

ENGLISH HANDBOOK

Upper-Level Courses

2015-2016

Department of English and Theatre
Acadia University
Beveridge Arts Centre, Room 415
10 Highland Avenue
Wolfville, NS B4P 2R6

Phone: 902-585-1502
Fax: 902-585-1070
E-mail: english.theatre@acadiau.ca

english.acadiau.ca



- Course Descriptions
- Program Requirements
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- Useful Resources

Opportunities for English Majors

Department of English and Theatre

BAC 415

8:30am–4:30pm

Chair: Dr. Jessica Slights

Secretary: Christine Kendrick

(902) 585-1502

<http://english.acadiau.ca>

or christine.kendrick@acadiau.ca

DISCLAIMER

This handbook is designed to provide information to students about upper-level English courses at Acadia. Every effort has been made to provide accurate information, but students should be aware that the University Calendar and Timetable are the official documents as far as academic regulations and class schedules are concerned. Check with instructors before buying texts listed under individual

ASPECT

Think you may be interested in a **teaching career**? The ASPECT program (Acadia Students Preparing for Educational Careers Tomorrow) offers students a unique opportunity to **volunteer with local teachers** in the area school system. The program is open to majors in English, Theatre, or History who have completed their first year of study and who have achieved a CGPA of 2.50 or better. Student volunteers must be able to devote a minimum of two hours per week to the school in which they are placed.

For more information about the program and to pick up an application form, please stop by the English Office.

CO-OP at Acadia

Co-operative Education integrates **academic study with paid, discipline-related work** experience. Co-op students complete a minimum of three 4-month work terms or a single 12 to 16-month internship, enabling them to put the knowledge and skills they've learned in the classroom to practical use in the workforce, to gain valuable work experience, and to develop contacts in industry or the public sector. Co-op students attend workshops and received one-on-one coaching in job preparation skills, including resume and cover letter writing, interview preparation, and workplace professionalism. The program is available to students in English (and certain other Arts disciplines) who have completed at least 24 credit hours and have a CGPA of 2.50 or better.

For more information about the Co-op program, contact Christina MacRae, Co-op Coordinator for Arts, at christina.mcrae@acadiau.ca.

PAID RESEARCH ASSISTANTSHIPS

Student Assistantships valued at approximately **\$1500 per year** are available through the Department on a competitive basis to upper-year students honouring or majoring in English. Successful applicants work **one-on-one with professors** assisting with research projects, preparation of teaching materials, development of online resources, and various other tasks. This unique opportunity to learn firsthand about the scholarship in which individual faculty members are involved provides students with **invaluable work experience** as well as the chance to develop sophisticated **research skills**.

Applications for Assistantships are accepted in the English Office in the early fall and all upper-year majors are strongly encouraged to consider applying.

Additional Academic Resources



Erin Patterson
BA (Huron), MA, MLIS (Western)
Librarian for English
Office: Library 418
585-1193
erin.patterson@acadiau.ca

Vaughan Memorial Library

There is a dedicated librarian for every subject at Acadia. Your librarian can help you figure out the research process and find, use, and cite appropriate resources for your English assignments. Make an appointment or just drop in!

libguides.acadiau.ca/english

Acadia Writing Centre

Welcome to the Writing Centre, where we help all members of the Acadia community become the best writers they can be. We offer a range of free services geared to your particular needs, and encourage you to use the Centre as often as you like. We're located in the Vaughan Library – come visit us today.

To sign up for writing tutorials, workshops, or presentations, visit our website: writingcentre.acadiau.ca



Dr. Stephen Ahern
Coordinator
Acadia Writing Centre

Introduction

Welcome to English at Acadia. We offer programs leading to the BA, BA Honours, and MA degrees. Our undergraduate program features thesis and non-thesis streams of study, a Co-op option that allows you to integrate your studies with paid work experience, and a broad range of courses in English literature and creative writing.

Whether you are a senior English student or a major in another program seeking an engaging elective, we have the course for you.

General Information

Course Load

The normal course load for full-time undergraduate students is thirty credit hours (30h), or fifteen hours (15h) per term. A full-year course constitutes 6 credit hours. A one-term course constitutes 3 credit hours.

Course Numbering

4-digit course numbers end in either a 3 (3h credit, one term only) or a 6 (6h credit, full year). Section numbers should be interpreted as follows:

- X0 indicates a full-year course
- X1 (A1, B1, etc.) indicates a fall-term course that begins in September and ends in December
- X2 (A2, B2, etc.) indicates a winter term course that begins in January and ends in April.

Academic Advising

Academic advising is done by the Chair of the Department, Dr. Jessica Slights, or her designate. You may make appointments by contacting Christine Kendrick, the Department Secretary.

Academic Integrity

Plagiarism is a serious offence in the academic community. You are advised to read the section on “Academic Integrity” in the Acadia Calendar, which lists the definitions of plagiarism and the penalties imposed by the university.

