



# UTSC ENGLISH

[www.utsc.utoronto.ca/engdept](http://www.utsc.utoronto.ca/engdept)

LITERATURE

WRITING

FILM

## AN INTRODUCTION TO ENGLISH AT UTSC

### Contents

[Key Contacts](#)

p. 2

[Organizations, Publications, and Award Opportunities](#)

p. 3-4

[Important Resources](#)

p. 5-6

[What You'll Learn in English: Goals & Expectations](#)

p. 7-11

[Routes Through the Program: Requirements & Recommendations](#)

p. 12-15

[Choosing Your Courses: Routes & Threads](#)

p. 16-22

[Foundational Glossary](#)

p. 23-28

[Beyond UTSC English: A World of Opportunities](#)

p. 29-31

## KEY CONTACTS

### English Department Website: [www.utsc.utoronto.ca/engdept](http://www.utsc.utoronto.ca/engdept)

The website has lots of information about studying in our department, as well as ongoing and upcoming events, contact information for faculty, and other resources.

**Department Social Media:** Follow us on [Instagram](#) and [Twitter](#) — we're [@utsc\\_engdept](#).



### Undergraduate Coordinator: Susan Calzana

Office: HW 332A      Email: [susan.calzana@utoronto.ca](mailto:susan.calzana@utoronto.ca)

The Undergraduate Coordinator will likely be your first port of call for any program advising help, including questions about enrollment, pre-requisites, and other class timetabling issues. She can also help you figure out your next best step for who to speak with if she doesn't have the answer. Please check the sign on her office door for student drop-in hours.

### Department Chair: Prof. Neil ten Kortenaar

Office: HW 330      Email: [engchair.utsc@utoronto.ca](mailto:engchair.utsc@utoronto.ca)

As Chair, Professor Kortenaar is responsible for the overall work and vision of the department. He is always happy to meet with students — to book an appointment, please contact his assistant, Gail (see below).

### Assistant to the Chair: Gail Naraine

Office: HW 331A      Email: [gail.naraine@utoronto.ca](mailto:gail.naraine@utoronto.ca)

Gail is likely who you'll see if you wander into the department (the third floor of the H-Wing) looking for help. She can direct you if you're not sure who you should talk to about any departmental issues.

### Associate Chair & Program Supervisor: Prof. Karina Vernon

Office: HW 317      Email: [english-associate-chair@utsc.utoronto.ca](mailto:english-associate-chair@utsc.utoronto.ca)

Professor Vernon is responsible for overseeing the English specialist, major, and minor programs, and she can help you with program-related concerns including issues such as transfer credits, requirements, and navigating your degree, along with general student advising. She is also responsible for the department's undergraduate curriculum as a whole.

### Creative Writing Supervisor: Prof. Daniel Tysdal

Office: HW 317A      Email: [creative-writing@utsc.utoronto.ca](mailto:creative-writing@utsc.utoronto.ca)

Professor Tysdal is the head of the Creative Writing minor and your primary contact for questions about our writing program.

### Lit & Film Studies Supervisor: Prof. Alice Maurice

Office: HW 334      Email: [alice.maurice@utoronto.ca](mailto:alice.maurice@utoronto.ca)

Professor Maurice is the head of the Literature and Film Studies minor and your primary contact for questions about our film studies program.

**If you have questions about any aspect of studying in our department — from choosing classes to strategizing for what life can offer those with an English degree — you should consider visiting your professor's office hours. We are happy to talk about issues that extend beyond an individual course!**

# ORGANIZATIONS, PUBLICATIONS, AND AWARD OPPORTUNITIES

## Students of English Literature & Film (SELF)

Website: [www.utsc.utoronto.ca/engdept/self-students-english-literature-and-film](http://www.utsc.utoronto.ca/engdept/self-students-english-literature-and-film)

Email: [self.utsc@gmail.com](mailto:self.utsc@gmail.com)

Office: HW 313

Students of English Literature and Film (SELF) at UTSC is a student-run organization that works in close partnership with the English faculty to build a community of English Literature and Film students by providing student services, organizing academic and social events, and bringing student feedback and issues to the UTSC Administration. Through our events, we also promote professional, scholarly, and research excellence among our fellow students. Our full members have complete access to these events and all the services that our organization provides. We always have opportunities open for involvement throughout the year, so find your SELF and join us! Events are open to English and non-English majors alike! SELF can also be found on Facebook at [UTSCSELF](#), Twitter [@SELFatUTSC](#), and Instagram [@self\\_utsc](#)

## Sigma Tau Delta

Contact: Prof. Maria Assif (Office: HW 319, Email: [maria.assif@utoronto.ca](mailto:maria.assif@utoronto.ca))

The English Department at UTSC is the only Canadian chapter of Sigma Tau Delta, the International English Honor Society. A member of the Association of College Honor Societies, it was founded in 1924 at Dakota Wesleyan University. The Society strives to: confer distinction for high achievement in English language and literature in undergraduate, graduate, and professional studies; provide, through its local chapters, cultural stimulation on college campuses and promote interest in literature and the English language in surrounding communities; foster all aspects of the discipline of English, including literature, language, and writing; promote exemplary character and good fellowship among its members; offer its members opportunities for scholarships, internships, conference participation, and publication both in creative and critical writing; exhibit high standards of academic excellence; and serve society by fostering literacy.

## Scarborough Fair

Website: [www.scarborough-fair.ca](http://www.scarborough-fair.ca)

*Scarborough Fair* is the oldest campus literary magazine in Canada, and publishes an annual edition of creative literature of all kinds — poetry, fiction, nonfiction, art, photography, and beyond. The deadline for submissions is usually in December, and each year *Scarborough Fair* is also looking for executive and editorial teams (usually at the end of the Spring semester). Further information can be found on their website and via social media. *Scarborough Fair* can also be found on Facebook at [scarfairmag](#) and Twitter [@ScarFairMag](#)

## The Scarborough Review

Website: <http://thescarboroughreview.wordpress.com>

Email: [reviewthescarborough@gmail.com](mailto:reviewthescarborough@gmail.com)

*The Scarborough Review* is our campus publication for undergraduate critical essays in English and the humanities. Previous issues and publication information can be found on their website, where you can also apply to be an editor.

## **Annual English Undergraduate Conference**

Contacts: Prof. Yulia Ryzhik & Dr. Sonja Nikkila (conference organizers; yulia.ryzhik@utoronto.ca & sonja.nikkila@utoronto.ca), Prof. Daniel Tysdal (creative writing; creative-writing@utsc.utoronto.ca)

Our undergraduate conference is held every Winter term, with submissions accepted in December (keep an eye out for announcements online and in class, as well as posters advertising the submission process and theme for the year). The conference is an important, unique opportunity for you to share your ideas with your peers and professors, and an excellent chance to get a glimpse of what English literature looks like as a professional discipline (should you be interested in graduate school or even a future career in the field). The conference covers both academic essays as well as creative writing pieces (fiction, poetry, and nonfiction), and submissions are welcome from any current UTSC student. Each year awards are given (including a cash prize) to the best critical and creative works.

You can check [the Department website](#) for previous conference programs and updates about this year's conference.

## **Award Opportunities**

Aside from the awards offered each year through the Undergraduate Conference, there are other major prizes offered for work in English literature:

### **Best Essay Prize (English)**

This award is open to any essay written for a UTSC English course over the academic year (2020-21).

Nominations are accepted from faculty or directly from students, and the deadline is mid-May.

Contact: Gail Naraine (gail.naraine@utoronto.ca)

### **Essay Prize in Canadian Studies**

This award goes to an essay on a topic focusing on Canadian art, drama, music, or literature, and the essay must have been written over the course of the academic year (2020-21). Nominations are accepted from faculty or directly from students, and the deadline is mid-May.

Contact: Gail Naraine (gail.naraine@utoronto.ca)

### **Best Essay in Film Studies**

This award is for the best piece written in film studies, whether a film analysis, an essay engaging with film theory, or even a film review written for a course. Nominations are accepted from faculty or directly from students, and the deadline is mid-May.

Contact: Gail Naraine (gail.naraine@utoronto.ca)

### **Annual Creative Writing Contest**

Submissions welcome in poetry, short fiction, and creative nonfiction. Submission deadline is typically late Fall, and winners are published in the Scarborough Fair spring issue.

Contact: Daniel Tysdal (creative-writing@utsc.utoronto.ca)

### **Jasun Singh Memorial Prize in Creative Writing**

This prize is awarded to one student enrolled in Creative Writing who best demonstrates excellence in technique, creativity in approach and bravery of vision. The value of the scholarship is \$2,000.

Contact: Daniel Tysdal (creative-writing@utsc.utoronto.ca)

# IMPORTANT RESOURCES

## **University and Campus Resources**

The University of Toronto and the UTSC campus have an enormous wealth of resources at your disposal. We cannot include all of them here, but we would like to point you to a few that may be particularly useful to you.

### **CTL Writing Support** (a.k.a. The Writing Centre)

Location: AC 210

Website: <http://www.utsc.utoronto.ca/twc/>

Writing Support is a multifaceted resource for helping you craft any and all writing assignments, from understanding the assignment instructions to appropriate researching (and avoiding plagiarism) to writing techniques to reviewing and revising for submission to understanding your prof's feedback and figuring out how to improve. Writing Support is best used ahead of time — don't wait until the last minute to book your appointment.

### **The English Language Development Centre**

Location: AC 310

Website: <http://www.utsc.utoronto.ca/eld/>

The ELDC offers support of all kinds for any students who are looking to improve their use of English at the university level, and their services are not meant only for non-native speakers — even if you are fluent in English, you might benefit from the programs and resources offered by the ELDC. In particular, you may be interested in using their Academic English Health Check, a quick computer-based assessment of your language skills: <https://utsc.utoronto.ca/eld/academic-english-health-check-aehc>

### **The UTSC Library (Bladen)**

Website: <http://utsc.library.utoronto.ca>

English Liaison Librarian: Chad Crichton

Email: [chad.crichton@utoronto.ca](mailto:chad.crichton@utoronto.ca)

The library is where you go for books, obviously, but perhaps less obviously it is a resource you can access for help and advice of all kinds, from researching to technology to course-specific research guides to group study rooms.

### **AccessAbility Services**

Location: AA 142

Website: <http://www.utsc.utoronto.ca/~ability/>

The mandate of UTSC's AccessAbility is to provide support and accommodations for students with disabilities (whether physical, sensory, learning, or mental health) and other medical conditions.

### **Health and Wellness Centre**

Location: SL 270

Website: <http://www.utsc.utoronto.ca/hwc/>

You can find help, guidance, and resources of all different kinds at the Health & Wellness Centre. Their mission is to help our campus and our community feel better and be better. The English Department also has an **Embedded Counsellor, Leah Erlich**, who is available by making an appointment through Health & Wellness: call 416-287-7065 or email [health-services@utsc.utoronto.ca](mailto:health-services@utsc.utoronto.ca).

