

## New in 2011-2012

- **English 415: Advanced Studies in Twentieth Century Literature: The Literature of Small Islands with Dr. Brent MacLaine**  
Please see page 27 for further information
- **English 435: Advanced Studies in Nineteenth Century British Literature “Demystifying Dickens: or, How I Stopped Worrying and Learned to Love Three-decker Novels” with Dr. Anne Furlong**  
Please see page 30 for further information
- **English 455: Advanced Studies in Early Modern Literature with Dr. Shannon Murray**  
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- **English 463: Advanced Studies in American Literature - The Raw and Cooked: Beats and Patricians and American Poetry and Prose with Dr. Geoffrey Lindsay**  
Please see page 32 for further information
- **English 491: Seminar - “Emily Dickinson: Embodying Life Through Writing” with Dr. Wendy Shilton**  
Please see page 32 for further information

Front cover design by  
Integrated Communications, UPEI

Special thanks to  
Tracy Johnston  
Department Secretary

Please check the English Department website for updated information on the calendar supplement.

**FALL 2011TIMETABLEENGLISH**

Monday	Tuesday	Wednesday	Thursday	Friday
<b>8:30 - 9:20</b>	<b>8:30-9:45</b> 381A - Boyles	<b>8:30 - 9:20</b>	<b>8:30-9:45</b> 381A - Boyles	<b>8:30 - 9:20</b>
<b>9:30 - 10:20</b> 101A - Connell 121A - Dennison 122A - Doran	<b>10:00 - 11:15</b> 101C - Shilton 121B - Murray 272 - Lindsay	<b>9:30 - 10:20</b> 101A - Connell 121A - Dennison 122A - Doran	<b>10:00 - 11:15</b> 101C - Shilton 121B - Murray 272 - Lindsay	<b>9:30 - 10:20</b> 101A - Connell 121A - Dennison 122A - Doran
<b>10:30 - 11:20</b>		<b>10:30 - 11:20</b>		<b>10:30 - 11:20</b>
<b>11:30 - 12:20</b> 192A - Dennison 195 - Harrington 315 - Doran	<b>11:30 - 12:45</b> 244 - Doran 372 - CIP 435 - Furlong	<b>11:30 - 12:20</b> 192A - Dennison 195 - Harrington 315 - Doran	<b>11:30 - 12:45</b> 244 - Doran 372 - CIP 435 - Furlong	<b>11:30 - 12:20</b> 192A - Dennison 195 - Harrington 315 - Doran
<b>12:30 - 1:20</b> 101B - O'Brien 366 - Kerfoot	<b>1:00 - 2:15</b> 101D - Connell 255 - Murray 296 - Lindsay 491 - Shilton	<b>12:30 - 1:20</b> 101B - O'Brien 366 - Kerfoot	<b>1:00 - 2:15</b> 101D - Connell 255 - Murray 296 - Lindsay 491 - Shilton	<b>12:30 - 1:20</b> 101B - O'Brien 366 - Kerfoot
<b>1:30 2:20</b> 122B - Harrington		<b>1:30 - 2:20</b> 122B - Harrington		<b>1:30 - 2:20</b> 122B - Harrington
<b>1:30 - 2:45</b> 245 - Kessler 306 - Lindsay 356 - Murray	<b>2:30 - 3:45</b> 121C - CIP 192B - Kerfoot 204 - Furlong	<b>1:30 - 2:45</b> 245 - Kessler 306 - Lindsay 356 - Murray	<b>2:30 - 3:45</b> 121C - CIP 192B - Kerfoot 204 - Furlong	
<b>1:30 - 4:30</b>		<b>1:30 - 4:30</b>		
<b>3:00 - 4:15</b> 285 - Furlong		<b>3:00 - 4:15</b> 285 - Furlong		

<b>3:00 - 6:00</b>	<b>3:00 - 6:00</b>	<b>3:00 - 6:00</b>	<b>3:00 - 6:00</b>	
	<b>4:00-5:15</b> 101E - Hopkins 192C - Fanning		<b>4:00-5:15</b> 101E - Hopkins 192C - Fanning	
<b>6:00 - 9:00</b>	<b>6:00 - 9:00</b>	<b>6:00 - 9:00</b> 415 - MacLaine	<b>6:00 - 9:00</b>	
	<b>7:00 - 10:00</b>	<b>7:00 - 10:00</b> 101F - Mullally 212 - Kessler	<b>7:00 - 10:00</b>	

**SPRING 2011TIMETABLEENGLISH**

Monday	Tuesday	Wednesday	Thursday	Friday
<b>8:30 - 9:20</b>	<b>8:30 - 9:45</b> 381A - TBA	<b>8:30 - 9:20</b>	<b>8:30 - 9:45</b> 381A - TBA	<b>8:30 - 9:20</b>
<b>9:30-10:20</b> 101A - TBA 192A - MacLaine 222 - Doran	<b>10:00 - 11:15</b> 296 - Kerfoot 358 - Murray 362 - Shilton	<b>9:30 - 10:20</b> 101A - TBA 192A - MacLaine 222 - Doran	<b>10:00 - 11:15</b> 296 - Kerfoot 358 - Murray 362 - Shilton	<b>9:30 - 10:20</b> 101A - TBA 192A - MacLaine 222 - Doran
<b>10:30 - 11:20</b> 121A - Dennison 192B - Harrington 286 - Furlong		<b>10:30 - 11:20</b> 121A - Dennison 192B - Harrington 286 - Furlong		<b>10:30 - 11:20</b> 121A - Dennison 192B - Harrington 286 - Furlong
<b>11:30 - 12:20</b> 121B - Kerfoot 291 - Doran	<b>11:30 - 12:45</b> 101D - TBA 122B - Lindsay	<b>11:30 - 12:20</b> 121B - Kerfoot 291 - Doran	<b>11:30 - 12:45</b> 101D - TBA 122B - Lindsay	<b>11:30 - 12:20</b> 121B - Kerfoot 291 - Doran

12:30 - 1:20 101B - TBA 122A - Furlong 195 - Harrington	1:00 - 2:15 321 - Lemm	12:30 - 1:20 101B - TBA 122A - Furlong 195 - Harrington	1:00 - 2:15 321 - Lemm	12:30 - 1:20 101B - TBA 122A - Furlong 195 - Harrington
1:30 - 2:20 204 - Dennison  1:30 - 2:45 101C - TBA 335 - Kerfoot  1:30 - 4:30 404 - Shilton	2:30 - 3:45 101E - TBA 192C - TBA	1:30 - 2:20 204 - Dennison  1:30 - 2:45 101C - TBA 335 - Kerfoot  1:30 - 4:30 455 - Murray	2:30 - 3:45 101E - TBA 192C - TBA	1:30 - 2:20 204 - Dennison
3:00 - 4:15		3:00 - 4:15		
3:00 - 6:00      6:00 - 9:00	3:00 - 6:00  4:00 - 5:15 192D - TBA  6:00 - 9:00  7:00 - 10:00	3:00 - 6:00      6:00 - 9:00 463 - Lindsay  7:00 - 10:00 101F - TBA 392 - Lemm	3:00 - 6:00  4:00 - 5:15 192D - TBA  6:00 - 9:00 331 - MacLaine  7:00 - 10:00	

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If you have any questions that this guide does not answer, please contact any member of the Department or the Chair, Brent MacLaine, at [bmaclaine@upei.ca](mailto:bmaclaine@upei.ca).