Quick List of Upper-Level Courses 2015-16

Course Number	Course Title	Instructor(s)
ENGL 2006 X0	Strategies for Reading Literature	Lance La Rocque (Fall) Stephen Ahern (Winter)
ENGL 2153 X1	Theory and Practice of Editing	Wanda Campbell
ENGL 2173 X1	Medieval Literature 2	Kevin Whetter
ENGL 2183 X2	Shakespeare 1	Jessica Slights
ENGL 2386 X0	The Romantics	Jon Saklofske
ENGL 2393 X1	Late 18th Century Literature	Stephen Ahern
ENGL 2573 X1	Canadian Literature 2	Herb Wyile
ENGL 2693 X2	American Literature 2	Lisa Narbeshuber
ENGL 2783 X1	19th Century Literature	Patricia Rigg
ENGL 3083 X2	Advcd Creative Writing 2: Poetry	Wanda Campbell
ENGL 3513 X2	Fiction of Atlantic Canada	Herb Wyile
ENGL 3673 X1	Postcolonial Lit 1: African Lit	Kerry Vincent
ENGL 3723 X2	Fantasy	Andrea Schwenke Wyile
ENGL 3743 X2	Tolkien: Author & Critic	Kevin Whetter
ENGL 3753 X1	Studies in the Short Story	Patricia Rigg
ENGL 3773 X1	Modern British Poetry	Anne Quéma
ENGL 3843 X2	Writing by Women 2	Wanda Campbell
ENGL 3983 X1	Children's Literature 2	Andrea Schwenke Wyile
WGST 3023 X2	Feminist Theory	Anne Quéma
ENGL 4113/ 5313 X1	"Zeal lost?: Constructing the Text of <i>Paradise Lost</i> "	Richard Cunningham
ENGL 4233/ 5813 X2	"Six American Poets and the Question of Confessional Poetry"	Lisa Narbeshuber
ENGL 4253 X1	"Transgressive Words: Exploring Contemporary Canadian Poetry"	Lance La Rocque

Full-Time English Faculty (continued)



Dr. Kerry Vincent

BA (Acadia), MA (UBC), PhD (Dalhousie)
Associate Professor & Honours Coordinator

Office: BAC 434
Phone: 585-1281
Email: kerry.vincent@acadiau.ca



Dr. Kevin Whetter

BA (Trent), MA, PhD (Wales)
Professor

Office: BAC 422
Phone: 585-1388
E-mail: kevin.whetter@acadiau.ca



Dr. Herb Wyile

BA (Carleton), MA (McGill), PhD (UNB)
Professor

Office: BAC 421
Phone: 585-1255
E-mail: herb.wyile@acadiau.ca

Staff



Christine Kendrick

*Departmental Secretary & Coordinator,
Acadia Theatre Company*

Office: BAC 415
Phone: 585-1502
E-mail: christine.kendrick@acadiau.ca or
english.theatre@acadiau.ca

Full-Time English Faculty (continued)



Dr. Anne Quéma

License (Université de Savoie),
MA (Carleton), PhD (University of London)
Professor

Office: BAC 420
Phone: 585-1264
E-mail: anne.quema@acadiau.ca



Dr. Patricia Rigg

BA (Concordia), MA, PhD (Calgary)
Professor
On leave 1 January 2016 - 30 June 30 2016

Office: BAC 428
Phone: 585-15268
E-mail: patricia.rigg@acadiau.ca



Dr. Jon Saklofske

BA, MA (Saskatchewan), PhD (McGill)
Professor

Office: BAC 423
Phone: 585-1442
Email: jon.saklofske@acadiau.ca



Dr. Andrea Schwenke Wylie

BA (Bishop's), MA (UNB), PhD (Alberta)
Professor

Office: BAC 437
Phone: 585-1138
E-mail: andrea.schwenke.wylie@acadiau.ca

A Note on Prerequisites

English courses at the 2000 & 3000 level are not sequential and are open to students of any major or year who have completed ENGL 1406 (or 1413 *and* 1423) with a grade of C- or higher.*

4000-level seminars are restricted to third and fourth year majors and honours. Students working to complete an English minor may be admitted by permission of the Department.

Students may take ENGL 1213/1223 for degree credit, but these courses do NOT allow students to take upper-level English courses.

CREATIVE WRITING

Exploring Creative Writing: An Introduction (ENGL 2013) does NOT require submission of a portfolio. It does, however, require ENGL 1406 (or 1413 *and* 1423) as a prerequisite.

Students seeking to enroll in Advanced Creating Writing (ENGL 3083), advanced courses emphasizing craft, style, and individual development in the writing of literature, *must submit a portfolio* (five to ten pages of creative writing) for consideration by the instructor. Preference is given to students who have completed the introductory creative writing course (ENGL 2013), but those who can demonstrate that they have achieved a certain level of skill on their own will be considered. Portfolios should be submitted electronically in Word to wanda.campbell@acadiau.ca or in hard copy to the Department Office.

ENGLISH FOR NON-NATIVE ENGLISH SPEAKERS

Composition for Second Language Students (ENGL 1313/1323) does NOT allow students to take upper-level English courses.

Students seeking to enroll in Advanced English Composition for International Students (ENGL 2313) must have completed ENGL 1323.

ADMISSION TO HONOURS

English majors must achieve a grade of B- or better in ENGL 1406 (or 1413 *and* 1423) to be eligible for Honours. If you are interested in becoming an Honours student, you are invited to make an appointment to speak with the Honours Coordinator.

*with the exception of Advanced Creative Writing (ENGL 3083) and Advanced English Composition for International Students (ENGL 2313), as outlined above.

2000 and 3000 Level Courses 2015-16

Note: Please consult the Registrar's online timetable for days and times.

ENGL 2006 X0 LANCE LA ROCQUE/STEPHEN AHERN STRATEGIES FOR READING LITERATURE

The aim of this course is to explore the multiple possibilities for literary interpretation by drawing on different forms of critical theory. Students will develop their ability to harness different social, cultural, political, philosophical and other kinds of perspectives in the reading of and writing about literary texts. Students will be introduced to the rich insights of theory while gaining experience employing theoretical frameworks in the development of critical readings of a series of literary texts. The broadest aim of the course is to help students be self-reflexive about their own critical practice as they become sophisticated readers of cultural texts.