## **Internet and Print Resources**

For help in researching and writing your assignments (e.g., bibliographies, proposals, lit reviews, and essays), our Liaison Librarian, Chad Crichton, has set up a **Research Guide** specifically for English courses that you might find a good jumping-off place: <http://guides.library.utoronto.ca/english>

Courses in the English department use **MLA conventions for citation** and essay format. The current **MLA Handbook** will be a valuable resource throughout your degree, and we recommend either purchasing a copy of the Handbook or getting familiar with its location in the UofT Library: <http://go.utlib.ca/cat/10277098>

The standard and best dictionary for working in English literature is the **Oxford English Dictionary (OED)**, which can be accessed directly whenever you are on a UofT network at [www.oed.com](http://www.oed.com), or can be accessed through the library website when off-campus: <http://go.utlib.ca/cat/8323833>

**Oxford Reference** is a searchable digitized collection of scholarly reference works in a wide range of subjects, for when you need a definition or explanation of a period, term, theory, or author (among many other options). Think of it as scholarly google. As with the OED, it can be accessed directly from a UofT network ([www.oxfordreference.com](http://www.oxfordreference.com)) or through the library website when off-campus: <http://go.utlib.ca/cat/9873644>

Two of the most common **databases for scholarly journal articles** in English literature are:

- **MLA International Bibliography:** <http://go.utlib.ca/cat/7911838>
- **JSTOR:** <http://go.utlib.ca/cat/7911781>

**Plagiarism** — which is representing the ideas and words of someone else as your own — is a serious offense in any English course. We strongly recommend that you familiarize yourself with the concerns of **Academic Integrity** as expressed in UofT's **Code of Behaviour on Academic Matters**, and that you fortify yourself with strategies for understanding, recognizing, and avoiding plagiarism before you find yourself in a precarious position. There are many resources for learning the skills that will help you avoid any problems with Academic Integrity, including everything from proper citation to effective time management.

- **University of Toronto's Academic Integrity guide:** <http://academicintegrity.utoronto.ca>
- **Writing Advice: How Not to Plagiarize:** <http://advice.writing.utoronto.ca/using-sources/how-not-to-plagiarize/>
- **Citing Sources and Creating a Bibliography:** <http://guides.library.utoronto.ca/citing>

The Writing Centre, the UTSC Library, and your professors will all have tips and tricks for effective researching — remember that you don't have to go it alone, and that the sooner you seek help and advice, the better it will serve you.

## WHAT YOU'LL LEARN IN ENGLISH: GOALS AND EXPECTATIONS

The discipline of English at UTSC explores the rich variety of texts produced in English (and in translation) around world, crossing historical periods and geographical boundaries. Encompassing creative writing, film studies, and literature, our curriculum encourages students to think and write critically about the development of particular genres, the relationship between literary works and other art forms, and the production and dissemination of texts in different historical and cultural contexts. The English program at UTSC gives students the tools to engage with new ways of thinking, speaking, and writing about the world around them and, in so doing, to interact with and to change that world through critical language and argument.

Courses at UTSC are offered at the A, B, C, and D levels:

**A-level courses** introduce students to the study of English at university. ENGA01 and ENGA02, will teach you the fundamentals of reading, writing, and thinking about literature, and are introductory core courses required for our three English programs. ENGA03 is the equivalent for Creative Writing. Either ENGA10 or ENGA11 is required for the Literature & Film Minor. All of these courses are designed to be suitable for any students interested in literature, writing, and film.

**B-level courses** have no prerequisites and are available to both beginning and more advanced students. There are often required courses for your program at the B-level, and they will set you up with basic groundwork in historical or genre conventions. For instance, ENGB27 and ENGB28 are required for English Specialist and Major programs. Creative Writing students work their way through Fiction, Poetry, and Nonfiction with ENGB60, ENGB1, and ENGB63. Literature & Film students take ENGB70 and ENGB75 or ENGB76.

**C-level courses** are designed to build upon previous work and presuppose some background in critical skills, and familiarity with the subject matter. Once you're at the C-level, you should feel free to treat our courses as an open adventure. Looking through our different Threads (clusters of related courses) might help navigate, but feel free to adventure. You need 6.0 university credits completed (from any discipline) to take most C-level courses, though you should check the Calendar for individual course requirements and recommended preparation.

**D-level courses** provide opportunities for more sophisticated study and require some independent work on the part of the student. These courses are generally restricted in enrolment and focus on seminar discussion. Many of our D-levels are marked as "Topics" or "Studies in" a particular geographical or historical area, and will change their specific focus from semester to semester. Be sure to check the "Choosing Your Courses" section of our website for the most updated course descriptions.

And there are **eight fundamental areas** that you will develop at each level of your English program:



### **Writing & Creative Expression**

This principle is at the core of what we do in all of our programs. When you graduate with an English, Creative Writing, or Film degree, you will be able to express yourself clearly, and with distinctiveness.



### **Critical Reading Skills**

Our programs teach you how to read closely and carefully, both for meaning and for message. The key ability of our discipline is to be able to go beyond what is said on “the surface,” and determine complex layers of meanings and associations.



### **Research Skills**

Courses at UTSC English will expose you a number of different research tactics, from traditional academic research to “real world” research applications (including information literacy and navigating internet resources).



### **Communication & Collaboration**

Our classes focus on building transferrable skills like how to cooperate with others on a project and how to share your knowledge with others in a variety of formats. You will have the opportunity to learn from your peers, and to learn by teaching your peers.



### **Disciplinary Knowledge**

Part of what you’ll learn in our programs is the specific knowledge and vocabularies that belong to “English” as a discipline — from film terminology to an understanding of different genres and forms, from poetic devices to the critical and theoretical methodologies for reading.



### **Contextual Knowledge**

Our discipline is deeply anchored in other kinds of knowledge, such as history, geography, artistic movements, politics, philosophy, psychology, and social justice endeavors. Studying English, Creative Writing, and Film will broaden your understanding of the world at large.



### **Awareness & Perspective**

A primary goal of studying English at university is to help you recognize the perspectives of others — from distance places and times, or from unfamiliar backgrounds — and thereby come to understand (and properly situate) your own perspective.



### **Questioning & Arguing**

From your very first class at UTSC English, we will ask you to challenge what you know, and inquire into *why* we think the way we do. Every story — any artistic effort — has a story behind it and an impact beyond its intentions, and we want you to be able to confront these issues in thoughtful and productive ways.

You will engage with each of the eight core learning outcome categories at every stage of your program. While **you don't have to move strictly sequentially through A, B, C, and D levels**, the expectations for the **depth and intensity of your engagement will increase** as you progress.

Below are some examples of the ways the eight outcomes they might be expressed through different course levels. Note that each course level description presumes a **cumulative effect**, meaning we expect the skills and knowledges of the A-level to be practiced also at the B-, C-, and D-levels.



### Writing & Creative Expression

- Become familiar with the fundamentals of critical argument and academic essays
- Produce short essays using in-discipline conventions (formatting, structure, citation, style)
- Build on the foundations of effective essay writing by constructing persuasive written arguments
- Develop sustained arguments by incorporating research in mid-length essays
- Produce short creative visual and digital projects in collaboration with peers
- Design and write substantial and original research projects
- Synthesize feedback in multiple drafts
- Integrate various knowledges through independent creative-critical practice

A

B

C

D



### Critical Reading Skills

- Discover the fundamentals of close reading to understand both literal and inferential meanings of texts
- Summon textual evidence to produce an argumentative interpretation of a work
- Amplify the capacity for listening and reading empathetically
- Practice close reading in relation to wider explorations of literary periods and canons
- Challenge "surface-level" interpretations through sustained argumentative essays based on close-reading analysis
- Gain advanced insight into textual meaning by employing advanced theoretical concepts
- Demonstrate advanced knowledge of literary interpretation and argumentation

A

B

C

D



## Research Skills

- Begin to learn research methods for supporting argumentative essays
- Acquire library and research skills, including information literacy, effective use of technology, and evaluation of sources
- Assess the quality of scholarly sources and knowledge
- Practice compiling annotated bibliographies and critical reviews of secondary sources

A  
B  
C  
D



## Communication & Collaboration

- Learn the fundamentals of peer review
- Develop effective modes of collaboration
- Exercise oral forms of communication
- Practice peer review and incorporating feedback into successive drafts
- Present, challenge, and refine ideas through participation in class discussion and debates
- Practice collaboration, oral dissemination of research, and peer review
- Lead oral discussions in class
- Disseminate research in independent classroom presentation
- Engage in advanced peer review and works

A  
B  
C  
D



## Disciplinary Knowledge

- Begin to explore form and genre as well as the history of genres
- Learn in-discipline terms, concepts, and theoretical approaches
- Begin to incorporate terms, concepts and theoretical approaches into analyses
- Become familiar with the organization of literature around literary periods
- Expand knowledge of particular authors, literary periods, literary genres, and literary regions, and their intersections
- Demonstrate advanced knowledge of literary argumentation and research methodologies
- Develop specialized knowledge in advanced areas of the discipline

A  
B  
C  
D



### Contextual Knowledge

- Recognize how historical and cultural positionality shape interpretive perspectives **A**
- Explore the ways history and society influence and are influenced by literature **B**
- Explore the ways geography and culture shape texts and become familiar with organization of literature and film by region and nation **B**
- Develop an understanding of literature and film as a local endeavor **C**
- Analyze and debate how cultural texts uphold or challenge the societies that made them **C**
- Assess how literary and visual texts are mediated by material contexts **D**



### Awareness & Perspective

- Appreciate how literature and film introduces us to cultures, histories, and experiences beyond our own **A**
- Recognize the ways literature and film deepens our understanding of the complexity of human experience **A**
- Increase complexity of analysis by considering how power relations affect our understandings of — and access to — literary texts **B**
- Interpret the power relations that motivate particular representations in literature and film **C**
- Learn to transfer knowledge between fields, and explore interdisciplinary methodologies **D**



### Questioning & Arguing

- Begin to question and challenge inherited knowledge and assumptions **A**
- Challenge, question, and expand the boundaries of traditional canons in light of new knowledge **B**
- Use research to develop strong and sustained lines of argument **C**
- Identify knowledge deficits in a body of critical scholarship **D**

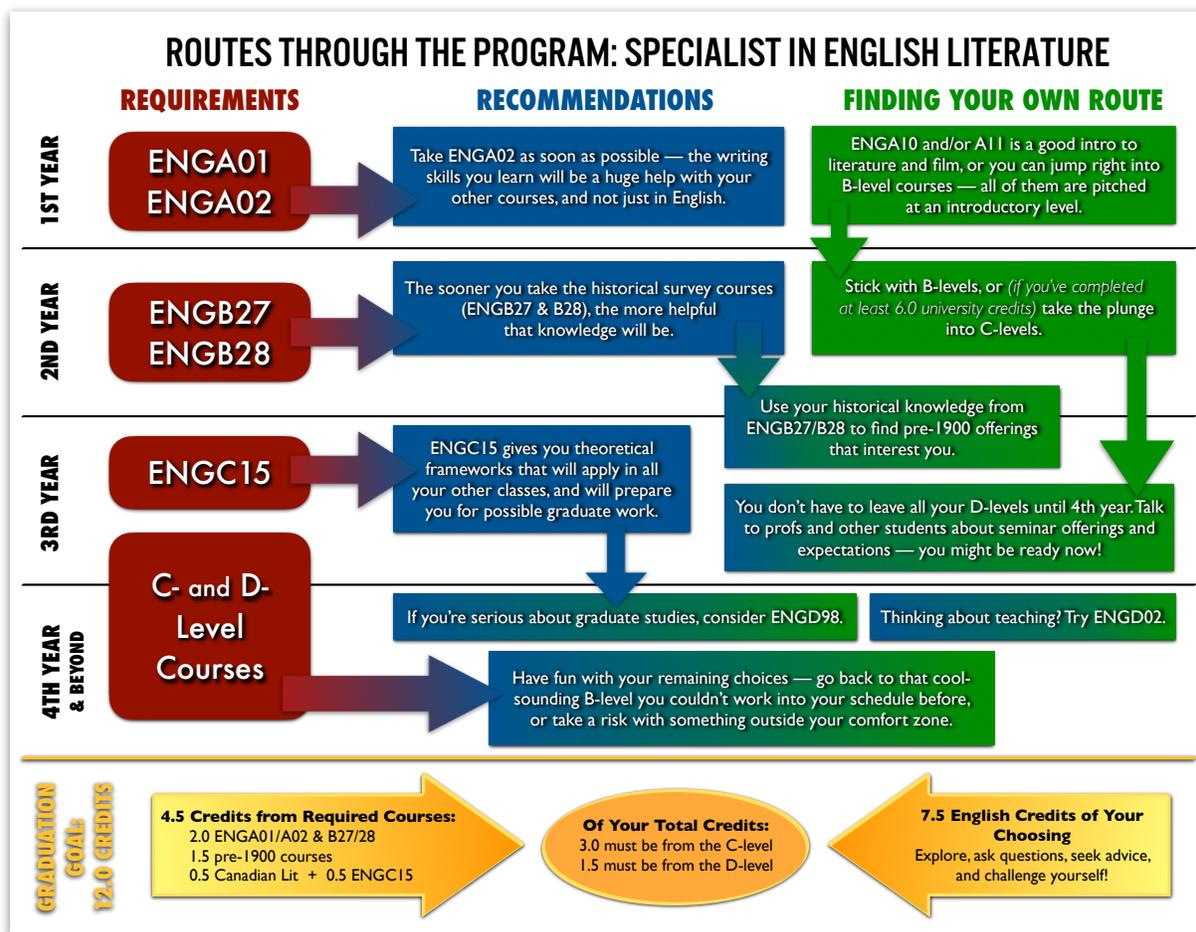
# ROUTES THROUGH THE PROGRAM: REQUIREMENTS & RECOMMENDATIONS

The English department offers six different programs, and each has a different path through course requirements:

