

CURRENT RESEARCH

Faculty research interests include Arthurian Legend, Medieval Romance, Shakespearean Drama, Book History, Renaissance Poetry & Prose, History & Theory of the Novel, Eighteenth-Century Literature, Romanticism, Eco-criticism, Nineteenth-Century Poetry, British Aestheticism, Canadian Poetry, Modern & Contemporary British Literature, Twentieth-Century American Poetry, Postcolonialism, Canadian Fiction, Children's Literature, Gender & Queer Studies, Globalization, Writing by Women, Video Game Studies, Travel Writing, Digital Humanities, Literature and Philosophy.

RECENT THESES INCLUDE

"In the sea but not of it' Rites of passage and liminal spiritual perspectives in the fiction of Tim Winton"

"The Lancelot-Gawain Parallel in Malory's *Le Morte Darthur*"

"The Medicalization of Sexuality in Twentieth-Century American Lesbian-Identified Literature"

"Redefining the Self: Depicting Nature and the Construction of Identity in the Poetry of Anne Michaels and John Steffler"

Dr. Anne Quéma, Graduate Coordinator
Department of English and Theatre
Acadia University
Wolfville, NS B4P 2R6 Canada
Tel: (902) 585-1264
Fax: (902) 585-1070
aquema@acadiau.ca



Acadia University is located in Wolfville, NS, a town of 4,200 people about 100 km northwest of Halifax. The university has an annual enrolment of approximately 3,500 full-time students and is situated on one hundred hectares overlooking the dyke meadows of the historic Evangeline country. Central to the university is the Vaughan Memorial Library, which houses more than one million items and which is the repository of a number of special collections. The small-town ambience of Wolfville and the residential character of the university contribute to a strong sense of community. Participation in cultural programs, as well as intramural and intercollegiate activities, contributes to close contacts between students and faculty.



2018 English graduates. Athena Grantwell and Madeleine Killackey have joined the MA program.

ACADIA UNIVERSITY

GRADUATE STUDIES IN ENGLISH



english.acadiau.ca

THE DEPARTMENT OF ENGLISH AND THEATRE

Acadia's MA program in English draws students from across Canada as well as from such countries as Germany, India, Iran, the Bahamas, and the UK. Typically, we admit between four and six students each year, many of whom go on to pursue doctoral work at first-rate institutions elsewhere in Canada or abroad when they graduate. A number of our recent graduates hold professorial positions at Canadian, US, and UK universities, while others have embarked on successful careers in publishing, creative writing, public relations, information management, journalism, and teaching. The size of our program affords students the opportunity to work closely with individual faculty members and also ensures that a significant proportion of students receive funding. Where possible, graduate students are given the opportunity to work as teaching assistants in the department.



The MA in English is a 12-month program requiring completion of

- 4 single-term courses
- An introduction to Scholarly Methods
- An 80-100 page Graduate Thesis

All MA theses are evaluated by both an Internal Examiner and an External Examiner from another university, and are presented to the broader community at a public oral defence.

* Denotes a blended course with Graduate and Honours students.

MA COURSES FOR 2018-2019

ENGL 4053/5293 X1*

"Shakespeare & Film"

Fall Term: MA— Honours Blended Seminar

Instructor: **Dr. Jessica Slights**

This intensive seminar invites students to read six plays by Shakespeare, one from each of the major literary subgenres into which his dramatic canon is most often divided: a Roman play, a history play, a tragedy, a comedy, a romance, and a problem play. With the help of scholarship on such topics as early modern performance, historicity, gender & sexualities, and popular culture, we'll then explore what happens to the language, characters, stories, thematic preoccupations, and generic categorization of these texts as they are adapted, and sometimes readapted, for the big screen by late-20th and early-21st century filmmakers.

