

**FALL 2017 TIMETABLE ENGLISH**

Monday	Tuesday	Wednesday	Thursday	Friday
<b>8:30 - 9:20</b> 1010-1 - Mayne	<b>8:30-9:45</b> 1010-8 - O'Brien 3810-1 - Martinello Magner	<b>8:30 - 9:20</b> 1010-1 - Mayne	<b>8:30-9:45</b> 1010-8 - O'Brien 3810-1 - Martinello Magner	<b>8:30 - 9:20</b> 1010-1 - Mayne
<b>9:30 - 10:20</b> 1010-2 -TBA 3350-1 - Wohlgemut 3810-3 - Hickey	<b>10:00 - 11:15</b> 1010-9 - O'Brien 1010-15 - Shilton 2910-1 - Lemm 3580-1- Murray	<b>9:30 - 10:20</b> 1010-2 -TBA 3350-1 - Wohlgemut 3810-3 - Hickey	<b>10:00 - 11:15</b> 1010-9 - O'Brien 1010-15 - Shilton 2910-1 - Lemm 3580-1- Murray	<b>9:30 - 10:20</b> 1010-2 -TBA 3350-1 - Wohlgemut 3810-3 - Hickey
<b>10:30 - 11:20</b> 1010-3 - Dennison 2960-2 - McIntyre		<b>10:30 - 11:20</b> 1010-3 - Dennison 2960-2 - McIntyre		<b>10:30 - 11:20</b> 1010-3 - Dennison 2960-2 - McIntyre
<b>11:30 - 12:20</b> 1010-4 - Wandio 3370-1 - Wohlgemut	<b>11:30 - 12:45</b> 1010-14 - Hickey 1210-1 - Innes-Parker 2440-1 - Doran 2720-1- Lindsay	<b>11:30 - 12:20</b> 1010-4 - Wandio 3370-1 - Wohlgemut	<b>11:30 - 12:45</b> 1010-14 - Hickey 1210-1 - Innes-Parker 2440-1 - Doran 2720-1- Lindsay	<b>11:30 - 12:20</b> 1010-4 - Wandio 3370-1 - Wohlgemut
<b>12:30 - 1:20</b> 1010-5 - Dennison 3320-1 - McIntyre	<b>1:00 - 2:15</b> 1010-10 - Connell 1210-2 - Murray 2040-1 - Furlong	<b>12:30 - 1:20</b> 1010-5 - Dennison 3320-1 - McIntyre	<b>1:00 - 2:15</b> 1010-10 - Connell 1210-2 - Murray 2040-1 - Furlong	<b>12:30 - 1:20</b> 1010-5 - Dennison 3320-1 - McIntyre
<b>1:30 - 2:20</b> 1920-1 - Wohlgemut		<b>1:30 - 2:20</b> 1920-1 - Wohlgemut		<b>1:30 - 2:20</b> 1920-1 - Wohlgemut

<b>1:30 - 2:45</b> 1010-6 - Harrington 2240-1 - Lindsay 2850-1 - Furlong	<b>2:30 - 3:45</b> 1010-11 - Connell 2220-1 - Furlong 2960-1- Lindsay 3720-1 - Innes-Parker 3810-2 - Martinello Magner	<b>1:30 - 2:45</b> 1010-6 - Harrington 2240-1 - Lindsay 2850-1 - Furlong	<b>2:30 - 3:45</b> 1010-11 - Connell 2220-1 - Furlong 2960-1- Lindsay 3720-1 - Innes-Parker 3810-2 - Martinello Magner	
<b>1:30 - 4:30</b> Arts 4010-1 Doran		<b>1:30 - 4:30</b> 4040-1-Shilton		
<b>3:00 - 4:15</b> 1010-7 - Harrington 3640-1 - McIntyre		<b>3:00 - 4:15</b> 1010-7 - Harrington 3640-1 - McIntyre		
<b>3:00 - 6:00</b>	<b>3:00 - 6:00</b>	<b>3:00 - 6:00</b> 4550-1- Murray	<b>3:00 - 6:00</b>	
	<b>4:00-5:15</b> 1010-12 - Magner		<b>4:00-5:15</b> 1010-12 - Magner	
	<b>6:00 - 9:00</b> 2120-1 - Hickey	<b>6:00 - 9:00</b> 1010-13 - Mullally 4860-1 - Lemm		
		<b>7:00 - 10:00</b>		

**SPRING 2018 TIMETABLE ENGLISH**

Monday	Tuesday	Wednesday	Thursday	Friday
<b>8:30 - 9:20</b> 1010-1 - Mayne	<b>8:30 - 9:45</b> 1010-8 - Harrington 1220-2 - Wohlgemut 3810-2 - Martinello Magner	<b>8:30 - 9:20</b> 101A - Mayne	<b>8:30 - 9:45</b> 1010-8 - Harrington 1220-2 - Wohlgemut 3810-2 - Martinello Magner	<b>8:30 - 9:20</b> 101A - Mayne

<b>9:30-10:20</b> 1010-2 - TBA	<b>10:00 - 11:15</b> 1010-9 - Harrington 1920-1 - Shilton 3810-3 - Martinello Magner	<b>9:30 - 10:20</b> 1010-2 - TBA	<b>10:00 - 11:15</b> 1010-9 - Harrington 1920-1 - Shilton 3810-3 - Martinello Magner	<b>9:30 - 10:20</b> 1010-2 - TBA
<b>10:30 - 11:20</b> 1010-3 - TBA 3410-1 - Doran	<b>11:30 - 12:45</b> 1010-10 - Wandio 1920-1 - Lemm 2040-1 - Innes- Parker 2060-1 - Wohlgemut 2450-1 - Murray	<b>10:30 - 11:20</b> 1010-3 - TBA 3410-1 - Doran	<b>11:30 - 12:45</b> 1010-10 - Wandio 1920-1 - Lemm 2040-1 - Innes- Parker 2060-1 - Wohlgemut 2450-1 - Murray	<b>10:30 - 11:20</b> 1010-3 - TBA 3410-1 - Doran
<b>11:30 - 12:20</b> 1010-4 - O'Brien		<b>11:30 - 12:20</b> 1010-4 - O'Brien		<b>11:30 - 12:20</b> 1010-4 - O'Brien
<b>12:30 - 1:20</b> 1010-5 - O'Brien	<b>1:00 - 2:15</b> 1010-11 - Connell 2340-1 - Hickey	<b>12:30 - 1:20</b> 1010-5 - O'Brien	<b>1:00 - 2:15</b> 1010-11 - Connell 2340-1 - Hickey	<b>12:30 - 1:20</b> 1010-5 - O'Brien
<b>1:30 - 2:20</b>  <b>1:30 - 2:45</b> 1010-6 - Dennison 2550-1 - Murray 2860-1 - Furlong	<b>2:30 - 3:45</b> 1010-12 - Connell 2960-1 - Lindsay 3310-1 - Lemm	<b>1:30 - 2:20</b>  <b>1:30 - 2:45</b> 1010-6 - Dennison 2550-1 - Murray 2860-1 - Furlong	<b>2:30 - 3:45</b> 1010-12 - Connell 2960-1 - Lindsay 3310-1 - Lemm	<b>1:30 - 2:20</b>  <b>2:30-5:30</b> 4750-1-Innes- Parker
<b>1:30 - 4:30</b>		<b>1:30 - 4:30</b>		

