



ADAM THOMAS COTTON

Teaching Dossier

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ADAM THOMAS COTTON

Curriculum Vitae

QUEEN'S UNIVERSITY
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CANADA

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1 613 329 2258

CITIZENSHIP

Canadian

EDUCATION

2013—present	PhD , English Language and Literature, Queen's University Dissertation: <i>Confronting Form, the Disappearing Poet and the Elegiac Traces of Federico García Lorca</i> Date of Completion: July 2025 Supervisor: Professor John Pierce Second Reader: Professor Gabrielle McIntire
2012-13	MA , English Language and Literature, Queen's University
2007-11	BA hons , English and Comparative Literature, The University of Toronto

PEER-REVIEWED PUBLICATIONS

"Notes on Robert Lowell's Proleptic Elegy with 'Il Miglior Fabbro.'" *Modern Horizons*: Toronto, 2016. Web.
(In Progress) "The Disbelieving Believer in T. S. Eliot and the Believing Disbeliever in Virginia Woolf."
(In Progress) "Dialogical Struggle in the Canadian Elegies for Federico García Lorca."

AWARDS AND HONOURS

2024	T. S. Eliot International Summer School Scholarship (Oxford University)
2022	Queen's English Travel Award (QETA)
2022	T. S. Eliot International Summer School Scholarship
2020	(Nominated) Queen's Award for Excellence in Teaching
2019	T. S. Eliot International Summer School Scholarship

2018	QETA
2016	QETA
2016	Jamieson Award for Excellence in Canadian Literary Studies
2016	Ontario Graduate Scholarship (OGS)
2016	Queen's Graduate Dean's Doctoral Field Travel Grant
2015	OGS
2015	QETA
2014	OGS
2014	QETA
2013	OGS
2012	Queen's Graduate Award

CONFERENCE PAPERS & SEMINARS

- (Forthcoming) "Proleptic Omission and Disquiet Desire in T. S. Eliot's 'Burnt Norton.'" The International T. S. Eliot Society. Oxford, UK. 6-14 July. 2024.
- "Grammars and Digressions in the Later Poems of T. S. Eliot." The International T. S. Eliot Society. Senate House, University of London: London, UK. 11 July 2022.
- (Submitted) "Erotographomania and Auditory Silence in T. S. Eliot's 'Burnt Norton.'" MLA. UofT, 7-10 January 2021.
- (Submitted) "Punctuating Feeling in T. S. Eliot's 'Ash Wednesday' and 'Burnt Norton.'" Figuring out Feeling. Université de Paris, 1-2 July 2020.
- "Early Poems and Criticism of T. S. Eliot." The International T. S. Eliot Society. Senate House, University of London: London, UK. 6-15 July 2019.
- "Pharmakoi, Asyndeton, the Historical Sense and T. S. Eliot's *Murder in the Cathedral*." The International T. S. Eliot Society. Emory University: Atlanta, GA. 21 Sept. 2018.
- "As 'The Sharp Guitars' Mourn the Poet's 'Name': American Elegies for Federico García Lorca." Humanities Graduate Student Association. York University: Toronto, 2017.
- "Dialogical Struggle in the Canadian Elegies for Federico García Lorca." Institute of Modern Languages Research. Senate House, University of London: London, UK. 11 July 2016.
- "Anxieties and Pleasantries in Modernist Philia: The Friendship(s) of T. S. Eliot and Ezra Pound." The International T. S. Eliot Society. Auditorium Teatro della Clarisse: Rapallo, Italy. 21 June 2016.
- "Catastrophe and Dilemmas of Commemoration in Two Canadian Elegies for Federico García Lorca." Modernist Studies Association. Westin Copley Place: Boston, MA. 19 Nov. 2015.
- "'No Other Way': A Defense of the Three War Elegies by John Cornford." ACCUTE. University of Ottawa: Ottawa, ON. 31 May 2015.
- "The Disbelieving Believer in T. S. Eliot and the Believing Disbeliever in Virginia Woolf." The International T. S. Eliot Society. Washington University: St. Louis, MO. 19 Sept. 2014.

“Samuel Richardson’s ‘Buzz of Mixed Voices’: Polyphony in *Clarissa*.” Canadian Society for Eighteenth-Century Studies: London, ON. 16 Oct. 2013.

GUEST LECTURES

(Forthcoming) “What is the Power of Words Against the Flight of Bullets?’: British and Irish Poets and Singers on the ‘End[s]’ of Federico García Lorca.” The Bader International Study Centre. Herstmonceux Castle, UK.

PROFESSIONAL DEVELOPMENT & MEDIA EXPERIENCE

- 2019 **Interview**, “T. S. Eliot Summer School, Bursary Feedback.” The University of London.
- 2016 **Guest Speaker**, “Works in Progress,” Queen’s University
- Presented dissertation chapter: “‘Cool, Canadian Sky,’ ‘the Shattered Spanish Mountain Tops’ and the Afterlife of Federico García Lorca.”
 - Debated and developed methodologies with faculty members, MAs and PhDs
- 2016 **Guest Speaker**, ENGL 800/900, Queen’s University
- Instructed MAs and lower-year PhDs on the “dos and don’ts” of writing abstracts, email etiquette, and giving conference papers

TEACHING EXPERIENCE

- 2024-25 **TA**, Queen’s University, Remote
WRIT 265 and 125
- 2023-24 **TF**, Queen’s University
ENGL 360 Modern Literature
- Created course
 - In-person lectures
- 2022-23 **TA**, Queen’s University, Remote
- 2021-22 **TA**, Queen’s University, Remote
- 2020-21 **TF**, Queen’s University, Remote
ENGL 161 and 162
- Created course
 - Zoom lectures
 - Online office hours
- 2019-20 **TF**, Queen’s University

	ENGL 160 Doing Modern Prose Fiction
	<ul style="list-style-type: none"> • Created course • Lectures
2018	TF , Queen's University ENGL 486 T. S. Eliot & Virginia Woolf <ul style="list-style-type: none"> • Co-taught
2018	TA , Queen's University ENGL 215 Canadian Literature <ul style="list-style-type: none"> • Graded essays • Moderated online symposia
2017	TA , Queen's University ENGL 215 Canadian Literature
2017	TF , Queen's University ENGL 271 Issues and Themes I: <i>Violence & Catastrophe in 20th Century Literature & Film</i> <ul style="list-style-type: none"> • Created course • Constructed syllabus¹ • Developed online resources • Composed and gave Lectures • Graded exams
2015-16	TA , Queen's University ENGL 100 <ul style="list-style-type: none"> • Trained students to apply rhetorical and literary terms to textual analysis • Taught grammar, vocabulary, logical reasoning, debate and essay structure • Explicated concepts of literary criticism and theory • Instructed students in methods of close reading of drama, fiction, the graphic novel, nonfictional prose and poetry • Moderated tutorial debates • Graded essays, exams and tutorial participation
2014-15	TA , Queen's University ENGL 100
2013-14	TA , Queen's University ENGL 200

¹ Appendices 9-13.

- Guest Lecture: Themes of the English Renaissance (John Donne's "The Flea" and "Death Be Not Proud")
- Guest Lecture: Neoclassicism (Alexander Pope's "An Essay on Man")
- Guest Lecture: Early Modernism (W. B. Yeats's "Song of Wandering Angus," Yeats's theory of history, and "Sailing to Byzantium") and "High Modernism" (T. S. Eliot's theories of the impersonal and "The Love Song of J. Alfred Prufrock")
- Graded essays and exams

2012-13 **TA**, Queen's University
ENGL 200

- Graded essays

RESEARCH AND EDITING

2022 **PhD**, Queen's University, Kingston, Canada.

2020 (Forthcoming) **PhD**, Princeton University, *Emily Hale Letters from T.S. Eliot*; Manuscripts Division, Department of Special Collections.

2016 **PhD**, Palace of Westminster, Parliamentary Archives, London, UK

- Digitized and analyzed Parliamentary correspondences and debates on Britain's role and non-intervention policy in the Spanish Civil War (1936-1939)

2016 **PhD**, Marx Memorial Library & Worker's School, London, UK

- Digitized letters, marginalia, poems and photographs of Australian, British, Canadian and Irish volunteers in the Spanish Civil War

2016 **PhD**, The Imperial War Museum, London, UK

- Digitized letters, marginalia, poems and photographs of British and Irish volunteers in the Spanish Civil War with a particular focus on the role of women

2015 **PhD**, Toronto Public Library, Canada

- Digitized microfilms of Canadian, political and literary journals from the 1930s such as *The Daily Clarion*, *New Frontier* and *First Statement* in order to contextualize and historicize intellectual questions and debates surrounding the Canadian elegies on García Lorca

2013 **MA**, Queen's University Archives, Kingston, Canada

- Digitized and created a database of the Hugh Garner fonds—journalism, letters, photographs and prose fiction on the Spanish Civil War
- Acknowledged in the following publication:

Garner, Hugh. *Hugh Garner's Best Stories: A Critical Edition*. Ed. Emily Robins Sharpe. University of Ottawa Press, 2015. Print.

TEACHING AND RESEARCH INTERESTS

- Disappearing Authors
- History of English and Comparative Literature
- Free Speech
- Issues of Commemoration and the Martyred Poet
- Literary Indoctrination
- Modernism and Late Modernism
- Obstacles of Shame, Memory and the Canadian Volunteers in the Spanish Civil War (1936-1939)
- Versification
- Violence, Catastrophe and Genre

MEMBERSHIPS

2020	<i>Heterodox Academy</i>
2015-16	<i>The Modernist Studies Association</i>
2015	<i>The Association of Canadian College and University Teachers of English</i>
2014-23	<i>The International T. S. Eliot Society</i>
2013	<i>The Canadian Society for Eighteenth-Century Studies</i>

EDITORIAL AND REVIEW EXPERIENCE

Dissertation Chapter Editor. "Determinants of Marketing Strategic Emphasis between Value Creation and Value Appropriation: The Case of Managerial Entrenchment." By Aaron Y. Zhou. Kingston: Queen's University, 2016.

Fiction Editor. *Hart House Review* (University of Toronto). Ed. André Babyn. Toronto: Coach House Press, 2012.

Poetry Editor. *Hart House Review* (University of Toronto). Ed. Jackie Linton. Toronto: Coach House Press, 2011.

