

Trent University
Department of English Literature
310 London Street
Peterborough ON Canada K9H 7P4

To all prospective fourth-year Honours students:

The English Department *Honours Brochure* provides a detailed description of the courses available in the fourth year of the Honours English program, both in Peterborough and Oshawa, as of the date of printing. The Brochure also contains a list of members of the Department and their areas of interest, intended for students wishing to pursue an Honours Thesis or Reading Course; and it deals with a number of issues of interest to fourth-year Honours English students: student representation on the English Departmental Committee and Executive Committee, the Barbara Rooke Lecture Series, the opportunity for fourth-year Honours students to act as facilitators, and graduate studies in English. Details on these and other aspects of the English program at Trent University are also provided on the English Department's website (www.trentu.ca/english).

All inquiries concerning fourth-year Honours programs should be addressed to Professor Elizabeth Popham, Honours Advisor:

E-mail: epopham@trentu.ca
Telephone: (705) 748-1011 ext. 7217
Messages: English Department Office, (705) 748-1011 ext. 1733

NOTE: Departmental authorization is required for admission to all four-hundred series English courses. Requests for authorization can be submitted online using the *Honours Course Preference Form* posted on the *English Department Honours Course Approval WebCT* site. (Students who do not have a Trent WebCT account can arrange for one by contacting the WebCT Administrator – mpilgrim@trentu.ca.) All requests posted by Thursday, March 10, 2005 will be processed by noon on Monday, March 14, with the list of English courses for which you are approved to register on MyTrent posted on the *Honours Course Approval WebCT* site. Applications received after this date will normally be processed within four working days.

Course authorization dates and procedures are described in detail in the accompanying *English Department Course Authorization Procedures for Students Doing Honours in 2005-06*. Completion of the accompanying worksheet will assist you in filling out the online form accurately.

On behalf of the English Department, I hope you find this brochure helpful.

Yours sincerely,

James Neufeld, Chair
Department of English Literature

Members of the Department and their Areas of Interest

S. J. Bailey

(On Leave)

19th century literature, especially poetry; travel writing and literature of the environment; critical theory; gender studies

R. Bode

19th and early 20th century British and American; novel; drama; young adult fiction; ecocriticism; 19th century American women writers; George Eliot; Wharton; Conrad; Shakespeare

S. W. Brown

17th and 18th century British literature; Scottish literature; children's literature; journalism; satire; biography and letters; Shakespeare; Pope

J. Buckman

(On Leave)

Literary and critical theory (especially feminism); modernism; 20th century British and American literature

K. A. Chittick

20th century American poetry; Victorian literature and literary theory; narrative theory; Dickens; George Eliot; James; Faulkner

S. Chivers

Canadian literature; film; disability studies; contemporary writing by women

L. J. Clark

(On Leave Fall Term)

Romantic literature; Restoration and 18th century literature; Victorian poetry; Austen; Conrad

L. W. Conolly

English-Canadian drama; Canadian theatre history; censorship; 18th, 19th and 20th century British theatre and drama, especially Shaw

R. J. Dellamora

Victorian fiction, poetry and prose; Aestheticism and the Decadence; literature, gender and sexuality, especially the cultural construction of masculinities; critical theory, especially Foucault, Barthes and Derrida

G. D. Eathorne

Contemporary Commonwealth literature; 20th century studies, especially Virginia Woolf and the Bloomsbury Group

M. C. Eddy

Modern and contemporary American fiction; African-American fiction; 19th century American women poets; black literary and critical theory; theories of subjectivity and the body; Faulkner;

Morrison

J. A. Fekete

Literary and cultural theory; postmodernism; science fiction; utopian narratives; contemporary American and East European fiction; Marshall McLuhan and cultural technology; censorship, civil liberties, theory of rights

J. Findon

Middle English literature; Middle Irish and Middle Welsh literature; women in medieval literature; myth and folklore; children's literature; creative writing

D. K. Glassco

(On Leave)

Shakespeare; 20th century literature, especially modern poetry and the writing of the Great War, Lawrence, Ford, Yeats

H. Hodges

Postcolonial literatures of Africa, South Asia and the West Indies; contemporary British cultures and literatures; oral literatures of Africa and the West Indies

G. A. Johnston

Modern poetry; Canadian and American poetry; native authors and peoples in literature

S. L. Keefer

Old and Middle English language and literature; pre-Conquest liturgical history and influence; editing Old English verse within its manuscript context; computing in medieval disciplines

O. S. Mitchell

(On Leave Winter Term)

Romantic literature (especially Blake); Canadian and American fiction; creative writing; biography; film studies

J. E. Neufeld

(On Leave)

Renaissance and Restoration drama, especially Jonson and Congreve; theatre history; Canadian literature

M. A. Peterman

19th and 20th century Canadian and American literature; regionalism; popular culture; biography and autobiography; Moodie; Traill; Irish-Canadian writing; Ontario writing; Urquhart, Davies, Findley, Atwood

Z. H. Pollock

Renaissance literature; Canadian literature; computers and the humanities, especially hypertext

E. A. Popham

Renaissance literature; Elizabethan political pageantry; Canadian literature; computers and the humanities

M. Steffler

19th and 20th century Canadian literature, especially prose; women's life-writing; children's literature; postcolonial theory

F. B. Tromly

16th and 17th century literature, especially Shakespeare, Marlowe, Donne and Milton; English and American drama; American Poetry

Honours English at Trent

The university has now moved to a uniform 20-credit Honours Program. However, Honours English students who were admitted to the Honours Program under the old system (2000-01 or earlier) may complete the degree under the old system's regulations. If there are any doubts about which regulations apply, please consult the Honours Advisor, Professor Elizabeth Popham (contact information provided below).

