

Department of English &  
Modern Languages

ENGLISH  
Course Offerings



Fall 2017 ~ Winter 2018

(2nd Edition – June 19, 2017)

Please see the EML website for the latest course updates  
[http://www.tru.ca/distance/programs/arts/bachelor-of-arts-  
english.html](http://www.tru.ca/distance/programs/arts/bachelor-of-arts-english.html)



THOMPSON RIVERS  
UNIVERSITY



# Second-year and Upper-level Courses, 2017-2018

*Note: students with upper-level standing may take both 3000 and 4000-level courses.*

## *Fall 2017*

**ENGL 2020 Writing and Critical Thinking: Research**

Y. Zhang

**ENGL 2070 Introduction to Stage Play Writing**

G. Johnson

**ENGL 2110 Literary Landmarks in English to 1700**

K. Simpson

**ENGL 2110 – TK/TW Literary Landmarks in English to 1700 (ITV from Williams Lake)**

B. Bearman

**ENGL 2150 Women and Literature: Voice, Identity, and Difference**

A. Swing

**ENGL 2200 Studies in Literature: Classical Fantasy**

M. Nicholson

**ENGL 2400 Studies in Literature: Popular Culture and the Literary Icon (How to Fail Better)**

N. Pawliuk

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**ENGL 3180 Children's Literature**

E. Reimer (Area 2: Genre)

**ENGL 3330 Special Topics in Creative Writing: Screenplay Writing**

G. Johnson (Creative Writing or Elective)

**ENGL 3660 Studies in Shakespeare: Shakespeare in Dramatic Context**

M. Nicholson (Area 1.2: 16<sup>th</sup> Century)

**ENGL 4150 Studies in Women's Literature: The "Shrieking Sisterhood": The New Woman in Literature, 1880-1920**

L. Matthews (Area 1.5: 19<sup>th</sup> Century or Area 2: Gender)

**ENGL 4260 Studies in Canadian Literature: Prison Literature in British Columbia**

P. Murphy (Area 3.9: Canadian)

**English 4360 Studies in American Literature: The Banned Novel in American Culture**

G. Later (Area 3.8: American)

**ENGL 4470 Studies in Aboriginal Literature (North America): Contemporary Storytelling in Fiction, Drama, and Poetry**

G. Ratsoy (Area 3.9: Canadian)

**ENGL 4790 Studies in Genre: Utopia from Thomas More to Italo Calvino**

K. Simpson (Area 2: Genre)

*Winter 2018*

**ENGL 2060 Creative Writing – Fiction**

K. Hofmann

**ENGL 2110 Literary Landmarks in English to 1700**

N. Pawliuk

**ENGL 2120 Reading Literature: Essential Skills**

E. Reimer

**ENGL 2200 Studies in Literature: The Law in Literature**

G. Later

**ENGL 2250 Women and Literature: Women's Bodies/Women's Roles**

A. Swing

**ENGL 2400 Studies in Literature: Animals and Empathy**

L. Matthews

**ENGL 2410 TK/TW 6-week format Mar.6 – Apr. 13 (ITV from Williams Lake) Aboriginal Canadian Literature: Humour and Storytelling**

B. Bearman

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**ENGL 3160 Studies in Literature and the Other Arts: The Language of Images in Film and Print**