ENGL 2153 X1 WANDA CAMPBELL THEORY AND PRACTICE OF EDITING

A hands-on introduction to editorial theory and practice that offers a behind-the-scenes look at the evolution and dissemination of scholarly and creative texts, and teaches students practical skills associated with the editorial process. Through readings, discussions, practical assignments, and the completion of an actual editing project of their own choosing, students will acquire knowledge and skills related to the field. This is not a course in learning to edit your own work.

ENGL 2173 X1 KEVIN WHETTER MEDIEVAL LITERATURE 2

Geoffrey Chaucer's *Canterbury Tales*

Geoffrey Chaucer is the only English author to have been read continuously since before the introduction of the printing press to England. His readers and admirers have included other mediaeval authors, Renaissance dramatists, eighteenth-century poets and critics, modern film-makers and Monty Python. English 2173 explores a representative selection of one of Chaucer's most famous works, the *Canterbury Tales*, an interconnected series of stories encompassing, amongst much else, tales of chivalry, love, sex, murder, trickery, religion and epic-heroic chickens. This course has two principal aims: to introduce you to Chaucer's *Canterbury Tales* and their critical and cultural heritage, and to help you to develop and hone your critical, analytical, reading and writing skills. There is thus considerable onus on you to read the material and think for yourselves. Assessment will be based on term papers, examination, and participation.

Text: Chaucer, Geoffrey. *The Canterbury Tales*. Ed. Jill Mann. London: Penguin, 2005. [NB: Do not confuse this original-language edition with the older *translation* by Coghill, also published by Penguin.]

Full-Time English Faculty (continued)



Dr. John Eustace
BA, MA (Saskatchewan), PhD (Queen's)
Associate Professor
On leave 1 July 2015 - 30 June 2016

Office: BAC 419
E-mail: john.eustace@acadiau.ca



Claire Jewell,
BA, Bed (Acadia)
Instructor

Office: BAC 418
Phone: 585-1598
E-Mail: claire.jewell@acadiau.ca



Dr. Lance La Rocque
BA, MA (Victoria), PhD (York)
Associate Professor
On leave 1 January 2016 - 30 June 2016

Office: BAC 429
Phone: 585-1146
E-mail: lance.larocque@acadiau.ca



Dr. Lisa Narbeshuber,
BA (Toronto), MA (Victoria), PhD (Toronto)
Associate Professor & Graduate Coordinator
On leave 1 July 2015 - 31 December 2015

Office: BAC 432
Phone: 585-1251
E-mail: lisa.narbeshuber@acadiau.ca

Full-Time English Faculty

2000 and 3000 Level Courses 2015-16

Note: Please consult the Registrar's online timetable for days and times.



Dr. Jessica Slights
BA (Queen's), MA (UBC), PhD (McGill)
Associate Professor & Chair

Office: BAC 416
Phone: 585-1503
E-mail: jessica.slights@acadiau.ca



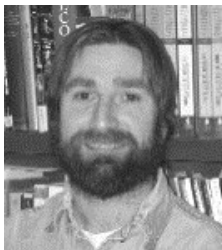
Dr. Stephen Ahern,
BA (Queen's), MA (Carleton), PhD (McGill)
Professor & Coordinator of the Writing Centre

Office: BAC 417
Phone: 585-1517
E-mail: stephen.ahern@acadiau.ca



Dr. Wanda Campbell
BA (UNB), MA (Windsor), PhD (Western)
Professor & Creative Writing Coordinator

Office: BAC 430
Phone: 585-1111
E-mail: wanda.campbell@acadiau.ca



Dr. Richard Cunningham
BA (Simon Fraser), MA (Alberta),
PhD (Pennsylvania State)
Professor

Office: BAC 431
Phone: 585- 1345
E-mail: richard.cunningham@acadiau.ca

ENGL 2183 X2 JESSICA SLIGHTS

SHAKESPEARE

This single-term course involves the study of selected history plays and comedies by William Shakespeare. Its main goal is to help you develop both a critical and a theatrical eye. We will pay careful attention to the complexity of Shakespeare's language, as well as to the plays' roles as cultural artifacts both today and in the past. More specifically, we will focus our discussions on the role of place in the plays. We will explore geopolitical locations like Venice and Windsor, interior spaces like courtrooms and kitchens, outdoor spaces like battlefields and forests, ideologically freighted sites like convents and prisons, and even figuratively rich areas like the human heart. No previous knowledge of Shakespeare necessary.

ENGL 2386 X0 JON SAKLOFSKE

THE ROMANTICS

This course focuses on the diverse literature of the Romantic Period in England (approximately 1785-1830), a period of social, political and artistic change and contradiction. Favoured imagination, emotion and vision, artists and writers variously combined historical nostalgia, self-aware immediacy and hopeful idealism, and their expressions became vehicles for innovative approaches to revolution, rebellion and repose. This course looks at the way in which the contextual energies and dynamism of this uncertain period manifest themselves in the form and content of its cultural expressions. We will examine major themes and authors, engaging in close readings to comprehend the particular concerns and nuances of each writer. Comparatively exploring the broader relationships between creators, creations and consumers will also allow us to understand the ways in which the influential vitality of the Romantic Period remains relevant to our present cultural moment.

ENGL 2393 X1 STEPHEN AHERN

LATER EIGHTEENTH CENTURY LITERATURE

This course will introduce you to the rich variety of literature produced in Britain from the 1730s to the 1790s, a period of great cultural and political change. We'll study poems, plays, novels, and non-fiction texts written by men and women who were engaged with issues that concern us still. Preoccupied with understanding the essentials of human nature, they ponder the relation of individual to community and to the universe writ large as they investigate the psychology of the thinking, feeling self. Their work testifies to an increasing awareness that inequities based on gender, class, or racial difference were unjust and no longer tenable. As we

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Note: Please consult the Registrar's online timetable for days and times.