With the exception of *English 100* and *English 205*, each English course is assigned to one of the categories listed in the table below. Brackets indicate that a course is no longer offered. Honours students admitted to the program in 2001 or earlier may count *English 100* as satisfying the "F" category requirement.

A	B	C	D	E	F
800 to 1500	1500 to 1642	1642 to 1790	1790 to 1900	1900 to Present	Genres etc.
230 [331] 331H 332 333H 431 432	220 250H 253H 254H 420 433	201 251H 300 [301] 302H 434	[210] 212H 213H 231 232 320 321 435 436	229 265 266H 267H 340 345 350 352H 353H [365] 365H 371 440 450 460 465 466 475	275 280H 305 306H 310 316H 317H 325 329 355 360H 361H 370 375 [381] 385 425 470 4953

Up to one (1.0) credit in the following courses may be substituted for a credit in English: *Classical Literature 100, 200, 300*; *Cultural Studies 205, 222, 225, 270, 322, 370, 4954*; *German 220, 221H, 222H, 314H*; *Spanish 326*. However, none of these courses fulfils a category requirement.

Admission to four-hundred series English courses is normally limited to students in the fourth year of the Honours English program with a minimum cumulative average of 65%. In exceptional circumstances and when space is available, third year students may be allowed to enrol in four-hundred series courses, by petition to the Honours Advisor. All registrations require

departmental approval, which may be requested online via WebCT. (See the accompanying *English Department Course Authorization Procedures for Students Doing Honours in 2005-06.*)

Enquiries about Honours

All enquiries concerning Department of English Honours Degree Requirements should be directed to

Professor Elizabeth Popham,
e-mail: epopham@trentu.ca.

General program information is available on the English Department website (www.trentu.ca/english).

Fourth-year Offerings in 2005-06

In order to keep seminars to a reasonable size, there are enrolment limitations on all four-hundred series courses. No students will be prevented, because of these limitations, from enrolling in courses which they require to complete their Honours degree. The Department will do its best to ensure that students will be able to enrol in most, if not all, of the courses of their first choice. To this end, all prospective fourth-year Honours students are required to fill out an *Honours Course Preference Form* on the *English Department Honours Course Approval* WebCT site.

Fourth-year courses are offered subject to the provision that there will be adequate enrolment to justify staffing the course. If it is necessary to cancel a course, students affected by the cancellation will be contacted to make alternative arrangements.

In 2005-06, the following four-hundred series courses will be offered at Trent@UOIT/Durham: *English 420, 433, 465* and (in Summer Session) *English 434*. Courses offered both in Peterborough and Oshawa (e.g., *English 434* and *465*) have different “topics”; courses not specified here as “Oshawa” offerings will be taught at Trent University’s main campus in Peterborough.

The following four-hundred series courses are being offered in 2005-06:

English 402 Honours thesis

The emphasis in this double-credit course is on the development of research skills and critical methods, leading to the writing of a thesis (described below).

Thesis

The thesis (of approximately 15,000 words) is expected to show the results of substantial reading in primary and secondary texts and to display a sustained level of scholarly and critical insight.

Supervision

The student will be supervised by a member of the Department with whom there will be regular meetings. While it is the student’s responsibility to arrange for an appropriate member of the Department to supervise the Honours thesis, the Honours Advisor or Department Chair may be able to suggest which members of the Department share the student’s interests.

The supervisor can be changed by either party with the agreement of the Executive Committee of the English Department.

Enrolment

Students interested in the thesis option should begin developing a thesis proposal submission in the Winter Term prior to the academic year in which they intend to apply for *English 402*.

Deadlines

a) By May 1 of the year prior to the academic year in which the thesis is to be undertaken, the

student will submit to the Honours Advisor a 1000-word abstract of the proposed research project and a preliminary bibliography of primary and secondary sources, both of which will have been developed in consultation with the proposed supervisor. The Honours Advisor, the student and the supervisor will then agree on a second reader; and the Advisor will present the proposal to the Department staff meeting for approval no later than May 15.

- b) Before the final date to change registration in the Fall Term, the student will meet with the supervisor to show that adequate progress has been made on research for the thesis. By the end of first term, the student will submit a substantial piece of writing to the supervisor and the second reader. In consultation with the second reader, the supervisor will provide the student with an assessment of the progress of the thesis.
- c) The student will submit a complete draft of the thesis to the supervisor and second reader by February 15. The complete draft with comments will be returned to the student by March 1. Within the next six weeks, the student will submit a finished copy of the thesis to the supervisor and second reader who will forward the thesis, with their final evaluation and grades, to the Department Chair.

Should significant disagreement develop between the supervisor and the second reader on any matter concerning the Honours thesis, the Department Chair or delegate will arbitrate. Should it be decided that the thesis cannot be given a passing grade, the supervisor and second reader may recommend to the Department Chair that the student be given credit for *English 490* (a single-credit Reading Course) rather than for *English 402*.