M. Nicholson (Area 2: Genre)

**ENGL 3180 Children's Literature**

E. Reimer (Area 2: Genre)

**ENGL 3380 Advanced Poetry Writing**

K. Hofmann (Creative Writing or Elective)

**ENGL 3740 Milton's Paradise Lost**

K. Simpson (Area 1.3: 17th Century)

**ENGL 3890 Studies in 18<sup>th</sup> Century Thought and Literature**

M. Nicholson (Area 1.4: 18<sup>th</sup> Century)

**ENGL 4140 The Contemporary British Novel: Last Exit to Brit Lit before Brexit**

P. Murphy (Area 3.7: British)

**ENGL 4260 Studies in Canadian Literature: Modern Canadian Drama on the Page, Stage, and Screen**

G. Ratsoy (Area 3.9: Canadian) or (Area 2: Genre)

**ENGL 4260 Studies in Canadian Literature: Little Houses on the Canadian Prairie**

L. Matthews (Area 3.9: Canadian)



## *Fall 2017*

### **ENGL 2020**

**Y. Zhang**

#### **Writing and Critical Thinking: Research**

English 2020 aims to help students develop their confidence as academic writers and critical thinkers. Focusing on research in the academic context, we will investigate typical forms of scholarly expression in the humanities and social sciences. The research skills students learn in this course will be helpful to them not only in the English class, but in classes across campus. The readings in the course pack draw from a wide range of disciplines. Together, we will examine representations of race, gender, and class in Disney movies, in history textbooks, in popular magazines, and in advertising. The final project of the course will provide students the opportunity to write a research paper on an important topic incorporating their understanding of the typical stylistic conventions in the scholarly context.

### **ENGL 2070**

**G. Johnson**

#### **Introduction to Stage Play Writing**



This course focuses on the basic elements of writing for the stage: character, structure, conflict, dialogue and theme. There are four main components: morning pages; developmental exercises on techniques of writing for the stage; analyses of contemporary short plays; in-class workshops. The course is based on the premise that play writing is a craft

that requires continual practice. By the end of the course each student will be expected to create an original, polished, performable short play.

### **ENGL 2110**

**K. Simpson**

#### **Literary Landmarks in English to 1700**

This course explores the varieties of the English language, influential authors, and important literary movements that emerged during the Anglo-Saxon period, the Middle Ages, the Renaissance, and the Seventeenth Century. Genres will include, among others, epic, romance, sonnet, and comedy. As we carefully read examples of these genres by such influential writers as Chaucer, Spenser, Shakespeare, Wroth, Donne, and Milton, we will also consider the process by which a work becomes a landmark and how literature contributes to the cultural identity of a nation.

**(To be offered via ITV to Kamloops from Williams Lake)  
Literary Landmarks in English to 1700**

Have you ever wondered where the Jolly Green Giant originated? Are you interested in monsters that live in bogs? Maybe you have wondered where Robert Munsch may have gotten his idea for *The Paper Bag Princess*. Is Satan really sheer evil, or did a series of unfortunate events create a character people might feel sorry for? In this course, we will study a variety of authors from the beginnings of English literature to the 1700s with a special focus on how this early literature has influenced our society's thinking.

**ENGL 2150**

**A. Swing**

**Women and Literature: Voice, Identity, and Difference**

What has it taken for women to find a voice, both private and public? How have women stood up to attempts to silence their contributions, to deny them education and the right to have a say in their own destinies? In this course we examine women's writing from a variety of time periods, backgrounds and genres in order to see how women have represented their experiences of these challenges. We look at how collective voicing of experience can unify and empower women, but also how elements of difference such as social class, ethnicity, and sexual preference can divide them. We will consider how women today are participants in the making of history and investigate attempts to voice contemporary concerns.

The reading list will consist of numerous shorter pieces as well as the novels *Jane Eyre* by Charlotte Bronte and *Wide Sargasso Sea* by Jean Rhys.

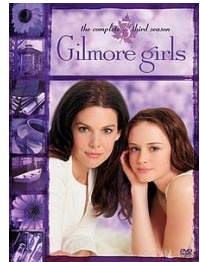
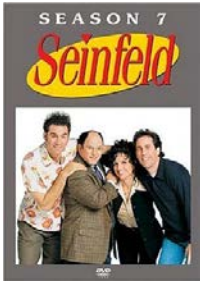


**Studies in Literature: Classical Fantasy**



Ever heard this name before? “Frodo.” Everyone knows it (not a bad name for a kid either!). J. R. R. Tolkien got it right, didn’t he? The popularity of *The Hobbit* and *The Lord of the Rings* set off the waves of Fantasy writing that followed, as well as stimulating science fiction and horror fiction, too. But what is “fantasy”, exactly? And why is it popular? Actually it has ALWAYS been popular, from the

beginnings of story-telling. We can get a clue from the word itself. “Fantasy” is Greek for “imagination”! “Imagination” in its original sense, that is, of seeing with the mind’s eye: it is the creative act. This course explores the field of “the fantastic,” which is bigger than “Fantasy” in the narrow wizards-type sense. We check out classic texts and a classic television series (*The Twilight Zone*). Certain key stories get told and re-told, visualized and re-visualized, told in print and transformed into movie and TV. Certain stories seem especially important, as we will find when we explore this vast field, from famous tales of mystery and imagination by Edgar Allan Poe to, yes, we have to—and we will—look at *The Lord of the Rings*, specifically *The Fellowship of the Ring*. Consult the instructor for details.