LATER EIGHTEENTH CENTURY LITERATURE (continued)

consider questions of politics, ethics, and aesthetics, I'll encourage you to read for the pure pleasure of it, for many of the works we'll take up are beautifully written, develop real psychological depth, and provide engaging stories.

ENGL 2573 X1 HERB WYLE

CANADIAN LITERATURE 2

This course provides an overview of significant developments in English-Canadian literature from the advent of modernism in the decades after World War I to the postmodern experiments of the late twentieth century, to the increasingly globalized literature of the early twenty-first century. We will examine a range of poems, stories, and novels in various styles and genres against the backdrop of significant developments in Canadian society and Canadian culture: the social and economic turbulence of the interwar years, the post-WWII economic boom and Cold War politics, the nationalist sentiments and growing social movements of the 1960s and 1970s, the influence of multiculturalism and identity politics from the 1970s to the 1990s, and the contemporary influence of globalization and diasporic cultural identities. In the process, the course will provide a selective introduction to some of the most significant practitioners in the various genres, with an emphasis on poetry and short fiction. While cultural and social contextualization will be an important priority, we will also highlight important formal and aesthetic concerns, from the subjective experimentalism of high modernism to the self-referentiality of postmodernism. Furthermore, the course will also engage with central concerns and themes in Canadian literature, such as representations of the environment, art and artists, Canada's colonial heritage, class and labour, multiculturalism, gender and sexuality, and national identity.

Representative Course Texts (i.e., tentative but by no means final):

Poetry and Prose

Moss, Laura and Cynthia Sugars, ed. *Canadian Literature in English: Texts and Contexts* Vol. II

Graphic Novel

Lemire, Jeff. *Essex County*

Novels

Wiebe, Rudy. *The Temptations of Big Bear*

Wilson, Ethel. *Swamp Angel*

Stories

Simpson, Leanne. *Islands of Decolonial Love*

The Gwendolyn Mary Hill Memorial Scholarship in English (\$320) was provided by Dr. Allan C. Hill in memory of his wife who was a Bachelor of Arts degree graduate in 1924. It is awarded annually to the highest ranking student entering the fourth year of a Bachelor of Arts degree program with honours in English.

The Dr. Rosemary Therese and Stephen A. Holton Scholar-Bursary is awarded annually to a student majoring in English on the basis of financial need and academic performance. The award was established in 2003 by the late Stephen A. Holton in memory of Dr. Rosemary Therese Holton.

The Dr. Allister Irwin MacDonald Scholar-Bursary is awarded annually on recommendation of the Department of English and Theatre to a student entering the second or subsequent year of the Bachelor of Arts program, majoring or honouring in English. The award will be made to students with demonstrated financial need who are achieving a high academic standard and have a marked passion for English literature. At the discretion of the Department, the scholar-bursary may be divided between two students and may be renewed.

The scholar-bursary was established through the estate of Dr. Allister Irwin MacDonald, a scholar and Professor of English at Acadia, as a dedication to his immediate family – his parents Daniel and Ella MacDonald, and his five brothers; Samuel William, James Maxwell, Henry Burns, (Rev. Dr.) Donald Crockett and (Rev.) Joseph Richardson.

The Henry Lyons Memorial Scholarship. An endowed scholarship with an annual value of \$40 is to be awarded to the student with the highest mark in English 1406 who is proceeding to a major in English. The amount is to be paid on the fees of the junior year.

The Wallace and Trena Turner Scholarship was established by the Turners in 1983 to support a needy scholarship level student in the second or subsequent year of study in art, music, or creative writing. The recipient must be a person of proven creative talents. Wallace Turner was a well-known water colour artist, who together with Trena, had an interest in helping needy students with creative talents.

The Charles Woodbury Williams Scholarship in English of the value of \$730 is to be awarded at the discretion of the Department of English and Theatre. Normally priority will be given to an honours student of outstanding ability, but failing such, the scholarship may be awarded to a major student of exceptional promise.

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Scholarships and Awards

In addition to scholarships offered by the University, there are several scholarships available only to students majoring in English. Students are selected by a committee of faculty members in consultation with Acadia's Financial Aid Office. **Student Assistantships** valued at \$740 per semester are also available through the Department. Preference is given to graduating Honours and Majors and then to third and second year English Honours students. **Honours Summer Research Awards** valued at \$5400 for four months of work are also available on a competitive basis for students completing thesis research. Please contact the Department for details.

The Sgt. Philip Sydney Beals Memorial Prize. A prize of \$70 was contributed by the family of the late Sgt. Philip S. Beals of the 85th Bn. C.E.F. It will be awarded annually in April by the Department of English and Theatre to the student having submitted the best piece of poetry.

The Bittner Scholarship in English was established by Alice Holmer Bittner in memory of her husband William R. Bittner who was a professor of English at Acadia from 1967 to 1977. The scholarship is available on Departmental nomination to a student majoring or honouring in English and entering the second or subsequent year of study at Acadia. Preference is given to a student demonstrating an interest in creative writing.

The Class of 1907 Essay Prize. The Class of 1907, by an endowed gift, has established an essay prize of the annual value of \$40. This prize will be awarded each year to the student enrolled in English 1406 in the winter session who, in the opinion of the Department of English and Theatre, has written the best regularly required class essay.

The Margaret L. Ford Scholarships in English (4), History (4), Political Science (4), French (4) and German (4) of \$525 each were endowed by the late Ms. Ford (B.A. Acadia, 1922; M.A. Toronto, 1930) who was born in Wolfville and was a distinguished teacher in schools in New Jersey, Massachusetts, and Ontario. They are awarded annually to the top students in years one, two, three, and four in English, history, political science, French, and German.