#### Overview of the programme

The following sections provide an overview of the Department's programme.

The curriculum is designed to encourage a progressive acquisition of literary skills. As students earn their degree through their four years, they will progress from introduction to, through development in, toward mastery of, the following: (a) elements of the English language; (b) the research essay; (c) critical reading and literary theory; (d) the terminology of the discipline; (e) knowledge of the periods of literary history; (f) verbal presentations. To this end, the Department has assigned general descriptions for courses at four levels:

- Introduction:**First-year courses (100 level)
- Foundation:**Second-year courses (200 level)
- Coverage:**Third-year courses (300 level)
- Focus:**Fourth-year courses (400 level)

#### PROGRAMME REQUIREMENTS

##### COURSE LEVELS AND PREREQUISITES (SUMMARY)

(i) Courses at the 100 level provide an introduction to writing and to English studies. Students will begin to learn how to write effectively and to read literary texts. They will be introduced to the terminology of the discipline and to the process of interpreting literary texts. English 121 and 122 – our surveys of literature from *Beowulf* to the present – are “gateway” courses to the upper levels for English minors, majors, and honours students.

(ii) At the 200 level, some courses are designed especially for majors and honours students, while others focus on general interest subjects, such as literature and film, children's literature, literature and science, and writing by women.

(iii) Courses at the 300 level provide detailed study of areas of language and literature. The prerequisites for these courses are (a) at least one 100-level English course, *and* (b) at least one 200-level English course, or permission of the instructor. Some 300- and 400-level courses have specific 200-level prerequisites.

(iv) Courses at the 400 level are designed to give students the opportunity for advanced study of a chosen topic within a specific area of English language or literature. The classes are usually seminars that require active participation and independent study. Students must have completed English 296: Writing About Literature and at least two 300-level courses before enrolling in a 400-level course.

### REQUIREMENTS FOR THE HONOURS DEGREE IN ENGLISH

(Supplement to the regulations stated in the UPEI *Calendar*)

Admission: The permission of the English Department is required before a student enrolls in Honours English. The admission requirement is an overall average of at least 75% in all prior English courses. Admission to the programme will be competitive, and because the demand for the programme will likely exceed the resources available at the Department, not all applicants who meet the formal admission requirements will be accepted into the Honours programme.

1. The UPEI graduation requirement is GI 151 and one writing intensive course.

2. English 121, 122, 204 and 296.

3. Courses as indicated from the following:

I. Mediæval (3 hours): 372, 375, 376, 475, (291)\*, (491)\*, (492)\*.

II. Renaissance (6 hours): 255, 355, 356, 357, 358, 455, 456, (291)\*, (491)\*, (492)\*.  
Must include one Shakespeare course and one of 356, 357, 358.

III. Restoration and Eighteenth-Century (3 hours): 365, 366, 367, 465, (291)\*, (491)\*, (492)\*.

IV. Nineteenth-Century (3 hours): 335, 336, 337, 435, (291)\*, (491)\*, (492)\*.

V. Modern and Contemporary (6 hours): 272, 301, 302, 303, 304, 321, 322, 331, 332, 333, 341, 342, 343, 351, 364, 415, (291)\*, (491)\*, (492)\*.

VI. Canadian (3 hours): 315, 321, 322, 331, 333, 425, (291)\*, (491)\*, (492)\*.

VII. American (3 hours): 351, 362, 364, 463, (291)\*, (491)\*, (492)\*.

VIII. English Language and Linguistics (3 hours): 281, 285, 286, 385, 485, (291)\*, (491)\*, (492)\*.

IX. Two 400 level courses (6 hours).

X. Literary Theory (3 hours): 206, 306, 406.

XI. Honours Tutorial (3 hours): 496.

XII. Graduating Essay (3 hours): 497.

**\*Note:** English 291 (Selected Topics in Literature), 491 (Seminars), and 492 (Tutorial) are variable-content courses. Each time one of these courses is offered, the Chair will decide in which category credit will be given.

4. Three additional English electives at the 300 and 400 levels, at least one of which must be on British literature before 1900.

5. At least two courses must be at the 400 level.

6. All Honours candidates must maintain an average of at least 75% in required English courses and an average of at least 70% in all courses submitted for the degree.

### REQUIREMENTS FOR A BACHELOR OF ARTS WITH A MAJOR IN ENGLISH

(Supplement to the regulations stated in the UPEI *Calendar*)

1. The UPEI graduation requirement is GI 151 and one writing intensive course.

2.English 121, 122, and 204.

3. At least one course in each of the following categories:

I.Mediæval: 372, 375, 376, 475, (291)\*, (491)\*, (492)\*.

II.Renaissance: 356, 357, 358, 456, (291)\*, (491)\*, (492)\*.

III.Shakespeare: 255, 355, 455, (291)\*, (491)\*, (492)\*.

IV.Eighteenth-Century Literature: 365, 366, 367, 465, (291)\*, (491)\*, (492)\*.

V.Nineteenth-Century Literature: 335, 336, 337, 362, 435, (291)\*, (491)\*, (492)\*.

VI.Twentieth-Century Literature or Contemporary Literary Theory: 206, 272, 301, 302, 303, 304, 306, 315, 321, 322, 331, 332, 333, 341, 342, 343, 351, 364, 406, 415, (291)\*, (491)\*, (492)\*. (CANADIAN LITERATURE IS STRONGLY RECOMMENDED: 315, 321, 322, 331, 333).

VII.English Language and Linguistics: 281, 285, 286, 385, 485, (291)\*, (491)\*, (492)\*.

**\*Note:** English 291 (Selected Topics in Literature), 491 (Seminars), and 492 (Tutorial) are variable-content courses. Each time one of these courses is offered, the Chair will decide in which category credit will be given.

4.Six additional English electives, at least two of which must be at the 300 level and two at the 400 level not already counted in a specific category.

Please note that, among the English electives,

English 221 is a cross-listing of Women's Studies 221: Writing by Women.

English 313 is a cross-listing of Philosophy 361: Philosophy and Literature.

English 314 is a cross-listing of Women's Studies 311: Identity and Popular Culture.