ENGL 5613 X1

"Sequenced Poetry in the Late Nineteenth Century: Autobiography and Gendered Discourse in the Cul- ture of British Aestheticism and Decadence"

Fall Term: MA Seminar

Instructor: **Dr. Patricia Rigg**

This course focuses on sequenced sonnets in the second half of the nineteenth century, when poets integrated the subjective qualities of the lyric with the implicitly objective elements of an overarching narrative to create poetic autobiography without compromising privacy. The foremost influence on English writers of sequenced sonnets toward the *Fin-de-Siècle* in Victorian England was Charles Baudelaire, who in *Les Fleurs du Mal* developed a self-analytical style to treat "dangerous" subjects. This self-conscious style appealed to poets writing within the context of what the poet and critic Arthur Symonds described as the "new and beautiful and interesting disease" of Decadence. We begin with Elizabeth Barrett Browning's *Sonnets from the Portuguese*, an intimate record of developing love, and then we will read sequences that problematize Barrett Browning's heterosexual expression of ideal love and marriage. George Meredith, for instance, draws on his own disintegrating marriage to depict the marital catastrophe of *Modern Love*. Dante Gabriel Rossetti's *House of Life*, Eugene Lee Hamilton's and Arthur Symonds's *London Nights* all reflect the disease these three poets shared with Baudelaire—neurasthenia. John Addington Symonds wrote "Stella Maris" in tribute to his male lover, and then altered pronouns and phrasing to publish the sequence as a tale of heterosexual love. Wilfrid Scawen Blunt embedded "A Woman's Sonnets," actually written by the married woman with whom he had an affair, Augusta Gregory, into his own sequence *The Love Songs of Proteus*; married himself, he passed the sequence off as his own work and they appeared for the first time under her name in 1986. These sonnet sequences tell us a great deal about the ways in which this hybrid genre allowed expression of what was considered immoral, unethical, and "unsayable."

ENGL 4133/5413 X2*

"The Literature of Sensibility and the Cultural Politics of Emotion, 1740-1800"

Winter Term: MA-Honours Blended Seminar

Instructor: **Dr. Stephen Ahern**

Often called "the Age of Sensibility," the later eighteenth century was a time when polite society in Britain became preoccupied with feeling as a basis for human knowledge, as a force for social cohesion, as a moral good. But by the end of the century, the ideals of sensibility and the sentimental habits of rhetoric and gesture were often seen as more affected than affecting. Why this abrupt change in public taste? Did the aesthetic features and political implications of the sentimental worldview doom it from the start to critique and parody? If so, why is sentimentality still a dominant mode in Anglo-American culture? Finally, how did a cultural ethos that was arguably at once democratic yet elitist, emancipatory yet paternalistic, work to erase or reinforce markers of social difference such as rank/class, gender, and race? We'll address these and other questions as we read key examples of the literature that in large part articulated the ideals of sensibility and shaped public taste. We'll consider the generic conventions, formal elements, and thematic concerns of the verse, fiction, and drama of the period, to build an account of literary sentimentalism. We'll also investigate the models of affective agency promoted by social reformers, politicians, moral philosophers, and essayists, always with a critical eye to how the cultural politics of emotion have real world material impacts, significant then as now.

ENGL 5813 X2

"The Gothic Tradition in American Literature"

Winter Term, MA Seminar

Instructor: **Dr. Lisa Narbeshuber**

In this seminar, we will be studying Gothicism in American literature (short stories, novels, non-fiction, poetry, and film) from the late nineteenth to the late twentieth century. Beginning with reference to Grant Wood's *American Gothic*, we will attempt to distinguish American from British gothic, and consider the purpose and popularity of Gothic or Goth in American literature and culture. As we unravel the cultural and psychological implications of various texts, we will consider how the gothic elements in American texts respond to trends in the evolution of modern American literature. American authors of gothic literature often are marginalized figures, on the "fringe," a challenge to the established norms of American society. Their texts respond to the progressive, optimistic, earnest and ostensibly egalitarian and Puritanical ideology that arguably dominates much modern American culture.