The Gregory Doane Hatfield Memorial Prize is presented annually on the recommendation of the Department of English and Theatre to the student who earns the highest marks in any creative writing course given at Acadia University. This prize was made possible through a bequest from the late Muriel Eugenie Hatfield in memory of her husband Gregory Doane Hatfield,

ENGL 2693 X2 LISA NARBESHUBER

AMERICAN LITERATURE 2

In this course we will consider how American thinkers, writers, and groups have variously defined and represented the American, in particular, and America in general. Our focus will be on a selection of fiction and poetry from the Civil War to the 1930s. Assignments include two essays and a midterm test or presentation.

Texts:

Oscar Williams and Edwin Honig, eds., *The Mentor Book of Major American Poets*

Henry James, *Daisy Miller*

Mark Twain, *The Adventures of Huckleberry Finn*

Willa Cather, *O Pioneers!*

Sherwood Anderson, *Winesburg, Ohio*

Ernest Hemingway, *In Our Time*

ENGL 2783 X1 PATRICIA RIGG

NINETEENTH-CENTURY FICTION

This course focuses on the British novel as it developed in the nineteenth-century. We will proceed according to genre, including some of the following: the fiction of Sensibility, Gothic, Social fiction, Industrial fiction, Sensation fiction, Historical fiction, and New Woman fiction.

ENGL 3083 X2 WANDA CAMPBELL

ADVANCED CREATIVE WRITING: POETRY

An advanced course emphasising craft, style, and individual development in the writing of poetry. Students will read poems and essays on poetics, complete a variety of writing assignments including ekphrasis and other experiments with traditional and contemporary forms, develop a portfolio, critique the work of their peers, and participate in discussions on aspects of craft.

Prerequisite: Permission of the Department.

ENGL 3513 X2 HERB WYILE

FICTION OF ATLANTIC CANADA

This course will explore fiction in a range of forms and styles by some of the principal figures in Atlantic Canadian literature. Though we will consider work by writers from the nineteenth and early twentieth century such as

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Note: Please consult the Registrar's online timetable for days and times.

FICTION OF ATLANTIC CANADA (continued)

Thomas Haliburton, Thomas McCulloch, Charles G.D. Roberts, and L.M. Montgomery, the course will concentrate on the second half of the twentieth century, during which there has been a flurry of activity on the Atlantic Canadian literary scene. We will examine the work of Alistair MacLeod, David Adams Richards, and writers who have contributed to the recent boom in Newfoundland literature such as Michael Winter, Jessica Grant, and Michael Crummey. Recurring themes such as community, migration, tourism and culture, the legacy of colonialism, the influence of the physical elements, employment and unemployment, class and labour, and domestic politics will be examined.

Representative Course Texts (i.e., tentative but by no means final):

Short Fiction

Atkinson, Andrew and Mark Harris, eds. *Running the Whale's Back*
Moyles, Gordon, ed. *'Improved by Cultivation': English-Canadian Prose to 1914*

Novels

Crummey, Michael. *Sweetland*
Montgomery, Lucy Maud. *Emily of New Moon*
Richards, David Adams. *Lives of Short Duration*

ENGL 3673 X1 KERRY VINCENT

POSTCOLONIAL LITERATURE 1: AFRICAN

The literature of Africa has its roots in an oral culture where popular discourse in the form of legends, myths, proverbs, and folk-tales reinforced tradition and responded to social and political concerns. Following the devastations caused by colonial and neo-colonial interventions, African writers have continued to draw upon this rich and varied form of address, but have also moved from a perception of literature as a vehicle for reinforcing tradition to one that speaks to Africa and to the world at large. This course will either concentrate on the literature from one particular country, such as South Africa, or, more generally, examine selected novels, poetry, and drama from a number of African countries. In either case, it will pay particular attention to issues such as language, land, identity, resistance, and gender. Texts to be announced.

ENGL 3723 X2 ANDREA SCHWENKE WYLE FANTASY

(a Women's and Gender Studies program credit)

This course is for anyone with an interest in the possibilities that lurk in imagination, in realities of various kinds, and in other worlds. Fantasy

English Program Requirements

PLUS ENGLISH ELECTIVES AT 2000/3000/4000 (18h)

For example:

ENGL 2153 X1	Theory and Practice of Editing
ENGL 3083 X2	Advanced Creative Writing Poetry
ENGL 3513 X2	Fiction of Atlantic Canada
ENGL 3723 X2	Fantasy
ENGL 3733 X1	The Historical Novel
ENGL 3743 X2	Tolkien: Author and Critic
ENGL 3753 X1	Studies in the Short Story
ENGL 3983 X1	Children's Literature

PLUS THE ARTS CORE (24h)

6h of one language other than English

French, German, Greek, Latin, or Spanish

6h or Social Science (mixing & matching OK)

Economics, Politics, Sociology, or Women's and Gender Studies*

6h of Humanities (mixing & matching OK)

Art, Classics, Comparative Religion, History, Philosophy, Music, Women's and Gender Studies*

6h of Science (mixing & matching OK)

Biology, (BIOL) Chemistry (CHEM) Computer Science (COMP), Earth & Environmental Science (GEOL), Engineering (APSC), Environmental & Sustainability Studies (ENVS), Math & Stats (MATH), Nutrition & Dietetics (NUTR), Physics (PHYS), Psychology (PSYC)

*only 6h of WGST counts toward Arts Core/96h of total must be in Arts & Sci.