English 323 is a cross-listing of Modern Languages 441: French-Canadian Literature.

English 324 is a cross-listing of Modern Languages 442: French-Canadian Literature.

English 221, 313, 323, and 324 may be credited as electives towards the English Major, Minor, or Honours programme.

#### REQUIREMENTS FOR A MINOR IN ENGLISH

Students in the English Minors programme must complete English 121 and 122, and at least five other English courses above the 100 level as electives, two of which must be at the 300 or 400 level. Students are encouraged to choose those electives in consultation with the Department Chair or Minors Coordinator.

A student may choose to sample courses widely in those electives or to emphasize a particular area (ie, at least three courses in any of the following groups):

English Language and Linguistics: 281, 285, 286, 385, 485

Creative Writing: 212, 392, 393, 394, 486

Medieval Literature: 372, 375, 376, 475

Renaissance Literature: 255, 355, 356, 357, 358, 455, 456

Eighteenth-Century Literature: 365, 366, 367, 465

Nineteenth-Century Literature: 335, 336, 337, 362, 435

Twentieth-Century Literature: 206, 272, 301, 302, 303, 304, 306, 315, 321, 322, 331, 332, 333, 341, 342, 343, 364, 406, 415

#### ENGLISH COURSES 2011-2012

#### ENGLISH 101: ACADEMIC WRITING (Offered Each Semester)

**DESCRIPTION:** Well-developed communication skills are essential for both academic and professional life. English 101 empowers students to think and read analytically and critically, to gain confidence in the writing process, to negotiate viewpoints and express them judiciously, and to communicate effectively in written prose. Course work includes a variety of short assignments and essays, multiple readings, a research paper, grammatical quizzes, and peer group work.

**PREREQUISITE:** Successful completion (a passing grade) of the English Academic

Program (EAP) program for those students enrolled in the EAP program.

EVALUATION:TBA

TEXTS:Connelly, Shilton and Doran. *The Trans-Canada Writer*  
Buckley, J. *Checkmate: A Writing Reference for Canadians*

SECTION	SEM	TIME	PROFESSOR	PLACE
101-A (M, W & F)	(1 <sup>st</sup> sem)	9:30 - 10:20	J. Connell	Check on-line
101-A (M, W & F)	(2 <sup>nd</sup> sem)	9:30 - 10:20	J. Connell	Check on-line
101-B (M, W & F)	(1 <sup>st</sup> sem)	12:30 - 1:20	S. O'Brien	Check on-line
101-B (M, W & F)	(2 <sup>nd</sup> sem)	12:30 - 1:20	S. O'Brien	Check on-line
101-C (T & Th)	(1 <sup>st</sup> sem)	10:00 - 11:15	W. Shilton	Check on-line
101-C (M & W)	(2 <sup>nd</sup> sem)	1:30 - 2:45	D. Kessler	Check on-line
101-D (T & Th)	(1 <sup>st</sup> sem)	1:00 - 2:15	J. Connell	Check on-line
101-D (T & Th)	(2 <sup>nd</sup> sem)	11:30 - 12:45	A. Hopkins	Check on-line
101-E (T & Th)	(1 <sup>st</sup> sem)	4:00 - 5:15	A. Hopkins	Check on-line
101-E (T & Th)	(2 <sup>nd</sup> sem)	2:30 - 3:45	L. Mayne	Check on-line
101-F (W)	(1 <sup>st</sup> sem)	7:00 - 10:00	C. Mullally	Check on-line
101-F (W)	(2 <sup>nd</sup> sem)	7:00 - 10:00	TBA	Check on-line

ENGLISH 121: SURVEY OF LITERATURE FROM ITS BEGINNINGS TO 1785 (formerly 201) (Offered Each Semester)

DESCRIPTION:This course introduces students to English Literature from the Old and Middle English periods to about 1785. Students read works by such writers as the Beowulf poet, Chaucer, Spenser, Sidney, Shakespeare, Wroth, Donne, Milton, Pope, Swift, and Johnson. This is a course in reading, appreciation, and critical analysis within an historical framework.

EVALUATION:TBA

TEXTS:*The Broadview Anthology of British Literature* Volumes 1, 2 & 3

SECTION	SEM	TIME	PROFESSOR	PLACE
121-A (M, W & F)	(1 <sup>st</sup> sem)	9:30 - 10:20	J. Dennison	Check on-line
121-B (T & Th)	(1 <sup>st</sup> sem)	10:00 - 11:15	S. Murray	Check on-line
121-C (T & Th)	(1 <sup>st</sup> sem)	2:30 - 3:45	C. Innes-Parker	Check on-line
121-A (M, W & F)	(2 <sup>nd</sup> sem)	10:30 - 11:20	J. Dennison	Check on-line
121-B (M, W & F)	(2 <sup>nd</sup> sem)	11:30 - 12:20	A. Kerfoot	Check on-line

ENGLISH 122: SURVEY OF LITERATURE FROM 1785 TO THE PRESENT (formerly 202) (Offered Each Semester)

DESCRIPTION:This course introduces students to English Literature from the British Isles, Ireland and North America, from the Romantic period to the present. Students read works by such writers as Blake, Wordsworth, the Shelleys, Tennyson, the Brownings, Joyce, Eliot, and Woolf. This is a course in reading, appreciation, and critical analysis within an historical framework.

EVALUATION:TBA

TEXTS: *The Broadview Anthology of British Literature* Volumes 4, 5 & 6

SECTION	SEM	TIME	PROFESSOR	PLACE
122-A (M, W & F)	(1 <sup>st</sup> sem)	9:30 - 10:20	G. Doran	Check on-line
122-B (M, W & F)	(1 <sup>st</sup> sem)	1:30 - 2:20	A. Harrington	Check on-line
122-A (M, W & F)	(2 <sup>nd</sup> sem)	12:30 - 1:20	A. Furlong	Check on-line
122-B (T & Th)	(2 <sup>nd</sup> sem)	11:30 - 12:45	G. Lindsay	Check on-line

**ENGLISH 192: INTRODUCTION TO LITERATURE** (Offered Each Semester)

DESCRIPTION: This course introduces the major literary genres and focuses upon a selection of representative works. Students explore and discuss the elements of poetry, fiction, and drama. Class work involves lectures and discussions, with a special emphasis on writing assignments.