LANGUAGES

2019	Italian, Queen's University Translation Exam
2014	French, Queen's University FRAN 801 <i>Reading and Translation French Course for Graduate Students</i>

POSTERS

Violence and Catastrophe in 20th Century Literature and Film. Queen's University: Kingston, 2016.

Works in Progress. Queen's University: Kingston, 2016.

STUDENT EVALUATIONS

- 2016-2017 **TF**, ENGL 271, Queen's University
- University Survey of Student Assessment of Teaching²
 - "Amazing instructor. This is my 4th year and Adam Cotton is by far my favourite lecturer I have ever had."
 - "My favourite English course at Queen's so far. Books, poems, films were all excellent and I learned so much from Adam. Workload was great, very reasonable. Adam is a great lecturer and always engaged us."
 - "Professor Cotton was a fantastic teacher."
- 2015-2016 **TA**, ENGL 100, Queen's University
- "Adam's tutorial was easily my favourite class this year. He always went far beyond expectations to ensure students felt prepared for assignments and tests."³
 - "Adam Cotton need only maintain his current perfection, as both a human being and a teacher."
 - "[Adam's] quick wit and knowledge made the material more interesting."

REFERENCES

Professor Anthony Cuda, Department of English, University of North Carolina

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Professor Gabrielle McIntire, Department of English, Queen's

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Professor Sam McKegney, Department of English, Queen's

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Professor John Pierce, Department of English, Queen's

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Professor Patrick Query, Department of English, West Point

patrick.query@westpoint.edu

Professor Leslie Ritchie, Department of English, Queen's

leslie.ritchie@queensu.ca

² Appendices 15-26.

³ Appendices 27-29.

Statement of Teaching Philosophy

The bottom line is the education of students. To foster and inspire the development of their intellectual lives at university and subsequently in the professional world is central to my practice. Teaching is about them—not me. I respect undergraduates' learning by demanding intellectual integrity, honesty, rigour, and sedulity. I request the same qualities of character from myself. I neither rely upon nor depend on authority or intimidation in the lecture hall. Humility, hard work, and the courage to ask difficult, philosophical questions are always at the forefront of my mind and manner. I teach by principle.

I do not merely tell the students what to think. I show them how to think for themselves, encouraging them to participate with conviction. Further, I use colour coding to teach the mechanics of a literary essay. These approaches attract students from the arts and sciences but also diverse intellectual, political, and cultural backgrounds. The students I have worked with have always felt safe and comfortable expressing their views. However marginal those perspectives might be. I insist they assert discrepant standpoints in the classroom—especially if they are at odds with mine. In short, I refuse to condescend to students.

Teaching controversial topics such as victim culture, racism, rape, murder, domestic violence, and suicide in literature poses many challenges. There is extra weight to teaching such dark material. Thus, I believe in discussing and reading up on pedagogical problems and solutions in teaching sensitive issues. Moreover, I continually train myself to confront these themes with intelligence, sensitivity, and courage. I remind students who might be “triggered” that if there is a thesis to my lectures, it is a question: how does literature help us to love and respect each other adequately?

What does my teaching “look” like? I meld as many mediums as possible into my lectures: film, audio, visual, debate, and conversation.⁴

When an undergraduate produces a thin paper, I do not see an unintelligent student: I see an incompetent teacher. Thus, I am always willing to develop as an educator to ensure these young scholars know precisely how to compose compelling, critical literary essays.

These approaches to pedagogy work.

⁴ Appendices 14.

ENGL 271

Violence & Catastrophe in 20th Century Literature & Film

Instructor: Adam Thomas Cotton

Office Hours: Monday, 10:00-11:00, Watson Hall, Room 528

Email: ac152@queensu.ca

Class Meeting Time: Monday (8:30-10:00AM) and Thursday (10:00-11:30AM)

Location: KINE 101

COURSE DESCRIPTION

This course investigates the relationships and tensions between violence, catastrophe and 20th Century literature and film. It examines the formal and thematic entanglements of these two mediums. Art may conceal or even initiate and propagate violence and catastrophe; yet, art can expose horrendous crimes and aid the oppressed in their struggle against injustice and subsequent trauma. Such contradictions will leave students asking: do the arts de-humanize as much as they humanize? Why is violence and catastrophe in the 20th Century so inextricably linked to literature and film? The texts and films selected for this course are drawn from a wide range of historical, cultural and social contexts and conditions.

Students will probe articles, autobiographies, diaries, films, manifestos, novels, poems and songs—written, directed and sung by feminists, anti-feminists, Indigenous literatures, narratives of civilians, soldiers, nurses, and war veterans, stories of mental illness, global victims of racism, survivors of the Holocaust and Soviet labour camps, Fascist dictators, terrorists, religious fundamentalists and artists who confront, personally, the horrors of violence and catastrophe.

REQUIRED TEXTS

1. Camus, Albert. *The Outsider*. 1942.
2. Forché, Carolyn. Ed. *Against Forgetting: Twentieth Century Poetry of Witness*. 1993.
3. McCarthy, Cormac. *Blood Meridian*. 1985.
4. Miłosz, Czesław. *The Captive Mind*. 1953.
5. Nabokov, Vladimir. *Lolita*. 1955.
6. Ozick, Cynthia. *The Shawl*. 1980.
7. Sidhwa, Bapsi. *Cracking India*. 1991.

OnQ

The OnQ site provides all secondary sources, and includes the English Department's Statement on Academic Integrity.

ASSIGNMENTS AND MARK DISTRIBUTION

• Close Reading (800-1000 words)	Week 5	20%
• Essay (1200-1500 words)	Week 10	30%
• Final Exam	TBA	45%
• Participation		5%

ASSIGNMENT 1: CLOSE READING

This paper must express knowledge of the course materials, themes and issues discussed in lecture thus far. The paper is due on February 9th. You may include five secondary sources; however, the thesis must marshal its evidence from the primary text.

ASSIGNMENT 2: ESSAY

This assignment should also demonstrate a deep familiarity with the course materials, themes and issues examined in lecture so far. This paper is due on March 16th. You may include eight secondary sources, but you must consult at least five secondary sources. This essay should confront either (1) poetry and film or (2) fictional or nonfictional prose and film. However, the emphasis of this assignment should be on literature.

LATE ASSIGNMENTS

The penalty for late assignments is 5% a day. If there are extenuating circumstances such as illness, or any other unexpected incident, then an extension will be granted. A doctor's note must be provided.

Assignments will not be accepted after two weeks of the due date.

Electronic assignments will not be accepted. However, if the assignment is late, and it is handed in at the office of the instructor or the TA, then an electronic copy must be submitted as well.

FINAL EXAM

2 hours.

Location: TBA.

PARTICIPATION

Attendance will be taken for each lecture. However, attendance does not presuppose full participation. Attending office hours, writing emails and contributing to class discussions will amount to a strong participation grade. Bring primary texts to class. There shall be at least two pop quizzes.

GRADING

A+ 90-100

A 85-89

A- 80-84
 B+ 77-79
 B 73-76
 B- 70-72
 C+ 67-69
 C 63-66
 C- 60-62
 D+ 57-59
 D 53-56
 D- 50-52
 F 49 and below

COURSE SCHEDULE

- WEEK 1 Introduction: The Pharmakos, Self-Slaughter, Kleos and Anti-Kleos**
- Aeschylus, *The Oresteia*. 458 BCE.
 - Bresson, Robert. *Au Hasard Balthazar*. 1966. (In-class Clips).
 - Eliot, T. S. *The Waste Land*. 1922.
 - Mishima, Yukio. *Patriotism*. 1966. (In-class Screening).
 - Owen, Wilfred. "Anthem for Doomed Youth." 1917. ***Against Forgetting*** (83).
 - Woolf, Virginia. *Mrs. Dalloway*. 1925.
- WEEK 2 There Will Be Blood I: The Historical Novel**
- Lukás, György. *The Historical Novel*. 1962.
 - McCarthy, Cormac. ***Blood Meridian***. 1985. (Read pages 3-165).
- WEEK 3 There Will Be Blood II: The Historical Novel, Poetry, Marxist Literary Criticism and New Historicism**
- Marxist Literary Criticism.
 - McCarthy, Cormac. ***Blood Meridian***. 1985. (Read pages 166-337).
 - New Historicism.
 - Pound, Ezra. "Sestina: Alteforte." 1909.
- WEEK 4 Cinematic and Literary Propaganda, Ideological Indoctrination and Terror**
- Arendt, Hannah. *The Origins of Totalitarianism*. 1951.
 - Hippler, Fritz. *The Eternal Jew*. 1940.
 - Hitler, Adolf. *Mein Kampf*. 1925.
 - Johst, Hanns and Nazi poetry.
- WEEK 5 Allegories of Totalitarianism, and Inhumane Humanitas**
- Klemperer, Victor. *The Language of the Third Reich*. 1949.
 - Kubrick, Stanley. *A Clockwork Orange*. 1971. (In-Class Screening)
 - Neruda, Pablo. "The Dictators." ***Against Forgetting*** (574).

- Steiner, George. "Preface," and "Humane Literacy." *Language and Silence*. 1967.
- Taliban Poetry.

CLOSE READING DUE FEBRUARY 9th

WEEK 6 The Orders of Terror, and the Terrors of Order

- Cole, Sarah. "Enchanted and Disenchanted Violence." *At the Violet Hour: Modernism and Violence in England and Ireland*. 2012.
- Dao, Bei. "The Answer." *Against Forgetting* (754).
- Pound, Ezra. "Pisan Canto LXXIV." *Against Forgetting* (183).

WEEK 7 Writing Ghettos, Death Camps, Work Camps and the Depression

- Celan, Paul. "Death Fugue." 1948. *Against Forgetting* (380).
- Frank, Anne. *The Diary of a Young Girl*. 1947.
- Nelson, Cary. *Repression and Recovery*. 1989.
- Ozick, Cynthia. *The Shawl*. 1980.
- Shalamov, Varlam. *The Kolyma Tales*.

WEEK 8 Disappearing Poets

- Jara, Victor. "Canción De Cuna Para Un Niño Vago."
- Lorca, Federico García. *Against Forgetting* (152).
- Radnóti, Miklós. "Letter to My Wife" and "Peace, Horror." *Against Forgetting* (369-71).
- Shostakovich, Dmitri. *Symphony No. 14, Op. 135, I. De Profundis, Adagio*.