PLUS A MINOR (24h)

PLUS ELECTIVES TO EQUAL 120H

ADDITIONAL REQUIREMENTS FOR HONOURS (30h)

ENGL 4060 X0 Scholarly Methods	non-credit
<u>Plus One of:</u>	3 h
ENGL 3073 Theory	
WGST 3023 X2 Feminist Theory	
<u>Plus One of:</u>	27 h
ENGL 4996 X0 Honours Thesis (6h)	
+ 21h English at 2000/3000/4000 including 6h at 4000	
OR	
27h English at 2000/3000/4000 including 12h at 4000	

English Program Requirements

2000 and 3000 Level Courses 2015-16

Note: Please consult the Registrar's online timetable for days and times.

This chart offers a guide to the full program requirements for English Majors and Honours. Students meet one-on-one with a faculty adviser each spring to discuss their progress in the program and to plan a course schedule for the following year. If you are interested in becoming an English Major, please contact the Department Office.

THE ENGLISH CORE (30 h)

- | | | |
|--|---|-----|
| 1. ENGL 1406
(or ENGL 1413&1423) | Writing and Reading Critically | 6 h |
| 2. ENGL 2006 | Strategies for Reading Literature | 6 h |
| 3. Plus One of: | | 3 h |
| ENGL 2163 | Medieval Literature 1 | |
| ENGL 2173 X1 | Medieval Literature 2 | |
| ENGL 2273 | Sixteenth Century Literature | |
| 4. Plus One of: | | 3 h |
| ENGL 2183 X2 | Shakespeare | |
| ENGL 3283 | Drama to 1600 | |
| ENGL 3293 | Renaissance Drama | |
| 5. Plus One of: | | 3 h |
| ENGL 2283 | Seventeenth Century Literature | |
| ENGL 2383 | Restoration and Early 18 th Century | |
| ENGL 2393 X1 | Later 18th Century Literature | |
| ENGL 2773 | Eighteenth Century Fiction | |
| 6. Plus One of: | | 3 h |
| ENGL 2386*X0 | The Romantics | |
| ENGL 2476* | Victorian Studies | |
| ENGL 2783 X1 | Nineteenth Century Fiction | |
| ENGL 3483 | Victorian Poetry | |
| 7. Plus One of: | | 3 h |
| ENGL 2563 | Canadian Literature 1 | |
| ENGL 2573 X1 | Canadian Literature 2 | |
| ENGL 2683 | American Literature 1 | |
| ENGL 2693 X2 | American Literature 2 | |
| ENGL 3833 | Writing by Women 1 | |
| ENGL 3843 X2 | Writing by Women 2 | |
| 8. Plus One of: | | 3 h |
| ENGL 3663 | Postcolonial Literature 4: South Asian | |
| ENGL 3673 X1 | Postcolonial Literature 1: African | |
| ENGL 3683 | Postcolonial Literature 2: Caribbean | |
| ENGL 3693 | Postcolonial Literature 3: Aus/NZ | |
| ENGL 3773 X1 | Modern British Poetry | |
| ENGL 3793 | Modern British Fiction | |

*Extra 3h of 6h-course subsumed in 18h English at 2000/3000/4000

crosses all kinds of boundaries, including gender, and because we will explore the genre of fantasy **for all ages**, from its antecedents to the present and in a variety of forms such as novels, picturebooks, graphic novels, and short fiction, this course is also an excellent choice for future *elementary* AND *secondary* Education students. Terry Pratchett says that although all fiction is fantasy at some level, "what people generally have in mind when they hear the word fantasy is swords, talking animals, vampires, rockets (science fiction is fantasy with bolts on), and around the edges it can indeed be pretty silly. Yet fantasy also speculates about the future, rewrites the past and reconsiders the present. It plays games with the universe." We will explore as many different realms, times, and expressions of fantasy, that "enormous and seductive subject" (Rosemary Jackson), as we can manage in the confines of one term, and you will add some of your own words to the mode, formula, genre, universe....

ENGL 3733 X1 HERB WYILE

THE HISTORICAL NOVEL

As a hybrid of history and fiction, the historical novel has long proven a troubling genre, since its rise in the eighteenth century. While historical novelists struggle with the challenges and constraints imposed by working with historical material, historians have often fretted over what they see as the liberties historical novelists take in writing about history. This course, then, is intended not just as an introduction to the genre of the historical novel but also as an exploration of the political, epistemological, and ethical issues that the genre tends to raise. We will examine the relationship between the emergence of the historical novel and the rise of nationalist movements in the late eighteenth and early nineteenth centuries, focusing on the foundational figure of Sir Walter Scott, as well as at the preoccupation with historical accuracy of the historical novelists of the later nineteenth century. But we also will consider how, in the second half of the twentieth century, the traditional historical novel, with its commitment to a realistic and empirically grounded presentation of the past, has been radically transformed by currents of postmodern, feminist, and postcolonial thinking about history. Thus we will also consider the formal diversity within the genre itself – from the nationalist epic to the metafictionally documentary to the magical realist – as well as how fictional portraits of the past are so often driven by contemporary preoccupations, such as nationhood, political hegemony, patriarchal structures, and the nature of historical knowledge. The course will range from such foundational historical fiction as that of Charles Dickens to such contemporary visions as Don De Lillo's postmodern treatment of the

2000 and 3000 Level Courses 2015-16

Note: Please consult the Registrar's online timetable for days and times.

THE HISTORICAL NOVEL (continued)

assassination in *Libra*, *Midnight's Children*, Salman Rushdie's magic realist treatment of the partition of India, and Margaret Sweatman's panoramic, multi-voiced depiction of the Winnipeg General Strike in her novel *Fox*.