**Studies in Literature: Popular Culture and the Literary Icon (How to Fail Better)**

English 2400 is designed to introduce students to the impact of literary figures in popular culture. Looking at major authors like Jane Austen, Jack Kerouac, and Samuel Beckett, we’ll see how these artistic figures permeate many aspects of popular culture. What is going on here? Why are Beckett and Kerouac on *GQ*’s



most stylish list? Why are we even talking about authors most have not read? And what does Beckett matter to me you might well ask? Well, if you have watched *Seinfeld*, Sci-Fi like *Quantum Leap* or *Red Dwarf*, you have been immersed in Beckett's aesthetic and mise-en-scene without knowing it. And that is just the start. Have you watched *The Gilmore Girls*? Music, TV, film, fashion, comics, memes, baby-naming: we will look at all these and more and see Beckett's and other authors' influence in modern culture.



**ENGL 3180**  
**Children's Literature (Area 2: Genre)**

**E. Reimer**

This course will survey the rich history of children's literature and important critical contexts of the works. We will begin with a few examples of fairy tales, studying early written versions as well as contemporary variants. We will then move through a consideration of Romantic and Moral Rationalist conceptions of childhood, ones that are still influential today, to launch our study of important novels from the nineteenth and twentieth centuries; the bulk of the course will focus on "canonical" works such as *The Adventures of Tom Sawyer*, *Peter Pan*, and *A Little Princess*. We will also examine significant examples of picture books whenever possible.

Throughout the term, students will be asked to consider the complex relationships in the texts between child and adult, innocence and experience, fantasy and reality, rebellion and conformity, etc., and to reflect on changing constructions of gender, class, and race in children's literature. The category of "children's literature" itself is a complicated and sometimes contentious one, since children's books are generally produced by, and, many argue, for adults; during the term, then, we will also examine the hybrid audiences of the works and the different kinds of appeals made to implied "child" as well as implied "adult" readers.

**ENGL 3330**

**Special Topics in Creative Writing: Screenplay Writing (Creative Writing or Elective)**

**G. Johnson**



This course provides an opportunity for advanced practice in screenplay writing. There are three main components: critically analyzing contemporary screenplays as models; developmental exercises on techniques of screenplay writing; and in-class workshops. The course is based on the premise that creative writing is a craft that requires

knowledge of contemporary examples in a given genre as well as continual practice. By the end of the course each student will be expected to create an original, polished twenty minute screenplay. Our focus will be on crafting scripts that both entertain and engage in social issues. As background, I would encourage students to read David Trottier's *The Screenwriter's Bible*, Blake Snyder's *Save the Cat!* and Marilyn Beker's *The Screenwriter Activist*.

**ENGL 3660**

**Studies in Shakespeare: Shakespeare in Dramatic Context (Area 1.2: 16<sup>th</sup> Century)**

**M. Nicholson**

Why Shakespeare? Because, well, he's THE GREATEST WRITER WHOEVER LIVED, that's why. Dramatic technique. Character creation (and assassination). Plot. Love. Betrayal. Power, power over others.



Scenes that are unforgettable. Dilemmas that kill. Language that haunts you forever. Understanding history, finally. Seeing our future. Just a few props! The ultimate stimulus to imagination. Kings and clowns. Living to the fullest. The writer that influenced all the other writers—and movie-makers—and composers—and visual artists—and. And . . .

That's Shakespeare, that's why.

We're going to study three or four related plays and see how film directors have visualized them. Yes, *Hamlet*—*Hamlet* for sure. Consult the instructor for details.

ENGL 4150

L. Matthews

**Studies in Women's Literature: The "Shrieking Sisterhood": The New Woman in Literature, 1880-1920 (Area 1.5: 19<sup>th</sup> Century or 2: Gender)**

“The Woman Question” was a heated public debate about the role of women in English and North American society in the 1800s, a debate that became particularly intense during the latter two decades of the 19<sup>th</sup> century with the rise of a new model (and stereotype) of femininity known as the “New Woman.” This figure, who was both lauded and reviled, represented a rejection of the traditional Victorian belief and expectation that women were naturally suited to and would only want to choose a domestic and maternal role. The New Woman sought emancipation from that constrained role and wanted to partake in the same economic, social, educational, political and sexual freedoms that had been available to men.