WEEK 9 Love, Sex and Racism in Empire and War

- Camus, Albert. *The Outsider*. 1942.
- Orwell, George. *Burmese Days*. 1934.
- Prévert, Jacques. "Barbara." *Against Forgetting* (240-41).
- Pontecorvo, Gillio. *Battle of Algiers*. (1967) (In-Class Screening).

WEEK 10 Ketman, and Mental Reservation: Policing Literary Witness

- Miłosz, Czesław. *The Captive Mind*. 1953.
- Miłosz, Czesław. "Dedication." *Against Forgetting* (437).
- Radford, Michael. *1984*. 1984. (in-class clips).
- Tuquan, Fadwa. "Behind Bars, Sel." *Against Forgetting* (540).

ESSAY DUE MARCH 16th

WEEK 11 Lynching Literature, Protest and Violence

- Cullen, Countee. *The Black Christ*. 1929.
- Dylan, Bob. "Hurricane." 1976.
- Fry, Stephen. *Out There*. 2013.

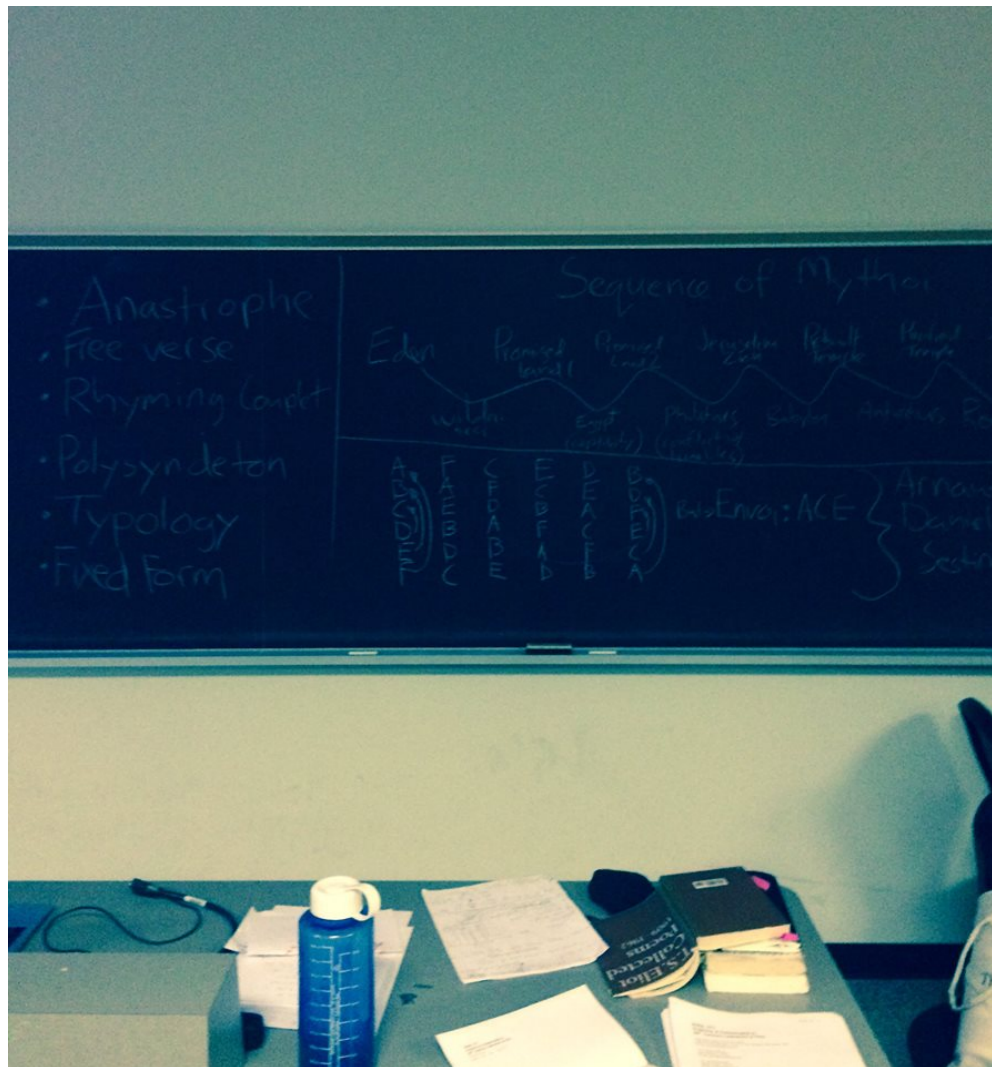
- Goldsby, Jacqueline. *A Spectacular Secret: Lynching in American Life and Literature*. 2006.
- McKay, Claude. "The Lynching." 1922.
- Meeropol, Abel. "Strange Fruit." 1937. (Sung by Billie Holiday, and Nina Simone).
- Xavier, Emanuel. *If Jesus Were Gay*. 2010.

WEEK 12 Partition and Exile

- Darwish, Mahmoud. "We Travel Like Other People." ***Against Forgetting*** (563).
- Halfe, Louise Bernice. *Burning in this Midnight Dream*. 2016.
- Mehta, Deepa. *Earth*. (In-Class Screening).
- Sidhwa, Bapsi. ***Cracking India***. 1991.
- Singh, Mall. POW Song. 1916.
- Ulrikab, Abraham. *The Diary of Abraham Ulrikab*.

WEEK 13 Reading Rape, Solitude, Solidarity and "Recovery"

- Brahms, Johannes. *String Quartet, No. 3, in B Flat Major, Op. 67, Andante*.
- Kubrick, Stanley. *Lolita*. 1962. (In-Class Clips).
- Nabokov, Vladimir. ***Lolita***. 1955.
- Pasolini, Pier Paolo. *Salò*. 1975. (In-Class Clips).
- Simone, Nina. "Four Women." 1966.



University Survey of Student Assessment of Teaching

Course Evaluation Report



INSTRUCTOR: Adam Cotton

DEPARTMENT: ENGL

COURSE: ENGL 271

SECTION: 001

TERM: 2017 Winter

Number of students in course or section: 63 Respondents for whom this is a required course: 4
 Number of returned evaluations: 38 Percentage of enrolled students responding: 60%

LEGEND: Individual course results are reported thus: [redacted]

Departmental results are represented thus: [redacted]

SA = Strongly Agree, A = Agree, N = Neutral, D = Disagree, SD = Strongly Disagree, NA = Not Applicable

- NOTES:
1. Departmental means and percentages have been calculated as the average of the individual course means and percentages (rather than from the individual responses for the department which would result in large classes unduly influencing the results).
 2. If the number of returns is less than 10, the responses are not aggregated into the departmental mean.
 3. The histogram bar represents the percentage of students rating each item.
 4. The numbers quoted are actual numbers of respondents.
 5. For response rates of less than 65% the results may not be representative of student opinion and should be interpreted with caution.
 6. The accuracy of the scanned data depends upon the legibility of the response marks. In some circumstances a small percentage of responses may be undetected by the scanner.