One copy of the approved thesis will be submitted to the Department for deposit in the University Library.

English 420

Advanced studies in Shakespeare (OSHAWA – DAY)

Topic for 2005-06: Information will be available from the English Department in May 2005.
Instructor to be announced.

English 420

Advanced studies in Shakespeare

Topic for 2005-06: **Shakespeare's Art of Revisitation**. The course will explore a central but under-appreciated aspect of Shakespeare's art: his habit of returning to and drastically revising situations he had depicted in earlier plays. Just as Hamlet asks the Ghost why it "revisits thus the glimpses of the moon," we may wonder why Shakespeare returns so often to haunt scenes and plots he had written earlier. Rather than revealing a lack of creativity on Shakespeare's part, the opposite is true: these revisitations are richly imaginative.

To use a Yeatsian term, Shakespeare appears to be fascinated by "counter-truths," alternative possibilities that were latent but unrealized in earlier works. We will study such re-visionings as:

- an early tragedy (*Romeo and Juliet*) re-written as a comedy (*A Midsummer Night's Dream*), or a late tragedy (*King Lear*) as a romance (*Pericles*)
- a relatively unproblematic play (*Romeo and Juliet*) re-written as a disturbing “problem-play” (*Troilus and Cressida*)
- a happy heroine in male drag (Rosalind in *As You Like It*) transformed into a very unhappy one (Viola in *Twelfth Night*)
- a history play (*Henry IV, Part One*) undermined by its sequel (*Henry IV, Part Two*)
- a work of another author (Marlowe's *The Jew of Malta*) re-written as his own (*The Merchant of Venice*)
- the same play in different versions (the folio and quarto *Hamlet*, the folio and quarto *King Lear*).

The course will end with a revisitation that encompasses Shakespeare's career, his return in his final play (*The Tempest*) to his first great triumph (*A Midsummer Night's Dream*).

Through these various pairings, we will explore a central question: to what extent is the meaning of Shakespeare located in the space between texts as well as within texts?

Prerequisite: *English 220* or permission of the instructor.

TEXTS

A single-volume, annotated collection of all the plays (the Riverside is excellent) or separate editions of the plays (those in the Oxford Shakespeare World's Classics series are highly recommended with the exception of *Hamlet* and *King Lear*).

Course pack containing various readings.

Two-hour seminar weekly. Two 3,000 word essays (30% each) will be required, and the assessment of tutorial participation (40%) will include one presentation.

F. B. Tromly

English-Cultural Studies 425

Literary and critical theory

The course has three principles of organization. At the first and most obvious level, it is an engagement with the history of Western theorizing of literature and interpretation, starting with Plato and Aristotle, and ending with the recently emergent formations of post-colonial theory and queer theory. Second, there are a number of keywords that pervade the course, and the complex narrative that emerges from it, which help in the conceptualization of the relationships between the different theorists. These keywords *include*: culture, representation, mimesis, metaphor, metonymy, rhetoric, instruction, imagination, genius/inspiration, reading, theory, criticism, value, class, taste, language, trope, pleasure, aesthetics, politics, interpretation, identity, nation, idealism/materialism. Third, using mappings devised by such thinkers as Abrams, Hernadi, Crane, and Friedman, we will compare the ways in which the literary theorists we study conceive of the relationships between author, reader, text, and reality – or what Lokke calls “ART and the World” – in conceiving of, and debating, the function and nature of literature.

While the course relies on some knowledge of literary genres and indeed of the Western literary canon in general, it is not the task of this course to perform interpretative applications of theory to pieces of literature. Neither is it our task to evaluate such potential applications; rather, literary theory is itself the object of study. (Authors to be studied: Plato, Aristotle, Sidney, Wordsworth, Coleridge, Shelley, Eliot, Ransom, Wimsatt & Beardsley, Richards, Frye, Fish, Lukacs, Williams, de Saussure, Culler, Levi-Strauss, Eco, Derrida, Barthes, Foucault, Bloom, Lacan, Showalter, Fetterly, Baym, Cixous, Sedgwick, Edelman, Gates, Bhabha.) **Prerequisite:** none.

TEXT

Richter, David. *The Critical Tradition: Classic Texts and Contemporary Trends*. Boston: Bedford Books (St. Martin's Press), 1998.

Two-hour seminar weekly. Weekly two-page, 500-word response to readings (20%); first term seminar presentation (10 minutes, 10%); second term seminar presentation (15 minutes, 15%); one 5,000-word essay (35%); seminar participation (20%).

V. de Zwaan (Cultural Studies)

English 431

Studies in Old English language and literature

Topic for 2005-06: **Imagining the Monstrous: the Other in Anglo-Saxon England**. We will focus on London, British Library MS Cotton Vitellius A.xv, the Beowulf-manuscript, and, in particular, on its representations of physical, racial and gendered alterity within the Anglo-Saxon aesthetic, and its impact on emergent "English" culture. We will read *Wonders of the East*, *Alexander's Letter to Aristotle*, *Judith* and *Beowulf* in Old English, and examine digitized images from Kiernan's e-Beowulf CD-ROM edition; students will prepare online journal articles as their course projects, and will engage in grammatical study, research and seminar presentations, and drafting of article work with peer-review as the year progresses. **Prerequisite:** a grade of at least 65% in *Latin 100*, *Greek 100*, *German 100* or *English 230*, or permission of instructor.