Female sexual desire was particularly problematic for some people as it conjured images of deviance and undercut notions of essential female purity and chastity. In the period from 1880-1920, literature of all types became a vehicle of public debate about this figure and also a means for writers to flesh out criticisms and analyses of women's social relationships and to present challenges to traditional thinking about gender. This course will deal with both critical articles and fictional texts related to

the New Woman figure in this period. Students can contact Dr. Matthews ([lematthews@tru.ca](mailto:lematthews@tru.ca)) for a final reading list in July, 2017.



**ENGL 4360****G. Later****Studies in American Literature: The Banned Novel in American Culture  
(Area 3.8: American)**

This course will focus on the concept of banned and challenged books in the United States. Both the American Library Association and individual school districts maintain lists of such books, and popular culture reflects a strong interest in this topic. Books in these categories are intended for all age groups, but we will be looking only at adult novels in high school curricula and public library collections. Questions to consider: What is the difference between banning and censoring? What are the criteria for banned books...and are they different in libraries and public schools? What is the relationship between literary value and banning? How does banning a book reflect changing culture values?

Books that may be included: *Huck Finn* (novel is 19<sup>th</sup> century but discussions are definitely 20<sup>th</sup> Century); *American Psycho*; *Slaughterhouse-Five*; *Catch-22*; *Rabbit, Run*; *A Farewell to Arms*; and *To Kill a Mockingbird*.

**ENGL 4470****G. Ratsoy****Studies in Aboriginal Literature (North America): Contemporary  
Storytelling in Fiction, Drama, and Poetry (Area 3.9: Canadian)**

The past three decades have seen a proliferation in the publication of works in all genres by Indigenous writers across North America and a concomitant interest in this writing in the literary mainstream, as well as in wider circles. This course will focus on recent representative Indigenous narratives, novels, plays, poems, and short stories, as well as selected scholarly responses to those works.

Works by writers such as Thomas King, Tomson Highway, Sherman Alexie, Marie Clements, Eden Robinson, and Drew Hayden Taylor will be studied. Any discussion of writing created by the Aboriginal peoples of territories in which they have been colonized entails a host of literary, social, historical, and political questions. We will examine the strategies writers use to engage and challenge their heterogeneous audiences, the legacy of the oral tradition in their writing, and the approaches they take to decolonizing Aboriginal identity. The student can expect to discuss humour, storytelling, interfusional literature, hybridity, alterity, voice appropriation, the various manifestations of the trickster figure, and the relationship of race to gender and class.

**Studies in Genre: Utopia from Thomas More to Italo Calvino (Area 2: Genre)**



Imagining a better world responds to a universal “utopian impulse,” according to Ernst Bloch. In many ways, literature itself responds to this impulse, but especially in utopian fiction. From Thomas More’s *Utopia* to Ursula K. Le Guin’s *The Dispossessed* and Italo Calvino’s *Invisible Cities*, writers have imagined the social forms of human desire. At the same time, imagining utopia has involved the negotiation of recurrent conflicts and contradictions: (1) the conflict between utopias as ideal communities and utopias as sites of dissent and satire; (2) the conflict between individual freedom and collective regulation and law; (3) the conflict (and thin line) between utopian dream and political

nightmare (dystopia); (4) the conflict between utopia as an imagined “no place” (More) and utopia as a specific blueprint for social and political reality; and (5) the conflict between mono-cultural, large-scale “macrotopias” and diverse, small-scale “microtopias,” such as those imagined by postcolonial and postmodern writers skeptical of utopian “master narratives” that have led to persecution and intolerance in the past.

In this course, then, we will consider the recurring conventions and conflicts of utopias, situating them in their cultural contexts. In addition to the texts mentioned above, we will also look at short stories that present some of the following: feminist utopias, ecotopias, postcolonial utopias, anarchist technotopias, and posthuman utopias involving the uploading of consciousness.

As part of a class experiment involving small groups that will meet in class over the course of the term, we will imagine our own utopia(s), yet to be named, yet to be located. This could include a classified ads or Kijiji page, a Cornell box of found objects, a mashup from a future utopia, a website devoted to a recently discovered utopian paradise, and much more.