		<b>1:30 - 4:30</b> 445 - Murray		
<b>3:00 - 4:15</b> 1010-7 - Dennison 1220-1 - Lindsay 4910-1 - Furlong		<b>3:00 - 4:15</b> 1010-7 - Dennison 1220-1 - Lindsay 4910-1 - Furlong		
<b>3:00 - 6:00</b>	<b>3:00 - 6:00</b>  <b>4:00 - 5:15</b> 1010-13 - Magner  <b>6:00 - 9:00</b> 3810-1 - Hickey  <b>7:00 - 10:00</b>	<b>3:00 - 6:00</b> 4910-2 - Shilton  <b>6:00 - 9:00</b> 1010-14 - Mullally 3920-1 - Kessler  <b>7:00 - 10:00</b>	<b>3:00 - 6:00</b>  <b>4:00 - 5:15</b> 1010-13 - Magner  <b>6:00 - 9:00</b>	

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### ENGLISH COURSES 2017-2018

### First-Year Courses

1010	Academic Writing . . . . .	7
1210	Heroes, Lovers, Gods, and Monsters: Survey of Literature from Its Beginnings to 1785 . . . . .	9
1220	Visionaries, Rebels, Exiles, and Reformers: Survey of Literature from 1785 to the Present . . . . .	12
1920	Introduction to Literature . . . . .	12

### Second-Year Courses

2040	Research Methods in English . . . . .	15
2060	Critical Approaches to Texts I . . . . .	17
2120	Creative Writing I. . . . .	17
2220	Reading Film: Introduction to Film Studies . . . . .	18
2240	Science Fiction . . . . .	19
2340	Public Speaking Workshop. . . . .	20
2440	Introduction to Theatre Study - Text, Character, and Performance. . . . .	20
2450	Introduction to Children's Literature . . . . .	21
2550	Introduction to Shakespeare . . . . .	22
2720	Contemporary Poetry . . . . .	23
2850	Linguistics I: The Sound System of English . . . . .	24
2860	Linguistics II: The Grammar and Vocabulary of English . . . . .	25
2910	Trends in Literature: Pave Paradise - Literature of Humans and Their Habitats . . . . .	26
2960	Writing About Literature . . . . .	27

### Third-Year Courses

3310	The Literatures of Atlantic Canada . . . . .	28
3320	Modern British Literature. . . . .	29
3350	British Romantic Literature. . . . .	29
3370	Nineteenth-Century British Literature . . . . .	30
3410	Modern Drama. . . . .	31
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3810	Professional Writing . . . . .	34
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4010	Capstone in Arts . . . . .	36
4040	Communication and Rhetoric in Context - Words Mediating Worlds/Worlds Mediating Words . . . . .	37
4550	Advanced Studies in Early Modern Literature – Hamlet/Hamilton: Two Plays in their Moment . . . . .	38
4750	Advanced Studies in Medieval Literature . . . . .	39
4860	Advanced Studies in Creative Writing . . . . .	39
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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, Greg Doran, at gdoran@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 (1000-level)
- **Foundation:** Second-year courses (2000-level)
- **Coverage:** Third-year courses (3000-level)
- **Focus:** Fourth-year courses (4000-level)

## PROGRAMME REQUIREMENTS

### COURSE LEVELS AND PREREQUISITES (SUMMARY)

(i) Courses at the 1000-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 1210 and 1220 – 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 2000-level, some courses are designed especially for majors and honours students, while others focus on general interest subjects, such as film, children's literature, science fiction, and writing by women. Students must have completed at least one 1000-level English course before enrolling in a 2000-level course.

(iii) Courses at the 3000-level provide detailed study of areas of language and literature. The prerequisites for these courses are (a) at least one 1000-level English course, *and* (b) at least one 2000-level English course, or permission of the instructor. Some 3000- and 4000-level courses have specific 2000-level prerequisites.

(iv) Courses at the 4000-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 (a) English 2960: Writing About Literature *and* (b) at least two 3000-level courses before enrolling in a 4000-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 consists of (a) one of the three First-Year Experience course options: UPEI 1010 (cross-listed with English 1010), UPEI 1020, or UPEI 1030; and (b) one officially designated Writing-Intensive (WI) course.
2. English 1210, 1220, 2040 and 2960.
3. Courses as indicated from the following:
  - I. Medieval (3 hours): 3720, 3750, 3760, 3780, 4750, (2910)\*, (4910)\*, (4920)\*.

- II. Renaissance (6 hours): 2550, 3550, 3560, 3570, 3580, 4550, 4560, (2910)\*, (4910)\*, (4920)\*. Must include *one* Shakespeare course *and* one of 3560, 3570, 3580.
- III. Restoration and Eighteenth-Century (3 hours): 3350, 3620, 3650, 3660, 3670, 4650, (2910)\*, (4910)\*, (4920)\*.
- IV. Nineteenth-Century (3 hours): 3350, 3360, 3370, 3420, 4350, (2910)\*, (4910)\*, (4920)\*.
- V. Modern and Contemporary (6 hours): 2720, 3010, 3020, 3030, 3040, 3210, 3220, 3310, 3320, 3330, 3410, 3420, 3430, 3510, 3640, 4150, (2910)\*, (4910)\*, (4920)\*.
- VI. Canadian (3 hours): 3150, 3210, 3220, 3310, 3330, 4250, (2910)\*, (4910)\*, (4920)\*.
- VII. American (3 hours): 3510, 3620, 3640, 4630, (2910)\*, (4910)\*, (4920)\*.
- VIII. English Language and Linguistics (3 hours): 2810, 2850, 2860, 3850, 4850, (2910)\*, (4910)\*, (4920)\*.
- IX. Two 4000-level courses (6 hours).
- X. Literary Theory (3 hours): 2060, 3060, 4060.
- XI. Honours Tutorial (3 hours): 4960.

- XII. Graduating Essay (3 hours): 4970.

**\*Note:** English 2901 (Selected Topics in Literature), 4910 (Seminars), and 4920 (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. At least two 4000-level English courses, and three additional 3000-level English courses (electives), at least one of which must be on British literature before 1900.
- 5. 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 consists of (a) one of the three First-Year Experience course options: UPEI 1010 (cross-listed with English 1010), UPEI 1020, or UPEI 1030; and (b) one officially designated Writing-Intensive (WI) course.
- 2. English 1210, 1220 2040, and 2960.
- 3. At least one course in each of the following categories:
  - I. Medieval: 3720, 3750, 3760, 3780, 4750, (2910)\*, (4910)\*, (4920)\*.