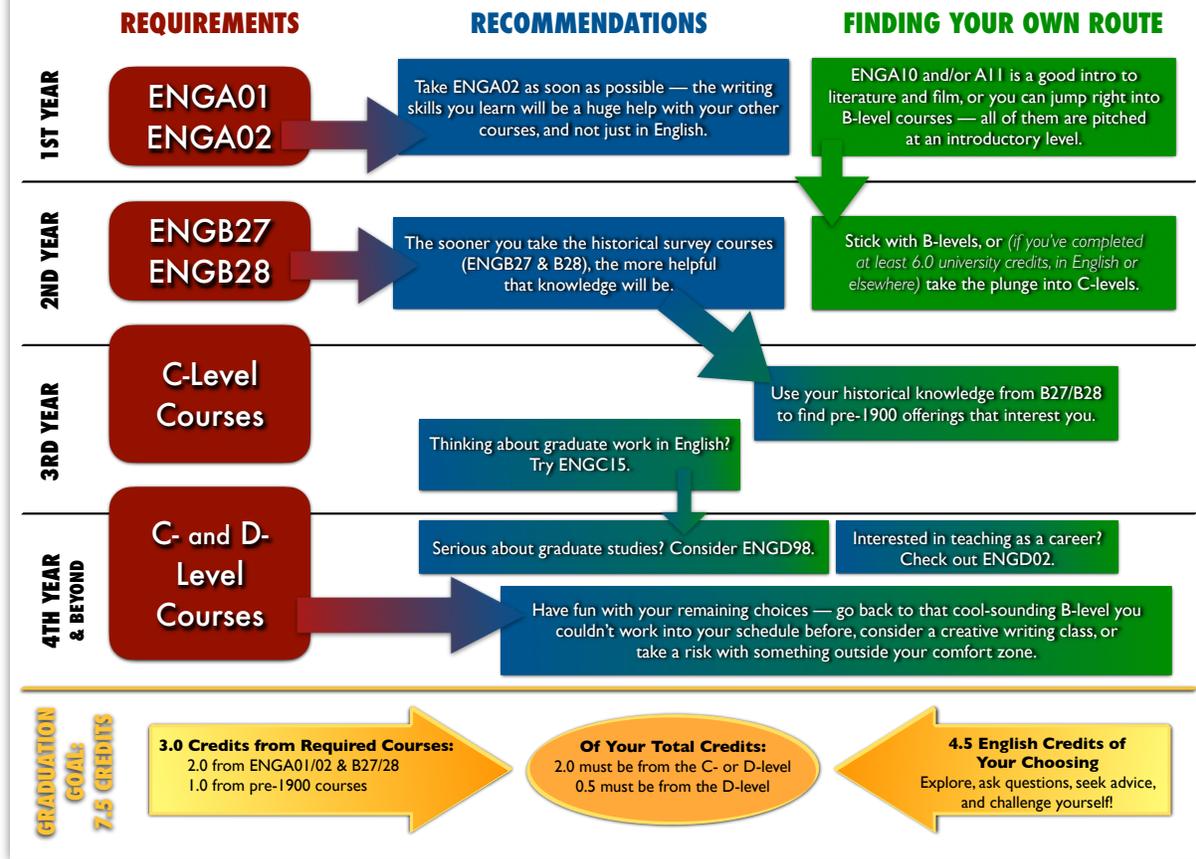
- Specialist in English Literature
- Major in English Literature
- Minor in English Literature
- Major in Creative Writing
- Minor in Creative Writing
- Minor in Literature & Film Studies

All of our programs combine extremely well with other academic disciplines — our modes of inquiry are fundamentally interdisciplinary, so don't be afraid to match your program with another from anywhere in the Humanities, Social Sciences, or Sciences.

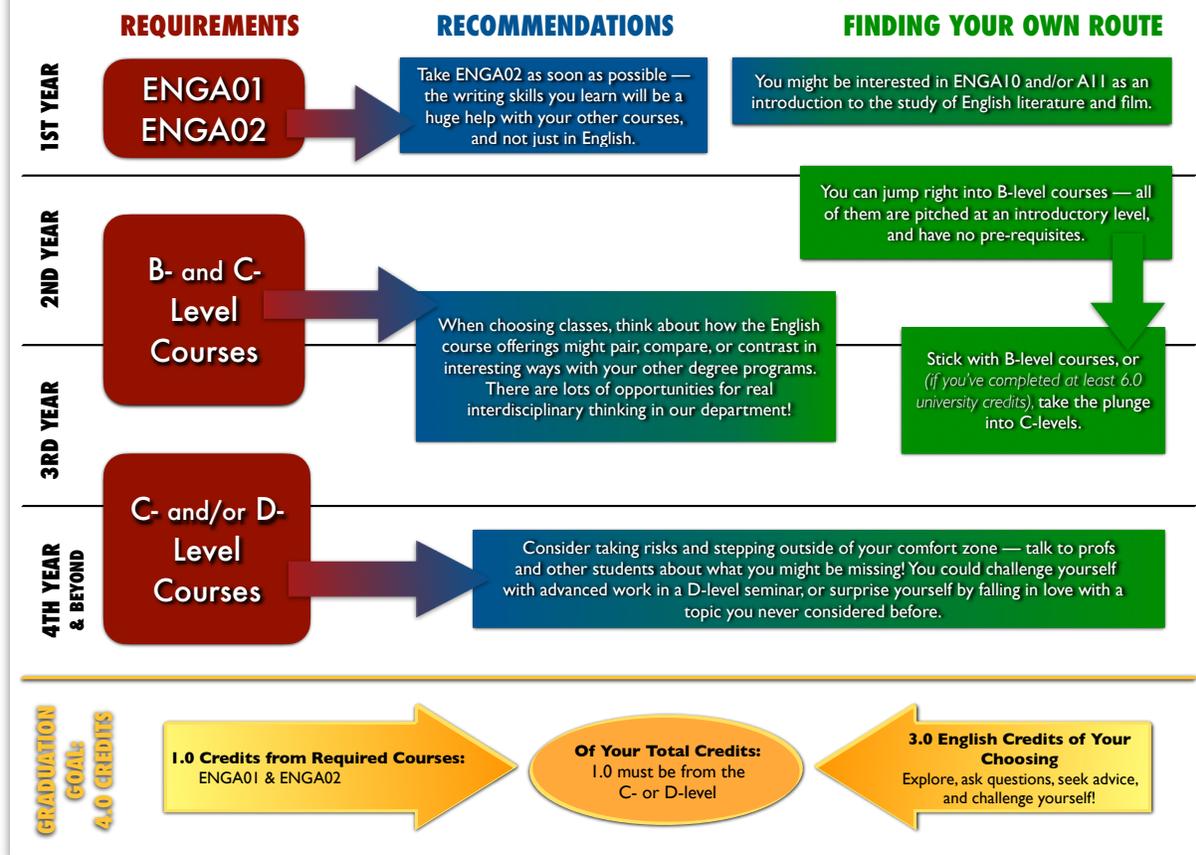
(More detailed explanations can be found on the English Department Website, [www.utscc.utoronto.ca/engdept/programs](http://www.utscc.utoronto.ca/engdept/programs))