**FIRST SEMESTER**

SECTION	TIME	PROFESSOR	PLACE
192-A (M, W & F)	11:30 - 12:20	J. Dennison	Check on-line
192-B (T & Th)	2:30 - 3:45	A. Kerfoot	Check on-line
192-C (T & Th)	4:00 - 5:15	L. Fanning	Check on-line

**SECOND SEMESTER**

SECTION	TIME	PROFESSOR	PLACE
192-A (M, W & F)	9:30 - 10:20	B. MacLaine	Check on-line
192-B (M, W & F)	10:30 - 11:20	J. Dennison	Check on-line
192-C (T & Th)	2:30 - 3:45	A. Boyles	Check on-line
192-D (T & Th)	4:00 - 5:15	L. Fanning	Check on-line

**ENGLISH 195: INTRODUCTION TO DRAMA** (First Semester)

DESCRIPTION: This course introduces students to the study of dramatic literature, with particular emphasis on its structural elements and historical development. It examines a selection of plays from a variety of historical periods and develops the special skills required to read and write about dramatic texts critically. Class work consists of a combination of lecture, discussion, and writing assignments.

NOTE: Since this is not a performance class, acting is not required.

EVALUATION: TBA

TEXT(S): TBA

TIME: M, W & F 11:30 - 12:20

PLACE: Check on-line

PROFESSOR: A. Harrington

**ENGLISH 195: INTRODUCTION TO DRAMA** (Second Semester)

DESCRIPTION: This course introduces students to the study of dramatic literature, with particular emphasis on its structural elements and historical development. It examines a

selection of plays from a variety of historical periods and develops the special skills required to read and write about dramatic texts critically. Class work consists of a combination of lecture, discussion, and writing assignments.

NOTE: Since this is not a performance class, acting is not required.

EVALUATION: TBA

TEXT(S): TBA

TIME: M, W & F 12:30 - 12:20

PLACE: Check on-line

PROFESSOR: A. Harrington

NOTE: STUDENTS ENROLLING IN 200-LEVEL ENGLISH COURSES  
MUST HAVE TAKEN ONE 100-LEVEL ENGLISH COURSE OR RECEIVE  
PERMISSION FROM THE INSTRUCTOR.

#### ENGLISH 204: RESEARCH METHODS IN ENGLISH (First Semester)

DESCRIPTION: This course deals with practical and theoretical issues in finding and using standard bibliographic and electronic sources for scholarly research in English literature and language and related disciplines. Emphasis is placed on hypothesis formation and evaluation as driving forces in research. This course is compulsory for English Honours and Majors students and strongly recommended for English Minors.

EVALUATION: Five assignments, participatory class work, two librarians' assignments, annotated bibliography, presentation of research, team evaluation, final exam.

TEXT: Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6<sup>th</sup> ed. New York: Modern Language Association of America, 2003

TIME: T & Th 2:30 - 3:45

PLACE: Check on-line

PROFESSOR: A. Furlong

#### ENGLISH 204: RESEARCH METHODS IN ENGLISH (Second Semester)

DESCRIPTION: This course deals with practical and theoretical issues in finding and using standard bibliographic and electronic sources for scholarly research in English literature and language and related disciplines. This course is compulsory for English Honours and Majors students, and strongly recommended for English Minors.

EVALUATION: TBA

TEXT(S): TBA

TIME: M, W & F: 1:30 - 2:20

PLACE: Check on-line

PROFESSOR: J. Dennison

#### ENGLISH 212: CREATIVE WRITING I (First Semester)

DESCRIPTION: This workshop in creative writing provides students with the opportunity to develop their proficiency in writing fiction, poetry, or drama. Students produce and revise new material and present the resulting manuscripts to the workshop. Class time is devoted to discussion of students' manuscripts and to strategies and structures involved in writing them.

PREREQUISITE: Submission of a portfolio and permission of the instructor are required, and enrolment is limited to 12 students. Contact Professor Deirdre Kessler at [kessler@upei.ca](mailto:kessler@upei.ca).

EVALUATION: Submission of *new* written work bi-weekly is required. Participation in weekly

workshops, including discussion of students' writing and assigned texts, is essential. The evaluation system is designed to recognize diligent pursuit of the craft of writing as well as artistic achievement, and to encourage participation in the workshop setting.

TEXT(S): TBA  
TIME: W 7:00 - 10:00  
PLACE: Check on-line  
PROFESSOR: D. Kessler

**ENGLISH 222: READING FILM: AN INTRODUCTION TO FILM STUDIES (Second Semester)**

DESCRIPTION: This course introduces students to the basic elements used in the construction of films, such as narrative structure, editing, and mis-en-scene. Through the exploration of techniques specific to film, as well as other more general narrative strategies, students will develop visual literacy skills. Students will learn how to understand and write about the medium of film and the particular films studied. The films screened in the course will cover a variety of styles and come from a variety of periods.

EVALUATION: Evaluation will be based on in-class participation, a variety of short written assignments, and a final paper.

TEXTS: Corrigan and White, *The Film Experience: An Introduction* (2<sup>nd</sup> Edition)  
There will also be five films (to be determined) that students will be expected to view for the course.

TIME: M, W & F 9:30-10:20  
PLACE: Check on-line

PROFESSOR: G. Doran

**ENGLISH 244: INTRODUCTION TO THEATRE STUDIES (First Semester)  
(Cross-listed as Theatre Studies 244)**

DESCRIPTION: This course will introduce students to the foundational elements of theatrical performance and production. It will provide students with a variety of performance skills, including voice, movement, and character development. Students will also be introduced to the performance theory of Stanislavski and production management. Using a selection of plays, students will, through practical experience, develop the core practical skills associated with drama production and performance.

PREREQUISITE: Completion of the course application form and permission of the Instructor.

EVALUATION: Evaluation will be based on in-class participation, a variety of performance-based assignments, a journal and written assignments.

TEXTS: Chekhov, Anton. *The Seagull* (Trans. David French)  
Moore, Sonia. *The Stanislavski System* (Second Revised Edition)  
Shakespeare, William. *The Taming of the Shrew*

TIME: T & Th 11:30 - 12:45

PLACE: Check on-line

PROFESSOR: G. Doran

**ENGLISH 245: INTRODUCTION TO CHILDREN'S LITERATURE (First Semester)**

DESCRIPTION: This course traces the development of literature for children, including the folktale tradition, a survey of children's literature before 1850, and some examples of children's literature after *Alice's Adventures in Wonderland*.

EVALUATION: TBA

TEXT(S): TBA

TIME: M & W 1:30 - 2:45

PLACE: Check on-line

PROFESSOR: D. Kessler

### ENGLISH 255: INTRODUCTION TO SHAKESPEARE (First Semester)

DESCRIPTION: Students will read five of Shakespeare's most important plays – *Hamlet*, *Macbeth*, *King Lear*, *Othello*, and *The Tempest*. Some of the central issues we'll look at are performance (in Shakespeare's time and in ours), language and verse, and genre, and we'll hope to answer the question "Why Shakespeare?"

EVALUATION: A combination of formal assignments, in-class work, and a midterm and final exam. Please note: students will be responsible for seeing two films (approximately 6 hours of viewing) outside of class time. A common screening time will be set, but if you can't make that time, you'll have to watch the film in the Media Centre on your own time.