- II. Renaissance: 3560, 3570, 3580, 4560, (2910)\*, (4910)\*, (4920)\*.
- III. Shakespeare: 2550, 2560, 3550, 4550, (2910)\*, (4910)\*, (4920)\*.
- IV. Eighteenth-Century Literature: 3350, 3620, 3650, 3660, 3670, 4650, (2910)\*, (4910)\*, (4920)\*.
- V. Nineteenth-Century Literature: 3350, 3360, 3370, 3420, 3620, 4350, (2910)\*, (4910)\*, (4920)\*.
- VI. Twentieth-Century Literature or Contemporary Literary Theory: 2060, 2720, 3010, 3020, 3030, 3040, 3060, 3150, 3210, 3220, 3310, 3320, 3330, 3410, 3420, 3430, 3510, 3640, 4060, 4150, (2910)\*, (4910)\*, (4920)\*. (CANADIAN LITERATURE IS STRONGLY RECOMMENDED: 3150, 3210, 3220, 3310, 3330).
- VII. English Language and Linguistics: 2810, 2850, 2860, 3850, 4850, (2910)\*, (4910)\*, (4920)\*.

**\*Note:** English 2910 (Selected Topics in Literature), 4910 (Seminars), and 4920 (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 3000-level English courses, and two at the 4000-level English courses; these must not have been already counted in a specific category (see 3.).

Please note that, among the English electives,

English 2210 is a cross-listing of Diversity and Social Justice Studies 2210: Writing by Women.

English 3130 is a cross-listing of Philosophy 3610: Philosophy and Literature.

English 3140 is a cross-listing of Diversity and Social Justice Studies 3110: Identity and Popular Culture.

English 3230 is a cross-listing of Modern Languages 4410: Litterature Canadienne-Francaise I: De La Nouvelle-France Au XIXe Siecle .

English 3240 is a cross-listing of Modern Languages 4420: Litterature Canadienne-Francaise II: XXe Siecle

English 2210, 3130, 3230, and 3240 may be credited as electives towards the English Major, Minor, or Honours programme.

#### REQUIREMENTS FOR A MINOR IN ENGLISH

Students in the English Minor programme must complete English 1210 and 1220, and at least five other English courses above the 1000-level as electives, two of which must be at the 3000- or 4000-level. Students are encouraged to choose those electives in consultation with the Department Chair.

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

English Language and Linguistics:	2810, 2850, 2860, 3850, 4850
Creative Writing:	2120, 3920, 3930, 3940, 4860
Medieval Literature:	3720, 3750, 3760, 3780, 4750
Renaissance Literature:	2550, 3550, 3560, 3570, 3580, 4550, 4560
Nineteenth-Century Literature:	3350, 3360, 3370, 3620, 4350

Twentieth-Century Literature or

Contemporary Literary Theory: 2060, 2720, 3010, 3020, 3030, 3040, 3060,  
3150, 3210, 3220, 3310, 3320, 3330, 3410,  
3420, 3430, 3640, 4060, 4150

ENGLISH COURSES 2017-2018

ENGLISH-UPEI 1010: ACADEMIC WRITING (Offered Each Semester)

DESCRIPTION: Well-developed communication skills are essential for both academic and professional life. English 1010 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: Reinking, James A. *Strategies for Successful Writing*. 6<sup>th</sup> Cdn. ed. Packaged with *My Writing Lab* access codes for students.

SECTION	SEM	TIME	PROFESSOR	PLACE
1010-1 (M, W & F)	(1 <sup>st</sup> sem)	8:30 - 9:20	L. Mayne	Check on-line
1010-1 (M, W & F)	(2 <sup>nd</sup> sem)	8:30 - 9:20	L. Mayne	Check on-line
1010-2 (M, W & F)	(1 <sup>st</sup> sem)	9:30 - 10:20	TBA	Check on-line
1010-2 (M, W & F)	(2 <sup>nd</sup> sem)	9:30 - 10:20	TBA	Check on-line
1010-3 (M, W & F)	(1 <sup>st</sup> sem)	10:30 - 11:20	J. Dennison	Check on-line
1010-3 (M, W & F)	(2 <sup>nd</sup> sem)	10:30 - 11:20	TBA	Check on-line
1010-4 (M, W & F)	(1 <sup>st</sup> sem)	11:30 - 12:20	G. Wandio	Check on-line
1010-4 (M, W & F)	(2 <sup>nd</sup> sem)	11:30 - 12:20	S. O'Brien	Check on-line
1010-5 (M, W & F)	(1 <sup>st</sup> sem)	12:30 - 1:20	J. Dennison	Check on-line
1010-5 (M, W & F)	(2 <sup>nd</sup> sem)	12:30 - 1:20	S. O'Brien	Check on-line
1010-6 (M & W)	(1 <sup>st</sup> sem)	1:30 - 2:45	A. Harrington	Check on-line
1010-6 (M & W)	(2 <sup>nd</sup> sem)	1:30 - 2:45	J. Dennison	Check on-line
1010-7 (M & W)	(1 <sup>st</sup> sem)	3:00 - 4:15	A. Harrington	Check on-line
1010-7 (M & W)	(2 <sup>nd</sup> sem)	3:00 - 4:15	J. Dennison	Check on-line
1010-8 (T & Th)	(1 <sup>st</sup> sem)	8:30 - 9:45	S. O'Brien	Check on-line
1010-8 (T & Th)	(2 <sup>nd</sup> sem)	8:30 - 9:45	A. Harrington	Check on-line
1010-9 (T & Th)	(1 <sup>st</sup> sem)	10:00 - 11:15	S. O'Brien	Check on-line
1010-9 (T & Th)	(2 <sup>nd</sup> sem)	10:00 - 11:15	A. Harrington	Check on-line
1010-10 (T & Th)	(1 <sup>st</sup> sem)	1:00 - 2:15	J. Connell	Check on-line
1010-10 (T & Th)	(2 <sup>nd</sup> sem)	11:30 - 12:45	G. Wandio	Check on-line

1010-11 (T & Th)	(1 <sup>st</sup> sem)	2:30 - 3:45	J. Connell	Check on-line
1010-11 (T & Th)	(2 <sup>nd</sup> sem)	1:00 - 2:15	J. Connell	Check on-line
1010-12 (T & Th)	(1 <sup>st</sup> sem)	4:00 - 5:15	C. Magner	Check on-line
1010-12 (T & Th)	(2 <sup>nd</sup> sem)	2:30 - 3:45	J. Connell	Check on-line
1010-13 (W)	(1 <sup>st</sup> sem)	6:00 - 9:00	C. Mullally	Check on-line
1010-13 (T & Th)	(2 <sup>nd</sup> sem)	4:00 - 5:15	C. Magner	Check on-line
1010-14 (T & Th)	(1 <sup>st</sup> sem)	11:30 - 12:45	D. Hickey	Check on-line
1010-14 (W)	(2 <sup>nd</sup> sem)	6:00 - 9:00	C. Mullally	Check on-line
1010-15 (T & Th)	(1 <sup>st</sup> sem)	10:00 - 11:15	W. Shilton	Check on-line

**ENGLISH 1210: HEROES, LOVERS, GODS, AND MONSTERS: SURVEY OF LITERATURE FROM ITS BEGINNINGS TO 1785 (UPEI Calendar Description)**

DESCRIPTION: This course uses the idea of the hero to explore the literature of England from its beginning to 1789. The course will include such texts as Beowulf (the Anglo-Saxon epic hero), Sire Gawain and the Green Knight (the romance hero), The Faerie Queene (the allegorical hero), Paradise Lost (the biblical epic hero) and Gulliver's Travels (the satiric hero). Along the way, students will meet other characters, including lovers, gods, and monsters, who challenge and support the hero. This is a course in reading, appreciation, and critical analysis within an historical framework.