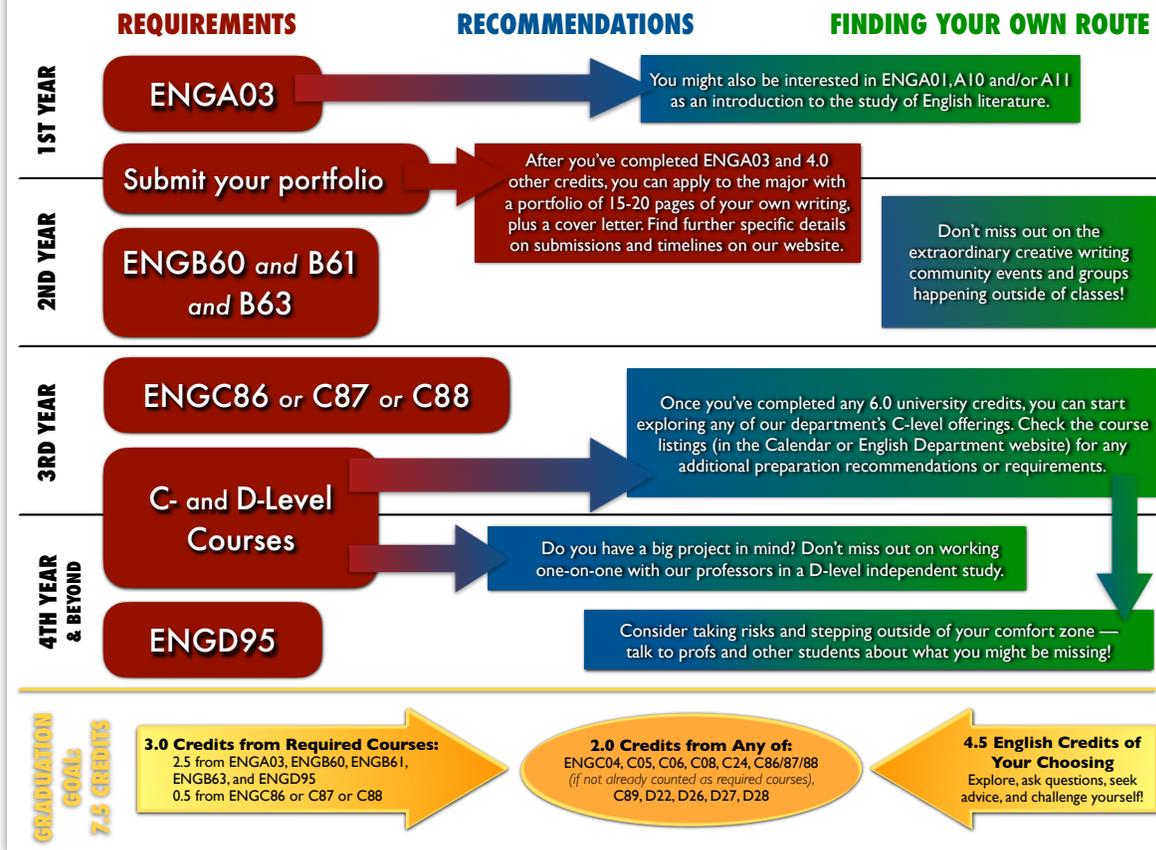
## ROUTES THROUGH THE PROGRAM: MAJOR IN ENGLISH LITERATURE



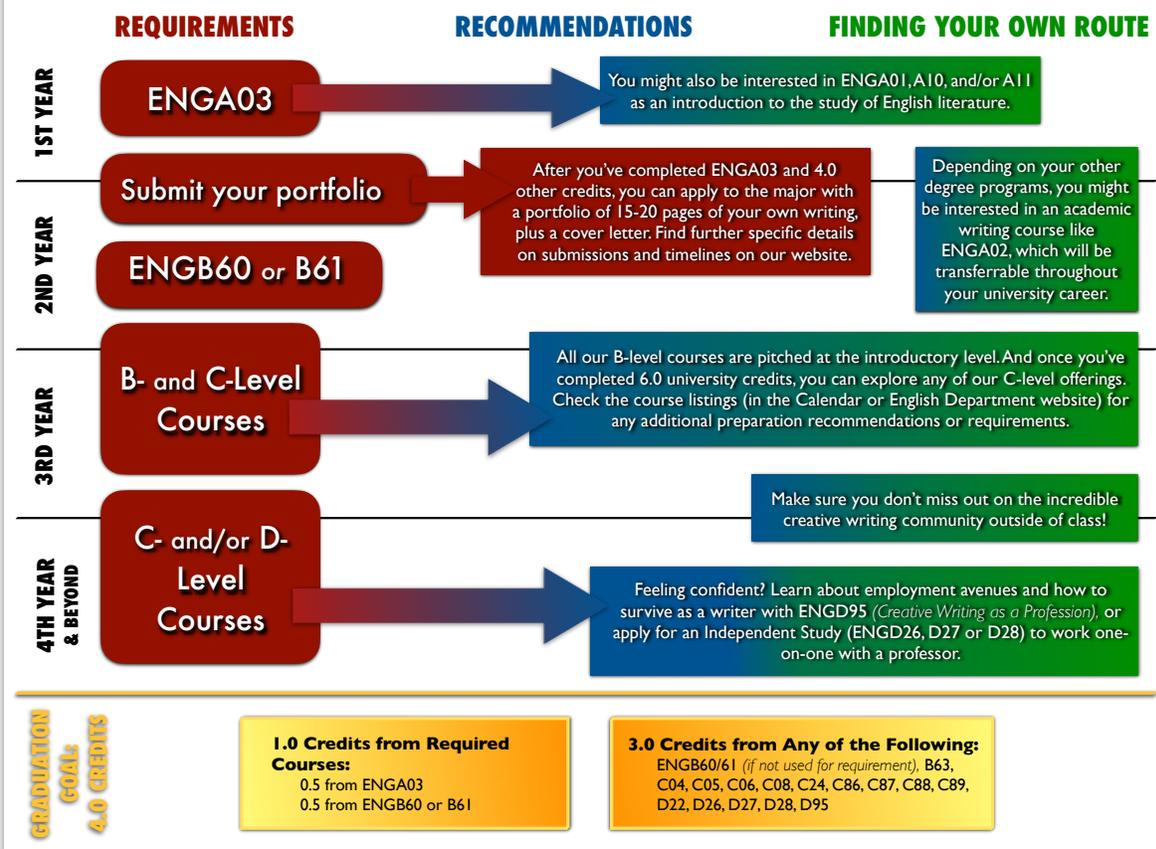
## ROUTES THROUGH THE PROGRAM: MINOR IN ENGLISH LITERATURE

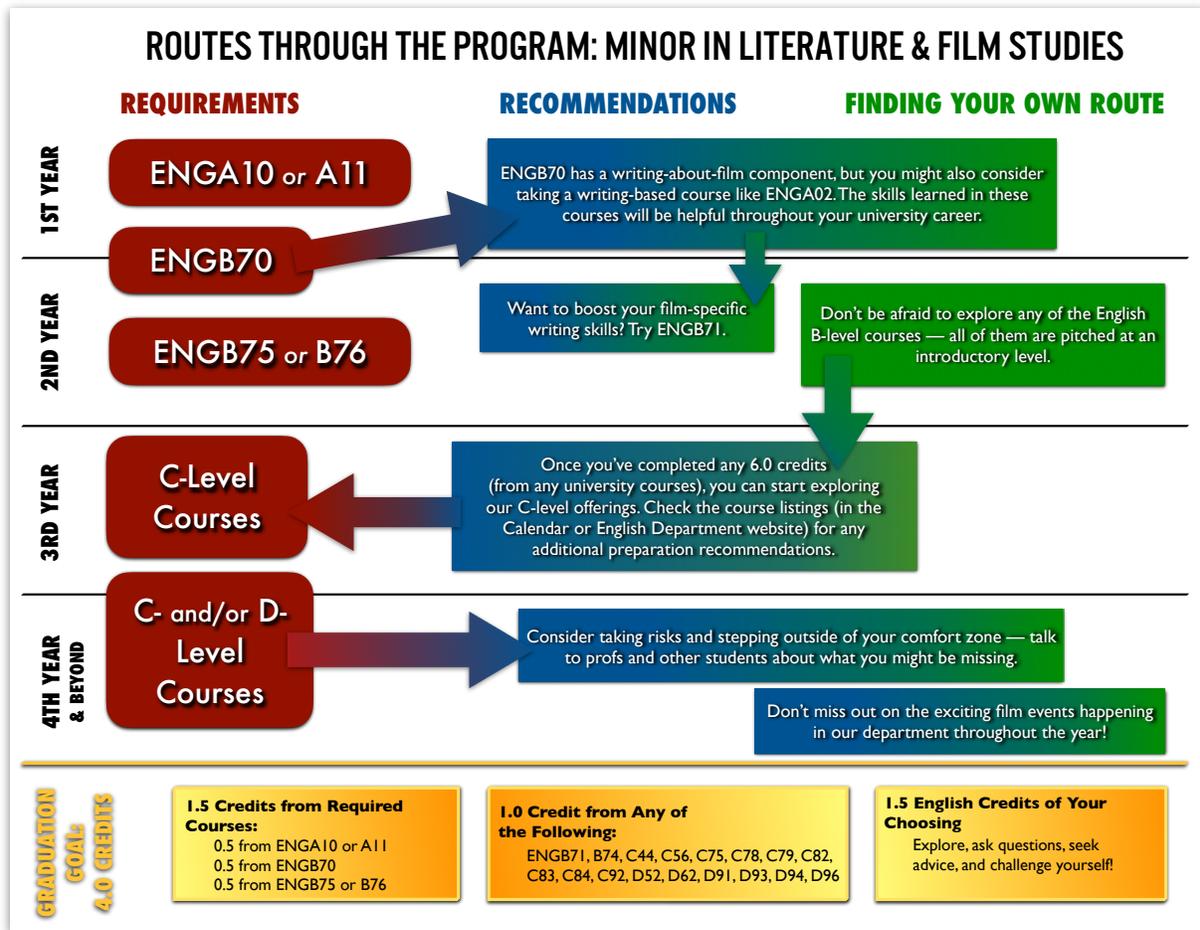


## ROUTES THROUGH THE PROGRAM: MAJOR IN CREATIVE WRITING



## ROUTES THROUGH THE PROGRAM: MINOR IN CREATIVE WRITING





### Other Programs

UTSC English offers three other special program routes, which you can learn more about [on our website](#):

- **Co-op Program in English.** The Co-op program is unique to the UTSC campus at the University of Toronto. It provides an excellent opportunity for students to combine their studies in English with practical job experience.

Contact: UTSC Co-op Office ([askcoop@utsc.utoronto.ca](mailto:askcoop@utsc.utoronto.ca)) or our English Program Supervisor, Professor Karina Vernon ([english-program-supervisor@utsc.utoronto.ca](mailto:english-program-supervisor@utsc.utoronto.ca))

- **English & Psychology Double Degree Program.** You can earn a B.A. in English alongside a B.Sc. in Psychology by combining both Specialist programs.

Contact: English Program Supervisor, Professor Karina Vernon ([english-program-supervisor@utsc.utoronto.ca](mailto:english-program-supervisor@utsc.utoronto.ca))

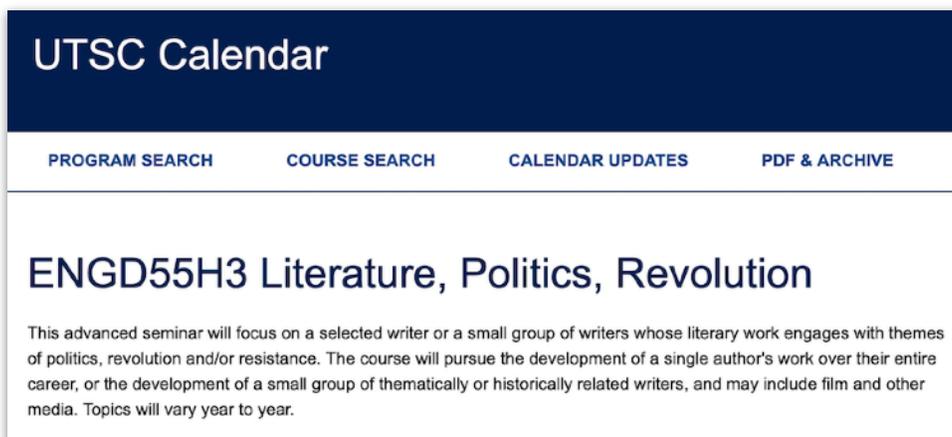
- **Master of Teaching Combined Degree Program.** In partnership with University of Toronto's OISE (Ontario Institute for Studies in Education), you can get your B.A. from UTSC English and gain early admission to OISE's Master of Teaching.

Contact: Program Faculty Advisor, Professor Maria Assif ([maria.assif@utoronto.ca](mailto:maria.assif@utoronto.ca))

## CHOOSING YOUR COURSES: ROUTES & THREADS

The best place to learn about our course offerings is [our website](#). In the “[Choosing Your Courses](#)” section, we update our **list of Current Courses** each term, including more specific descriptions than what is available in the Registrar’s Calendar. We also have current lists of Pre-1900 and D-Level courses, to help you plan for any program requirements, and a **Course Spotlight** to feature some of our most exciting new offerings.

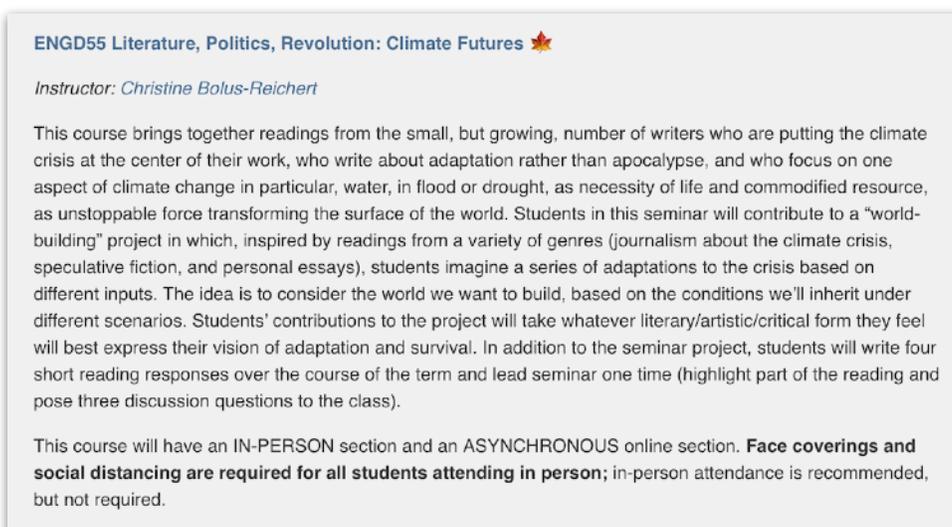
*Permanent  
UTSC Calendar  
description*



The screenshot shows the UTSC Calendar website. At the top is a dark blue header with the text "UTSC Calendar" in white. Below the header is a navigation bar with four links: "PROGRAM SEARCH", "COURSE SEARCH", "CALENDAR UPDATES", and "PDF & ARCHIVE". The main content area features the course title "ENGD55H3 Literature, Politics, Revolution" in a large, bold font. Below the title is a paragraph of text: "This advanced seminar will focus on a selected writer or a small group of writers whose literary work engages with themes of politics, revolution and/or resistance. The course will pursue the development of a single author's work over their entire career, or the development of a small group of thematically or historically related writers, and may include film and other media. Topics will vary year to year."