Representative Course Texts (i.e., tentative but by no means final):

Achebe, Chinua. *Things Fall Apart*
Dickens, Charles. *A Tale of Two Cities*
De Lillo, Don. *Libra*
Graves, Robert. *I Claudius*
Rushdie, Salman. *Midnight's Children*
Sweatman, Margaret. *Fox*

ENGL 3743 X2 KEVIN WHETTER

TOLKIEN: AUTHOR AND CRITIC

This is not a bird course. We do get to read J. R. R. Tolkien's *The Lord of the Rings* in its entirety, but we will do so in the context of Tolkien's career as a Professor of (Mediaeval) English Language and Literature. We will thus examine a number of key mediaeval texts that influenced Tolkien -- notably *The Saga of the Volsungs*, *Beowulf*, and *The Battle of Maldon* -- as well as Tolkien's scholarly essays "The Monsters and the Critics," "The Homecoming of Beorhtnoth Beorhthelm's Son," and "On Faerie Stories." Only after we have familiarised ourselves with some aspects of some of the mediaeval and critical forerunners to *The Lord of the Rings* will we turn our attention to that text. The course content is thus balanced more or less evenly between mediaeval, critical, and Tolkienian material.

This course has three principal aims: (i) to introduce you to some interesting and influential mediaeval literature which Tolkien knew and taught; (ii) to explore the ways in which that literature and its contexts was used by Tolkien in the creation of his masterpiece; and (iii) to help you develop and hone your critical, analytical, reading and writing skills, making you more critical and self-reflective readers and writers.

The format will be group discussion augmented by lecture. There is a lot of reading. You are expected to keep up-to-date in the readings and to participate in discussion of the texts. Evaluation will be based on participation, essays, and a final examination, unless there is a majority vote to replace the exam with group presentations.

Student Activities

The **English Society** is one of Acadia's most active student groups. Throughout the year the Society organises a variety of activities, including film nights, book sales, open mic evenings, and receptions after literary readings. They are always looking for volunteers, so watch for notices of meetings in the fall and consider getting involved.

A highlight of the English Society calendar each year is the **Annual Atlantic Undergraduate English Conference**, a scholarly and creative conference hosted in turns by Atlantic universities in Canada and the US. The conference gives Acadia students from across the region the chance to meet to exchange ideas and work with other English students in a professional and welcoming environment. Acadia has traditionally been well represented by students who attend to deliver academic conference papers or to share their creative writing. If this sounds like an experience you might enjoy, come find out more about it all at the next meeting of the English Society.

If you enjoy writing there are plenty of opportunities for you contribute to the life of the Department and the University. English students create, edit, and publish a creative arts magazine called **estuary** and the department also produces a newsletter called **Voice4**. Watch the halls and your Acadia email for calls for volunteers to assist with these publications .

Many English students also become involved as contributors and/or editors in the production of the Acadia's student newspaper, *The Athenaeum*.

Facilities

Shared **office space** is available on the fourth floor of the BAC for English Honours students. These Honours study carrels are allocated on a first come, first served basis, beginning with fourth-year Honours students. Please contact Christine Kendrick in the department office to request a carrel.

English students are welcome to use the **lunchroom** facilities in BAC 455 during regular office hours (8:30 am–4:30 pm) provided the space is not already in use. All users of this space are asked to wash and put away any dishes they use, and to help keep the room clean and pleasant.

Honours Seminar Descriptions 2015-16 (continued)

Note: Please consult the Registrar's online timetable for days and times.

4000-level seminars are usually restricted to 3rd & 4th year majors and honours.

STUDIES IN AMERICAN LITERATURE (continued)

"SIX AMERICAN POETS AND THE QUESTION OF CONFESSIONAL POETRY"

one of our objectives will be to examine how these poets construct subjectivity in relation to gender, sexuality, social roles and expectations. We will study these poets in the context of political, social, and literary movements of the time, and consider the usefulness of the term "confessional poet" in our analyses. We will also examine the prominent role, the effect, and the purpose of taboo and profane material in art.

ENGL 4253 X1 LANCE LA ROCQUE

STUDIES IN CANADIAN LITERATURE

TRANSGRESSIVE WORDS: EXPLORING CONTEMPORARY CANADIAN POETRY

This course will focus on works of selected modern Canadian experimental poets, including Alice Burdick, Jaime Forsythe, Stuart Ross, Daniel F Bradley, Elizabeth Bachinsky, Lisa Robertson, and Christine McNair. To provide some context, while focusing on these writers, we will also briefly look at the history and practices of European experimental movements (dada, surrealism, cubism, futurism) and important Canadian experimental writers of the 1960s and 70s (b p Nichol, Daphne Marlatt, Steve McCaffery, Judith Copithorne). The course will explore how each poet creates new understandings of self, language, world, and word; more generally, we will also focus on developing strategies for reading poetry that transgresses traditional poetic devices/practices.

ENGL 4996 X0

HONOURS THESIS

An Honours thesis in English may be a literary argument based on research, critical analysis, and coherent thinking, or it may be a creative writing project of original poetry, fiction, drama, or mixed genre.

Students interested in pursuing thesis work are encouraged to contact prospective supervisors from among the department's faculty in the second term of third year. The Honours Coordinator is available to provide assistance with this process.

2000 and 3000 Level Courses 2015-16

Note: Please consult the Registrar's online timetable for days and times.

Texts:

Beowulf. Trans. R. M. Liuzza. 2nd ed. Peterborough, 20013.

The Saga of the Volsungs. Trans Jesse L. Byock. London, 1999.

Tolkien, J. R. R. *The Lord of the Rings*. 2nd ed. 3 vols. London, 1994.