SECTION	SEM	TIME	PROFESSOR	PLACE
1210-1 (T & Th)	(1 <sup>st</sup> sem)	11:30 - 12:45	C. Innes-Parker	Check on-line
1210-2 (T & Th)	(1 <sup>st</sup> sem)	1:00 - 2:15	S. Murray	Check on-line

**ENGLISH 1210-1: HEROES, LOVERS, GODS, AND MONSTERS: SURVEY OF LITERATURE FROM ITS BEGINNINGS TO 1785 (1<sup>st</sup> 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, designed for students who wish to major or minor in English.

EVALUATION: Evaluation will include essays, class participation, group work, presentations, and a final exam.

TEXTS: *The Broadview Anthology of British Literature: Concise Edition, Vol.A, 3<sup>rd</sup> edition*

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

PLACE: Check on-line

PROFESSOR: C. Innes-Parker

**ENGLISH 1210-2: HEROES, LOVERS, GODS, AND MONSTERS: SURVEY OF LITERATURE FROM ITS BEGINNINGS TO 1785 (1<sup>st</sup> Semester)**

DESCRIPTION: This course offers an overview of imaginative writing from the Old English Period up to the end of the 18<sup>th</sup> Century. We'll focus on six longer works (in whole or in part) as well as on a few representative shorter works that will introduce you to the

Medieval age, the Renaissance, and the Restoration and 18<sup>th</sup> Centuries, as well as to a variety of genres, from the sonnet to the epic.

### Goals and Objectives

To recognize **linguistic and literary periods** such as Old English, Medieval, Renaissance, Early Modern, Restoration, and to be able to identify key features of each period.

To recognize and use with confidence a **variety of genres and literary terms**, such as the oral and written epic, utopia and dystopia, sonnet, allegory, Spenserian stanza, meter metaphor, or satire.

To become **familiar with a variety of writers** and their works from the *Beowulf* poet to Jonathan Swift.

To learn the **conventions of a variety of university-level English assignments**, from freewrites to formal essays.

To develop a clear idea about the **roots of fantasy and the journey of the hero**.

And perhaps most importantly, to understand the principle of **literary analysis**, and to be able to move beyond summary or preference in your arguments.

EVALUATION: (Tentative) Students will be asked to complete daily writing assignments on the readings, to complete two essays, and to write two quizzes, and a final exam.

TEXT: *The Broadview Anthology of British Literature, Volume A*

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

PLACE: Check on-line

PROFESSOR: S. Murray

### ENGLISH 1220: VISIONARIES, REBELS, EXILES, AND REFORMERS: SURVEY OF LITERATURE FROM 1785 TO THE PRESENT (UPEI Calendar Description)

DESCRIPTION: This course introduces students to British literature from the onset of the Industrial Revolution in the 1780s to the multicultural, high-tech, globalized twenty-first century. The course investigates how Romantic, Victorian, Modern, and Contemporary writers responded to the profound social, psychological, economic, and political upheavals of their times in poems, short stories, novels, plays, and manifestos, which themselves revolutionized human experience. This is a course in reading, appreciation, and critical analysis within an historical framework.

SECTION	SEM	TIME	PROFESSOR	PLACE
1220-1 (M & W)	(2 <sup>nd</sup> sem)	3:00 - 4:15	G. Lindsay	Check on-line
1220-2 (T & Th)	(2 <sup>nd</sup> sem)	8:30 - 9:45	E. Wohlgemut	Check on-line

### ENGLISH 1920: INTRODUCTION TO LITERATURE (UPEI Calendar Description)

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.

SECTION	SEM	TIME	PROFESSOR	PLACE
1920-1 (M, W & F)	(1 <sup>st</sup> sem)	1:30 - 2:20	E. Wohlgemut	Check on-line
1920-1 (T & Th)	(2 <sup>nd</sup> sem)	10:00 - 11:15	W. Shilton	Check on-line
1920-2 (T & Th)	(2 <sup>nd</sup> sem)	11:30 - 12:45	R. Lemm	Check on-line
1920-3 (web)	(2 <sup>nd</sup> sem)	on-line	J. McIntyre	n/a

ENGLISH 1920-1: INTRODUCTION TO LITERATURE – EXPLORING CONFLICT AND CULTURE THROUGH LITERATURE (2<sup>nd</sup> Semester)

DESCRIPTION: This section of English 1920 focuses on ideas and images of conflict in literature. Today, perhaps more than ever before, the study of conflict is crucial. We live in a world of rapid global, cultural, and technological change, and though some of these changes are exciting and promise many benefits, others are generating tensions and threats to personal, national, international, and environmental security. Literature can help to develop our ability *to imagine the situations of people, places, and circumstances different from ourselves*, which is a key component of conflict negotiation and resolution. Reading, thinking carefully, writing, and talking about literature can enhance our awareness of (and sensitivity to) language itself as we develop the critical and analytical skills that help us to perceive, appreciate, and relate to different perspectives and cultural forces. Improving our ability to read the *word*, then, can improve our ability to read the *world* at different levels of human-environmental interaction. Studying conflict through literature can be an insightful and engaging means for contributing toward sustainable living on our planet.

You will read literatures in English from Canada and around the world as you learn to analyze and interpret texts from different genres and media (short stories, oral

literature, plays, poetry, songs, films, documentaries, videos), different historical periods, and different cultural contexts. The course will encourage critical and creative thinking skills, clear communication through reflection and argumentation, engaging discussion, the ability to relate literature to real-world problems, and independent as well as collaborative learning. *Note: This section of English 1920 is closely linked to English/UPEI 1010-15: Academic Writing (Fall 2017), offering interested students a seamless, year-long opportunity to build on reading, writing, and speaking knowledge and skills with the same professor and a common student cohort.*

EVALUATION: TBA

TEXT(S): TBA

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

PLACE: Check on-line

INSTRUCTOR: W. Shilton

ENGLISH 1920-2: INTRODUCTION TO LITERATURE – WRITING LIVES: THE ART AND CRAFT OF LIFE (2<sup>nd</sup> Semester)

DESCRIPTION: “Life Writing” is a currently popular term that embraces memoirs, autobiographies, biographies, personal essays, travel writing, journals, and other kinds of “creative non-fiction.” Life writing embraces virtually all aspects of human experience, from childhood and adult relationships to politics, from sports to war, from business to the arts, from science and health to spirituality. Students will read and discuss a variety of life-writing texts, including memoir, personal essay, and essays about the craft,

theory, ethics, and research methods of life writing. Written assignments will include creative life-writing projects and critical commentary on texts. Class discussions of readings and small-group peer editing of projects in-progress are vital features of this course.