TEXT: Bevington, David. ed. *The Necessary Shakespeare*

TIME: T & Th 1:00 - 2:15

PLACE: Check on-line

PROFESSOR: S. Murray

### ENGLISH 272: CONTEMPORARY POETRY (First Semester)

DESCRIPTION: This course is a study of contemporary poets and poems with an emphasis on the relationship between the contemporary poet and his/her world. We will examine, in part, how contemporary poets have responded to a variety of issues: the relationship between body and soul; the choices faced on life's journey; the challenges of growing up; the relationship between humans and animals; the mixed blessing of love; the uneasy rivalry between science and art; the place of poetry in the world. Other aspects of the craft and art of poetry to be examined include the structures of verse, the language of poetry, and explorations of formalism, free verse, and the various 'schools' of poetry, among others.

EVALUATION: Term work (75%) includes one or more short essays, a critical thinking journal, and a research exercise. Class discussion is an integral part of the course. The final exam is worth 25%.

TEXT: Astley, Neil, ed. *Staying Alive: Real Poems for Unreal Times*

TIME: T & Th 10:00 - 11:15

PLACE: Check on-line

PROFESSOR: G. Lindsay

### ENGLISH 285: LINGUISTICS I: THE SOUND SYSTEM OF ENGLISH (First Semester)

DESCRIPTION: This course introduces students to the phonetics and phonology of contemporary English for the purpose of studying the sound patterns of English, and acquaints them with the analysis of syllable structure, rhythm and intonation, and stress. Classes combine lecture, team work, discussion, practical exercises, transcription, and problem solving.

NOTE: English 285 is **NOT** a prerequisite for English 286 (Linguistics II).

EVALUATION: Four quizzes, mid-term exam, class participation, team evaluation, and a final exam.

TEXTS: Brinton, Laurel J. *The Structure of Modern English: A Linguistic Introduction*  
Amsterdam/Philadelphia: John Benjamins Publishing Company, 2000

TIME: M & W 3:00 - 4:15

PLACE: Check on-line

PROFESSOR: A. Furlong

literary strategies, students will develop the skills that will enable them to read graphic novels fully. Students will learn how to understand and write about the medium and the particular books studied. In addition, students will learn about the development of this literary trend.

EVALUATION: Evaluation will be based on in-class participation, a variety of short written assignments, and a final paper.

### ENGLISH 286: LINGUISTICS II: THE GRAMMAR AND VOCABULARY OF ENGLISH

(Second Semester)

TEXTS: McCloud, Scott, *Understanding Comics*  
The rest are to be determined.

DESCRIPTION: This course introduces students to the syntax and morphology of contemporary English. The course will investigate the principles of word formation (morphology) and of the formation of phrases and sentences (syntax). Class activities include lectures, group work, discussion, and practical exercises, sentence analysis and problem solving.

TIME: M, W & F 11:30 - 12:20

PLACE: Check on-line

PROFESSOR: G. Doran

**NOTE:** English 285 is **NOT** a prerequisite for English 286 (Linguistics II).

EVALUATION: Four quizzes, mid-term exam, class participation, team evaluation, final exam.

TEXT: Brinton, Laurel J. *The Structure of Modern English: A Linguistic Introduction*  
Amsterdam/Philadelphia: John Benjamins Publishing Company, 2000

TIME: M, & W & F 10:30 - 11:20

PLACE: Check on-line

PROFESSOR: A. Furlong

### ENGLISH 296: WRITING ABOUT LITERATURE (First Semester)

DESCRIPTION: This writing-intensive seminar is designed for English majors and minors who are seriously interested in developing the analytical writing skills necessary for producing clear, well-organized, and persuasive arguments about literature. Building on the introductory composition skills learned in English 101: Academic Writing, the course will provide students with opportunities to read, discuss, and write about fiction, poetry, and plays while becoming more familiar with literary analysis, critical frameworks, and literary discourse (i.e., the rhetoric and terms specific to the discipline of literary studies). Assignments will be based on the multi-step writing process of preliminary writing, drafting, revising and peer review, and editing, with attention to effectiveness at the level of thinking, content, structure, and use of evidence. By the end of the course, students should experience greater confidence and proficiency in their ability to enter the critical conversation about literature.

### ENGLISH 291: TRENDS IN LITERATURE: THE GRAPHIC NOVEL (Second Semester)

DESCRIPTION: This course introduces students to the basic elements used in the construction of the graphic novel, such as panel design and the "gutter." Through the exploration of techniques specific to the graphic novel, as well as other more general narrative and

PREREQUISITE: English 101 and a second English course in literature or permission of the instructor.

EVALUATION: Three short essays and a journal.

TEXTS: Griffith. *Writing Essays about Literature*, 7<sup>th</sup> Edition  
Harmon. *A Handbook to Literature*

TIME: T & Th 1:00 - 2:15

PLACE: Check on-line

PROFESSOR: G. Lindsay

#### ENGLISH 296: WRITING ABOUT LITERATURE (Second Semester)

DESCRIPTION: This course is designed for English students who are seriously interested in developing the analytical writing skills necessary for producing clear, well-organized, and persuasive arguments about literature. It will provide students with opportunities to read, discuss, and write about fiction, poetry, and plays while becoming more familiar with literary analysis, critical frameworks, and literary discourse (i.e., the rhetoric and terms specific to the discipline of literary studies). Assignments will be based on the multi-step writing process of preliminary writing, drafting, revising and peer review, and editing, with attention to effectiveness at the level of thinking, content, structure, and use of evidence. By the end of the course, students should experience greater confidence and proficiency in their ability to enter the critical conversation about literature.

PREREQUISITE: English 101 and a second English course in literature or permission of the instructor.

EVALUATION: TBA

TEXT(S): TBA

TIME: T & Th 10:00 - 11:15

PLACE: Check on-line

PROFESSOR: A. Kerfoot

**NOTE: STUDENTS ENROLLING IN 300-LEVEL ENGLISH COURSES MUST HAVE AT LEAST ONE 100-LEVEL ENGLISH COURSE AND AT LEAST ONE 200-LEVEL ENGLISH COURSE OR RECEIVE PERMISSION FROM THE INSTRUCTOR.**

#### ENGLISH 306: CRITICAL APPROACHES TO TEXTS II (First Semester)

DESCRIPTION: This course examines the major critical approaches to literature as they have been developed in the second half of the twentieth century. Among the theorists to be discussed are Ferdinand de Saussure, Jacques Derrida, Roland Barthes, Wolfgang Iser, Stanley Fish, Catherine Belsey, Northrop Frye, David Bleich, Michel Foucault, Harold Bloom and Jonathan Culler. Some of the theoretical approaches to be discussed include feminism, structuralism, deconstruction, reader-response, formalism, new historicism, and myth criticism.

