English 1020E: Understanding Literature Today [tentative: please email the Academic Dean's Office (thomas.gray@kings.uwo.ca) if you want King's to offer this course!] By studying a broad range of exciting and important literary works from the past and present, this course will increase your understanding and appreciation not just of the richness and power of the works themselves, but also of the role of literature in reflecting and shaping our perceptions of the world and of ourselves.

English 1024E: Forms of Fiction (Dr. Kelly) An introduction to the study of a selection of fiction ranging from the Greek epic to the modern novel, including both short and longer forms; and a variety of fictional modes and narrative techniques. Major authors studied include Homer, Swift, Austen, Dickens, Dostoevsky and Virginia Woolf.

English 1027F: The Storyteller’s Art I: Introduction to Narrative (Dr. Dowdell) Storytelling defines who we are and our relation to the community, the nation, and the world. This course explores the rich and diverse traditions of storytelling: such as, oral tales, short stories, classic fiction, and graphic novels. Instruction by lecture and tutorials; emphasis on developing strong analytical and writing skills.

English 1028G: The Storyteller’s Art II: Topics in Narrative (Prof. Dempsey) This course explores a particular theme, mode, or genre of storytelling with an emphasis on developing strong analytical and writing skills.

English 1901E: Foundations in Western Thought and Civilization (Dr. Clausius) This course is the English Literature unit of the King's Foundations in Western Thought and Civilization first-year study stream. It is supplemented by the study of art and music. It investigates influential works of literature from ancient to modern times through an interdisciplinary perspective, with special focus on innovations in literary form and cultural contexts.

2033E: Children’s Literature (Dr. Hartley) This course covers the major genres and movements of children’s literature from the 17th century to the 21st. Fairy tales, picture books, nursery rhyme, nonsense rhyme, adventure stories, and YA novels will be among the many forms we will encounter. We will look at central motifs of children’s literature such as animals, the wilderness, transformation, and agency. The course will also complicate and analyze the historical construction of childhood and engage with critical approaches to interpreting children’s literature including psychoanalysis, structuralism, and feminism.

2071F: Speculative Fiction: Science Fiction (Dr. Kelly) From Mary Shelley's 'Frankenstein' to Ridley Scott's 'Blade Runner,' this course provides a consideration of the history and development of science fiction. It may include science fiction themes such as the Other, new technologies, chaos theory, cybernetics, paradoxes of space/time travel, first contact, and alien worlds.

2072G: Speculative Fiction: Fantasy (Dr. Kelly) A study of the purposes and historical origins of fantasy, and modern developments in fantasy: alternate worlds, horror or ghost
stories, sword & sorcery, heroic fantasy. May include writers such as Tolkien, Simmons, Peake, Herbert, Beagle, Rowling.

2100F: Crime Writing (Dr. Patton) Literary representations of crime both reflect and influence changing notions of criminality, policing and justice. This course will trace developments in crime writing in English from the 18th century to the present. Among the sub-genres to be considered are criminal biographies, Newgate novels, detective fiction, true-crime novels, and serial-killer narratives.

2202F: Studies in Poetics (Dr. Rae) An introduction to important issues and concepts in the theory and analysis of poetry from different periods.

2203G: Studies in Narrative Theory (Prof. Dempsey) What is it about narrative that fascinates us so? Perhaps the most tantalizing part of that question is that in responding to it, we initiate a narrative of our own. The course surveys formalist, structuralist, and narratological approaches to narrative and considers narrative’s place in the production of culture.

2299F: Critical Practice (Dr. Dowdell) This course offers an intensive examination of the major critical methodologies relevant to the academic study of literature. To encourage the critical practice of slow reading, students will examine a single literary text, considered through a variety of critical lenses. Students will learn to appreciate the multiform and dialogic nature of imaginative literature, understanding how literary texts can say more than one thing.

2301E: British Literature Survey (Dr. Werstine) This course investigates the changing forms of literature produced in the British Isles from the Middle Ages to the present. It addresses key movements and styles through careful analysis of both major authors, such as Shakespeare, Austen, Woolf, or Yeats, and some less well-known yet engaging figures.

2601E: Global Literatures in English Survey (Dr. Joseph) This course offers students a great opportunity to survey of the links between and among different literary traditions and innovations across such diverse geographic regions as Asia, Africa, Australia, South America, and the Caribbean. Through close reading of literary texts written in English, students will explore how cultures produce different—often competing—ways of making meaning.

3261F: Psychology and Literature: Tortured Minds, Twisted Texts (Dr. Dowdell) This course investigates the connections between literary story-telling and psychological storytelling, between stories that authors tell about characters and the stories that we tell about ourselves. Examining key psychoanalytical literary texts, this course considers the extent to which psychoanalytic theory employs literary to explain the workings of the unconscious.

3328E: Renaissance Literature (Dr. Patton) Poetry and prose from the renaissance/early modern period, covering a range of male and female authors, such as More, Sidney, Spenser, Marlowe, Shakespeare, Lanyer, Donne, Jonson, Wroth, Herbert,
Herrick, Marvell, and Milton; examination of their individual achievements will be combined with studies of form and genre, and the surrounding historical context.

3330E: Shakespeare (Dr. Werstine) Shakespeare remains one of the most influential of English writers. This course studies twelve plays across a range of genres. Instructors may integrate theatre-oriented exercises and/or other dramatic or non-dramatic material, depending on individual emphasis. It usually include an autumn theatre trip to Stratford.

3499G: Topics in American Literature: “Resistance and Resilience: Black Young Women in African American Novels” (Prof. Bhat) This course will explore intersectionalities of race and gender in African-American novels in light of Black feminist movements. Students will study Slave Narratives, Harlem Renaissance, Civil Rights Movements, African American YA, and Afro-futurism through the works by Black women writers.

3702E: Consuming Women (Dr. Lysack) This course examines the construction of women as both consumers and as objects of exchange in British literature from the nineteenth century.

3776F: Canadian Drama (Dr. Rae) What does it mean to "perform" being Canadian? How does the stage help us to evolve a definition of this nation? Should it? This course examines Canada's comparatively young dramatic tradition, its present, its future, and our role in its making.

3999G: Creative Writing (Dr. Cull) An opportunity for students to learn about the craft of fiction and poetry, and to develop their individual voices as they express themselves through a variety of genres. The class enrollment is limited to 20 students.

4871G: Seminar in Literary Studies: “Narrative, performative, and dialectical selfhood in William Wordsworth, Mary Shelley, Charlotte Brontë, James Joyce, and Ralph Ellison” (Dr. Joseph) The idea of a “narrative selfhood” has been explored by Alasdair Macintyre, who suggests that, deprived of stories, children become “unscripted, anxious stutterers in their actions as in their words.” Other, often competing, versions of selfhood include the dramaturgical or performative self and the self dialectically constituted from the interplay between self-regard and the evaluation of oneself by others. All three versions of selfhood are prominently on display in our contemporary social-media-influenced world; and all three types have been explored by theorists who are interested in the way awareness of class, race and gender have inflected the negotiation of selfhood by modern subjects. This course explores the theoretical underpinnings of these three versions of selfhood, especially as they are illustrated and dramatized in the fictions of Mary Shelley (Frankenstein), William Wordsworth (The Prelude) Charlotte Brontë (Jane Eyre), James Joyce (Portrait of the Artist as a Young Man), and Ralph Ellison (Invisible Man). Among the theorists we will look at are Hegel, Alasdair Macintyre, Frantz Fanon, G.H. Mead, Erving Goffman, Judith Butler, Ta-Nehisi Coates, and Kimberlé Crenshawe.