## Winter 2018

**ENGL 2060**

**K. Hofmann**

### **Creative Writing - Fiction**

In this course we will focus on writing in a variety of fiction genres, experimenting with structure and style, and enhancing imagination, observation, and investigation as creative tools. Course activities will include writing exercises and idea-gathering projects, reading and discussion of sample stories, small-group workshopping, and revision and polishing of one longer piece.

Prerequisite: Six credits of first-year English and at least second-year standing, or permission of instructor.

**ENGL 2110**

**N. Pawliuk**

### **Literary Landmarks in English to 1700**



Do you like *Sons of Anarchy*? Did you know it is adapting *Hamlet*? I didn't, but a student told me. Can Taylor Swift be compared to the Wife of Bath? And then there's Milton? Did he really just say that? Looking at some of the foundational texts of Western culture, we'll uncover surprising ideas that you can relate to, laugh at, and be offended by. That's Literary Landmarks, and you'll be amazed at how familiar these stories are. *Lord of the Rings* anyone?

**ENGL 2120**

**E. Reimer**

### **Reading Literature: Essential Skills**

This course is highly recommended for all those entering or currently enrolled in an English Major or English Minor degree. The course examines the languages of poetry, drama and fiction and is designed to give students practical tools for greater success in upper-level literature courses. This course has a relatively small reading list; the objective is not to cover as much literature as possible in 13 weeks but to engage in a slow and close reading practice whereby we study the impact and significance of the authors' unique selection and arrangement of words. In addition, we will briefly investigate some of the important critical schools in literary studies and examine the ways that texts can be re-interpreted from different perspectives. This course is also designed to make you a stronger essay writer. We will spend time in class discussing how to structure a clear and coherent literary argument and how to develop that argument with convincing incorporations and interpretations of literary evidence and critical sources.

**Studies in Literature: The Law in Literature**

One of the many ways in which literature is useful to us is that it offers a way to meditate on difficult questions, such as the question of what we want to be when we grow up. While this course is open to all TRU students, ENGL 2200 specifically allows those students thinking about becoming lawyers a chance to work through this question by reading literary works about lawyers' lives. In the interests of a certain kind of accuracy, I have ensured that most of the texts in this class were written by lawyers, those with legal training, or writers with recognized legal expertise.

The course will include several kinds of legal literature. First of all, there is the tradition of the legal thriller as pioneered by John Voelker and continued by Scott Turow and John Grisham. Secondly, we will read “documentary novels” like Anthony Lewis' *Gideon's Trumpet*, a literary work about the 1963 case that framed the modern right to legal representation. Meyer Levin's *Compulsion*, featuring the famous Leopold-Loeb case of the 1920s, will be included as well. *Reversal of Fortune*, Alan Dershowitz's discussion of the Sunny Von Bulow case, is also in this category. Finally, we will look at classics like Herman Melville's novella *Billy Budd*, which explores the difference between law and justice. Harper Lee's *To Kill a Mockingbird* combines the theme of racism and the law, and also illuminates the role of lawyers as moral compasses in small communities.

**Women and Literature: Women's Bodies/Women's Roles**

Is it possible for women to separate their experience of their bodies from the constant barrage of messages--often contradictory ones--which society presses on them from all sides? How do a medieval mystic, a slave girl, and a contemporary Iranian-American, among others, negotiate such pressures while moving towards self-definition and a sense of integrity? In this course we examine women's writing from a variety of time periods, backgrounds, and genres in order to investigate how women have met these challenges in their own ways and with varying results. A particular focus will be on motherhood, with its pains and pleasures both physical and mental. We hope to come away from the course with a deeper understanding of how, while social pressures can frustrate women sometimes beyond endurance, such pressures can also breed in them intense determination to live life on their own terms. Among other texts, we will study Sylvia Plath's novel *The Bell Jar*.