**Note:** This course is intended for all English students—English Majors, Honours, and Minors—and interested non-English Majors. It will help students understand “the function of criticism at the present time,” to borrow a phrase from Matthew Arnold, but the readings studied will also contribute to students’ understanding of broader cultural issues in contemporary society. **Students intending to pursue graduate work in English should take this course.**

PREREQUISITES: English 206 or permission of the instructor.

EVALUATION: Term work (80%) includes one or more short papers, a longer term paper, class presentations, and participation. The final exam is worth 20%.

TEXT(S): TBA

TIME: M & W 1:30 - 2:45

PLACE: Check on-line

PROFESSOR: G. Lindsay

### ENGLISH 315: ENGLISH-CANADIAN DRAMA (First Semester)

DESCRIPTION: This course introduces students to a variety of significant English-Canadian dramatists from 1967 to the present. In addition to examining the historical and literary contexts of the plays, the course considers the external forces affecting dramatic production throughout the period. The course will explore the work of a variety of dramatists, such as George Ryga, David French, Sharon Pollock, and Judith Thompson.

EVALUATION: Evaluation will be based on in-class participation, in-class presentations, in-class quizzes, a formal paper and a final exam.

TEXTS: Wasserman, Jerry, ed. *Modern Canadian Plays Volume 1* (4<sup>th</sup> Edition)  
Healey, Michael. *The Drawer Boy*.  
Thompson, Judith *Lion in the Streets*  
Theatre Passe Muraille, *The Farm Show*

TIME: M, W & F 11:30-12:20

PLACE: Check on-line

PROFESSOR: G. Doran

### ENGLISH 321: ENGLISH-CANADIAN PROSE (Second Semester)

DESCRIPTION: This course focuses on a selection of contemporary Canadian fiction texts in the sub-genre of "historical fiction." Through selected texts, we will explore

seminal experiences and events that have contributed to and helped shape what we call "Canadian Society" and "Canadian identity." Guided by William Faulkner's famous statement that "The past is not dead. In fact, it's not even past," we will contemplate and interrogate the interplay of factual history and the "present" – the interaction of historical event and experience with our perceived and imagined "reality." We will examine how the fiction writers, and we as readers, delve into "history" to create reinforce, subvert, and transform our vision of who we are, what we have evolved from, and who we might become. Moreover, we are a nation not just of Aboriginal people and settlers, but of migrants and travellers. Thus, our texts will portray Canadians not only "at home," but also their multicultural origins and transmutations into Canadians.

EVALUATION: Evaluation is based on writing assignments, presentations, participation in class discussions, and a final exam.

TEXT(S): TBA

TIME: T & Th 1:00 - 2:15

PLACE: Check on-line

PROFESSOR: R. Lemm

### ENGLISH 331: THE LITERATURE OF ATLANTIC CANADA (Second Semester)

DESCRIPTION: This course studies works by the major writers of Atlantic Canada. It includes a consideration of the socioeconomic and geographic factors that have influenced them and an exploration of the character of the region as depicted in their works.

EVALUATION: TBA

TEXTS: Cook, Michael. *Jacob's Wake*  
Currie, Sheldon. *The Glace Bay Miners' Museum*  
Day, Frank Parker. *Rockbound*

MacLeod, Alistair. *The Lost Salt Gif of Blood*  
Maillet, Antonico. *La Sajouine*  
Smyth, Donna. *Quilt*

TIME: Th 6:00 - 9:00

PLACE: Check on-line

PROFESSOR: B. MacLaine

### ENGLISH 335: BRITISH ROMANTIC LITERATURE (Second Semester)

DESCRIPTION: “Bliss it was in that dawn to be alive,/ But to be young was very heaven!” writes William Wordsworth as he reflects back on life at the beginning of the French Revolution. What was so exciting about this historical moment? Why did the period produce so many important and innovative writers in Britain? This course traces the origins and development of the British Romantic movement from the dawn of the French Revolution to the aftermath of the Napoleonic wars. How did British Romantic writers respond to the profound political and philosophical upheavals taking place both on the continent and within Britain itself? What did they see as their role in it all? Major emphasis will be on the poetry of Blake, Wordsworth, Coleridge, Keats, and Percy Shelley.

EVALUATION: TBA

TEXTS: *The Longman Anthology of British Literature: Volume 2B-The Romantics and Their Contemporaries. 3<sup>rd</sup> ed*  
Others TBA

TIME: M & W 1:30 - 2:45

PLACE: Check on-line

PROFESSOR: A. Kerfoot

### ENGLISH 356: RENAISSANCE LITERATURE (First Semester)

DESCRIPTION: This course offers a survey of the poetry and prose of the time of Henry VIII, Elizabeth I, and James I. Students read the sonnets of William Shakespeare and work by such writers as Thomas More, John Donne, Philip Sidney, and Ben Jonson.

PREREQUISITE: English 121 (formerly 201) or permission of the instructor.

EVALUATION: TBA

TEXT(S): TBA

TIME: M & W 1:30 - 2:45

PLACE: Check on-line

PROFESSOR: S. Murray

### ENGLISH 358: MILTON (Second Semester)

DESCRIPTION: The focus of this course will be on one poem – *Paradise Lost* – a 10,565 line epic based on the story of Adam and Eve. Along the way, we'll look at a few of Milton's minor works – his sonnets, prose, companion poems, and his masque – and we'll investigate the influence Milton had on poets for the next 200 years.

EVALUATION: A combination of formal assignments, in-class work, and a final exam. Individual presentations will be part of this course – numbers permitting!

TEXT: Bevington, David. ed. *The Necessary Shakespeare*

TIME: T & Th 10:00 - 11:15

PLACE: Check on-line

PROFESSOR: \_\_S. Murray

ENGLISH 362: NINETEENTH-CENTURY AMERICAN LITERATURE 1830-1910 (Second Semester)

DESCRIPTION: This course focuses on important writers and texts who influenced the social and cultural context of nineteenth-century America from the “renaissance” through the realist period to the beginning of early Modernism. Emphasis is placed on poetry, prose, and prose fiction and to such themes as freedom, individualism, idealism, materialism, and the environmental imagination. Among the writers studied are Emerson, Thoreau, Hawthorne, Poe, Fuller, Whitman, Dickinson, Twain, and James.

EVALUATION: TBA

TEXT(S): TBA

TIME: T & Th 10:00 - 11:15

PLACE: Check on-line

PROFESSOR: W. Shilton

ENGLISH 366: EIGHTEENTH-CENTURY LITERATURE II (First Semester)

DESCRIPTION: This course explores a variety of different kinds of texts – poems, novels, pamphlets, essays, diaries – written between the middle and end of the eighteenth century. The primary focus of this course is on the literature of sensibility and the development of the gothic. This course considers writers such as Richardson, Fielding, Montagu, Johnson, Walpole, Burney, and Radcliffe, placing their texts within a larger cultural context, and exploring their connection, for example, to medical discourses, architecture, and prison reform.