[For those of you who do not already own a copy, I'm recommending the 3-volume HarperCollins paperback edition. The basic edition runs for about ten dollars per volume. Other editions are, of course, available.]

Tolkien, J. R. R. *Tree and Leaf*. London, 2001. [includes "On Faerie Stories" and "Homecoming"]

Any other materials will be provided in handouts or online.

NB: I strongly suggest that you (re-)read *The Lord of the Rings* over the Summer or Christmas break. Once class starts, we will be covering the text quite quickly.

ENGL 3753 X1 PATRICIA RIGG

STUDIES IN THE SHORT STORY

This course will explore the short story, the short story cycle, and the novella in British, American, and Canadian literature.

ENGL 3773 X1 ANNE QUÉMA

MODERN BRITISH POETRY

The course is based on a chronological approach which reflects the historical and cultural evolution of British poetry in the twentieth and twenty-first centuries. We will study the way writers use the poetic genre in order to write about identity, nature, politics, gender, sexuality, culture, race, and other topics. We will consider poetry as a type of writing with its specific and evolving conventions concerning sounds, visual design, and rhythms, while discovering what poets have to say about the society in which they live. Texts will include: Tuma, Keith. *Anthology of Twentieth-Century British and Irish Poetry*. New York: Oxford, 2001.

ENGL 3843 X2 WANDA CAMPBELL

WRITING BY WOMEN 2

Through the study of modern and contemporary women's fiction and poetry from around the world, students will explore such subjects as gender, theory, ethnicity, creativity, ecology, mythology, and power as they relate to the lives of girls and women.

2000 and 3000 Level Courses 2015-16

Note: Please consult the Registrar's online timetable for days and times.

ENGL 3983 X1 ANDREA SCHWENKE WYLE CHILDREN'S LITERATURE 1

Be bold, be bold, but not too bold."
Fairy Tales & Children's Literature
(a Women's & Gender Studies program credit)

I use "Fairy Tales" here as a generic term to encompass a number of variants: folk tales, legends, fables, trickster stories, and wonder tales.

This course provides an introduction to the body of folk and fairy tales that have become the foundation for much of children's literature. We'll trace the development of these stories, including the gender roles embedded within them, from oral into written and illustrated forms, and explore a variety of the adaptations and reworkings over their history—from oral folk tales to their transformation into literary works for court audiences and literary salons to their eventual assumed status as tales for children in the present day.

Despite waves of opposition, these stories have withstood the journey along the perilous path of censorship and bowdlerization to arrive still bright as dandelions in the imaginations of the 21st century.

We will look at well-known favourites in their less familiar earlier variations, and also as they have been revisioned in illustrated versions and literary reworkings. We will also read a variety of less widely known older stories and a few contemporary works that have a fairy tale foundation. Prepare to be surprised and to have your ideas about what constitutes a fairy tale and what children's literature is stretched! This reading adventure is not for the faint hearted. For further details, see <http://acadiau.ca/~aschwenke>

WGST 3023 X2 ANNE QUÉMA FEMINIST THEORY

This course in feminist theories is based on a premise best expressed by Michèle Le Doeuff's approach to feminist thinking which Kelly Oliver describes as follows: "studying the condition of women in society is not the fancy of a particular group of thinkers—an object of study created by purely subjective concerns—but an object of study that extends through history and across culture" (*French Feminism Reader* 37). The objective of the course is to foster a pluralistic and intersectional approach to feminist theories of topics such as the body, gender, sexualities, race, language, class, and politics.

Honours Seminar Descriptions 2015-16

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4000-level seminars are usually restricted to 3rd & 4th year majors and honours.

ENGL 4060 X0 KERRY VINCENT

SCHOLARLY METHODS (required, non-credit)
This is a research and bibliographical course required of all English honours students.

ENGL 4113/5313 X1* RICHARD CUNNINGHAM STUDIES IN SEVENTEENTH CENTURY LITERATURE "ZEAL LOST?: CONSTRUCTING THE TEXT OF PARADISE LOST"

In *Zealot: The Life and Times of Jesus of Nazareth*, Reza Aslan invites a new understanding of the New Testament by constructing a credible account of the life of Jesus, an historical zealot who lived during a period of great political upheaval. Much of this new understanding is born of Aslan's research into the political and intellectual conditions under which various books of the New Testament were written. Using *Zealot* as a model, this class will investigate the influences of John Milton's political and religious zeal, and the disappointments of both, on his Christian epic *Paradise Lost*.

In addition to reading *Paradise Lost* and *Zealot*, students will be required to read selected books of both the Old and New Testament, selections from *The Complete Prose Works of John Milton*, and one or more texts on the history of the Bible. We will also discuss the Bible as an historical artefact so that students understand the human history behind that collection of documents, and from that, how the Bible served as material for Milton's reconciliation with the failure of the political and religious revolution of the mid-17th century. From there, we will consider various historical influences on the life of the author, such as his musical upbringing, the college he attended at Cambridge, Richard Stock, Samuel Hartlib, Galileo, Arminius, and Cromwell, his role in Cromwell's government, the regicide, the Interregnum, the restoration, etc.

ENGL 4233 /5813 X2* LISA NARBESHUBER STUDIES IN AMERICAN LITERATURE

"SIX AMERICAN POETS AND THE QUESTION OF CONFESSIOAL POETRY"
In this blended honours/graduate seminar we will study the poetry of six modern American poets who have in common their so-called confessional tendencies: Robert Lowell, Allen Ginsberg, Sylvia Plath, Anne Sexton, Adrienne Rich, and Sharon Olds. Given their emphasis on self-exploration,