Two-hour seminar weekly. Evaluation will be based on grammar and transcription exercises, seminar participation, comprehensive peer review, in-class presentation, and draft, revision and preparation of a major paper.

TEXTS

Orchard, Andy. *Pride and Prodigies: Studies in the Monsters of the Beowulf Manuscript*. Toronto: U of T Press, 2003.

Hall, Clark and H. Merritt. *A Concise Anglo-Saxon Dictionary*. Toronto: University of Toronto Press, repr. 1994.

Mitchell, Bruce and Fred C. Robinson. *Beowulf: an Edition*. Oxford: Blackwell, 1998.

Liuzza, Roy, trans. *Beowulf*. Peterborough: Broadview, 1999.

www.georgetown.edu/labyrinth/library/oe/texts/a4.2.html for the poem "Judith"

Course Pack

Please consider using ABEBooks (www.abebooks.com) or Alibris (www.alibris.com) to search

online for less expensive used copies of course texts.

S. L. Keefer

English 432

Advanced studies in Middle English literature

Not offered in 2005-06.

English 433

Advanced studies in Renaissance literature (OSHAWA – EVENING)

Topic for 2005-06: Information will be available from the English Department in May 2005.

Instructor to be announced.

English 434

Advanced studies in Restoration and eighteenth-century literature (OSHAWA – SUMMER SESSION)

Topic for Summer 2005: Information will be available from the English Department in early April 2005.

For information on Summer Session 2005, see www.trentu.ca/jbc.

Instructor to be announced

English 434

Advanced studies in Restoration and eighteenth-century literature

Topic for 2005-06: **The eighteenth-century invention of modern mass culture.** This course examines the ways in which new urban literary media such as newspapers, magazines, and reviews, along with the mass production of cheap fiction and self-help books determined the nature of modern Western culture in the eighteenth century. We will read the actual newspapers and magazines of the day, as we study the emergence of horror and crime fiction, the first true travel literature, modern sketch comedy, political satire, cartoons, sex manuals, cookbooks, pornography, satiric reviews, and the advent of the poster industry. We will see how the popularization of science and the rise of liberation politics brought about new literary genres. We will also study the first examples of social diversity in England, Scotland, and America, and consider how the dramatic growth of literacy created the urban media culture that still defines our society.

TEXTS

Austen, Jane. *Northanger Abbey*.

Bartram, William. *Travels*.
Behn, Aphra. *Oroonoko*.
Brown, Charles Brockden. *Wieland*.
Burns, Robert. *Selected Songs*.
Cleland, John. *Fanny Hill*.
Cook, Captain James. *Voyages*.
Defoe, Daniel. *Journal of the Plague Year*.
Fielding, Henry. *The Historical Register*.
———. *Jonathan Wilde*.
Franklin, Benjamin. *The Autobiography of Benjamin Franklin*.
Gay, John. *The Beggar's Opera*.
Heywood, Elisa. *The Female Spectator*.
Hogarth, William. *Engravings*.
Montagu, Lady Mary Wortley. *Turkish Letters*.
Nicol, John. *The Life and Adventures of John Nicol*.
Paine, Thomas. *The Rights of Man*.
Swift, Jonathan. *Gulliver's Travels*.
Wesley, John. *Selected Sermons*.

A course pack will provide excerpts from eighteenth-century newspapers and magazines, along with some other out-of-print period texts.

Two-hour weekly seminar.

Assignments and evaluation: First Term – one short paper (5 pages) (15%); media project (5 pages) (15%). Second Term – one long paper (10-12 pages) (30%). Class Work – one report (15%); attendance (10%); participation (15%).

S. W. Brown

English 435

Advanced studies in Romantic literature

Topic for 2005-06: **William Blake**. This course will explore William Blake's spirited engagement with aesthetic, psychological, religious, philosophical, and political dilemmas throughout the evolution of his complex mythology. First term we will focus on Blake's "composite art" of poetry, painting, and engraving: the relationship between text and design in *The Book of Thel*, *Visions of the Daughters of Albion*, *Songs of Innocence and of Experience*, *America*, *The Book of Job*, and *For the Sexes: the Gates of Paradise*. Second term we will explore *The Marriage of Heaven and Hell*, *The Book of Urizen*, and Blake's late prophecies, *The Four Zoas*, *Milton*, and *Jerusalem*, with special attention to his doctrine of contraries and its affinities with but resistance to later idealist, Nietzschean, and deconstructive dialectics. We will also examine Blake's influence on the literary theories of Northrop Frye and Harold Bloom. Knowledge of *Paradise Lost* (and the Bible, the "Great Code of Art"!) an asset but not required.

TEXTS

The William Blake Archive: (www.blakearchive.org/main.html)

Blake, William. *Blake's America, a Prophecy, & Europe, a Prophecy*. New York: Dover Publications, 1984.
———. *The Book of Urizen*. New York: Dover Publications, 1997.
———. *The Complete Poetry & Prose of William Blake*. Ed. by David V. Erdman. New York: Doubleday, 1997.
———. *The Marriage of Heaven and Hell*. New York: Dover Publications, 1994.
———. *Songs of Innocence and of Experience*. Oxford University Press, 1970.
Gilchrist, Alexander. *Life of William Blake*. New York: Dover Publications, 1998.
Reynolds, Sir Joshua. *Discourses on Art*. On line text (see link on EN 435 WebCT).