EVALUATION: Evaluation is based on: 1) the major creative project; 2) critical commentaries on texts; 3) regular attendance and participation in class discussion; 4) contributions to peer editing.

TEXTS: Zinsser, William. *Inventing the Truth: The Art and Craft of Memoir*  
Others TBA

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

PLACE: Check on-line

PROFESSOR: R. Lemm

NOTE: STUDENTS MUST HAVE COMPLETED AT LEAST ONE 1000-LEVEL ENGLISH COURSE BEFORE ENROLLING IN A 2000-LEVEL COURSE.

ENGLISH 2040: RESEARCH METHODS IN ENGLISH (UPEI Calendar Description)

DESCRIPTION: The 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.

SECTION	SEM	TIME	PROFESSOR	PLACE
2040-1 (T & Th)	(1 <sup>st</sup> sem)	1:00 - 2:15	A. Furlong	Check on-line
2040-1 (T & Th)	(2 <sup>nd</sup> sem)	11:30 - 12:45	C. Innes-Parker	Check on-line

ENGLISH 2040-1: RESEARCH METHODS IN ENGLISH (1<sup>st</sup> 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 students and English Majors. Classes combine lecture, group work, discussion, practical exercises, and problem solving. The course ends with a poster session in which students present the findings of their term research project to the rest of the class.

EVALUATION: Six assignments, annotated bibliography, poster presentation, reflective research paper, and a final exam.

TEXT: Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8<sup>th</sup> ed. New York: Modern Language Association of America, 2009.

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

PLACE: Check on-line

PROFESSOR: A. Furlong

ENGLISH 2060-1: CRITICAL APPROACHES TO TEXTS I (2<sup>nd</sup> Semester)

DESCRIPTION: “A man with one theory is lost. He needs several of them, or lots! He should stuff them in his pockets like newspapers” (Brecht). This course approaches literary and cultural texts through a number of critical lenses including reader response, Marxism, feminism, historicism, psychoanalysis, and deconstruction. The course is designed to introduce you to different critical theories and—more importantly—give you the opportunity to try them out, so be prepared for lots of class and group discussion.

EVALUATION: Evaluation will include participation, short critical papers, group presentations, and a final exam.

TEXT: Rifkin, J and M. Ryan, eds. *Literary Theory: An Anthology*

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

PLACE: Check on-line

PROFESSOR: E. Wohlgenut

ENGLISH 2120-1: CREATIVE WRITING I (1<sup>st</sup> 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 David Hickey at dshickey@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.

TIME: T 6:00 - 9:00

PLACE: Check on-line

PROFESSOR: D. Hickey

ENGLISH 2220-1: READING FILM: INTRODUCTION TO FILM STUDIES (1<sup>st</sup> Semester)

DESCRIPTION: Movies are the great art of the twentieth century. As Barsam and Monahan write, “It’s easy to get excited by movies because they arouse our most public and private feelings and can overwhelm us with their sights and sounds. The challenge is to combine that enthusiasm with understanding, to say why we feel so strongly” (xvii). That is the challenge this course takes up as we investigate the basic elements used in the construction of films – narrative structure, editing, and *mise en scène*. The goals are to help students develop film literacy, to understand and write about the medium of film, literacy, and to broaden their taste in and appreciation for the movies.

EVALUATION: Written responses to the assigned films, two quizzes, class presentation, term paper, and a final exam.

TEXT: Barsam, Richard, and Dave Monahan. *Looking at Movies: An Introduction to Film*. 5<sup>th</sup> ed. New York and London: W W Norton & Co, 2016.

NOTE: This text is available as an eBook

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

PLACE: Check on-line

PROFESSOR: A. Furlong

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ENGLISH 2240-1: SCIENCE FICTION (1<sup>st</sup> Semester)

DESCRIPTION: This course introduces students to the genre of science fiction. Looking at literature from a variety of historical periods, students explore how science fiction responds to the cultural contexts out of which it arises. Possible topics include space/time travel, alternative histories, artificial intelligence, the relationship between technology and morality, and utopias and dystopias.

EVALUATION: TBA

TEXT(S): TBA

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

PLACE: Check on-line

PROFESSOR: G. Lindsay

ENGLISH 2340-1: PUBLIC SPEAKING WORKSHOP (2<sup>nd</sup> Semester)

DESCRIPTION: English 234 is an intensive practical course in public speaking that helps students from across the disciplines become confident oral communicators. By learning and applying the techniques that the very best speakers use, students will gain the knowledge and experience they need to overcome performance obstacles and ultimately to find their own voices. The overall aim of the course is to move participants towards an extemporaneous speaking style that they can carry with them through their studies and into their professional lives.

EVALUATION: TBA

TEXT: *Speak Up: An Illustrated Guide to Public Speaking*

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

PLACE: Check on-line

PROFESSOR: D. Hickey

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ENGLISH 2440-1: INTRODUCTION TO THEATRE STUDY – TEXT, CHARACTER, AND PERFORMANCE (1<sup>st</sup> Semester)

(Cross-listed as Theatre Studies 2440)

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 to 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, and written assignments.

TEXTS: Moore, Sonia. *The Stanislavski System*  
Chekhov, Anton. *The Cherry Orchard*  
Shakespeare, William. *Romeo & Juliet*

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

PLACE: Check on-line

PROFESSOR: G. Doran

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### ENGLISH 2450-1: INTRODUCTION TO CHILDREN'S LITERATURE (2<sup>nd</sup> Semester)

DESCRIPTION: In this section of Children's literature, the focus is on fantasy: time travel, imaginary worlds, special powers, animal fantasy, nonsense, folk and fairy tales, dream visions, and other sub-genres of the unreal written for children and young adults. Along with the six novels for the course, students will read examples of folk and fairy tales,

picture books, children's verse, and early literature adopted by children, and teams of students will write, illustrate, and present their own children's book based on the conventions and subgenres of fantasy learned in the course.

EVALUATION: A combination of quizzes, daily writing, in-class essays, a team presentation, and a final exam.

TEXTS: Rowling, J.K. *Harry Potter and the Philosopher's Stone*  
Carroll, Lewis. *Alice's Adventures in Wonderland*  
Dahl, Roald. *Matilda*  
Lowry, Lois. *The Giver*  
Lewis, C.S. *The Lion, the Witch, and the Wardrobe*  
Two other novels and other assigned short reading

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

PLACE: Check on-line

PROFESSOR: S. Murray

### ENGLISH 2550-1: INTRODUCTION TO SHAKESPEARE (2<sup>nd</sup> Semester)

DESCRIPTION: Students will read six of Shakespeare's most frequently taught and performed plays: *Macbeth*, *King Lear*, *The Merchant of Venice*, *As You Like It*, *Henry IV, Part 1* and *The Tempest*.

EVALUATION: (Tentative) 60% of the grade will come from a midterm exam, a quiz on meter, a memorized piece, and a final exam. Another 40% will be based on a project decided on in conjunction with the instructor.