*“Current Courses” updated  
description on our website  
(Fall 2020)*

*If you have any questions  
about the course, you can  
also contact the instructor by  
clicking on their name*



The screenshot shows a course spotlight for "ENGD55 Literature, Politics, Revolution: Climate Futures" with a star icon. The instructor is listed as "Christine Bolus-Reichert". The text describes the course as an advanced seminar focusing on writers whose work engages with themes of climate change. It mentions a "world-building" project where students contribute to a series of adaptations based on different inputs. The course will have an IN-PERSON section and an ASYNCHRONOUS online section. A note states: "Face coverings and social distancing are required for all students attending in person; in-person attendance is recommended, but not required."

When planning your degree path, please be aware that **not all English Department courses are offered every semester** or even every year. Many courses are on a one- or two-year rotation cycle, depending on faculty availability and other scheduling concerns. If there is a course you are especially interested in, we encourage you to speak to the appropriate Program Director (for English, Literature & Film Studies, or Creative Writing) to get a sense of when and how often that course might be offered.

While our courses are **typically H (half-year) courses**, we do have a small **set of yearlong D-level courses** that focus on independent work and professionalization: the **Creative Writing independent studies** ENGD26, ENGD27, and ENGD28; the **teaching and service learning course** ENGD02; and the **Capstone Seminar** ENGD98.

If you are serious about continuing in English literature **beyond the undergraduate level**, you should consider enrolling in ENGD98, which is an intensive seminar that provides qualified students with the opportunity to develop a senior essay project under the supervision of a faculty member in English. Our course on **Literary Theory (ENGC15)** is also recommended for students interested in graduate work.

It's important to note that **our courses are not hierarchically structured** as in some other disciplines. So, for example, ENGB22 is not a pre-requisite for ENGC22, and you don't need ENGC48 to take ENGD48 (in fact the course numbers often don't bear specific relation to each other). Once you've planned for the required courses within your chosen program, you should take the courses that appeal to you, or help you deepen or broaden your knowledge. The following section of this guide, on our "**Routes and Threads**," can help show you particular pathways based on broad clusters of inquiry.

Students are advised to check any **individual pre-requisites or recommended preparation** for C- and D-level courses when planning their program routes, and to **consult with the Program Supervisor** before taking courses on other campuses.

The screenshot shows the website for the Department of English at the University of Toronto Scarborough. The page is titled "Choosing Your Courses" and features a navigation menu with options like "PROGRAMS AND COURSES", "STUDENT RESOURCES", "PEOPLE", "NEWS & EVENTS", "EMPLOYMENT", and "CONTACT". A sidebar on the left lists various program options, with "Choosing Your Courses" highlighted. The main content area includes several sections: "Guide to English Courses" (with an image of a woman reading), "Routes and Threads through the English Program" (with a colorful abstract image and the text "FIND YOUR ROUTE"), "Current Courses" (with an image of autumn leaves and the text "FALL 2020 COURSES"), and "Course Spotlight" (with an image of a hallway).

## **Routes & Threads Through the Program**

We know that our non-hierarchical course system (as well as the sometimes erratic numbering system) can be confusing when you're trying to navigate through your program and select the best courses for your degree. Just remember that **there's no one right way to "do" a degree in English**, and we encourage you to take advantage of the openness and flexibility of our discipline.

The following categories offer a **broad orientation to English as a discipline** and suggest some of **our department's core areas of strength**. They can be a guide for selecting related courses and they also highlight some of the possible routes and threads you might choose to follow.

It's important to keep in mind that these categories are not mutually exclusive, and that we encourage each of you to develop thematic routes and threads through the program that **reflect your own interests**. Feel free to **talk to your professors** about their suggestions as well.



You can explore some of the key terms included in these areas by checking out the **Glossary**, in the next section of this guide.

Further details on the various route groupings, including specific links to courses and the UTSC Calendar, are available on the English Department **website**: <http://www.utsc.utoronto.ca/engdept/routes-and-threads-through-english-program>

## MEDIEVAL LITERATURE

ENGA01	ENGC01	ENGC36	ENGD02
ENGA02	ENGC02	ENGC37	ENGD03
ENGA03	ENGC03	ENGC38	ENGD05
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ENGA11	ENGC05	<b>ENGC40</b>	ENGD08
	ENGC06	ENGC41	ENGD12
ENGB02	ENGC07	ENGC42	ENGD13
ENGB04	ENGC08	ENGC43	ENGD14
ENGB06	ENGC09	ENGC44	ENGD18
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ENGB08	ENGC11	ENGC46	ENGD22
ENGB09	ENGC12	ENGC47	ENGD26
ENGB12	ENGC13	ENGC48	ENGD27
ENGB14	ENGC14	ENGC50	ENGD28
ENGB17	ENGC15	ENGC51	<b>ENGD29</b>
ENGB19	ENGC16	ENGC54	<b>ENGD30</b>
ENGB22	ENGC17	ENGC56	
ENGB25	ENGC18	ENGC59	ENGD42
<b>ENGB27</b>	ENGC19	ENGC69	ENGD43
ENGB28	ENGC21	ENGC70	ENGD48
ENGB30	ENGC22	ENGC71	ENGD50
<b>ENGB31</b>	ENGC23	ENGC75	ENGD52
ENGB32	ENGC24	ENGC78	ENGD53
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ENGB37	ENGC28	ENGC83	ENGD58
ENGB38	<b>ENGC29</b>	ENGC84	ENGD59
<b>ENGB39</b>	<b>ENGC30</b>	ENGC86	ENGD60
ENGB50	ENGC33	ENGC87	ENGD62
ENGB52	ENGC34	ENGC88	ENGD68
ENGB60	ENGC35	ENGC89	ENGD71
ENGB61		ENGC90	ENGD80
ENGB63		ENGC91	ENGD84
ENGB70		ENGC92	ENGD89
ENGB71			ENGD91
ENGB74			ENGD93
ENGB75			ENGD94
ENGB76			ENGD95
			ENGD96
			ENGD98

## EARLY MODERN (RENAISSANCE) LITERATURE

ENGA01	ENGC01	ENGC36	ENGD02
ENGA02	ENGC02	ENGC37	ENGD03
ENGA03	ENGC03	ENGC38	ENGD05
ENGA10	ENGC04	ENGC39	ENGD07
ENGA11	ENGC05	ENGC40	ENGD08
	ENGC06	ENGC41	ENGD12
ENGB02	ENGC07	ENGC42	ENGD13
ENGB04	ENGC08	ENGC43	ENGD14
ENGB06	ENGC09	ENGC44	ENGD18
ENGB07	<b>ENGC10</b>	ENGC45	ENGD19
ENGB08	ENGC12	ENGC46	<b>ENGD19</b>
ENGB09	ENGC13	ENGC47	ENGD22
ENGB12	ENGC14	ENGC48	ENGD26
ENGB14	ENGC15	ENGC50	ENGD27
ENGB17	ENGC16	ENGC51	ENGD28
ENGB19	ENGC17	ENGC54	ENGD29
ENGB22	ENGC18	ENGC56	ENGD30
ENGB25	ENGC19	ENGC59	ENGD42
<b>ENGB27</b>	ENGC21	ENGC69	ENGD43
ENGB28	ENGC22	ENGC70	ENGD48
ENGB30	ENGC23	ENGC71	ENGD50
ENGB31	ENGC24	ENGC75	ENGD52
<b>ENGB32</b>	ENGC25	ENGC78	ENGD53
<b>ENGB33</b>	ENGC26	ENGC79	ENGD54
ENGB34	ENGC27	ENGC80	ENGD55
ENGB35	ENGC28	ENGC82	ENGD57
ENGB37	ENGC29	ENGC83	ENGD58
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ENGB50	<b>ENGC34</b>	ENGC87	ENGD62
ENGB52	<b>ENGC35</b>	ENGC88	ENGD68
ENGB60		ENGC89	ENGD71
ENGB61		ENGC90	ENGD80
ENGB63		ENGC91	ENGD84
ENGB70		ENGC92	ENGD89
ENGB71			ENGD91
ENGB74			ENGD93
ENGB75			ENGD94
ENGB76			ENGD95
			ENGD96
			ENGD98

## LONG 18th CENTURY BRITISH LITERATURE

ENGA01	ENGC01	<b>ENGC36</b>	ENGD02
ENGA02	ENGC02	<b>ENGC37</b>	ENGD03
ENGA03	ENGC03	<b>ENGC38</b>	ENGD05
ENGA10	ENGC04	<b>ENGC39</b>	ENGD07
ENGA11	ENGC05		ENGD08
	ENGC06	ENGC40	ENGD12
ENGB02	ENGC07	ENGC41	ENGD13
ENGB04	ENGC08	ENGC42	ENGD14
ENGB06	ENGC09	ENGC43	<b>ENGD18</b>
ENGB07	ENGC10	ENGC44	ENGD19
ENGB08	ENGC11	ENGC45	ENGD22
ENGB09	ENGC12	ENGC46	ENGD26
ENGB12	ENGC13	ENGC47	ENGD27
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ENGB61		ENGC89	ENGD84
ENGB63		ENGC90	ENGD89
ENGB70		ENGC91	ENGD91
ENGB71		ENGC92	ENGD93
ENGB74			ENGD94
ENGB75			ENGD95
ENGB76			ENGD96
			ENGD98

## LONG 19th CENTURY BRITISH LITERATURE (including Romantic & Victorian)

ENGA01	ENGC01	ENGC36	ENGD02
ENGA02	ENGC02	ENGC37	ENGD03
ENGA03	ENGC03	ENGC38	ENGD05
ENGA10	ENGC04	ENGC39	ENGD07
ENGA11	ENGC05	ENGC40	ENGD08
	ENGC06	ENGC41	ENGD12
ENGB02	ENGC07	ENGC42	ENGD13
ENGB04	ENGC08	ENGC43	ENGD14
ENGB06	ENGC09	ENGC44	ENGD18
ENGB07	ENGC10	ENGC45	ENGD19
ENGB08	ENGC11	ENGC46	ENGD22
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ENGB22	ENGC17	ENGC56	ENGD42
ENGB25	ENGC18	ENGC59	ENGD43
ENGB27	ENGC19	ENGC69	<b>ENGD48</b>
<b>ENGB28</b>	ENGC21	ENGC70	ENGD50
ENGB30	<b>ENGC22</b>	ENGC71	ENGD52
ENGB31	ENGC23	ENGC75	ENGD53
ENGB32	ENGC24	ENGC78	ENGD54
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ENGB60	ENGC35	ENGC89	ENGD80
ENGB61		ENGC90	ENGD84
ENGB63		ENGC91	<b>ENGD89</b>
ENGB70		ENGC92	ENGD91
ENGB71			ENGD93
ENGB74			ENGD94
ENGB75			ENGD95
ENGB76			ENGD96
			ENGD98