Two-hour seminar weekly. Two essays of approximately 2500 words each (30% each); seminar participation (40%).

O. S. Mitchell (Fall Term)
and L. J. Clark (Winter Term)

English 436

Advanced studies in Victorian literature

Not offered in 2005-06.

English 440

Advanced studies in modern poetry

Topic for 2005-06: **Twentieth-century modernism in Frost, Stevens, Eliot, and Auden**. A study of twentieth-century modernism using the works of four poets: Robert Frost, Wallace Stevens, T. S. Eliot, and W. H. Auden. Students will learn how definitions of poetic language radically changed in the first half of the twentieth century and how the American idiom influenced British writing. The course will be concerned with the nature of poetic language and students will learn how to read poetry for themselves. **Prerequisite:** none.

TEXTS

Frost, Robert. *Robert Frost: Poetry and Prose*. Eds. E. Lathem and L. Thompson. New York: Holt (Owl Books), 1984.
Eliot, T. S. *Selected Poems*. London: Faber & Faber, 1954.
———. *Four Quartets*. London: Faber & Faber, 1954.
Stevens, Wallace. *Collected Poems*. New York: Vintage, 1982.
Auden, W. H. *Selected Poems*. New York: Random House, 1979.
Fussell, Paul. *Poetic Meter & Poetic Form*. Rev ed. New York: Random House, 1979.

Two-hour seminar weekly. Major essay (40%). Two oral presentations and written exercises in poetic analysis (one per term – 40%). Tutorial participation (20%).

K. A. Chittick

English 450

Advanced studies in modern drama

Not offered in 2005-06.

English 460

Advanced studies in modern fiction

Topic for 2005-06: **The Bloomsbury Group**. This course will focus on the works of the members of the Bloomsbury Group. We will explore the fiction of Virginia Woolf and E. M. Forster and the biographies of Lytton Strachey, with their extensive use of fictional techniques. Consideration will also be given to the aesthetic, economic and philosophic theories of Roger Fry, Clive Bell, Maynard Keynes and G. E. Moore as they are reflected in the literary works. A substantial amount of time will be spent in examining the biographies and autobiographies of this group and in determining how their lives and relationships affected their literary works.

Prerequisite: none.

TEXTS

Woolf, Virginia. *The Voyage Out; Jacob's Room; Mrs. Dalloway; To the Lighthouse; The Waves; Orlando; The Years; Between the Acts*.

Forster, E. M. *Where Angels Fear to Tread; A Room With a View; Howard's End; A Passage to India; Maurice*.

Strachey, Lytton. *Eminent Victorians*.

Woolf, Leonard. *A Village in the Jungle*.

Other readings will be suggested.

Three-hour seminar fortnightly. Two essays of approximately 3,000 words each (60%); participation and one seminar presentation (40%).

G. D. Eathorne

English-Canadian Studies 465

Advanced studies in Canadian literature (OSHAWA – EVENING)

Topic for 2005-06: Information will be available from the English Department in May 2005.

Instructor to be announced.

English-Canadian Studies 4651

Advanced studies in Canadian literature

Topic for 2005-06: **The literature of Ontario**. The course will consider representative books by a number of prominent Ontario-based or Ontario-born writers. It begins with a selection of Susanna Moodie, Catharine Parr Traill, John Richardson and Ralph Connor, in an attempt to pinpoint certain distinctive responses to nineteenth-century Ontario, especially by immigrant

settlers and Loyalists. Building on that base, and including turn-of-the-century works by a number of poets (Archibald Lampman, Isabella Valancy Crawford, etc.) and by Sara Jeannette Duncan and Stephen Leacock, attention will shift to a selected number of highly regarded writers of this century. Possible inclusions are Robertson Davies, Timothy Findley, Graeme Gibson, Lawrence Hill, Hugh Hood, David MacFarlane, Bonnie Burrard, Morley Callaghan, James Reaney, Al Purdy, Margaret Atwood, Alice Munro, Carol Shields, Michael Ondaatje, Dennis Lee, Austin Clarke, Dionne Brand and Matt Cohen. The course will be attentive to studies of Ontario's intellectual history and culture, to theories and studies of place as a factor in the imaginative responses of writers, and to the ways in which the province's writers reflect or vary from what are often considered to be Canadian attitudes and views. **Prerequisite:** *English-Canadian Studies 265 or 266 or 365H* or permission of the instructor.

TEXTS:

A selection from the following:

Traill, Catharine Parr. *Canadian Crusoes* or *The Backwoods of Canada*

Moodie, Suzanna. *Roughing It in the Bush*.

Atwood, Margaret. *The Journals of Susanna Moodie*; *Surfacing* or *Cat's Eye*.

Richardson, John. *Wacousta*.

Connor, Ralph. *The Man from Glengarry*.

Duncan, Sara Jeannette. *The Imperialist*.

Leacock, Stephen. *Sunshine Sketches of a Little Town*.

Callaghan, Morley. *They Shall Inherit the Earth*.

Davies, Robertson. *Fifth Business*, *What's Bred in the Bone* or *A Mixture of Frailties*.