TEXTS: I have ordered single editions of the six plays, but students may use any good print edition of the six plays.

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

PLACE: Check on-line

PROFESSOR: S. Murray\_\_\_\_\_

#### ENGLISH 2720-1: CONTEMPORARY POETRY (1<sup>st</sup> Semester)

DESCRIPTION: This course is a study of poetic directions since 1960, exploring the work of British, Irish, and North American poets such as Larkin, Lowell, Hughes, Heaney, Atwood, Ginsberg, Plath, Hecht, and Rich.

EVALUATION: Annotated bibliography, creative assignment, write-to-learn journals, final essay, and an exam.

TEXT(S): TBA

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

PLACE: Check on-line

PROFESSOR: G. Lindsay

#### ENGLISH 2850-1: LINGUISTICS I: THE SOUND SYSTEM OF ENGLISH (1<sup>st</sup> Semester)

DESCRIPTION: We are the only species on planet Earth with language. To study language is therefore to investigate what it means to be human. This course introduces students to the phonetics and phonology of contemporary English including syllable structure, the basic principles of stress assignment in English words, and intonation patterns above the level of the word (phrases and tone units). We will apply what we learn to an investigation of metrical English verse, and – if we have time – to dialect variation in English. Classes combine lecture, team work, discussion, exercises, transcription, problem solving, and will submit a short paper (reporting and reflecting on their findings in the literary linguistic project) as part of their evaluation.

**NOTE: English 2850 is NOT a prerequisite for English 2860 (Linguistics II)**

EVALUATION: Four quizzes, team research project (class presentation and reflection paper), and a final exam.

TEXT: Brinton, L and D Brinton. *The Linguistic Structure of Modern English*. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2010.

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

PLACE: Check on-line

PROFESSOR: A. Furlong

ENGLISH 2860-1: LINGUISTICS II: THE GRAMMAR AND VOCABULARY OF ENGLISH

(2<sup>nd</sup> Semester)

DESCRIPTION: We are the only species on planet Earth with language. To study language is therefore to investigate what it means to be human. 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). We will apply what we learn to an investigation of style in English prose, and – if we have time – to dialects in English. Classes combine lecture, group work, discussion, exercises, sentence analysis, and problem solving. There will be a practical research project carried out in class during the term, and students will submit a short dossier as part of their evaluation.

**NOTE: English 2850 (Linguistics I) is NOT a prerequisite for this course.**

EVALUATION: Four quizzes, team research project (class presentation and reflection paper), and a final exam.

TEXT: Brinton, L and D Brinton. *The Linguistic Structure of Modern English*. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2010.

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

PLACE: Check on-line

PROFESSOR: A. Furlong

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ENGLISH 2910-1: PAVE PARADISE – LITERATURE OF HUMANS AND THEIR HABITATS

(1<sup>st</sup> Semester)

DESCRIPTION: From the beginning of literature 4,000 years ago, literary writers have incorporated the vital influence of the natural world on human experience, and explored the relationship between humans and our habitats, both natural and constructed. Since the Industrial Revolution, many literary authors have focused on the growing tension between nature and humans with our powerful technologies, growing population, and domination and destruction of earth's habitats. Increasingly, authors evoke our uncertain future within the complex, wondrous, and overriding patterns of nature. In this course, we will study modern and contemporary fiction, poetry, and non-fiction essays which focus on the beauty, fruitfulness, vulnerability, and destructiveness of our interactions with our habitats – with, as American poet and essayist Gary Snyder wrote, our “Earth House Hold.” We will encounter writers who celebrate and lament these interactions, who highlight environmental crises, and who envision difficult but revitalizing transformations – a way to live in harmony with our home.

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

TEXTS: Boyle, T.C. *A Friend of the Earth*. 2000  
Callenback, Ernest. *Ecotopia*. 1975  
Wilson, E.O. *Creation: An Appeal to Save Life on Earth*. 2006  
Others TBA

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

PLACE: Check on-line

PROFESSOR: R. Lemm

ENGLISH 2960: WRITING ABOUT LITERATURE (Offered Each 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 1010: 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.

PREREQUISITE: English 1210 or 1220 or permission of the instructor. English 1010 (Academic Writing)/ UPEI 1010 (Writing Studies) is strongly recommended.

EVALUATION: Three short essays and write-to-learn journal.

TEXTS: TBA  
Foster. *How to Read Literature Like a Professor*, 2<sup>nd</sup> edition.

SECTION	SEM	TIME	PROFESSOR	PLACE
2960-1 (T & Th)	(1 <sup>st</sup> sem)	2:30 - 3:45	G. Lindsay	Check on-line
2960-2 (M, W & F)	(1 <sup>st</sup> sem)	10:30 - 11:20	J. McIntyre	Check on-line
2960-1 (T & Th)	(2 <sup>nd</sup> sem)	2:30 - 3:45	G. Lindsay	Check on-line

NOTE: STUDENTS ENROLLING IN 3000-LEVEL ENGLISH COURSES MUST HAVE AT LEAST ONE 1000-LEVEL ENGLISH COURSE AND AT LEAST ONE 2000-LEVEL ENGLISH COURSE OR RECEIVE PERMISSION FROM THE INSTRUCTOR.

ENGLISH 3310-1: THE LITERATURE OF ATLANTIC CANADA (2<sup>nd</sup> Semester)

DESCRIPTION: Focusing on contemporary fiction and poetry by Atlantic Canadian writers, we will consider social, political, economic, and artistic conditions, issues, tensions, and challenges within our region. We will examine myths, stereotypes, and orthodox views; reflect on the diversity and complexity, as well as the common experiences, of our region; explore our ambivalent attitudes toward our rich and romantic commodification; and delve into a sampling of the vibrant literary renderings of modern Atlantic Canadian experience in a globalized, technocratic, market-drive, rapidly-changing environment.

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

TEXTS: TBA

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

PLACE: Check on-line

PROFESSOR: R. Lemm

ENGLISH 3320-1: MODERN BRITISH LITERATURE (1<sup>st</sup> Semester)

DESCRIPTION: By considering the works of authors such as Conrad, Lawrence, Woolf, Yeats, and Joyce, this course examines the literature of Britain, including Anglo-Irish writing, from the close of the Victorian age to the mid-twentieth century.

PREREQUISITE: English 1220

EVALUATION: TBA

TEXTS: TBA

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

PLACE: Check on-line

PROFESSOR: J. McIntyre

ENGLISH 3350-1: BRITISH ROMANTIC LITERATURE (1<sup>st</sup> Semester)

Please Note: This course can count as *either* an Eighteenth-Century Literature *or* a Nineteenth-Century Literature credit.

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: Evaluation will include a midterm test, group presentations, your choice of an essay or creative project, and a final exam.