1. Overall, this is an excellent course.

Mean for this course: 4.4

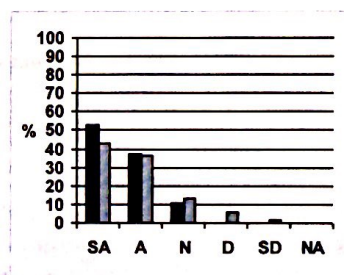
Standard deviation: 0.67

Departmental mean: 4.1

Lowest mean for a course in this department: 2.8

Highest mean for a course in this department: 4.9

	SA	A	N	D	SD	NA
Number of respondents	20	14	4	0	0	0



2. Overall, this instructor is an effective teacher.

Mean for this course: 4.4

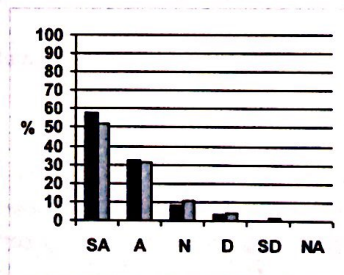
Standard deviation: 0.75

Departmental mean: 4.3

Lowest mean for a course in this department: 2.9

Highest mean for a course in this department: 5.0

	SA	A	N	D	SD	NA
Number of respondents	22	12	3	1	0	0



Adam Cotton

Page 1 of 6

3. I learned a great deal from this course.

Mean for this course: 4.5

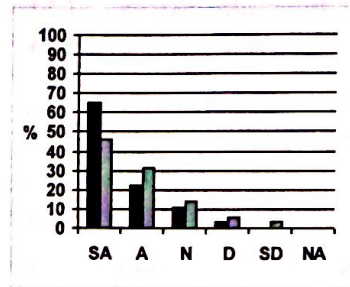
Standard deviation: 0.79

Departmental mean: 4.1

Lowest mean for a course in this department: 2.9

Highest mean for a course in this department: 4.9

	SA	A	N	D	SD	NA
Number of respondents	24	8	4	1	0	0

**4. The instructor showed sensitivity to the needs and interests of students from diverse groups.**

Mean for this course: 4.6

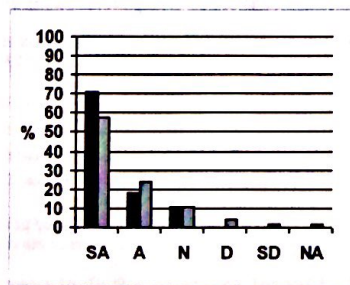
Standard deviation: 0.67

Departmental mean: 4.3

Lowest mean for a course in this department: 3.0

Highest mean for a course in this department: 5.0

	SA	A	N	D	SD	NA
Number of respondents	27	7	4	0	0	0

**5. The workload in this course was reasonable and appropriate.**

Mean for this course: 4.1

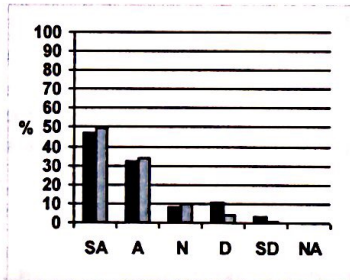
Standard deviation: 1.10

Departmental mean: 4.3

Lowest mean for a course in this department: 3.0

Highest mean for a course in this department: 5.0

	SA	A	N	D	SD	NA
Number of respondents	18	12	3	4	1	0

**6. The instructor presented material clearly.**

Mean for this course: 4.1

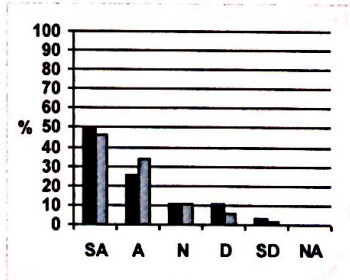
Standard deviation: 1.12

Departmental mean: 4.2

Lowest mean for a course in this department: 2.6

Highest mean for a course in this department: 5.0

	SA	A	N	D	SD	NA
Number of respondents	19	10	4	4	1	0



7. The instructor was available for discussion outside class.

Mean for this course: 4.6

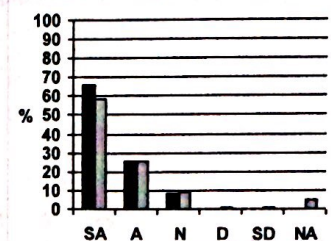
Standard deviation: 0.63

Departmental mean: 4.5

Lowest mean for a course in this department: 3.7

Highest mean for a course in this department: 5.0

	SA	A	N	D	SD	NA
Number of respondents	25	10	3	0	0	0



8. I understand the reasons for the grades I earned in this course.

Mean for this course: 3.9

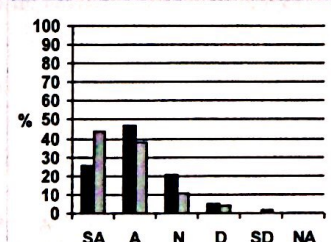
Standard deviation: 0.83

Departmental mean: 4.2

Lowest mean for a course in this department: 3.3

Highest mean for a course in this department: 4.9

	SA	A	N	D	SD	NA
Number of respondents	10	18	8	2	0	0



9. The instructor in this course showed a genuine concern for students' learning.

Mean for this course: 4.6

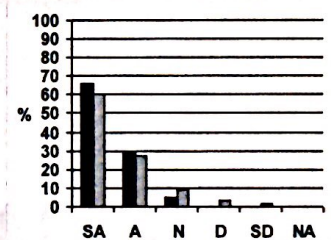
Standard deviation: 0.59

Departmental mean: 4.4

Lowest mean for a course in this department: 3.3

Highest mean for a course in this department: 5.0

	SA	A	N	D	SD	NA
Number of respondents	25	11	2	0	0	0



10. This course has been valuable for my overall understanding of English literature.

Mean for this course: 4.5

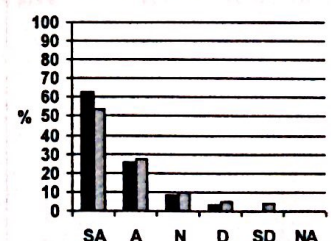
Standard deviation: 0.75

Departmental mean: 4.2

Lowest mean for a course in this department: 3.0

Highest mean for a course in this department: 4.9

	SA	A	N	D	SD	NA
Number of respondents	24	10	3	1	0	0

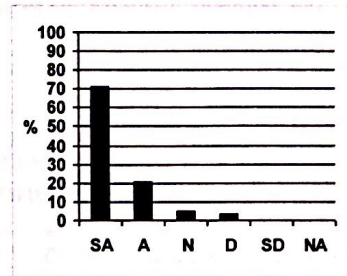


11. The instructor seemed aware of student needs.

Mean for this course: 4.6

Standard deviation: 0.71

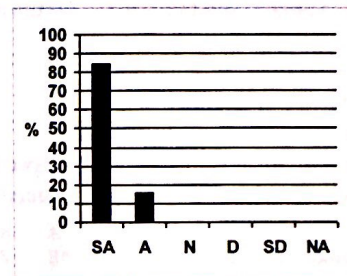
	SA	A	N	D	SD	NA
Number of respondents	27	8	2	1	0	0

**12. The instructor was prepared for class.**

Mean for this course: 4.8

Standard deviation: 0.36

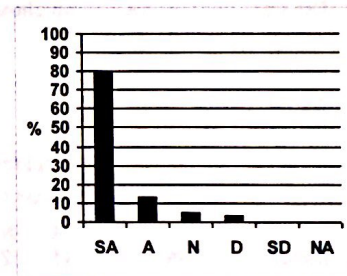
	SA	A	N	D	SD	NA
Number of respondents	32	6	0	0	0	0

**13. The instructor defined new terms, concepts, and principles.**

Mean for this course: 4.7

Standard deviation: 0.69

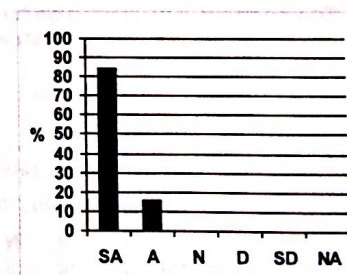
	SA	A	N	D	SD	NA
Number of respondents	30	5	2	1	0	0

**14. The instructor was enthusiastic in presenting course material.**

Mean for this course: 4.8

Standard deviation: 0.36

	SA	A	N	D	SD	NA
Number of respondents	32	6	0	0	0	0

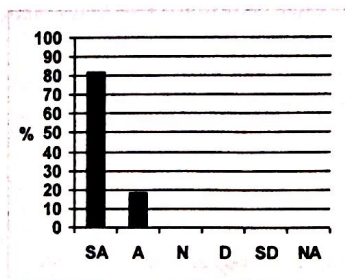


15. The instructor seemed friendly and relaxed in front of the class.

Mean for this course: 4.8

Standard deviation: 0.39

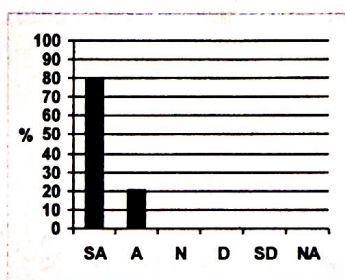
	SA	A	N	D	SD	NA
Number of respondents	31	7	0	0	0	0

**16. The instructor made good use of audiovisual materials (videos, slides, models, etc.)**

Mean for this course: 4.8

Standard deviation: 0.41

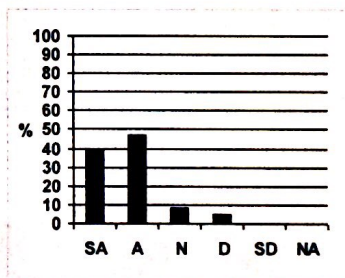
	SA	A	N	D	SD	NA
Number of respondents	30	8	0	0	0	0

**17. The course web page was helpful and informative.**

Mean for this course: 4.2

Standard deviation: 0.80

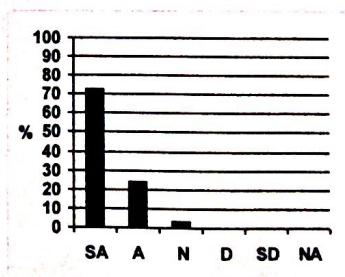
	SA	A	N	D	SD	NA
Number of respondents	15	18	3	2	0	0

**18. The instructor generally stimulated class discussion.**

Mean for this course: 4.7

Standard deviation: 0.51

	SA	A	N	D	SD	NA
Number of respondents	27	9	1	0	0	0

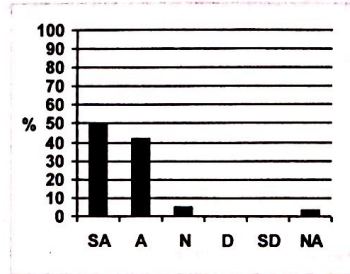


19. I was able to discuss things with the instructor outside class.

Mean for this course: 4.5

Standard deviation: 0.60

	SA	A	N	D	SD	NA
Number of respondents	19	16	2	0	0	1

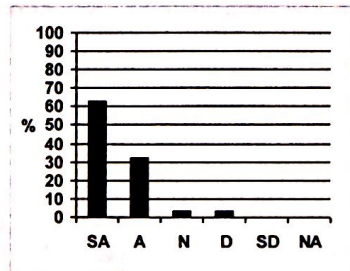


20. The instructor provided a good mixture of lecture and discussion.

Mean for this course: 4.6

Standard deviation: 0.68

	SA	A	N	D	SD	NA
Number of respondents	24	12	1	1	0	0



University Survey of Student Assessment of Teaching

FACULTY: ASC COURSE: ENGL 271



SECTION: 001

INSTRUCTOR: Adam Cotton



SESSION: 1

TERM: 2017 Winter

OFFICE USE: 19122

To indicate your views of this course and the way it has been taught, please select one of the five numbers in the column to the right of each item. If you are unable to make a judgement about a particular item, you should omit it. If the item does not apply, mark the not applicable box. Summaries of the results will normally be made available to student representatives and may be used for tenure and promotion purposes.

Please fill in bubble completely:
using HB pencil or blue ink
and pressing firmly.

☐ - correct
☒ - incorrect

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Item does not apply	NA
	5	4	3	2	1		
1 Overall, this is an excellent course.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2 Overall, this instructor is an effective teacher.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3 I learned a great deal from this course.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4 The instructor showed sensitivity to the needs and interests of students from diverse groups.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5 The workload in this course was reasonable and appropriate.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6 The instructor presented material clearly.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7 The instructor was available for discussion outside class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8 I understand the reasons for the grades I earned in this course.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9 The instructor in this course showed a genuine concern for students' learning.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10 This course has been valuable for my overall understanding of English literature.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 The instructor seemed aware of student needs.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12 The instructor was prepared for class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13 The instructor defined new terms, concepts, and principles.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14 The instructor was enthusiastic in presenting course material.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15 The instructor seemed friendly and relaxed in front of the class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16 The instructor made good use of audiovisual materials (videos, slides, models, etc.)	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17 The course web page was helpful and informative.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18 The instructor generally stimulated class discussion.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19 I was able to discuss things with the instructor outside class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20 The instructor provided a good mixture of lecture and discussion.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Is this course a requirement for your program?	<input type="radio"/> Yes	<input checked="" type="radio"/> No					
Are you	<input type="radio"/> Female	<input checked="" type="radio"/> Male?					