Cohen, Matt. *The Disinherited*.

Hood, Hugh. *A Swing in the Garden* or *A New Athens*.

Findley, Timothy. *The Wars* or *Headhunter*.

Shields, Carol. *Swann: A Mystery* or *Small Ceremonies*.

Lee, Dennis. *Civil Elegies*.

Ondaatje, Michael. *In the Skin of a Lion*.

Urquhart, Jane. *The Whirlpool*.

Ware, Tracey, ed. *A Northern Romanticism*

Two-hour seminar weekly. Two essays (50%); two seminar presentations and seminar participation (30%); and a third written assignment (20%).

M. A. Peterman

English-Canadian Studies 4652

Advanced studies in Canadian literature

Topic for 2005-06: **Recent Canadian Poetry**. The course provides an opportunity to consider the present state of poetry in Canada by centring its discussion on books published since 2000 by nine poets: Babstock, Bök, Borson, Carson, Lee, Lilburn, McKay, Mouré and Zwicky. Because it is meant to be exploratory and diagnostic, we will also read some of the poets' prose works and the poetry of some of their immediate forbears and contemporaries. Issues arising from our reading may include aesthetic norms, prevailing tastes, gender differences, and publishing

realities. We may also discuss such topics as language and lyric, city and wilderness, global and local relations to nationalism, translation and transmission of culture. **Prerequisite:** none; *English-Canadian Studies 365H* is recommended)

TEXTS

Babstock, Ken. *Days into Flatspin*. Anansi, 2001.
Bök, Christian. *Eunoia*. Coach House, 2001.
Borson, Roo. *Short Journey Upriver Toward Óishida*. McClelland and Stewart, 2004.
Carson, Anne. *The Beauty of the Husband*. Vintage Canada, 2002.
Lee, Dennis. *Un*. Anansi, 2003.
Lilburn, Tim. *Kill-site*. McClelland and Stewart, 2003.
McKay, Don. *Camber*. McClelland and Stewart, 2004.
Mouré, Erin. *Sheep's Vigil by a Fervent Person*. Anansi, 2001.
Zwicky, Jan. *Robinson's Crossing*. Brick, 2004.

Two-hour seminar weekly.

Assignments and evaluation:

- 1) One seminar presentation on one of the poets, providing background, overview and a directed reading of some of the poems – written up after the presentation, including a commentary on the seminar discussion. (15%).
- 2) Journal responses to the readings, written weekly and submitted at the end of each term (20%).
- 3) Two essays: *first term* – a close reading of 3 or 4 poems on a similar subject by 3 or 4 of the poets, including an articulated theoretical context (2500 words) (25%); *second term* – a thorough study of some significant aspect of the poetry of one the nine poets, or an introduction to Canadian Poetry of the twenty-first century, centring on the work of the nine poets (3000 words) (30%).
- 4) Seminar participation (10%).

G. A. Johnston

English-Canadian Studies-Women's Studies 466 Representations of the Other in contemporary Canadian writing

The question of “difference” is one that has preoccupied creative writers no less than social scientists interested in the relationship between the individual and her community. Philosophers and feminists, anthropologists and psychologists, like writers of fiction, grapple with the ways in which identity is formed through the interplay of (perceived) sameness and difference, that is to say, through our relations with “others” – however constituted. Arguably, the play of difference encompasses this sense of the other in self/world, self/fellow human, and self/self encounters (time playing an especially significant role in the third case). Whether dealing with the human condition in general or with questions of social inequality in particular (including gender-based perspectives on these), the course addresses the myriad ways in which, for better and for worse,

“*Je est un autre*” – “I am an other.”

We will be reading fiction by Aboriginal, African, Anglo-Celtic, Caribbean, East Asian, and South Asian writers connected to, working in, or writing about Canada. The course considers one or two examples of French writing (in translation). **Prerequisite:** none.

TEXTS

Alexis, André. *Childhood*.
Atwood, Margaret. *Surfacing*.
Badami, Anita Rau. *Tamarind Mem*.
Brand, Dionne. *In Another Place, Not Here*.
Chen, Ying. *Ingratitude*.
Hebert, Anne. *In the Shadow of the Wind*.
Hodgins, Jack. *Spit Delaney's Island*.
Highway, Thomson. *Kiss of the Fur Queen*.
King, Thomas. *One Good Story, That One*.
Laurence, Margaret. *The Diviners*.
Lee, Sky. *Disappearing Moon Café*.
Maracle, Lee. *Ravensong*.
Munro, Alice. *Who Do You Think You Are?*
Ondaatje, Michael. *In the Skin of a Lion*.
Philip, Nourbese. *Looking for Livingstone*.
Robinson, Eden. *Monkey Beach*.
Thien, Madeleine. *Simple Recipes*.
Tostevin, Lola Lemire. *Frog Moon*.
van Herk, Aritha. *The Tent Peg*.
Wah, Fred. *Diamond Grill Café*.

One-hour lecture-workshop and one-hour seminar weekly. One essay (due end first term, 25%), one imaginary anthology (table of contents and critical introduction, due end second term, 25%); two seminar presentations (10% each); oral presentation of anthology project in second term day-long student conference (10%); attendance and participation (20%).

M. Lacombe (Canadian Studies)

English 470

Advanced studies in genre

Not offered in 2005-06.