**Studies in Literature: Animals and Empathy**

Just as literature is a reflection of human culture and relationships, it also provides a mirror into the history of humans' attitudes towards and relationships with animals. Historically there had been a great deal of debate about whether animals had the capacity for reason and feeling, with many people believing that animals were merely machines who acted from instinct. But by the start of the nineteenth century, and especially after the publication of Charles Darwin's *On the Origin of Species* in 1859, a social and political movement had gained momentum and people were being encouraged to treat animals with greater care and

respect and to limit acts of cruelty against them. Literary representations of animals began increasingly to be used in order to stimulate dialogue in a variety of ways: for example, they were used as metaphors for the human condition, as tools to teach and socialize children, as measures of humans' moral and empathic capacities, etc. But such representations were not and are not always received without concern, especially around the issue of anthropomorphism, which is the attribution of human traits to animals. The presumption to know an animal's thoughts and feelings strikes some people as just more evidence of humans' need to interpret and construct non-human beings. However, for many readers, writers and critics, the use of the creative imagination to attempt to reflect the thoughts, feelings and experiences of animals is a useful and necessary tool to cultivate empathy and understanding. This course will examine a variety of literary texts that seek to teach us about the experiences of non-human animals, to explore the relationships between non-human and human animals, and to raise a variety of social, political and ethical issues through the representation of animals' lives.

**Aboriginal Canadian Literature: Humour and Storytelling**

What's so funny? Who exactly is telling the story? This course will focus on traditional types of storytelling in First Nations cultures through the study of modern and contemporary poetry, drama, short stories, novels, and essays.

(6-week format Mar.6-Apr.13 by ITV)

### Studies in Literature and the Other Arts: The Language of Images in Film and Print (Area 2: Genre)

In this course we're going to study the language of images, the way the form/trans/forming of images functions as a power-communication. In studying this image-language, we will apply its principles to print texts and to movies. That means looking at the work of major directors of film—and great authors who know how to put a story together, for example Hitchcock and Dickens. Consult the instructor for details.



### Children's Literature (Area 2: Genre)

This course will survey the rich history of children's literature and important critical contexts of the works. We will begin with a few examples of fairy tales, studying early written versions as well as contemporary variants. We will then move through a consideration of Romantic and Moral Rationalist conceptions of childhood, ones that are still influential today, to launch our study of important novels from the nineteenth and twentieth centuries; the bulk of the course will focus on "canonical" works including *Tom Sawyer*, *Alice in Wonderland*, *Peter Pan*, and *A Little Princess*. We will also examine significant examples of picture books whenever possible.

Throughout the term, students will be asked to consider the complex relationships in the texts between child and adult, innocence and experience, fantasy and reality, rebellion and conformity, etc., and to reflect on changing constructions of gender, class, and race. The category of "children's literature" itself is a complicated and sometimes contentious one, since children's books

are generally produced by, and, many argue, for adults; during the term, then, we will also examine the hybrid audiences of the works and the different kinds of appeals made to implied “child” as well as implied “adult” readers.

**ENGL 3380**

**K. Hofmann**

**Advanced Poetry Writing (Creative Writing or Elective)**

This advanced course in poetry writing will build on students’ previous achievements in poetry and help students to refine and expand their repertoire of techniques of image, metaphor, and musicality. Students will also be exposed to a variety of poetic schools, traditions, questions, and possibilities through readings, lectures, and through composing, workshopping, and revising their own poems. Assignments, readings, and workshops will focus on the imaginative processes and fine control of language that combine to create effective poetry. Students will work to build a portfolio of poems that employ prosody, line tension, sound elements, image, metaphor, diction, and structure with clear intention and impact.

**ENGL 3470**

**K. Simpson**

**Milton’s *Paradise Lost* (Area 1.3: 17<sup>th</sup> Century)**

This course provides students with the opportunity to gain an in-depth appreciation of Milton’s *Paradise Lost*. As well as reading the poem closely and considering such topics as Milton’s epic style, the gendering of Adam and Eve, the relationship between individual liberty and authority, the characterization of Satan, and Milton’s use of symbolic forms and images, we will also place the poem in the context of Milton’s life and his participation in the Civil War. Above all, however, Milton’s achievement in the art of poetry will be emphasized since this is what influenced such diverse writers as Blake and Pope, Eliot and Melville, Byron and Bronte, Pullman and Lewis and led him to have such an important impact on literary tradition.