PREREQUISITE: English 121 (formerly 201) or permission of the instructor.

EVALUATION: TBA

TEXT(S): TBA

TIME: M, W & F 12:30 - 1:20

PLACE: Check on-line

PROFESSOR: A. Kerfoot

ENGLISH 372: CHAUCER (First Semester)

DESCRIPTION: This course is designed to introduce the student to the works of Geoffrey Chaucer in his context as a fourteenth-century English poet. The course will begin with a brief introduction to the historical context and literary genres of the late fourteenth century and will proceed to study a selection of Chaucer's works, in whole or in part.

PREREQUISITE: English 121 (formerly 201) or permission of instructor.

EVALUATION: TBA

TEXTS: Chaucer, Geoffrey. *The Canterbury Tales*. Ed. Robert Boenig and Andrew Taylor. Broadview, 2008.  
Chaucer, Geoffrey. *Dream Visions and Other Poetry*, ed. Kathryn L. Lynch. Norton, 2007  
Kokeritz, Helen. *A Guide to Chaucer's Pronunciation*. U of T Press.

TIME: T & Th 11:30 - 12:45

PLACE: Check on-line

PROFESSOR: C. Innes-Parker

language and other communicative practices in context.

**ENGLISH 381: PROFESSIONAL WRITING (First Semester)**

DESCRIPTION: This course introduces students from a variety of disciplines to the skills and tasks required for effective communication in a professional environment. The course focuses on the following: analytical reports, proposals, descriptions of processes, extended definitions, instructions, business correspondence, memoranda, graphics, presentation of data, and oral presentations. Assignments, designed for the student's particular discipline, emphasize a sound analysis of the goals for each task and the effective, economical, clear and correct use of language to achieve these goals.

PREREQUISITE: English 101 and one other English course, or permission of the Chair.

EVALUATION: Students will be evaluated on frequent short assignments (both at home and in class), and one major analytical report.

TEXT: Markel, Mike. *Technical Communication*. 8<sup>th</sup> ed.

SECTION	SEM	TIME	PROFESSOR	PLACE
381A (T & Th)	(1 <sup>st</sup> sem)	8:30 - 9:20	A. Boyles	Check on-line
381A (T & Th)	(2 <sup>nd</sup> sem)	8:30 - 9:20	C. Mullally	Check on-line

**ENGLISH 404: SPECIAL STUDIES IN COMMUNICATION AND RHETORIC (Second Semester)**

DESCRIPTION: This course examines rhetorical effects in language in a variety of contexts. It offers a comprehensive examination of the history of rhetoric, how words are used to talk about other words, questions about truth, and the connections between persuasion and power. The goal of the course is to explore a rhetorical understanding of

EVALUATION: TBA

TEXT(S): TBA

TIME: M 1:30 - 4:30

PLACE: Check on-line

PROFESSOR: W. Shilton

**ENGLISH 415: ADVANCED STUDIES IN TWENTIETH-CENTURY LITERATURE: THE LITERATURE OF SMALL ISLANDS (First Semester) (Cross-listed with Island Studies 617B)**

DESCRIPTION: Responding to the proposition that literature written about islands or by authors who have or who do live on islands betrays a paradigm of identifiable literary characteristics, this course explores, with a historical and comparative methodology, the themes, structures, and patterns that might constitute such a poetics. The course begins with some early and archetypal examples of the paradigm (selections from *The Odyssey*, Shakespeare's *The Tempest*, and Defoe's *Robinson Crusoe*), and then follows the repetitions, developments, and permutations as they appear in a number of Canadian — especially Atlantic Canadian — and international works.

Among some of the predictable themes are the following: contraction and restriction of human experience; castaway survival experiences; the relationship between a constricted space and an infinite one; islands as a fantasy projection; outsiders' and insiders' views of island experience; paradise and prisons; economic and socio-political marginalization; gender and the experience of island-ness; and islands and autobiography.

**Evaluation and Assignments**

In addition to thorough preparation of the weekly readings, students should expect regular assignments, including brief and extended seminar presentations (with notes and documentation), short response papers, a research essay, and a class annotated bibliography.

Students in the MAIS program will be required to add an additional research component to the course.

### Required Reading

Note: The following is an initial reading list for all seminar participants; however, the list is subject to change according to the needs and preferences of the class.

#### Primary

- Day, Frank Parker. *Rockbound*.
- Defoe, Daniel. *Robinson Crusoe*.
- Glover, Douglas. *Elle*.
- Homer. *The Odyssey* (Photocopy selections).
- MacLeod, Alistair. *Island*.
- Mishima, Yukio. *The Sound of Waves*.
- O’Crohan, Thomas. *The Islandman*.
- Senior, Olive. Selected poetry (photocopy).
- Sygne, John Millington. *Riders to the Sea*. (Photocopy)
- Shakespeare, William. *The Tempest*.
- Various Handouts

#### Secondary

Brinklow, Laurie, Frank Ledwell, and Jane Ledwell (eds.). *Message in a Bottle: The Literature of Small Islands*. Charlottetown: Institute of Island Studies, 2000.

### Required Viewing

- *Margaret’s Museum* (film)
- *Cast Away* (film)
- *Shutter Island* (film)

### Some Additional Relevant Reading

- Cook, Michael. *Jacob’s Wake*.
- Currie, Sheldon. *The Glace Bay Miners’ Museum*.
- Golding, William. *Lord of the Flies*.
- Loxley, Diana. *Problematic Shores: The Literature of Islands*. Palgrave Macmillan, 1991.
- MacDonald, Anne Marie. *Fall on Your Knees*.
- MacPhail, Sir Andrew. *The Master’s Wife*.
- Moore, Thomas. *Utopia*.
- Swift, Jonathan. *Gulliver’s Travels*.
- Sygne, John Millington. *The Aran Islands*.
- Verne, Jules. *The Mysterious Island*.
- Well, H. G. *The Island of Doctor Moreau*.

TIME: W 6:00 - 9:00

PLACE: Check on-line

PROFESSOR: B. MacLaine

ENGLISH 435: ADVANCED STUDIES IN NINETEENTH CENTURY BRITISH LITERATURE. “DEMYSTIFYING DICKENS: OR, HOW I STOPPED WORRYING AND LEARNED TO LOVE THREE-DECKER NOVELS” (First Semester)

DESCRIPTION: Dickens’ critical reputation is tied inextricably to attitudes about the culture and again which he lived. As go the Victorians, so Dickens, that epitome of “High Victorian” values. In this course, we will undertake a close reading of six novels, roughly following the arc of Dickens’

career. I'm interested in why Dickens has become the quintessential "Victorian" novelist; how his popularity and commercial dominance affected publishing practices; how he combined deep and authentic concern for the disadvantaged with political and sexual conservatism; how he helped direct new social ideologies; and how he negotiated the complexities of class as an upwardly mobile middle-class artist. As well, we'll look at his relations with women, his critical reception and legacy, and the development of his style from the early comic sentimentality to the complexity of his late works. It's an ambitious programme don't propose to settle these questions. But as we work through the novels – one quite short, three of modest length, and two long – and delve into the social, historical, and literary context in which they were written, we'll have to ask them.