# MODERNISM, MODERNITY, and POSTMODERNITY

ENGA01	ENGC01	ENGC36	ENG D02
ENGA02	ENGC02	ENGC37	ENG D03
ENGA03	ENGC03	ENGC38	ENG D05
ENGA10	ENGC04	ENGC39	ENG D07
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<b>ENGA11</b>	ENGC06	ENGC41	ENG D12
ENGB02	ENGC07	ENGC42	<b>ENGD13</b>
ENGB04	ENGC08	ENGC43	ENG D14
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ENGB08	ENGC11	ENGC46	ENG D22
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ENGB22	ENGC16	ENGC54	ENG D30
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<b>ENGB28</b>	ENGC19	ENGC69	ENG D48
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			ENG D98

# CANADIAN LITERATURE

ENCA01	<b>ENGC01</b>	ENGC36	ENG D02
ENCA02	<b>ENGC02</b>	ENGC37	ENG D03
ENCA03	<b>ENGC03</b>	ENGC38	<b>ENGD05</b>
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ENGB04	<b>ENGC07</b>	ENGC42	ENG D13
<b>ENGB06</b>	ENGC08	ENGC43	ENG D14
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ENGB22	ENGC16	ENGC54	ENG D30
<b>ENGB25</b>	ENGC17	ENGC56	ENG D42
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ENGB39	ENGC29	ENGC84	ENG D60
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ENGB63		ENGC90	<b>ENGD84</b>
ENGB70		ENGC91	ENG D89
ENGB71		ENGC92	ENG D91
ENGB74			ENG D93
ENGB75			ENG D94
ENGB76			ENG D95
			ENG D96
			ENG D98

# AMERICAN LITERATURE

ENGA01	ENGC01	ENGC36	ENG D02
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ENGA03	ENGC03	ENGC38	ENG D05
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ENGA11	ENGC05	ENGC40	ENG D08
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<b>ENGB08</b>	ENGC10	ENGC45	ENG D19
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ENGB25	ENGC17	ENGC56	ENG D42
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ENGB28	ENGC19	ENGC69	ENG D48
ENGB30	ENGC21	ENGC70	ENG D50
ENGB31	ENGC22	<b>ENGC71</b>	ENG D52
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ENGB37	ENGC27	ENGC82	<b>ENGD59</b>
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ENGB70		<b>ENGC91</b>	ENG D91
ENGB71		ENGC92	ENG D93
ENGB74			ENG D94
ENGB75			ENG D95
ENGB76			ENG D96
			ENG D98

# POSTCOLONIAL, DIASPORIC, and WORLD LITERATURES

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ENGA03	ENGC03	ENGC38	<b>ENGD05</b>
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ENGB09	ENGC11	ENGC46	ENG D22
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<b>ENGB17</b>	ENGC14	ENGC50	ENG D28
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ENGB25	ENGC17	ENGC56	ENG D42
ENGB27	<b>ENGC18</b>	ENGC59	ENG D43
ENGB28	<b>ENGC19</b>	ENGC69	ENG D48
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ENGB71		ENGC92	ENG D93
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ENGB75			ENG D95
ENGB76			<b>ENGD96</b>
			ENG D98

## FORM and GENRE

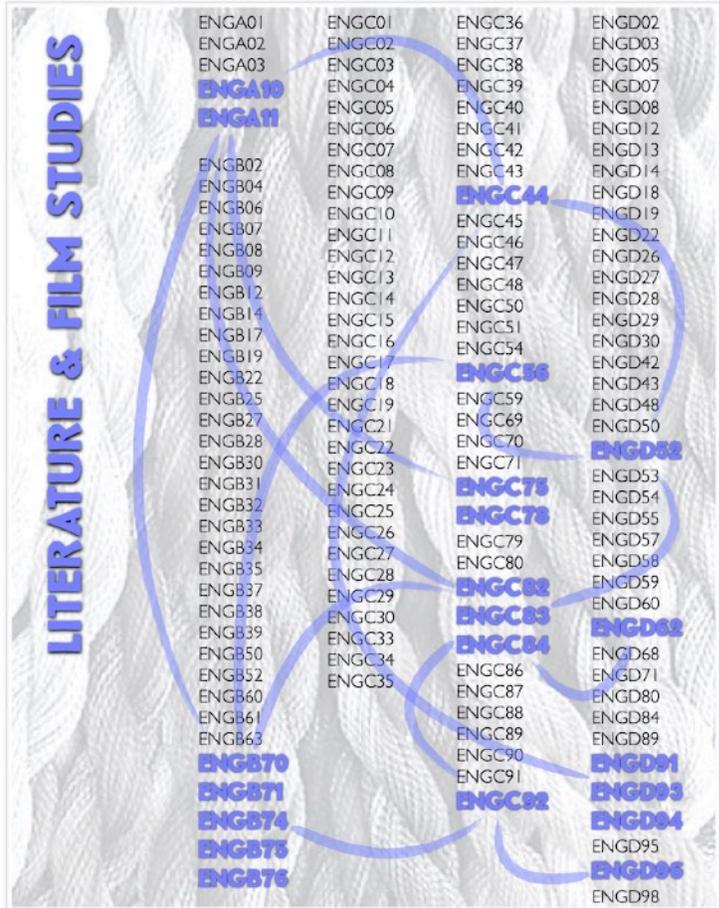
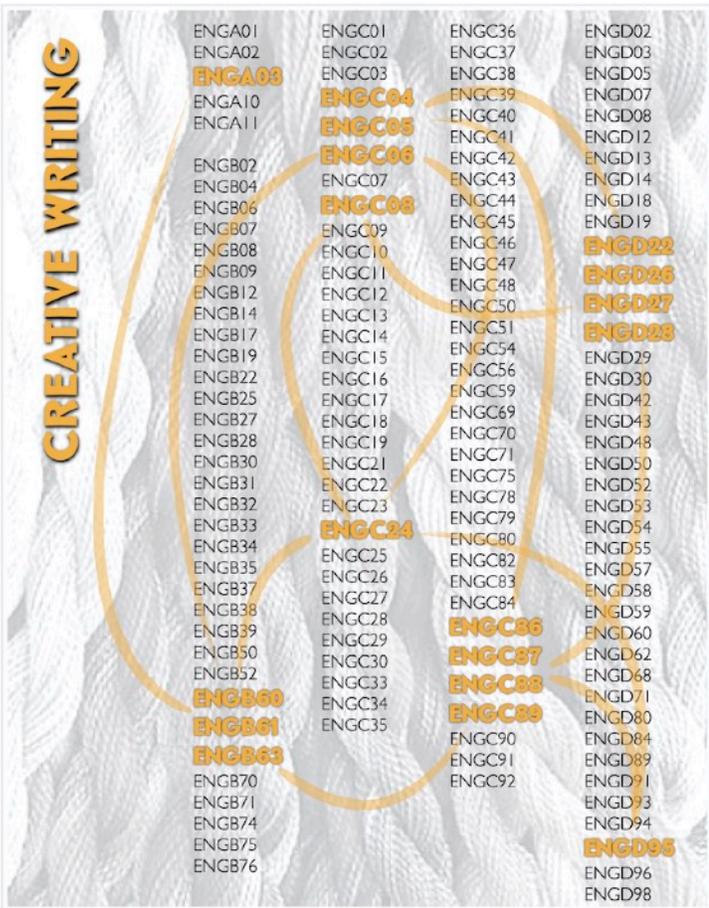
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ENGA03	ENGC03	ENGC38	ENGD05
ENGA10	ENGC04	ENGC39	ENGD07
ENGA11	ENGC05	ENGC40	ENGD08
	ENGC06	ENGC41	<b>ENGD12</b>
ENGB02	ENGC07	ENGC42	<b>ENGD13</b>
<b>ENGB04</b>	ENGC08	ENGC43	
ENGB06	ENGC09	ENGC44	ENGD 4
ENGB07	ENGC10	ENGC45	ENGD 8
ENGB08	ENGC11	ENGC46	ENGD 9
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ENGB25	ENGC19	<b>ENGC69</b>	ENGD43
ENGB27	ENGC21	ENGC70	ENGD48
ENGB28	ENGC22	ENGC71	ENGD50
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ENGB33	<b>ENGC26</b>	ENGC80	ENGD55
<b>ENGB34</b>	<b>ENGC27</b>	ENGC82	ENGD57
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<b>ENGB38</b>	ENGC30	ENGC86	ENGD60
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ENGB61		ENGC91	ENGD89
ENGB63		ENGC92	ENGD91
<b>ENGB70</b>			ENGD93
ENGB71			<b>ENGD94</b>
ENGB74			ENGD95
ENGB75			ENGD96
ENGB76			ENGD98

## LITERATURE, CULTURE, and the OTHER ARTS

ENGA01	ENGC01	<b>ENGC36</b>	ENGD02
ENGA02	ENGC02	ENGC37	ENGD03
ENGA03	ENGC03	ENGC38	ENGD05
ENGA10	ENGC04	ENGC39	ENGD07
ENGA11	ENGC05	ENGC40	ENGD08
	ENGC06	ENGC41	ENGD12
ENGB02	ENGC07	<b>ENGC41</b>	<b>ENGD13</b>
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ENGB32	ENGC23	<b>ENGC75</b>	<b>ENGD54</b>
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<b>ENGB37</b>	ENGC27	ENGC82	ENGD59
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ENGB70		<b>ENGC90</b>	ENGD91
ENGB71		ENGC91	ENGD93
ENGB74		ENGC92	ENGD94
ENGB75			ENGD95
ENGB76			ENGD96
			ENGD98

## ASPECTS of THEORY

<b>ENGA01</b>	ENGC01	ENGC36	<b>ENGD02</b>
<b>ENGA02</b>	ENGC02	ENGC37	<b>ENGD03</b>
ENGA03	ENGC03	ENGC38	ENGD05
ENGA10	ENGC04	ENGC39	ENGD07
ENGA11	ENGC05	ENGC40	ENGD08
	ENGC06	ENGC41	ENGD12
ENGB02	ENGC07	ENGC42	ENGD13
ENGB04	ENGC08	ENGC43	ENGD14
ENGB06	ENGC09	<b>ENGC44</b>	ENGD18
ENGB07	ENGC10	<b>ENGC45</b>	<b>ENGD19</b>
ENGB08	ENGC11	ENGC46	ENGD22
ENGB09	<b>ENGC12</b>	ENGC47	ENGD26
ENGB12	ENGC13	ENGC48	ENGD27
ENGB14	<b>ENGC15</b>	ENGC50	ENGD28
ENGB17	ENGC16	ENGC51	ENGD29
ENGB19	ENGC17	<b>ENGC54</b>	ENGD30
ENGB22	ENGC18	ENGC56	ENGD42
ENGB25	ENGC19	<b>ENGC59</b>	ENGD43
ENGB27	ENGC21	ENGC69	ENGD48
ENGB28	ENGC22	ENGC70	ENGD50
ENGB30	ENGC23	ENGC71	ENGD52
ENGB31	ENGC24	ENGC75	ENGD53
ENGB32	ENGC25	ENGC78	ENGD54
ENGB33	ENGC26	ENGC79	ENGD55
ENGB34	ENGC27	ENGC80	ENGD57
ENGB35	ENGC28	<b>ENGC82</b>	ENGD58
ENGB37	ENGC29	ENGC83	ENGD59
ENGB38	ENGC30	ENGC84	ENGD60
ENGB39	ENGC33	ENGC86	ENGD62
<b>ENGB50</b>	ENGC34	ENGC87	ENGD68
ENGB52	ENGC35	ENGC88	ENGD71
ENGB60		ENGC89	ENGD80
ENGB61		ENGC90	ENGD84
ENGB63		ENGC91	ENGD89
ENGB70		<b>ENGC92</b>	ENGD91
ENGB71		<b>ENGD93</b>	ENGD93
<b>ENGB74</b>		ENGD94	ENGD94
ENGB75		ENGD95	ENGD95
ENGB76		ENGD96	<b>ENGD98</b>



## FOUNDATIONAL GLOSSARY

This glossary is meant to introduce you to some of the terms and concepts that occur most frequently when discussing English literature as a scholarly field. The list of words is by no means complete, and each entry has a more complex (and sometimes confusing or even contradictory) set of denotations and connotations than what we can convey here — please treat this glossary as a jumping-off point, rather than as an end resource.