University Survey of Student Assessment of Teaching



The two questions below provide a chance for you to make comments on the course and how it might be improved. These original comment sheets will be sent to the instructor after course grades have been submitted. Please note that comments are seen only by the instructor. If you have serious concerns about the course, they should be discussed with your student representative or the head of your department/school.

1. What did you especially like about this course?

- Amazing Instructor. This is my 4th year and Adam Cotton is by far my favourite lecturer I have ever had.
- Interesting material
- Manageable course work

2. Do you have any specific suggestions for improvements to this course?

University Survey of Student Assessment of Teaching

FACULTY: ASC COURSE: ENGL 271



SECTION: 001

INSTRUCTOR: Adam Cotton



SESSION: 1

TERM: 2017 Winter

OFFICE USE: 19122

To indicate your views of this course and the way it has been taught, please select one of the five numbers in the column to the right of each item. If you are unable to make a judgement about a particular item, you should omit it. If the item does not apply, mark the not applicable box. Summaries of the results will normally be made available to student representatives and may be used for tenure and promotion purposes.

Please fill in bubble completely:
using HB pencil or blue ink
and pressing firmly.

☐ - correct
☒ ☐ - incorrect

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Item does not apply
	5	4	3	2	1	NA
1 Overall, this is an excellent course.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2 Overall, this instructor is an effective teacher.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3 I learned a great deal from this course.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4 The instructor showed sensitivity to the needs and interests of students from diverse groups.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5 The workload in this course was reasonable and appropriate.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6 The instructor presented material clearly.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7 The instructor was available for discussion outside class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8 I understand the reasons for the grades I earned in this course.	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9 The instructor in this course showed a genuine concern for students' learning.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10 This course has been valuable for my overall understanding of English literature.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 The instructor seemed aware of student needs.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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13 The instructor defined new terms, concepts, and principles.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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15 The instructor seemed friendly and relaxed in front of the class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16 The instructor made good use of audiovisual materials (videos, slides, models, etc.)	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17 The course web page was helpful and informative.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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19 I was able to discuss things with the instructor outside class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20 The instructor provided a good mixture of lecture and discussion.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Is this course a requirement for your program? ☐ Yes ☒ No

Are you ☒ Female ☐ Male?

University Survey of Student Assessment of Teaching



The two questions below provide a chance for you to make comments on the course and how it might be improved. These original comment sheets will be sent to the instructor after course grades have been submitted. Please note that comments are seen only by the instructor. If you have serious concerns about the course, they should be discussed with your student representative or the head of your department/school.

1. What did you especially like about this course?

my favourite English course @ Queen's
so far. Books/poems/films were all
excellent & I learned so much from
Adam. Workload was great, very reasonable
Adam is a great lecturer and always
engaged us.

2. Do you have any specific suggestions for improvements to this course?

A lot of the same students always droned
on about their opinions, but that's no
one's fault. I always preferred hearing
the instructor to the students - some
really talked a lot and made my
eyes glaze over.

University Survey of Student Assessment of Teaching



FACULTY: ASC COURSE: ENGL 271

SECTION: 001

INSTRUCTOR: Adam Cotton



SESSION: 1 TERM: 2017 Winter OFFICE USE: 19122

To indicate your views of this course and the way it has been taught, please select one of the five numbers in the column to the right of each item. If you are unable to make a judgement about a particular item, you should omit it. If the item does not apply, mark the not applicable box. Summaries of the results will normally be made available to student representatives and may be used for tenure and promotion purposes.

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	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Item does not apply	NA
	5	4	3	2	1		
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5 The workload in this course was reasonable and appropriate.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6 The instructor presented material clearly.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7 The instructor was available for discussion outside class.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8 I understand the reasons for the grades I earned in this course.	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9 The instructor in this course showed a genuine concern for students' learning.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10 This course has been valuable for my overall understanding of English literature.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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17 The course web page was helpful and informative.	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18 The instructor generally stimulated class discussion.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19 I was able to discuss things with the instructor outside class.	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20 The instructor provided a good mixture of lecture and discussion.	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Is this course a requirement for your program? ☒ Yes ☐ No

Are you ☒ Female ☐ Male?

University Survey of Student Assessment of Teaching



The two questions below provide a chance for you to make comments on the course and how it might be improved. These original comment sheets will be sent to the instructor after course grades have been submitted. Please note that comments are seen only by the instructor. If you have serious concerns about the course, they should be discussed with your student representative or the head of your department/school.

1. What did you especially like about this course?

I loved the open forum for discussion, as it truly aided my understanding of the content. Professor Cotton was a fantastic teacher whose passion for the subject matter made me more interested in the topics we discussed.

2. Do you have any specific suggestions for improvements to this course?

Not really! Fantastic course to the credit of Professor Cotton.

Text



Teaching Assistants Evaluation Form

Teaching Assistant: Adam CottonDate: March 24, 2016

Course: _____

PERFORMANCE SCALE:

5-----4-----3-----2-----1
 Outstanding Adequate Needs Improvement

PERSONAL AND PROFESSIONAL

1. Showed initiative and enthusiasm.	5
2. Demonstrated dependability and punctuality.	5
3. Exhibited discretion and exercises sound professional judgment.	5
4. Treated all students fairly and with respect.	5

TEACHING SKILLS AND STRATEGIES

1. Stated the main expectations of the lab/tutorial/lecture clearly and concluded appropriately.	5
2. Built on student interests in the lecture/course material.	5
3. Gave clear directions, analysis, and/or explanations.	5
4. Demonstrated sound knowledge of subject matter.	5
5. Spoke clearly and audibly.	5
6. Posed appropriate questions about and perspectives on course material.	5
7. Responded to students' questions and comments appropriately.	5
8. Marked course work fairly and provided constructive comments (To be answered by those students whose course papers were marked by the TA).	5
9. Encouraged and valued student participation and interaction.	5
10. Used teaching strategies that were varied, appropriate, and engaging.	5

PLANNING AND PREPARING

1. Developed appropriate learning expectations based on skills pertinent to the discipline.	5
2. Included motivational activities/examples.	5
3. Accommodated and engaged the needs and abilities of students.	5
4. Was prepared and organized for the lab/tutorial/lecture.	5
5. Organized course content, activities, and/or procedures in a clear and developmental sequence.	5
6. Identified and prepared appropriate resources and skills for learning.	5
7. Identified key questions to focus and maintain instructional flow.	5

CLASSROOM MANAGEMENT

1. Demonstrated a professional and responsive manner.	5
2. Established and maintained positive rapport with students.	5
3. Used consistent and positive management strategies.	5
4. Elicited student attention at the beginning of lessons.	5
5. Maintained student engagement, focus, and interest by using instructional time effectively.	5

OVERALL, the TA was an effective teacher.

5

What did you like best about your TA's approach to teaching?

Adam's tutorial were easily my favourite class this year. He always went far beyond expectations to ensure students felt prepared for assignments and test while also finding innovative means of exposing students to relevant and interesting literary works.

Do you have specific suggestions for improvement?

I enjoyed learning about additional material that was not necessarily part of the course. Maybe sometimes emphasizing how these connect to course material would be helpful!

Thank you for a wonderful experience.

Text



Teaching Assistants Evaluation Form

Teaching Assistant: Adam CottonDate: March 24thCourse: English 100

PERFORMANCE SCALE:

5 Outstanding — 4 — 3 Adequate — 2 — 1 Needs Improvement

PERSONAL AND PROFESSIONAL

1. Showed initiative and enthusiasm.	5
2. Demonstrated dependability and punctuality.	5
3. Exhibited discretion and exercises sound professional judgment.	5
4. Treated all students fairly and with respect.	5

TEACHING SKILLS AND STRATEGIES

1. Stated the main expectations of the lab/tutorial/lecture clearly and concluded appropriately.	4
2. Built on student interests in the lecture/course material.	5
3. Gave clear directions, analysis, and/or explanations.	5
4. Demonstrated sound knowledge of subject matter.	5
5. Spoke clearly and audibly.	5
6. Posed appropriate questions about and perspectives on course material.	5
7. Responded to students' questions and comments appropriately.	5
8. Marked course work fairly and provided constructive comments (To be answered by those students whose course papers were marked by the TA).	5
9. Encouraged and valued student participation and interaction.	5
10. Used teaching strategies that were varied, appropriate, and engaging.	5

PLANNING AND PREPARING

1. Developed appropriate learning expectations based on skills pertinent to the discipline.	5
2. Included motivational activities/examples.	5
3. Accommodated and engaged the needs and abilities of students.	5
4. Was prepared and organized for the lab/tutorial/lecture.	5
5. Organized course content, activities, and/or procedures in a clear and developmental sequence.	5
6. Identified and prepared appropriate resources and skills for learning.	5
7. Identified key questions to focus and maintain instructional flow.	5

CLASSROOM MANAGEMENT

1. Demonstrated a professional and responsive manner.	
2. Established and maintained positive rapport with students.	5
3. Used consistent and positive management strategies.	5
4. Elicited student attention at the beginning of lessons.	5
5. Maintained student engagement, focus, and interest by using instructional time effectively.	4

OVERALL, the TA was an effective teacher.

5

What did you like best about your TA's approach to teaching?

- Very detailed knowledge on subject material
- Excellent at leading and directing discussions
- Great feedback on essays
- Very friendly and approachable

Do you have specific suggestions for improvement?

No. Adam Cotton need only maintain his current perfection, as both a human being and a teacher.

Text



Teaching Assistants Evaluation Form

Teaching Assistant: Adam CottonDate: 2016-03-24Course: ENGL 100

PERFORMANCE SCALE:

5-----4-----3-----2-----1
 Outstanding Adequate Needs Improvement

PERSONAL AND PROFESSIONAL

1. Showed initiative and enthusiasm.	5
2. Demonstrated dependability and punctuality.	5
3. Exhibited discretion and exercises sound professional judgment.	5
4. Treated all students fairly and with respect.	5

TEACHING SKILLS AND STRATEGIES

1. Stated the main expectations of the lab/tutorial/lecture clearly and concluded appropriately.	4
2. Built on student interests in the lecture/course material.	5
3. Gave clear directions, analysis, and/or explanations.	5
4. Demonstrated sound knowledge of subject matter.	5
5. Spoke clearly and audibly.	5
6. Posed appropriate questions about and perspectives on course material.	5
7. Responded to students' questions and comments appropriately.	5
8. Marked course work fairly and provided constructive comments [To be answered by those students whose course papers were marked by the TA].	5
9. Encouraged and valued student participation and interaction.	5
10. Used teaching strategies that were varied, appropriate, and engaging.	4

PLANNING AND PREPARING

1. Developed appropriate learning expectations based on skills pertinent to the discipline.	4
2. Included motivational activities/examples.	4
3. Accommodated and engaged the needs and abilities of students.	5
4. Was prepared and organized for the lab/tutorial/lecture.	5
5. Organized course content, activities, and/or procedures in a clear and developmental sequence.	4
6. Identified and prepared appropriate resources and skills for learning.	5
7. Identified key questions to focus and maintain instructional flow.	5

CLASSROOM MANAGEMENT

1. Demonstrated a professional and responsive manner.	5
2. Established and maintained positive rapport with students.	5
3. Used consistent and positive management strategies.	5
4. Elicited student attention at the beginning of lessons.	5
5. Maintained student engagement, focus, and interest by using instructional time effectively.	4

OVERALL, the TA was an effective teacher.