TEXTS: *The Norton Anthology of British Literature: Volume 4*  
Wollstonecraft, Mary. *Mary, and Maria: or the Wrongs of Women* (Broadview)  
Shelley, Mary. *Mathilda* (Broadview)

TIME: M, W & F 9:30 - 10:20

PLACE: Check on-line

PROFESSOR: E. Wohlgeunt

ENGLISH 3370-1: NINETEENTH-CENTURY BRITISH FICTION (1<sup>st</sup> Semester)

DESCRIPTION: Discussing the size and shape of nineteenth-century novels, Henry James asks “but what do such large loose baggy monsters, with their queer elements of the accidental and the arbitrary, artistically mean?” What *do* nineteenth-century novels mean? *How* do they mean? This course examines the development of the novel in Britain from the early to the late nineteenth century, focussing on novels by writers such as Austen, Dickens, the Brontës, Thackeray, Eliot, and Hardy. Emphasis is placed on social context, nineteenth-century responses, and contemporary criticism of the novels studied.

EVALUATION: Evaluation will include presentations, short papers, a group presentation, and a final exam.

**NOTE: Nineteenth-century novels tend to be LONG. I strongly recommend that you read as many of the novels as possible ahead of time. We will be reading the novels in the order listed below, starting with Jane Austen's *Emma*.**

TEXTS: Austen, J. *Emma* (Broadview)  
Brontë, Emily. *Wuthering Heights* (Broadview)  
Dickens, C. *David Copperfield* (Broadview)  
Hardy, T. *Tess of the d'Urbervilles* (Broadview)  
Stoker, B. *Dracula* (Broadview)

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

PLACE: Check on-line

PROFESSOR: E. Wohlgemut

#### ENGLISH 3410-1: MODERN DRAMA (2<sup>nd</sup> Semester)

DESCRIPTION: This course introduces students to a variety of significant dramatists from the Modern Period. The course examines the plays in relationship to the preceding period and its influence on them. The course examines the stylistic movements associated with the period, such as Realism. The course explores the work of a variety of dramatists, such as Ibsen, Chekhov, Shaw, Brecht, Synge, and Wilde.

EVALUATION: Evaluation will be based on in-class participation, two in-class group presentations, one paper, a series of in-class quizzes, and a final assignment.

TEXT(S): TBA

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

PLACE: Check on-line

PROFESSOR: G. Doran

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#### ENGLISH 3580-1: MILTON (1<sup>st</sup> Semester)

DESCRIPTION: Paradise Lost is an endlessly interesting poem. Dense, allusive, contradictory, tough, faith-shaking, and soul-toughening it may be, but it is not dull. Most of this course will be taken up with a full reading of this extraordinary 10,565 line epic poem on the fall of mankind, but while we read, we'll also take up a sampling of Milton's other poetic and prose works, as well as having a look at his life and at the historical, political, theological, classical, and educational soil out of which his poem grows.

EVALUATION: (Tentative) 2-page position papers or close readings 40%  
Research paper or project, based on one of the 2-page papers 20%  
Final Course Portfolio (including final essay) 40%

TEXTS: Oxford Edition of Paradise Lost  
Other readings in the *Broadview Anthology* or on Moodle

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

PLACE: Check on-line

PROFESSOR: S. Murray

ENGLISH 3640-1: CONTEMPORARY AMERICAN LITERATURE 1945 TO THE PRESENT  
(1<sup>st</sup> Semester)

DESCRIPTION: This course examines the major forces in American poetry, fiction, and drama from 1945 to the present. The topics include developments in the American realist tradition, postmodernism, regional and ethnic traditions, and the avant-garde. Typically, the selection of authors and texts is determined by a particular thematic, literary-historical, or theoretical focus.

EVALUATION: TBA

TEXT(S): TBA

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

PLACE: Check on-line

PROFESSOR: J. McIntyre

ENGLISH 3720-1: CHAUCER (1<sup>st</sup> Semester)

DESCRIPTION: This course is designed to introduce 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.

EVALUATION: TBA

TEXTS: Chaucer, Geoffrey. *The Canterbury Tales*  
Boening, Ed Robert and Andrew Taylor  
Chaucer, Geoffrey. *Dream Visions and Other Poems*. ed. Kathryn L. Lynch  
Kokeritz, Helge. *A Guide to Chaucer's Pronunciation*

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

PLACE: Check on-line

PROFESSOR: C. Innes-Parker

ENGLISH 3810: PROFESSIONAL WRITING (Offered Each 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/UPEI 1010 or permission of instructor.

EVALUATION: Students will be evaluated on frequent short assignments, and one major analytical report.

TEXT: Markel, Mike. *Technical Communication*. 11<sup>th</sup> ed.

SECTION	SEM	TIME	PROFESSOR	PLACE
3810-1 (T & Th)	(1 <sup>st</sup> sem)	8:30 - 9:45	M. Martinello Magner	Check on-line
3810-2 (T & Th)	(1 <sup>st</sup> sem)	2:30 - 3:45	M. Martinello Magner	Check on-line
3810-3 (M, W & F)	(1 <sup>st</sup> sem)	9:30 - 10:20	D. Hickey	Check on-line
3810-1 (W)	(2 <sup>nd</sup> sem)	6:00 - 9:00	D. Hickey	Check on-line
3810-2 (T & Th)	(2 <sup>nd</sup> sem)	8:30 - 9:45	M. Martinello Magner	Check on-line
3810-3 (T & Th)	(2 <sup>nd</sup> sem)	10:00 - 11:15	M. Martinello Magner	Check on-line

### ENGLISH 3920-1: CREATIVE WRITING II (2<sup>nd</sup> Semester)

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

PREREQUISITE: English 2120 and permission of instructor

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TEXTS(S): TBA

TIME: W 6:00 - 9:00

PLACE: Check on-line

PROFESSOR: D. Kessler

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### ARTS 4010-1: CAPSTONE IN ARTS (1<sup>st</sup> Semester)

(Cross-listed as English 4010)

DESCRIPTION: This course is designed as a capstone experience for Arts majors and is open to Arts students in their third or fourth year. The focus will be on the value, history, and purpose of a Liberal Arts education. Students will be encouraged to look back at their post-secondary education; to integrate their learning; to identify the important skills, knowledge, attitudes, and values they have gained; and to prepare for life after university. This course will count as a 4000-level English elective for English Majors and Honours students.

EVALUATION: (Tentative) The course is structured around four assignments: in-class presentations on a liberal arts education; a skills portfolio; an integrative research project; and a public career presentation.

TEXTS: Nussbaum, Martha. *Not For Profit: Why Democracy needs the Humanities*  
Assorted readings on Moodle

TIME: M 1:30 - 4:30

PLACE: Check on-line

PROFESSOR: G. Doran

ENGLISH 4040-1: COMMUNICATION AND RHETORIC IN CONTEXT – WORDS  
MEDIATING WORLDS/WORLDS MEDIATING WORDS (1<sup>st</sup> Semester)

(Cross-listed with Writing 4040)

*Is speech ever really free in the “free” world? Can rhetoric ever really be “empty” (and does it always imply “rhetrickery”)? Are pundits right to warn that recent political upheavals (such as Brexit and the U.S. election outcome) derive partly from a serious decline in rhetoric and public discourse, threatening democracy?*

DESCRIPTION: This course explores how words interact with worlds – and their ethical impact. It introduces students to the “rhetoric of rhetoric,” exploring classical through contemporary theory and emphasizing the intersections of power and context in shaping language, perception, knowledge, identity, communication, and action. Students learn to recognize epistemic frameworks, rhetorical conventions, and implicit messages while honing their own capacity to speak and to write effectively.