English 475

Advanced studies in American literature

Topic for 2005-06: **Contemporary African-American woman writers**. In 1993, Toni Morrison became the first African-American woman to receive the Nobel Prize for literature. Morrison's

success is part of a larger renaissance of writing by African-Americans since the 1970s, a renaissance which some critics would argue has been even greater in quality and quantity than the New Negro or Harlem Renaissance of the 1920s. In 1970, Morrison and Alice Walker both published their first novels, Maya Angelou received critical acclaim for her autobiography *I Know Why the Caged Bird Sings*, and Toni Cade Bambara's landmark anthology, *The Black Woman*, appeared. Sparking the Black Women's Literary Movement, these writers and others have been in the vanguard of contemporary African-American writing.

In this course, we will examine works by contemporary African-American women writers within aesthetic, political, and theoretical contexts. Is there a definable style of writing by African-American women, and, if so, what are its genres, themes, and languages? Do African-American women writers defy or modify white American cultural assumptions by asserting black culture and black values? How might this writing have emerged from the Civil Rights and Women's Liberation movements? What is the relationship between issues of gender and issues of race?

Prerequisite: none.

TEXTS

A selection of novels, short stories, poems, plays, and essays from the following writers: Maya Angelou, Toni Cade Bambara, Octavia Butler, Lucille Clifton, June Jordan, Jamaica Kincaid, Audre Lorde, Paule Marshall, Toni Morrison, Alice Walker, Ntozake Shange.

Two-hour seminar weekly. Two essays (25% and 35%); two seminar presentations (10% each); seminar participation (20%).

M. C. Eddy

English 490

Reading course

This option allows the student to pursue, with the approval of the Department, a specialized area of study not available in the program of Honours courses offered in a particular year. Students wishing to do a reading course are responsible for arranging the supervision of their study by an appropriate member of the Department. A list of faculty members' areas of interest appears on pp. 2-3 of this brochure; and the Honours Advisor or Chair may be able to suggest which members of the Department share an enthusiasm for the student's proposed area of study.

Once the professor with whom the student wishes to study has agreed to direct a reading course, and the student and professor have negotiated a topic, a course description and a list of texts to be examined, the student must submit a course syllabus (signed by the instructor) to the Honours Advisor for approval by the Executive Committee of the English Department. Like the course outlines in this brochure, the syllabus for the proposed reading course must include

- 1) the name of the student and supervising instructor
- 2) a short description of the focus of the proposed course
- 3) a reading list
- 4) a breakdown of the required assignments

5) an indication of frequency and length of meetings.

Departmental permission to enrol in *English 490* must be received prior to the commencement of the term in which the course is to take place.

English-Cultural Studies 4953

The subject of the text

Designed for students with little prior exposure to contemporary literary theory, this course focuses on how individuals are shaped both as characters within works of fiction and as readers of realist narrative. Supplementing works by Roland Barthes, Michel Foucault, and others with works of fiction by writers such as Oscar Wilde, E. M. Forster, and Jeanette Winterson, we will discuss how language functions so as to fashion sexed subjects. The course will include important contributions by women to this field. **Prerequisite:** none.

TEXTS

Criticism and Theory:

Barthes, Roland. *S/Z*.

———. *The Pleasure of the Text*.

———. *A Lover's Discourse*. (Suggested summer reading)

Derrida, Jacques. *The Post Card*.

Foucault, Michel. *History of Sexuality I*. (Suggested summer reading)

———. *Herculine Barbin*.

Butler, Judith. "Variations on Sex and Gender: Beauvoir, Wittig, and Foucault." (Course pack)

———. "Critically Queer." (Course pack)

Dellamora, Richard. *Apocalyptic Overtures*.

Fiction:

Wilde, Oscar. *De Profundis*.

Forester, E. M. *The Life to Come, and Other Stories*.

Hollinghurst, Andrew. *The Swimming-Pool Library*.

Wittig, Monique. *The Lesbian Body*.

Winterson, Jeanette. *Written on the Body*. (Course pack)

Two-hour seminar weekly (minimum). Attendance and participation (10% each term); first essay (1000-1500 words, 20%); second essay (1500-2000 words, 30%); third essay (1500-2000 words, 30%).

R. J. Dellamora

The English Departmental Committee and Executive Committee

Most of the business of the English Department, with the exception of matters personally affecting individual faculty (e.g., course staffing, hiring, leaves, promotion) or students (e.g., petitions, prizes and awards) is conducted by the English Departmental Committee. The Departmental Committee consists of faculty members of the Department and 9 student representatives, with 2 students representing each of the four years and one JBC student representing part-time students. Once all of the student representatives have been elected, the Departmental Committee comes together to elect 2 of them to serve on the Executive Committee, along with 4 elected faculty members, plus the Chair.

The Executive Committee deals with the day-to-day administration of the Department and with all matters – particularly personnel matters – which require confidentiality. As a rule, at least one of the student representatives is a fourth-year student.

The Barbara Rooke Lecture Series

Named in honour of Dr. Barbara Rooke, a Coleridge scholar and former chair of the English Department, the Rooke Lecture series sponsors a series of up to 10 lectures a year on subjects of interest to readers and students of literature. The series takes place on selected Thursday evenings at the Peterborough Public Library. Honours students are encouraged to attend as many of the Rooke Lectures as possible; efforts will be made by department members to involve students in these events, whenever possible.