5

What did you like best about your TA's approach to teaching?

his quick wit and knowledge
 made the material more
 interesting

Do you have specific suggestions for improvement?

No. Adam Cotton is the best.
 Adam Cotton gives me premature
 Ventricular
 Contractions ♥

ADAM THOMAS COTTON

Unsolicited Student Feedback and Assessment of ENGL 271⁵

9 June 2017

To whom it may concern,

I am writing this letter in recognition of Adam Cotton, my former English 100 teaching assistant and English 271 instructor. I decided to write this letter because it is a rarity, in my personal experience, to meet an instructor who goes above and beyond the expectations for a university level course.

The many things that Adam contributed to the classroom was an amalgamation of professionalism, nuanced reflections, a sense of comfort and inclusion, and so much more than one would have to experience to fully appreciate. The course itself was brilliantly laced with material that he was able to build upon in two very important respects: biased/non-biased interpretation and intimate reflection. The issues that were presented whispered to the inner corners of the human disposition, which enabled students to become enveloped in the material. Adam handled sensitive topics with grace and respect, and thus helped us to look beyond the textbook in a way I have never experienced.

What I am most grateful for is the lasting impression Adam has made on my academics. He helped me develop and cultivate my voice academically and personally. Being a philosophy major in an upper-level English course proved to be more difficult than first anticipated. However, Adam provided the tools, linguistically and mechanically, to ensure that each student was equipped to write a respectable literary essay. It became increasingly easier to participate in class discussions for this very reason – Adam succeeded in setting every student up to equal advantage.

Everyone pursuing a career in academics should aspire to be like Adam – for it is one thing to teach the fundamentals, but another entirely to teach and inspire within a student their potential. For this, it is worth noting the extraordinary talent within your faculty.

Most sincerely,
Toni Parisi 10189897

⁵ These letters were sent to the Head of the Department of English at Queen's.

8 June 2017

Good Morning,

I wanted to send this email to inform you about Adam Cotton, a Teaching Fellow in the department. He taught the class ENGL 271 in the last winter semester and I felt the need to express how absolutely fabulous it was. Adam was the best instructor that I have ever had the pleasure of learning from. He was articulate, engaging, passionate, and all around effective as an educator. After struggling in years past, class became more of a stressful job than an enjoyable growing experience. Adam changed that for me. His passion was contagious and I found the joy that first brought me to study literature. I cannot possibly convey just how important Adam's influence on me has been. I'm not sure if this is the right place to email, or even if this is relevant in any way, but I felt the need to give Adam some much-deserved praise. It would be an awful shame to think that no one in the department were made aware of just how fantastic he is. I'm not sure if he will be receiving a teaching placement next year, but I have told all of my friends to look out for him, because having a spot in his classroom is a pleasure and a privilege.

Warm wishes,

Jesse Gauthier 10028297

ADAM THOMAS COTTON

New Course Proposals

Suicide & 20th Century Literature & Film

There is but one truly serious philosophical problem and that is suicide.

--Albert Camus

As it was by Wittgenstein when he recorded that, more than once, the slow movement in Brahms's Third Quartet pulled him from the brink of suicide.

--George Steiner

This seminar confronts controversial issues surrounding suicide, victimhood, and the “Sylvia Plath effect,” in literature. There will be screenings of Yukio Mishima’s *Patriotism* (1966), Liv Ullman’s *Miss Julie* (2013), and episodes from the Netflix adaptation of Jay Asher’s *Thirteen Reasons Why* (2017). This course will engage Virgil’s Eclogue X, Émile Durkheim’s *Suicide* (1897), Sigmund Freud’s “Beyond the Pleasure Principle” (1920), Albert Camus’ *The Myth of Sisyphus* (1942), Jennifer White’s *Suicidology: Transforming Suicide Research and Prevention for the 21st Century* (2016) in order to understand suicide in modern, late modern and postmodern literature. The paintings of Ernst Ludwig Kirchner, Édouard Manet’s *Le Suicide*, Mauricio García Vega’s *Thanatos*, and Hippolyte Bayard’s *Self Portrait as a Drowned Man* will be examined as well.

I will also provide a course pack of lesser-known authors. For instance, this seminar will scrutinize the work of Bulgarian poet and actor Petya Stoykova Dubarova, who committed suicide at the age of seventeen in 1979. I have recently contacted Christopher Buxton, who taught Dubarova at the Burgas English Language School in Bulgaria, in order to understand further this enigmatic and tragic artist. Thus far, he has provided me with translations and commentary on Dubarova’s poetry.

We shall also be in close contact with Student Wellness Services.

REQUIERED TEXTS

1. Ashby, Hal. *Harold and Maude* (In-class Screening).
2. Asher, Jay. *Thirteen Reasons Why*.
3. Celan, Paul. *Selections*.
4. Dubarova, Petya. (Online Course Pack).
5. Dostoyevsky, Fyodor. *Demons*.
6. Maracle, Lee. *Ravensong*.
7. Pizarnik, Alejandra. *Extracting the Stone of Madness*.
8. Plath, Sylvia. *The Bell Jar*.



ENGL 160/0.6

DOING MODERN PROSE FICTION

Instructor: Adam Thomas Cotton
Office: WATSON HALL, 404
Office Hours: MONDAY: 10:00-11:00, THURSDAY: 11:30-12:30
Email: ac152@queensu.ca

TA: Maddy McHarg
Email: mm344@queensu.ca

TA: Louisa Simmons
Email: 19lms5@queensu.ca

Class Meeting Times:
MONDAY: 8:30-10:00 AM, BOTTERELL HALL RM B147
THURSDAY: 10:00-11:30 AM, BOTTERELL HALL RM B147

COURSE DESCRIPTION

“Stella cold, cold, the coldness of hell.”—Cynthia Ozick, “The Shall”

“He says that he will never die.”—Cormac McCarthy, *Blood Meridian*

“For someone given a correct education, their product is grace.”—Plato, *The Republic*

ENGL 160 investigates the coldness, intensity, grace and haunting failure of the modern, literary imagination.

The enchantments of violence, evil, catastrophe, dynamism, God, love, sex, and death will invite us to confront the following: do the themes, issues and forms of modern letters humanize or dehumanize? Is canonical writing a necessary condition for logos, or chaos?

We will study and analyze an array of genres and modes—crime, detective, historical, western, elegiac, romance, mythopoeia, magical realism, realism, thriller, folk horror, the love letter, comedy and tragedy.

The analytical aspects of the lectures will pay particular attention to syntax, punctuation, tone, pace, plot, diction, dialogue, metaphor, irony, and conceit.

The theoretical components of the class will engage the intellectual concerns of Hannah Arendt, Northrop Frye, Iris Murdoch, George Orwell, Ezra Pound, Jean-Paul Sartre, Roger Scruton, George Steiner, Susan Sontag, James Wood, and Slavoj Žižek.

We will occasionally discuss modern architecture, painting, photography, sculpture, film and music in order to contextualize the cultural conditions of the literature—Ludwig Hilberseimer’s *Study for Ideal City*, David Hockney’s designs for *Tristan un Isolde*, Anselm Kiefer’s *Sulamith*, Jean Luc Godard’s *Contempt*, Louis Malle’s *Au revoir les enfants*, Federico Fellini’s *Roma*, Abel Gance’s *J’acusse*, Deepa Mehta’s *Earth*, Werner Herzog’s *Signs of Life*, Peter Bogdanovich’s *Daisy Miller*, and the photography of Lore Krüger, Man Ray, and Robert Capa.

REQUIRED TEXTS

1. *ABC of Reading*, Ezra Pound (online)
2. *Anatomy of Criticism*, Northrop Frye (online)
3. *The Art of the Story*, ed. Daniel Halpern
4. *Blood Meridian*, Cormac McCarthy
5. *Bombay Stories*, Saadat Hasan Manto
6. *Cracking India*, Bapsi Sidhwa
7. “Daisy Miller,” Henry James (online)
8. *Lolita*, Vladimir Nabokov
9. *My Mistress’s Sparrow is Dead: Great Love Stories from Chekhov to Munro*, ed. Jeffrey Eugenides.
10. “The Shall,” Cynthia Ozick (online)
11. *The Stranger*, Albert Camus
12. *Zabibah and the King*, Saddam Hussein

OnQ

- The OnQ site provides all secondary sources, and includes the English Department’s Statement on Academic Integrity.
- Course Web Address: <https://onq.queensu.ca/d2l/home/331695>

Online Resources

1. Academic Regulations and University Policies: https://www.queensu.ca/artsci/sites/default/files/academic_regulations.pdf
2. First Year Students: <https://sass.queensu.ca/students/firstyear/>
3. Purdue Online Writing Lab (OWL): <https://owl.purdue.edu>
4. Student Academic Success Services: <https://sass.queensu.ca/>
5. Student Wellness Services: <https://www.queensu.ca/studentwellness/home>

ASSIGNMENTS AND MARK DISTRIBUTION

- | | | |
|----------------------------------|---------|-----|
| • Close Reading (800-1000 words) | Week 5 | 10% |
| • Essay 1 (1200-1500 words) | Week 15 | 15% |
| • Essay 2 (1200-1500 words) | Week 21 | 20% |
| • Final Exam | TBA | 45% |

- Participation 10%

ASSIGNMENT 1: CLOSE READING

This paper must express knowledge of the course materials, themes and issues discussed in lecture thus far. The paper is due week five. You may include five secondary sources; however, the thesis must marshal its evidence from the formal features of the primary text.