Notice that many of the references here come from resources at your disposal: The OED and OxfordReference.com (see the “[Important Resources](#)” section of this guide).

### close reading

This is the mechanism by which most of the analysis and argumentation in English works. Essentially, close reading means a careful, focused, intensive examination of a piece of **text** in order to produce a detailed analysis. In other words, when you’re close reading you’re not just absorbing “what’s happening here,” but investigating “what’s interesting here.”

### authority

Although it is a word obviously closely related to “author,” in contemporary literary studies we do not recognize the author as the only (or even the main) authority on a **text**. Authority is a form of power, and is located in various and sometimes competing sources. The important thing is that we are able to recognize and analyze authority (for instance, where it comes from, and whether it is legitimate or illegitimate).

### canon

A canon (often “the canon”) is “a body of approved works, comprising either (i) writings genuinely considered to be those of a given author; or (ii) writings considered to represent the best standards of a given literary tradition.” (*Oxford Companion to English Literature*, 7th ed.) For instance, the canon for English literature includes extremely well-known authors such as Shakespeare, Charles Dickens, and James Joyce. In contemporary scholarship, especially as we practice it at UTSC English, “canon” can be a problematic term, and is often the starting point for a discussion about authority, representation, and marginalization.

*Pro Tip:* A canon is not the same thing as a cannon — though, indeed, they are both instruments of great power and can be used in destructive ways.

### context

Every **text** is situated within a context, meaning its frame of reference (such as the historical era when it was written) or a particular set of circumstances (for instance, the environment in which the text is read).

### critical thinking

Critical thinking is one of the primary skills — if not *the* primary skill — that we aim to cultivate in the study of English literature. The Oxford Dictionary of English defines it as “the objective analysis and evaluation of an issue in order to form a judgement.” To think critically is to be an active rather than passive participant in knowledge; it is the ability to question, investigate, decide, and argue.

### criticism, literary criticism

The words “**theory**” and “criticism” are very often used interchangeably, though the latter is more accurately the application or putting into practice of a particular literary theory. Criticism is what is produced when a critic analyzes a **text** (or author or era, etc.) using a theoretical perspective or perspectives.

## **diaspora, diasporic**

Although the term initially referred to the spread of Jewish people beyond the historical lands of Israel / Palestine, diaspora is now used to designate any group of people who have spread beyond their original (or traditional) geographical region. An interest in diasporic literature and art frequently involves a consideration of topics such as globalization, migration, physical territory, and ethnic and national identities.

## **drama**

Drama can be **poetry** or **prose** or a combination of the two; its main distinction is that it is fundamentally about *performance*: "A composition in prose or verse, adapted to be acted upon a stage, in which a story is related by means of dialogue and action, and is represented with accompanying gesture, costume, and scenery, as in real life; a play." (*OED*)

## **film, cinema**

Film refers to any motion picture (a series of images edited together and then projected) of any length. Film can also refer to the whole field and/or industry of motion pictures, though "cinema" is also frequently used to suggest the whole category of filmmaking, distribution, and consumption.

## **form**

The shape a text takes. For instance, a novel is a different "container" for an idea than a sonnet would be, and a music video is a different form than a two-hour Hollywood film. In English, we like to say that "form reflects content, and content reflects form." Essentially it means that the shape of a story will affect the story itself, and that certain kinds of stories will fit better into certain shapes. *Note: Confusingly, "form" and "genre" can be used interchangeably in some circumstances. It's annoying, but we haven't really figured out a better system yet.*

## **gender, gendering (gendered)**

Generally speaking, English literature recognizes gender as distinct from sex — the latter is the biological division into male and female, while the former is a collection of behaviours and mannerisms that are socially constructed and enforced, and which signal "woman" / "feminine" and "man" / "masculine." Part of this process is "gendering," or "The sociohistorical process in which particular cultural forms come to be associated more with one sex than the other within a culture, generating gender connotations and playing a significant part in the construction of gender." (*A Dictionary of Media and Communication*, 2nd ed.) For instance, pink does not automatically or naturally belong to women, but has been gendered to be strongly associated with the feminine.

*Note: As a binary mode of thinking, gender is often a site of inquiry and investigation in our discipline, and not taken for granted. The rise in awareness around transgender and other non-binary identities is an example of this attitude.*

## **genre**

A genre is a categorization for a text. There are broad categories (such as poetry, prose, and drama), as well as numerous "subgenres" (e.g., within the larger category "novel" there are divisions such as "romance novel" and "sci-fi novel"; within film you'll see designations such as "film noir" and "buddy cop movie"; Shakespeare's plays typically fall into the genres "comedy," "tragedy," and "history"). Compare: **form**

## **Indigenous**

Indigenous is "A term to define cultures deriving from or rooted in a particular land or place. The term especially refers to those peoples with significant ancestral and spiritual relations to lands later colonized as settler societies." (*A Dictionary of Human Geography*) For instance, Indigenous in the Canadian context would cover both the First Nations people as well as the Inuit people. Aboriginal is a frequent synonym for Indigenous, and in Canada this designation also covers Métis people (whose lineage is shared between Indigenous people and European settlers).

## interpretation

To interpret a **text** is to offer an explanation or argument about its significance or meaning. Interpretation is different than summary or synopsis, particularly in the sense that there is no single, “correct” interpretation of a text, but a multitude of different meanings produced depending on the interpreter’s **perspective, context,** and intent. The way an interpretation “works” is if it can be supported with specific evidence and sound logic.

## intertextuality

Intertextuality is “the sum of relationships between and among writings” and “usually covers the range of ways in which one **‘text’** may respond to, allude to, derive from, mimic, parody, or adapt another.” (From the *Oxford Companion to English Literature*, 7th ed.) Many critical schools take intertextuality as an unavoidable fact of literary production — basically, that any work of art is made up of associations with other works of arts, whether intentional or not.

## media

At its most basic, media is the plural form of medium, which means “The means or agency through which communication takes place” (*A Dictionary of Media and Communication*, 2nd ed.), and thus is similar to **form**. In literary discourse you might find media to have extra layers of meaning depending on **context** — for instance, it could refer to “The main means of mass communication, esp. newspapers, radio, and television, regarded collectively; the reporters, journalists, etc., working for organizations engaged in such communication” (*OED*) or perhaps it is used to emphasize the importance of the material shape of the text, as in Marshall McLuhan’s famous statement that “The medium is the message.”

## Other, Othering (Othered)

When you hear us refer to “the Other” or “Othering,” you might want to try hearing it with a capital letter; because we are talking about something beyond simply *that other item over there, not this one*. The Other in literary **theory** and discourse suggests a deep (and sometimes unexamined) belief in the difference between a person who is not considered “one of us.” The *OED* says the Other is “that which is not the self or subject; that which lies outside or is excluded from the group with which one identifies oneself” and is “[n]ow usually opposed to self.” Like gender, this is not an inherent, objective, or natural distinction but a pervasive and powerful construction: certain people and groups have been Othered by social and cultural forces. Identity categories like gender, sexuality, race, ethnicity, and religion are often subject to Othering.

## perspective

Perspective is the position from which someone is looking at a thing — it is a point of view. In analyzing **texts**, there are numerous different perspectives to consider: the author or director has a perspective, as does the narrator or speaker (or in **film**, the camera), the characters, and the reader. Using a **theoretical** lens also provides a particular perspective.

## poetry

Poetry is a “Composition in verse or some comparable patterned arrangement of language in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; the art of such a composition.” (*OED*) Poetry is also called “verse.” Compare: **prose, drama**

## prose

Prose is often defined as writing which is not **poetry**: “Language in the form in which it is typically written (or spoken), usually characterized as having no deliberate metrical structure (in contrast with verse or poetry).” (*OED*) Fiction and nonfiction are two main categories of prose writing.

## postcolonial

Postcolonial refers to the political, cultural, and social circumstances in countries and regions that are or were once colonized (typically by European nations, though not exclusively so). It is a complex term, however, and “[r]ather than simply being the writing which ‘came after’ empire, postcolonial literature might be broadly defined as that which critically or subversively scrutinizes the colonial relationship, and offers a reshaping or rewriting of the dominant meanings pertaining to race, authority, space, and identity prevalent under colonial and decolonizing conditions.” (*Oxford Companion to English Literature*, 7th ed.)

## queer, queer theory

The term “queer” has a history of use as a slur or derogatory term, and we want to clarify that no one in an English classroom would ever use it with that intent. Rather, we use queer as a designation for a school of thought (and a way of reading) known as “queer **theory**,” developed throughout the 1980s and 1990s by critics such as Michel Foucault, Eve Sedgwick, and Judith Butler. In this sense, queer is a broad, inclusive term that indicates any and all sexualities which are not normative (i.e., heterosexual/straight).

## realism

Realism is “a mode of writing that gives the impression of recording or ‘reflecting’ faithfully an actual way of life. The term refers, sometimes confusingly, both to a literary method based on detailed accuracy of description (i.e. verisimilitude) and to a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance in favour of recognizing soberly the actual problems of life.” (*Oxford Dictionary of Literary Terms*)

*Note: If a text is described as being “realist,” it means it reflects a particular philosophy of art known as “realism” — it does not simply mean that the text is “realistic.” This is a tricky distinction, and might take some getting used to. Luckily, we have courses that are partially or wholly devoted to what “realism” means, including ENGC91: American Realisms, and ENGC21: The Victorian Novel.*

## text

The text is whatever item is under consideration for analysis and interpretation. In our discipline, it can be almost anything at all: you might automatically think of a novel, play, or poem, but texts can also be comic strips, television shows, advertisements, political speeches, video games, historical documents, etc. *Note: we call it “reading” a text even if it’s not engaging specifically with printed words.* See also: **context, intertextuality**

## theory, literary theory

Literary theory (sometimes referred to simply as “theory”) is a specific approach or “lens” used when looking at a **text**; it is a philosophical framework that often (but not always) suggests a worldview as well as a way of reading. “Literary theorists analyze the language, structure, or function of the text, often in relation to the culture in which that text circulates. Theorists may also assess the aesthetic, social, political, ethical, or economic value of a text for particular groups. There are always multiple **perspectives** on what texts are and what they mean; hence it is important to recognize that there is not just one literary theory but many theories that overlap, complement, or contradict one another.” (*Oxford Encyclopedia of British Literature*)

## thesis, thesis statement

As an English student, you will typically want to turn a good **interpretation** into a thesis, or the single unifying argument that drives an academic essay. The thesis is what you are ultimately trying to prove to your reader in regard to a **text** or texts (or an author or some other topic), and its clearest, one- to two-sentence expression is referred to as the “thesis statement.”

*Pro Tip: In any essay that you are writing or any work of criticism that you are reading, you should always be able to identify the specific thesis by underlining or highlighting it.*

The entries below are historical terms that are commonly used in our discipline. The historical survey courses “**Charting Literary History**” (ENGB27 & ENGB28) are the best way to get a handle on these periods, as well as on the concept of **periodization** (the dividing up of time into historically contingent categories) more generally. Note that, as with any system of organization, the traditional way that we name and divide history bears the stamp of a particular (and sometimes problematic) way of thinking. That is, you should remember that the people who named the periods of history were exclusively Western, and predominantly from privileged identity categories (e.g., white, straight, cis, male).