Facilitators

English 205: Form and Context in Literature, a workshop-based core course for second-year English majors, is taught in Peterborough and Oshawa by three faculty members assisted by 10-12 fourth-year Honours English students in Peterborough and 3-4 in Oshawa. These student assistants facilitate in-class and online discussions, and comment on written assignments. This involves approximately 110 hours of work in the course of the year. The current rate of pay for students who have completed 15 courses is \$8.75 an hour (plus 4% vacation pay). Students interested in applying for positions in *English 205* will find the *Facilitator Application Form* on the *English Department Honours Course Approval* site on WebCT. After final grades for the current academic year are in, the Department will make its decision.

Awards of Special Interest to Fourth-Year English Students

The Robert Chambers Prize

This prize, established in 1996 to honour Professor Robert Chambers on his retirement, is awarded annually to the best student graduating from the Honours program in English literature.

The Sylvia Cherney Scholarship

The gift of the late Harry Cherney and of Brian and Lawrence Cherney, this scholarship is named in memory of Sylvia Cherney and is available to in-course students majoring in English literature with the aim of encouraging promise and interest in the study of drama.

The Department of English Literature Scholarship

This scholarship, the gift of the Department of English Literature, is awarded to the best student entering the fourth year of the Honours program in English literature.

The Ewing Memorial Honours Bursary

The gift of the late C. W. Ewing, this bursary will be awarded to students entering the fourth year of the Honours program in English literature who have attained an average of 77% in their last two courses, and who can demonstrate financial need. Application forms are available from the Financial Aid Office. Deadline for receipt of applications is January 31.

The Timothy Findley Creative Writing Prize

Created in 1997 in honour of Timothy Findley, this prize recognizes creative writing of special merit submitted by a Trent University student. In the spirit of Findley's own diverse output, submissions may include fiction, poetry, drama, or creative non-fiction. Manuscripts (of no more than 30 pages in total) must be submitted to the English Department by March 31. The submissions will be adjudicated by a committee of three members, two from the University and one from the community, to be appointed by the Chair of the English Department, who will chair the selection committee.

The Heritage Scholarship

This scholarship, in honour of the Curtis and Milburn families, both of whom were early settlers of the Peterborough area and contributed greatly to its development, is awarded annually to an outstanding student entering the fourth year of the Honours program in English literature.

P. K. Page Irwin Prize

Established by the family, friends and admirers of P. K. Page Irwin to honour her extraordinary achievement in the arts. Awarded to a student who has shown special merit in creative writing and at least one of the other arts.

The Margaret Laurence Scholarship

Named in honour of the late Margaret Laurence, a former Chancellor of the University, this scholarship is awarded annually for outstanding achievement in the fields of Canadian literature or Canadian Studies.

The Jane McLarty Memorial Prize

This prize, given in memory of Jane McLarty, a member of Lady Eaton College from 1987-1990, is awarded annually to a deserving student entering the third or fourth year of studies in English literature.

Graduate Studies in English

Calendars of some of the major Canadian universities offering M.A. or Ph.D. study in English Literature are kept up-to-date and on file in the English Department office, Traill College, 134 Wallis Hall, for students to consult. The notice board outside this office carries circulars from the various graduate English departments, usually listing the courses offered next year and the scholarships and research or teaching assistantships available. The Office of Research and Graduate Studies (Peter Gzowski College – Symons Campus) regularly advises individuals on the specifics of scholarship application.

Opportunities to pursue a Masters degree with a literary focus are also possible at Trent University. The Frost Centre (Canadian Studies and Native Studies) admits students interested particularly in regionalism and place in Canadian writing. The Theory, Culture and Politics M.A. Program admits students interested in theoretical and cultural approaches to literature.

The English Department encourages its qualified students to apply for graduate scholarships, including the Ontario Graduate Scholarships, the Social Sciences and Humanities Research Council of Canada Graduate Scholarships Program – M.A. and the Commonwealth Scholarships. Interested students should be aware that the various scholarship application deadlines occur early in the Fall Session. Students are invited to consult the Department Chair for further information.

The Office of Research and Graduate Studies scholarships listing is available at Trent's website www.trentu.ca/academic/graduate, along with direct links to granting councils and other agencies. Please note that similar financial aid and awards listings are also available at other university sites on the internet.

Companies also have other departments related to their own particular business activity. — Production might also include Purchasing and Quality Assurance (QA). — Operations refers to all the internal processes of a company and might include, for example, Logistics. — Sales might also include Business Development. — Customer Services might include Technical Support. — Marketing might include Market Research. — Communications refers to all promotional activities. 2 The people who own a private company might include the founder of the company, some family members, and perhaps a few business associates / companions. 3 In a public company anybody can buy the actions / shares. 4 A public company is listed / posted on a stock exchange. It is impossible to define all the potential areas where a conflict of interest may arise and therefore if a staff member is in any doubt as to whether a conflict may exist, they should seek advice from their Head of Department/School. The examples provided have been separated into three categories: — activities which are normally or ordinarily permissible¼ — activities that appear to present potential conflicts of interest or commitment¼ and — activities that clearly present such serious problems/issues as to be incompatible with University policy. 1. Activities which are normally or ordinari