ASSIGNMENT 2: ESSAY 1

This assignment should also demonstrate a deep familiarity with the course materials, themes and issues examined in lecture so far. This paper is due week fifteen. You may include eight secondary sources, but you must consult at least five secondary sources.

ASSIGNMENT 3: ESSAY 2

This paper is due week twenty-one. You may include eight secondary sources, but you must consult at least five secondary sources.

LATE ASSIGNMENTS

The penalty for late assignments is 5% a day. If there are extenuating circumstances such as illness, or any other unexpected incident, then an extension will be granted. A doctor's note must be provided.

Assignments will not be accepted after two weeks of the due date.

Electronic assignments will not be accepted. However, if the assignment is late, and it is handed in at the office of the instructor or the TA, then an electronic copy must be submitted as well.

FINAL EXAM

2 hours.

Location: TBA.

PARTICIPATION

Attendance will be taken for each lecture. However, attendance does not presuppose full participation. Attending office hours, writing emails and contributing to class discussions will amount to a strong participation grade. Bring primary texts to class. There shall be two pop quizzes.

GRADING

A+ 90-100

A 85-89

A- 80-84

B+ 77-79

B 73-76

B- 70-72

C+ 67-69
C 63-66
C- 60-62
D+ 57-59
D 53-56
D- 50-52
F 49 and below

COURSE SCHEDULE

Week 1 “Polemical Introduction”

Aristotle, *Poetics*.⁶
Averroes (Ibn Rušd).⁷
Frye, Northrop. *Anatomy of Criticism*.
Plato, *Republic*.⁸
Sartre, Jean-Paul. “What is Literature?”
Sontag, Susan. “Introduction” to *Antonin Artaud*.⁹

Week 2 “Theory of Genres”

Farah, Nuruddin. “My Father, the Englishman, and I.” *The Art of the Story*.
Frye, Northrop. *Anatomy of Criticism*.
Murdoch, Iris. “The Art of Fiction.”¹⁰

Week 3 “Charged with Meaning”: Melopoeia, Logopoeia, and Phanopoeia

Aidoo, Ama Ata. “A Gift from Somewhere.” *The Art of the Story*.
Høeg, Peter. “Portrait of the Avant-Garde.” *The Art of the Story*.
Pound, Ezra. *The ABC of Reading*.

- Screening of Jean Luc Godard’s *Contempt*.

Week 4 Dialogism, and Theories of Fiction

Bakhtin, Mikhail. *The Dialogic Imagination*.¹¹
Chekov, Anton. “The Lady with the Little Dog.” *My Mistress’s Sparrow is Dead*.
Joyce, James. “The Dead.” *My Mistress’s Sparrow is Dead*.
Sontag, Susan. *Against Interpretation*.¹²
Wood, James. *How Fiction Works*.¹³

⁶ See course website.

⁷ See course website.

⁸ See course website.

⁹ See course website.

¹⁰ See course website.

¹¹ See course website.

¹² See course website.

¹³ See course website.

Week 5 Agape, Eros, and Thanatos

Babel, Isaac. "First Love." *My Mistress's Sparrow is Dead*.

July, Miranda. "Something that Needs Nothing." *My Mistress's Sparrow is Dead*.

- Scenes from Akira Kurosawa's *Ikiru*.
- Joni Mitchell's "Case of You."
- Robert Johnson's "Love in Vain."
- Tom Waits' "You Can Never Hold Back Spring."

CLOSE READING DUE, THURSDAY

Week 6 Agape, Eros, and Thanatos

Munro, Alice. "The Bear Came over the Mountain." *My Mistress's Sparrow is Dead*.

- Screening of Ingmar Bergman's *Summer with Monika*.
- Lou Reed's "Take a Walk on the Wild Side."

Week 7 Agape, Eros, and Thanatos

Bezmozgis, David. "Natasha." *My Mistress's Sparrow is Dead*.

Maupassant, Guy de. "Mouche." *My Mistress's Sparrow is Dead*.

- Al Green's "How Can You Mend a Broken Heart."
- David Hockney's *Tristan un Isolde*.¹⁴
- Excerpts from *Krishna: The Beautiful Legend of God*.
- Screening of Hal Ashby's *Harold and Maude*.

Week 8 The Pharmakos, Beauty, and the Ass

James, Henry. "Daisy Miller."

_____. *The Art of the Novel*.¹⁵

Scruton, Roger. *Beauty*.¹⁶

- Screening of Peter Bogdanovich's *Daisy Miller*.

Week 9 Partition and Exile: The Historical Novel

Lukacs, Georg. *The Historical Novel*.¹⁷

Sidhwa, Bapsi. *Cracking India*

- Screening of Ritwik Ghatak's *Meghe Dhaka Tara (The Cloud-Capped Star)*.

Week 10 Partition and Exile: The Historical Novel

Sidhwa, Bapsi. *Cracking India*.

- Screening of Deepa Mehta's *Earth*.

¹⁴ See course website.

¹⁵ See course website.

¹⁶ See course website.

¹⁷ See course website.

Week 11 Reading Rape, the Road Novel, Courtroom Drama, and Detective Fiction

Nabokov, Vladimir. *Lolita*.

Doyle, Arthur Conan. "The Adventure of the Copper Beeches."¹⁸

Week 12 Reading Rape, the Road Novel, Courtroom Drama, and Detective Fiction

Nabokov, Vladimir. *Lolita*.

- Screening of Stanley Kubrick's *Lolita*.
- Gian Lorenzo Bernini's *Apollo and Daphne*.
- William Butler Yeats's "Leda and the Swan."
- Screening of Louis Malle's *Au revoir les enfants*.¹⁹

Week 13 Postmemory, Genocide, the Elegiac, and the Short Story

Bloom, Harold.²⁰

Kiefer's, Anselm. *Sulamith*.²¹

Ozick, Cynthia. "The Shall."

Steiner, George. *Language and Silence*.²²

- Eureka Brass Band's "West Lawn Dirge."
- Scenes from Amos Gitai's *Tsili*.
- Scenes from Jeremy Podeswa's *Fugitive Pieces*.
- Scenes from Liev Schreiber's *Everything is Illuminated*.
- Scenes from Satyajit Ray's *Jalsaghar (The Music Room)*.
- Bob Marley's "Exodus."
- Kathleen Ferrier's "O Waly, Waly."
- Oum Kalthoum's "Al-Atlal" (The Ruins). Maqam Saba.

Week 14 "There Will Be Blood": Violence and the Western Novel

Arendt, Hannah. *On Violence*.²³

McCarthy, Cormac. *Blood Meridian*.

- Scenes from Masaki Kobayashi's *Kwaidan*.
- Scenes from Alejandro Jodorowsky's *El Topo*.
- John Lee Hooker's "I'm Bad, Like Jesse James."

Week 15 "There Will Be Blood": Violence and the Western Novel

McCarthy, Cormac. *Blood Meridian*.

Žižek, Slavoj. *Violence*.²⁴

- Scenes from Toshiya Fujita's *Lady Snowblood*.

¹⁸ See course website.

¹⁹ Post-holiday preparation.

²⁰ See course website.

²¹ See course website.

²² See course website.

²³ See course website.

²⁴ See course website.

- Scenes from Robert Eggers' *The Witch*.
- Francisco Goya's *Black Paintings*.

ESSAY 1 DUE, THURSDAY

Week 16 Myth, Kitsch, Fiction, and the "Power of Facing"

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." ²⁵

Hussein, Saddam. *Zabibah and the King*.

Orwell, George. "Inside the Whale." ²⁶

Week 17 Myth, Kitsch, Fiction, and the "Power of Facing"

Arendt, Hannah. *Totalitarianism*.²⁷

Hussein, Saddam. *Zabibah and the King*.

- Ludwig Hilberseimer's *Study for Ideal City*.²⁸

Week 18 Empire, Sex, and Murder

Camus, Albert. *The Outsider*.

Manto, Saadat Hasan. *Bombay Stories*.

Plath, Sylvia. "Daddy."

Sartre, Jean Paul. "Existentialism." ²⁹

Week 19

Reading Week.

Week 20 Setting as Muse

Hitchens, Christopher. *Why Orwell Matters*.³⁰

Manto, Saadat Hasan. *Bombay*.

Week 21 Setting as Muse

Manto, Saadat Hasan. *Bombay Stories*.

Oswald, Alice. *Dart*.³¹

Screening of Federico Fellini's *Roma*.

ESSAY 2 DUE, THURSDAY

Week 22 Nostos: Writing Family, and the Home

Davis, Lydia. "The House Behind." *The Art of the Story*.

²⁵ See course website.

²⁶ See course website.

²⁷ See course website.

²⁸ See course website.

²⁹ See course website.

³⁰ See Course website.

³¹ See course website.

Joyce, James. *Ulysses*.³²

Tolstoy, Leo. *War and Peace*.³³

Week 23 “More English than the English”

Rushdie, Salman. “The Free Radio.” *The Art of the Story*.

Ishiguro, Kazuo. “A Family Supper.” *The Art of the Story*.

Week 24 Image, Diction, Dialogue, and Pace

Amis, Martin. “The Immortals.” *The Art of the Story*.

____. *War Against Cliché*.³⁴

Heaney, Seamus. “Field Work.”³⁵

Week 25 The Literal, Anagogic, Typological, and Tropological

Falkner, William. “A Rose for Emily.” *My Mistress’s Sparrow Is Dead*.

Frye, Northrop. *The Great Code*.³⁶

Writing a literary exam.

USAT Review.

³² See course website.

³³ See course website.

³⁴ See course website.

³⁵ See course website.

³⁶ See course website.

ADAM THOMAS COTTON

Samples of Evaluations for ENGL 160, 2019-20 (Rate my Professors):

<https://www.ratemyp Professors.com/ShowRatings.jsp?tid=2282676>

When I started this class as a Science student I was terrified. I was way outside my comfort zone and in way over my head. But as I adjusted to his lecture style, I realized he is the most intelligent prof I've ever met. I started looking forward to his quirky lectures. He brings us coffee!! He is so kind and passionate and sparked genuine interest.