## Medieval

This term designates a period of European history, literature, and culture from, roughly, the fall of the Roman empire (c. 5th-6th centuries AD) until the start of the Renaissance (c. 1500 AD). You might see the terms **Middle Ages** or even “Dark Ages” used synonymously, but Medieval is probably the way you want to go. It is by far the largest period in English literary history by the sheer weight of years, and is full of variety, complexity, and contradiction. Although our interest in English literature makes us gravitate toward the culture and history of the British Isles, the Medieval period necessarily includes major global interactions, including everything from the **Crusades** to the advent of the age of **European exploration and conquest**. Medieval authors and texts you might recognize include Chaucer, *Sir Gawain and the Green Knight* (and other Arthurian tales), *Everyman*, and *Beowulf*.

*Note: Writers from this period wrote in what is known as Old English (a.k.a., Anglo-Saxon; used until the 11th century) and then Middle English (from the 11th to 15th centuries). So no matter how odd the vocabulary and phrasing might seem to you, it is inappropriate to use the term “Old English” for any text written after about 1300.*

## Early Modern

The Early Modern period covers the era of the European Renaissance, stretching from about 1500 AD until 1700. **Renaissance** is often used as a synonym for this period, but does not effectively cover the goings-on in North America, during the period of exploration and early colonization by European nations. In looking at British literature in particular, you might see this era subdivided into the Protestant **Reformation** (from the 1520s), the **Tudor** period (1485-1603), the **Jacobean** period (1603-25), and the **English Civil Wars** (from the 1620s to 1660, centering around the “official” conflict from 1642-49). Other common subdivisions include **Elizabethan** (under the reign of Elizabeth I, 1558-1603) and **Shakespearean** (pertaining to the poetic and especially theatrical environment in which Shakespeare worked, during the late 16th and early 17th centuries). Early Modern authors and texts you might recognize include Shakespeare, Milton, John Bunyan’s *Pilgrim’s Progress*, and philosophers such as John Locke and Thomas Hobbes.

## The Long 18th Century

The Long 18th Century is a way of referring to a historical era (in Britain particularly) that primarily centers on the 18th century but isn’t strictly bound by the years 1700-1800. Depending on who you ask, the Long 18th Century either starts with the **Restoration** of the British monarchy after the Civil Wars (1660) or with the monarchy change that occurred with the **Glorious Revolution** (1688). Its end is typically marked with the end of the **Napoleonic Wars** in 1815. This period covers major political movements, including the **American and French Revolutions**, as well as dramatic historical and cultural shifts like the **Enlightenment** and the Industrial Revolution, and the artistic development major forms (the novel) and genres (the Gothic). Authors and texts you might recognize include Daniel Defoe (*Robinson Crusoe*), Jonathan Swift, Aphra Behn, and Jane Austen.

*Note: The last decades of the 1600s are claimed by both the Early Modern period and the Long 18th Century. Unfortunately we don’t have a simple solution to this problem, so just be aware and hang in there.*

## Romantic, Romanticism

Romanticism was an aesthetic movement that spanned many different art forms (from music to painting to poetry), and was at its height between 1790 and 1830 (in British literature; the movement lingered a bit longer in American literature). “Romanticism may be regarded as the triumph of the values of imaginative spontaneity, visionary originality, wonder, and emotional self-expression over the classical standards of balance, order, restraint, proportion,

and objectivity." (*Concise Oxford Companion to English Literature*, 3rd ed.) Some of the most famous Romantic authors include Wordsworth, Coleridge, Keats, Byron, and both Shelleys (Percy and Mary).

*Note: The capital letter should help you distinguish between something that is Romantic (in terms of its philosophical or aesthetic approach) and something that is romantic (focused on sensual and erotic love). Confusingly, however, the genre of "romance" in literary history refers not to tales of love, but to tales of fantastic adventures.*

## The Long 19th Century

Like the Long 18th Century, this designation is a way of extending the period's boundaries past the easy but artificial dates 1800-1900. The Long 19th Century is usually understood to begin with the French Revolution (1789) and to end with the start of World War I (1914). This era is most closely aligned with British rather than American literature and history, and thus its major sub-periods are linked to monarch names: **Georgian** (late 18th century to 1830s), **Regency** (1790s to 1820), **Victorian** (1837-1901), and **Edwardian** (the first decade of the 20th century). If you see the term **fin de siècle** ("end of the century") used, it almost certainly refers to the end of the 19th and start of the 20th century. This period is especially rich in terms of Empire and colonial concerns, industrialization and urbanization, and the rise in literacy that led to a major boom in publishing and readership. In Canada, the Long 19th Century tracks from colonial and pioneer days all the way through **Confederation** and the early emergence of Canadian nationhood.

*Note: The Long 18th and Long 19th Centuries overlap by several decades. This can be a bit awkward — especially because it means that major movements (Romanticism), genres (Gothic), and authors (Jane Austen) fall into both categorizations — but no system of categorization is perfect!*

## Modernism, modernity

These terms are intrinsically related but not quite synonyms. Sometimes but not always signaled by a capital letter, **Modernism** (like Romanticism) suggests a particular philosophical and aesthetic stance, in this case tied to the late 19th century and the first decades of the 20th century in Europe and North America; Modernism in literature frequently engages with notions of renewal ("make it new" was a rallying cry from poet Ezra Pound) and rejection (of the standards of artistic representation dominant throughout the 19th century), and is interested in powerful new expressions of self (through sexuality and the body, as well as newly-minted Freudian psychology) and politics (such as the plight of the working classes, most clearly embodied in Marxism and the Communist Revolution of 1917). On the other hand, **modernity**, typically without the upper case initial, is a more general and ongoing condition, "an intellectual tendency or social perspective characterized by departure from or repudiation of traditional ideas, doctrines, and cultural values in favour of contemporary or radical values and beliefs" (*OED*).

## postmodernism, postmodernity

Although the word "post-modern" suggests that which follows or comes after modernity, it is difficult (and probably impossible) to identify a moment when "modern" stops and the "postmodern" begins. The horrors of the two **World Wars** (and perhaps especially the technologized atrocities of the Holocaust) are frequently suggested as starting points for the postmodern era, though the student-initiated riots in **Paris of May 1968** are also tapped as a major breakpoint, especially in literary theory and criticism. It is relatively certain that our contemporary mode is postmodernity, but what precisely that means is a source of constant debate. "Nevertheless, some general literary features of the period have been identified, such as tendencies to parody, pastiche, scepticism, irony, fatalism, the mixing of 'high' and 'low' cultural allusions, and an indifference to the redemptive mission of Art as conceived by the modernist pioneers." (*The Oxford Companion to English Literature*, 7th ed.)

# BEYOND UTSC ENGLISH: GOALS & OPPORTUNITIES

*“But what can you DO with an English degree?”*

The answer to this question is **“Anything.”** We are helping you develop ways of **absorbing information, thinking, and expressing yourself that are transferrable into almost any context** you can imagine. The difficulty comes in figuring out how to articulate the wide variety of skills and competencies you’ll learn during your time with us. To help you in this process, we’ve developed a specific list of **Degree-Level Expectations** that matches [the University of Toronto’s set goals](#).

So, whether you’re working in English Literature, Literature & Film Studies, or Creative Writing, if you graduate from one of our programs, you can expect to achieve the following skills and goals:

**Top-notch COMMUNICATION SKILLS, including the ability to:**

- Listen actively, critically, and empathetically
- Read written, visual and oral texts closely, accurately and critically
- Discuss ideas thoughtfully, responding constructively to points made by other speakers, and articulating ideas in a language and tone appropriate to the situation
- Write persuasive, elegant arguments supported by evidence and tailored to the context and audience

**A KNOWLEDGE BASE that demonstrates BREADTH AND DEPTH, including:**

- A sophisticated working knowledge of how history, culture and geography influence and are influenced by literature
- Familiarity with the key forms and genres within literature
- Knowledge of established literary canons, including major authors, creators, and schools or movements
- Exploration of emerging trends and texts, including the re-evaluation of “old” texts using “new” modes of understanding.
- A strong understanding of the global and regional dimensions of “English,” including Indigenous, non-North American, and global Anglophone literatures
- An equally strong understanding of literature as a local endeavor, through sustained engagement with Canadian literature, including the literary productions of Toronto and Scarborough

**The ability to APPLY YOUR KNOWLEDGE in the following ways:**

- Engaging with, analyzing, and producing effective writing and argumentation
- Presenting, challenging, and refining ideas through in-class discussion and debate
- Developing library and research skills, including information literacy and effective use of technology
- Reading critically both in the classroom and beyond, applying close reading and critical thinking to “real world” texts and contexts, from news to politics to advertising.
- Producing original materials through creative-critical practice, from essays to short films and documentaries to posters, from maps to stories, poems, plays, and comics

An **AWARENESS OF THE LIMITS OF KNOWLEDGE**, including the ability to:

- Engage with the uncertainty, ambiguity, and multiplicity of meanings and interpretations
- Appreciate how historical and cultural positionality shape our perspectives
- Recognize how power relations affect our understanding of, and access to, literary texts
- Challenge the power relations that shape traditional literary canons
- Evaluate the limits of scholarly literature and research methods

A developed sense of **AUTONOMY AND PROFESSIONAL CAPACITY**, including transferrable skills like:

- Selecting the appropriate rhetorical choices based on context and audience
- Pursuing mentorship relationships and networking opportunities
- The general enhancement of intellectual, communication, organization, inter-personal, and research skills

Still not sure what the world after UTSC English looks like and how to make your way in it? We want to help you in any way we can. Some opportunities for more advice include:

- Our annual “**Career Paths Panel**,” usually held in early October, gives you the chance to hear from a panel of academic advisors, faculty, and UTSC English alumni as they offer advice and share their experiences. Keep an eye on our [Events webpage](#) for details.
- Professionalization or graduate-facing **courses** like [ENGD02: Teaching Academic Writing: Theories, Methods, and Service Learning](#), [ENGD95: Creative Writing as Profession](#) or [ENGD98: Capstone Seminar and Senior Essay](#).
- **Office hours!** Please make use of your professors, who are happy to have conversations on topics that extend beyond the specific course material you might be covering at the moment. You can find professors’ availability on our [Faculty contact page](#).
- Finally, you can read a whole range of inspiring and diverse stories of success from **our graduates** on our [Alumni Profiles page](#). You can also make connections with these alums and many more at our Alumni Reunion & Graduate Celebration, held in June — watch our website for details!

Whatever your path looks like and wherever it leads, UTSC English will help you find your way.



# What You'll Do With English

Academic English (especially from a university as widely known and highly ranked as the University of Toronto) is excellent preparation for a wide variety of careers and post-secondary studies. The skills that we value most — critical and creative thinking, analytic reading, clear and persuasive communication — are sought in all fields and workplaces. Your English degree will open many doors: it's only up to you to reach out and knock.



## Sample Entry-Level Jobs for English Grads

- Editor/Copyeditor
- Author/Writer/Artist in Creative Industries
- Social Media Manager (e.g., Marketing Agencies)
- Public Relations Specialist (Corporate Industries and Non-Profits)
- Market Research Analyst
- Education Curriculum Developer
- Teaching English Internationally
- Policy Analyst (Government or NGOs)
- Technical Writer
- Journalist/Blogger
- Communications Assistant
- Event/Convention Planner
- Software Developer

## Graduate Programs

- English (M.A./PhD)
- Law School (J.D.)
- Journalism (Diploma or M.A.)
- Education (B.Ed or M.Ed)
- Library & Information Sciences (Master's)
- Publishing (Diploma or Graduate Certificate)
- Public Relations (Post-Graduate Certificate)
- Marketing (Post-Graduate Certificate)
- Medical School (M.D.)



UTSC English graduates have found their way in editing and publishing, a variety of graduate programs, writing, teaching, and more. Visit us online at [www.utsc.utoronto.ca/engdept/alumni-profiles](http://www.utsc.utoronto.ca/engdept/alumni-profiles) to read some of their stories.

No matter what path you take, the faculty and staff of UTSC English will be proud to celebrate you as our alumni and as valuable members of our community.