EVALUATION: Major essay (2500 words); presentation on assigned novel; class participation and discussion; team work; course blog; final exam.

TEXTS: *Oliver Twist* (1837)  
A Christmas Carol (1843)  
*Hard Times* (1954)  
*A Tale of Two Cities* (1859)  
*Little Dorrit* (1857)  
*Great Expectations* (1861)

TIME: T & Th 11:30 - 12:45

PLACE: Check on-line

PROFESSOR: A. Furlong

ENGLISH 455: ADVANCED STUDIES IN EARLY MODERN LITERATURE  
(Second Semester)

DESCRIPTION: Is there any other literary work in English that has had such a life beyond itself? Shakespeare's Hamlet, like Don Quixote, Ebenezer Scrooge, Falstaff, or the Wife of Bath, has transcended the story we find him in. We will look at the play itself, at its sources and genesis, and at its performance history, adaptations, and influence over the 400 years since its first performance. Students are expected to watch at least 4 film versions of the play outside of class time.

EVALUATION: This is a seminar, so students are expected to contribute significantly in each class: grades will be assigned for a combination of seminar presentations, close readings, seminar responses, formal and informal papers, and general seminar participation.

TEXTS: *Hamlet* (any text)  
*Titus Andronicus*  
Updike's *Gertrude and Claudius*  
Stoppard's *Rosencrantz and Guildenstern are Dead*  
Selected readings on reserve

TIME: W 1:30 - 4:30

PLACE: Check on-line

PROFESSOR: S. Murray

ENGLISH 463: ADVANCED STUDIES IN AMERICAN LITERATURE – THE RAW AND THE COOKED: BEATS AND PATRICIANS IN AMERICAN POETRY AND PROSE (Second Semester)

DESCRIPTION: This course will examine the phenomenon of the Beat writers (Jack Kerouac, Allen Ginsberg, William S. Burroughs, Gregory Corso) and contrast their work with that of their more traditional and formalist American contemporaries. We will examine the social conditions of the 1950's and early '60's that led to the rise of the Beats, and study the academic and critical context of those decades. We will also look at the legacy of both Beats and academic writers.

PREREQUISITES: One of 351, 361, 362, or 364, or permission of the instructor.

EVALUATION: TBA

TEXT(S): TBA

TIME: W 6:00 - 9:00

PLACE: Check on-line

PROFESSOR: G. Lindsay

ENGLISH 491: SEMINAR – “EMILY DICKINSON: EMBODYING LIFE THROUGH WRITING” (First Semester)

DESCRIPTION: To many readers, the American poet, Emily Dickinson, is a brilliant enigma. To others, she is a hero. Even in her own time, she had become known as “the Myth,” and her literary mentor privately referred to her as “half-cracked.” Despite their conflicting representations, these labels all suggest the many attempts of readers and scholars for more than a century to identify, explain, and make sense, from a wide variety of perspectives, of the extraordinary but often uncomfortable power embodied in Dickinson’s poetry and the life she lived. This senior seminar will explore Dickinson as both woman and poet, embodying the writing life in mid-nineteenth-century New England. It will address critical intersections among her writing, personal life, and cultural environment, focusing primarily on her poems and poetics while also examining her letters; major biographical perspectives; her manuscript and publication history; the historical and literary matrix in which she wrote; reception and influence; and recent directions in Dickinson scholarship.

The course assumes introductory familiarity with nineteenth- and/or twentieth-century American literature and emphasizes reading, discussion, informal and formal writing opportunities, and student-directed learning. Maximum enrollment is limited to 15.

EVALUATION: TBA

TEXT(S): TBA

TIME: M 1:30 - 4:30

PLACE: Check on-line

PROFESSOR: W. Shilton

ENGLISH 496: HONOURS TUTORIAL (Offered Each Semester)

DESCRIPTION: This is an intensive tutorial course in the area of the student’s Honours Graduating Essay, supervised by the student’s Honours Advisor. Each Honours Tutorial will be developed by the student and advisor and approved by the department as a whole. As part of this course, students will be required to produce a substantive proposal for their Honours Graduating Essay. Other requirements may include annotated bibliographies, preliminary draft work, reading journals, and essays. This course is a prerequisite for English 497.

ENGLISH 497: HONOURS GRADUATING ESSAY (Offered Each Semester)

DESCRIPTION: Each student is required to write an essay of 8,000 to 10,000 words on a subject selected by the student and approved by the English Department. The essay will be written under the supervision of a member of the English Department and assessed, after a discussion with the student, by a three-member committee consisting of the supervisor, a second reader from the English Department, and an outside examiner, usually from another academic department at the University. Students must complete English 496 before beginning 497.

**ENGLISH FACULTY MEMBERS AND OFFICES 2011-2012**

Dr. Brent MacLaine Chair	Main 332 Phone: 566-0955	bmaclaine@upei.ca
Dr. Greg Doran	Main 334 Phone: 566-6013	gdorn@upei.ca
Dr. Anne Furlong	Main 215 566-0677	afurlong@upei.ca
Dr. Catherine Innes-Parker (sabbatical January-July 2012)	Main 219 Phone: 566-0428	cinnesparker@upei.ca
Dr. Alicia Kerfoot	Main 218 Phone: 566-0689	akerfoot@upei.ca
Dr. Richard Lemm (sabbatical July-December 2011)	Main 221 Phone: 566-0592	rlemm@upei.ca
Dr. Geoffrey Lindsay	Main 333 Phone: 566-0593	glindsay@upei.ca
Dr. John McIntyre (sabbatical July-July 2012)	Main 331 Phone: 566-0905	jmcintyre@upei.ca
Dr. Jane Magrath (sabbatical July-July 2012)	Main 216 Phone: 566-0478	jmagrath@upei.ca
Dr. Shannon Murray	Main 220 Phone: 566-0404	smurray@upei.ca
Dr. Wendy Shilton	Main 431 Phone: 566-0614	wshilton@upei.ca
Dr. Esther Wohlgemut (sabbatical July-July 2012)	Main 218 Phone: 566-0689	ewohlegmut@upei.ca
Tracy Johnston (Administrative Assistant)	Main 214 Phone: 566-0389	tjohnston@upei.ca