HILARIOUS AMAZING LECTURES CARING

Professor Cotton is very passionate and generous! Only prof I've ever seen buy his students coffee for 8:30 am lectures. He's super funny and somehow makes English class interesting - 10/10 would recommend.

RESPECTED HILARIOUS CARING

Dr. Cotton is a very passionate professor, and is very easy to talk to. The workload stays manageable and he is very well aware of the student stress. He really helps you gain an appreciation of the works studied. Definitely recommend.

Professors like Dr. Cotton are incredibly rare. He is both an outstanding lecturer and a kind-hearted individual who displays incredible consideration and respect for his students. He has skillfully transformed the traditional, monotonous "read the book and write the essay" English class into captivating teachings of the finest literary works.

RESPECTED ACCESSIBLE OUTSIDE CLASS INSPIRATIONAL

Took this course, like most science kids, because it's required for some med schools. He has a very eclectic teaching style- incorporates music, film, philosophy etc rather than talking purely about literature. But the class was phenomenal!! Super cool if you're a STEM student looking to broaden your horizons. And he brings coffee to every class!<3

GIVES GOOD FEEDBACK ACCESSIBLE OUTSIDE CLASS HILARIOUS

Prof Cotton was my favourite professor of my entire third year and I'm not even an arts student, much less an English student. He truly truly cares about his students and their success. He gives you literally all of the tools you need to succeed in his class and is very passionate about the topics, making the lectures very engaging.

GRADED BY FEW THINGS AMAZING LECTURES CARING

An amazing, caring professor that goes out of his way to support his students and do everything he can to help them succeed. He made English interesting and much less painful than I thought it would be as a non-english major.

GIVES GOOD FEEDBACK ACCESSIBLE OUTSIDE CLASS CARING

Professor Cotton was hands down one of the most caring and accommodating professors I've had during my 4 years at Queens. As a science student I was expecting

to dread this class but he made it so enjoyable and engaging that I didn't mind waking up for the Monday 8:30 lectures. This man deserves an award, love him!

GRADED BY FEW THINGS AMAZING LECTURES CARING

I love Dr. Cotton. He is so nice to us, always bringing us coffee and juice. He is very understanding and tailors his class to science students in ENGL160. I really enjoyed learning outside of my comfort zone with Dr. Cotton! You are amazing!



ENGL 161 and 162

MODERN PROSE FICTION (World Literature)

ENGL 161/3.0 and ENGL 162/3.0 are separate courses; however, both courses cohere thematically.

You may take either ENGL 161/3.0, or 162/3.0, or both.

Lectures for ENGL 161/3.0 will be conducted on Zoom and lecture notes will be posted on OnQ.

Lectures for ENGL 162/3.0 will be conducted, we hope, in-person, and lecture notes will be posted on OnQ. The lecture hall and meeting times are TBA.

The primary texts for ENGL 161/3.0 are as follows: *The Art of the Story*, ed. Daniel Halpern; *My Mistress's Sparrow is Dead: Great Love Stories from Chekhov to Munro*, ed. Jeffrey Eugenides; *Cracking India*, by Bapsi Sidhwa; *Lolita*, by Vladimir Nabokov. These texts are available on Amazon or Kindle.

The primary texts for ENGL 162/3.0 are as follows: *The Art of the Story*, ed. Daniel Halpern; *My Mistress's Sparrow is Dead: Great Love Stories from Chekhov to Munro*, ed. Jeffrey Eugenides; *Blood Meridian*, by Cormac McCarthy; *The Outsider*, by Albert Camus; *Bombay Stories*, by Saadat Manto. These texts are available on Amazon or Kindle.

There shall be two writing assignments and a final, take-home exam for each course.

Both courses will engage the intellectual concerns of critics, philosophers, artists and cultures such as Plato, Aristotle, Ibn Rušd, Augustine of Hippo, Dante Alighieri, Michelangelo, Fra Angelico, Gian Lorenzo Bernini, Mary Wollstonecraft, Voltaire, Oscar Wilde, E. M. Forster, T. S. Eliot, Ezra Pound, George Orwell, George Steiner, Northrop Frye, Hannah Arendt, Virginia Woolf, Sylvia Plath, Susan Sontag, Camille Paglia, Roger Scruton, Sandra M. Gilbert, Susan Gubar, Cynthia Ozick, James Baldwin, Dr. Martin Luther King Jr., Malcolm X, Frantz Fanon, Malala Yousafzai, Lore Krüger, Edward Steichen, Man Ray, David Bezmozgis, Umm Kulthum, Kalasha music and poetry, shout songs, Fats Waller, Nina Simone, Leonard Cohen, Bob Marley, Marvin Gaye, Federico García Lorca, Jorge Luis Borges, Saadat Manto, Laura Mulvey, Ritwik Ghatak, Robert Bresson, Louis Malle, Jean-Luc Godard, Gillo Pontecorvo, Alan Clarke, Akira

Kurosawa, Michael Haneke, Ingrid Bergman, Charlie Chaplin, Peter Cook, Agnes Varda, Hal Ashby, Anselm Kiefer, David Hockney, Paul Celan, Abraham Ulrikab, Chinua Achebe, Salman Rushdie, Alice Oswald, Daniyal Mueenuddin, Stephen J Gould, Oliver Sacks, Marco Pierre White, and Elizabeth David.

All secondary texts, for both courses, will be available on OnQ.

The grading for each course is as follows:

Essay One: 25%

Essay Two: 30%

Participation: 10%

Exam: 35%

PREREQUISITE: Level 2 or above, or permission of the Department.

EXCLUSION: ENGL 160/6.0

THURSDAY, JANUARY 2, 2003 • TORONTO STAR • F13

Live Music

Pop VIT WAGNER

Adam Cotton: An uncommon new songwriter

24-year-old's
influences as
varied as talents

Singer's voice
carries echoes of
Leonard Cohen

Some songwriters are reluctant to reveal influences for fear that their own music will be heard simply as a reflection of their record collections.

Not so Adam Cotton. The 24-year-old Toronto singer, songwriter and multi-instrumentalist is more than happy to give due credit to the musicians and poets who have shaped his sensibility and sound.

Some — including Leonard Cohen, Cat Stevens, Led Zeppelin and Ravi Shankar — are artists Cotton first encountered through his parents.

Others — Nick Cave, Nick Drake, Mojave 3 and the Estonian composer Arvo Pärt — he has picked up on his own. All conform, in some way, to Cotton's notion of music as a form of prayer.

"When you do pray — if you pray — there is always that moment when your words are the most clear, honest and direct," he says. "They express the meaning perfectly."

"That, in a sense, is what a song should be, because it is a heightened form of speech. It is like a prayer. Your speech does change through song. It isn't like normal speaking."

These influences — the uncanny vocal resemblance to Cohen being among the most readily identifiable — find their way onto Cotton's latest, self-produced, independent disc, *Fall Is Starting And Other Songs*. The album has its official re-

lease Friday during a performance by Cotton and four accompanists at C'est What.

"I am trying to get this right," says Cotton, who also cites poets Ezra Pound, Garcia Lorca and W. B. Yeats as having had a profound impact on his work.

"I am trying to get up to the level of the people I've mentioned. I'm definitely not there yet because I'm still using the vocabulary and meters that they use. I'm sure that one day what I'm trying to do will become more clear than it is now."

This is not to say that Cotton's music is hackneyed or unimaginative.

By borrowing from many sources, the songs on his new disc achieve their own singularity. In the case of "Things Of Common Use," featuring Lindsay Fitzsimmons on vocals and Johnny Parry on the yang qin (a Chinese dulcimer), traverses the sonic divide between medieval Europe, the Middle East and Asia.

On the disc's remaining eight songs, Cotton sings and plays all of the instruments. Self-taught, he has learned to play 14 different instruments in the past 10 years.

In addition to the usual guitar, bass and keyboards, he is also heard essaying the oud, darbouka and glockenspiel.

His desire, Cotton says, is to create a more intricate, layered and textured sound that goes beyond the minimalism of his early efforts.

"This is clock music," he says, "based on interlocking melodies and arabesque counterpoint."

Just the facts

Where: Adam Cotton
Where: C'est What, 67 Front St. E.
When: Tomorrow night
Tickets: \$6 @ door. Call 416-967-9499



MICHAEL STUPAKOFF/TORONTO STAR

"I'm sure that one day what I'm trying to do will become more clear than it is now," says Adam Cotton of his burgeoning talents.

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ON DISC



ADAM COTTON ****
winter is coming and other songs
Middlemusic

Cotton on

Every six months or so, I get a package — a handsomely decorated one at that — from Adam Cotton, like some postcard from an old friend I've never met, coming to me from some faraway location where it doesn't rain in June and the coffee is served in china cups, not Styrofoam.

Actually, our man Adam can be found right here in T.O., but he is definitely on his own trip — aligned neither with major-label-chasing singer-songwriters nor the city's indie-rock elite, Cotton would seem to be most at home shooting the shit with a young Leonard Cohen in a hotel in Old Montreal. However, his increasing prowess as a multi-instrumentalist (his bio lists 14 different ones, many of them not of this continent) and his amazingly prolific output are pushing Cotton beyond his formative influences at an impressive clip. And did I mention he hasn't hit 25 yet?

winter is coming and other songs arrives as something of a sequel to his January, 2003 release, *fall is starting and other songs*, and the first song already suggests he's stepping out of Lenny's cozy suite into the

darker, more chilly chambers of his bastard stepchildren, The Tindersticks. "Winter is coming, gonna find you married," Cotton gravely intones at the start, with the sort of menace that suggests he may be making an unexpected visit during the honeymoon.

But it's just one angle from which Cotton explores his fascination with the sexual/spiritual dialectic — achingly beautiful symphonic ballads ("The Punks Are Filled With Water"), banjo-pickin' hootenannies ("We Found You in the Shield") and gothic choral pieces ("God Be With You Till We Meet Again") form a surreal song parade that lasts only 23 minutes, but feels suitably epic. Like Royal City's Aaron Riches or Bright Eyes' Conor Oberst, Cotton is ultimately guided not so much by his record collection as a desire to unite the earthy and the celestial, the luxuriant and the lo-fi, and he's hitting the sweet centre with increased accuracy each time out. All of which bodes well for his next album... due in August. **STUART BERMAN**

Adam Cotton plays The Rivoli June 17. Go to www.adamcotton.ca.



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