Among the topics considered? Hate speech and discrimination in language; disability rhetoric and the medicalization of language; censorship; advertising and propaganda; language and technology (from papyrus to new media); and the connections among verbal, textual, visual, and aural rhetoric. The final project links rhetoric, social justice, and local contexts. The course is designated as writing-intensive (WI) and also develops capacities for close reading, discussion, and student-directed learning (SDL).

This course may be used to fulfill the 4000-level requirement for English Majors and Honours students. As the capstone course for the University Writing Minor, it also may be of interest to students from any academic field as an elective course to fulfill the writing-intensive (WI) graduation requirement.

EVALUATION: TBA

TEXT(S): TBA

TIME: W 1:30 - 4:30

PLACE: Check on-line

PROFESSOR: W. Shilton

ENGLISH 4550-1: ADVANCED STUDIES IN EARLY MODERN LITERATURE –  
HAMLET/HAMILTON: TWO PLAYS IN THEIR MOMENT (1<sup>st</sup> Semester)

DESCRIPTION: In this seminar, students will explore intersections between one of the most famous tragedies of all time and one of the most successful musicals in Broadway history. Both are based on historical sources, and both end in a duel, but the parallels don't end there. By juxtaposing these two very different theatrical phenomena, we will explore how a play can mirror its moment and transcend it. After an introduction to both plays, students will design seminar presentations on a variety of topics, including the use of history and source material; paralleled plotting; copyright and pirating; place and meaning; text vs performance; topical and contemporary language; race and colour-neutral casting; music and song; genre and experimentation; epistemology and the question of “who tells your story.”

EVALUATION: (Tentative) A combination of major and brief seminar presentations, in-class contributions, a major research paper, and a final project and presentation.

TEXTS: Any print edition of *Hamlet*  
Miranda, Lin-Manuel. *Hamilton: the Revolution*  
Updike, John. *Gertrude and Claudius*  
Students will also be required to listen to the Broadway Cast Recording of *Hamilton*

TIME: W 3:00 - 6:00

PLACE: Check on-line

PROFESSOR: S. Murray

ENGLISH 4750-1: ADVANCED STUDIES IN MEDIEVAL LITERATURE (2<sup>nd</sup> Semester)

DESCRIPTION: This course will explore the contexts of women's writing in Medieval England. We will explore both secular and devotional literature written by women, such as the *Lais* of Marie de France, the *Life of St Katherine* by Clemence of Barking, and Julian of Norwich's *Revelations*. In order to understand the intellectual conventions of the time that influenced women writers, we will also study advice books, such as *Ancrene Wisse* and the works of Richard Rolle, as well as devotional literature written specifically for women, such as the Wooing group of prayers.

EVALUATION: TBA

TEXT(S): TBA

TIME: Th 2:30 - 5:30

PLACE: Check on-line

PROFESSOR: C. Innes-Parker

ENGLISH 4860-1: ADVANCED STUDIES IN CREATIVE WRITING (1<sup>st</sup> Semester)

DESCRIPTION: This course invites participants to begin and complete drafts of new work. They may also substantially develop work begun in previous UPEI creative writing classes or elsewhere. However, all writing submitted must be new work. In this course, participants will find and work on their material with the purpose of producing drafts of poetry, short fiction, longer fiction, dramatic scripts, young people's fiction, or creative non-fiction. The primary focus of this master class workshop will be sustained work on drafts of fiction, poetry, creative non-fiction, and/or scripts including the completion, and perhaps substantial revision, of drafts. As a workshop-based course, student participation in class discussion is vital and required.

PREREQUISITES: Submission of a portfolio and permission of the instructor are required, and enrollment is limited to 12 students. Contact: Prof. Richard Lemm at 566-0592 or [rlemm@upei.ca](mailto:rlemm@upei.ca).

EVALUATION: TBA

TEXT(S): TBA

TIME: W 6:00 - 9:00

PLACE: Check on-line

PROFESSOR: R. Lemm

ENGLISH 4910-1: SLIPPAGES: A COGNITIVE APPROACH TO THE CREATION OF HORROR IN THE SHORT WORKS OF EDGAR ALLAN POE (2<sup>nd</sup> Semester)

DESCRIPTION: This course examines a selection of short works by Edgar Allan Poe from a theoretical perspective provided by cognitive stylistics, and through close analysis of a number of adaptations of his stories. Does the horror of Poe's fiction result from a slippage in the tagging of thoughts as "fiction", and if so, is this slippage central to the creation of horror? The course will divide into three sections: theory, texts, and adaptations. The first section will introduce you to stylistics, review theories of horror, investigate the cognitive status of fiction, and consider some approaches to adaptations. The second section applies these theories to Poe's short fiction, while the last part of the course focuses on adaptations of a number of his stories, and offers you the opportunity to try your hand at putting the rest of us "into the horrors."

EVALUATION: Two well-developed Forum posts on assigned topics (1 theory and 1 case study) which will form the basis for classwork, four thought papers, independent project (formal paper and class presentation), and final exam.

TEXT(S): TBA  
TIME: M & W 3:00 - 4:15  
PLACE: Check on-line  
PROFESSOR: A. Furlong

ENGLISH 4910-2: NARRATIVE INQUIRY, REFLECTION, AND SOCIAL PRACTICE  
(2<sup>nd</sup> Semester)

*What are the stories you live by?*  
*What of the stories you live by – unknowingly?*

DESCRIPTION: Each of us lives in a complex network of narrative influence. Personal stories (as neuroscience studies underscore) help us to organize and make sense of our experience. But they are not freestanding. They nest within cultural and institutional narratives that organize and influence social values and identities, often in tacit and problematic ways.

This course promotes awareness of narrative as a social practice for potentially transformative purposes. Through continual reflection on the distinction between narrative and life-as-lived, it explores a multi-disciplinary range of texts, media, and applied contexts. The key capacities it seeks to hone include close reading, reflexive and analytical response, self-other awareness, empathy and attentive listening, dialogue, and critical discernment. Though relevant to any professional goal, the course is especially pertinent to fields such as journalism, psychology, and narrative medicine and the “helping professions” in general.

This course may be used to fulfill the 4000-level requirement for English Majors and Honours students. It also may interest students from any academic field as an elective to fulfill the writing-intensive (WI) graduation requirement.

EVALUATION: TBA

TEXT(S): TBA  
TIME: W 1:30 - 4:30  
PLACE: Check on-line  
PROFESSOR: W. Shilton

ENGLISH 4960: 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 4970.

ENGLISH 4970: 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 4960 before beginning 4970.

## ENGLISH FACULTY MEMBERS AND OFFICES 2017–2018

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**NOTES**

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