**Studies in Eighteenth Century Thought and Literature (Area 1.4: 18<sup>th</sup> Century)**



This is a course about revolution and revolutionary transformation: the period called the “long eighteenth century”, leading up to the French Revolution and the Industrial Revolution: social ruptures that created the world we still live in, including its problems and its possibilities. We will explore some of the great writing of this famous period, often called “the Enlightenment,” writing by Jonathan Swift, Samuel Johnson, Alexander Pope and others. Two developments shaped this period, and our own: the emergence of capitalism and the rise of the new science.

Science begins to have real impact on society, on religion, on politics, and on literature itself, destroying the old way of thinking and installing a new model of reality: a model of reality still taken for granted by most people today. The economic system of capitalism, having destroyed feudalism, changed the social order and how people see and think. This revolution unfolded first in Europe and then spread throughout the world, and some of the most important writing comes from this side of the Atlantic (e.g., the American Declaration of Independence by Thomas Jefferson). In this course we read key literary works of the period in the light of the intellectual and social revolutions of the time, emphasizing writers who continue to influence society today, such as Thomas Paine (*The Rights of Man*), Mary Wollstonecraft (*The Wrongs of Woman*), Adam Smith (*The Wealth of Nations*), and others, including writing by ex-slaves struggling to find a voice in a society built on slave labour. Consult instructor for details.

**The Contemporary British Novel: Last Exit to Brit Lit before Brexit (Area 3.7: British)**

This course will examine a number of wide-ranging responses to the conflicting claims of tradition and modernity in the post-1945 British novel. In the forefront of our discussions will be the theoretical debate between realism and experimentalism in a number of diverse British novelists over the last half-century or so. Whilst these writers have necessarily taken into account the modernist legacy which pointed out many of realism’s limitations, they have

not, however, abandoned the commitment of realism to the depiction of signification within a social world. This commitment has led to the development of critically enriched views of various *realisms* which take into account how reality is mediated and reconstructed by language. Much recent British fiction resists the radical postmodernist critique of referential social selves and does this through the development of expanded and innovative conceptions of realism.

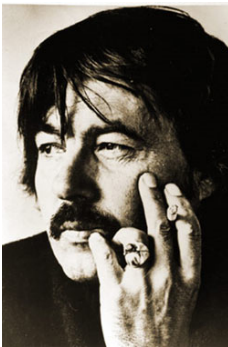
**ENGL 4260**

**G. Ratsoy**

**Studies in Canadian Literature: Modern Canadian Drama on the Page, Stage, and Screen (Area 3.9: Canadian or 2: Genre)**

This course focuses on Canadian drama from 1967 to the present. Students can expect to become familiar with the themes and approaches of Canadian drama from that period. Jerry Wasserman's [\*Modern Canadian Plays, Vol. I - 5th Edition\*](#) is the main course text. It will be supplemented by other works, including, as much as possible, works that are being produced locally in the winter of 2018.

Drama is a medium often best experienced through multiple lenses, and English 4260 endeavours to accomplish this through discussion, conventional (solitary) reading, live group readings, electronic media, and attendance at live performance. In addition, we will plan to engage with some professionals who create theatre. Experiential learning opportunities often present themselves in a course of this nature, and we will take advantage of them when they do.



**Studies in Canadian Literature: Little Houses on the Canadian Prairie  
(Area 3.9: Canadian)**



Literary representations of the Canadian Prairie Provinces provide us with a useful map of the ways in which white settlement culture has methodically constructed a specific natural environment in order to support changing political and social agendas across time. Prior to the mid-nineteenth-century, the vast geographic area of northwestern Canada was seen as little more than a wasteland, at best a source of resources for the imperial appetites of eastern Canada. But starting from the 1850s/1860s, in response to the increasing desire to transfer ownership of the area from the Hudson's Bay Company to the Dominion

government, as well as the hope to encourage white

settlement in that space, there arose a much more idealistic, edenic and agricultural representation of the prairies. Central to this transformation project was a concerted promotional campaign aimed at potential immigrants, one which would stress over and over again, until at least the 1920s, that settlers would be engaged in the act of "Home"steading on both a literal and metaphorical level. The area underwent another rhetorical transformation, however, after the romantic constructions of inevitable agricultural success were tempered by the lived experiences of prairie life. Suddenly the literary trend was towards realism in prairie literature, especially in terms of the construction of a landscape that was harsh and demanding and had an adverse effect on human relations. This narrative thread became the dominant narrative of prairie literature until the mid-twentieth century. By focusing on a body of literature produced primarily between 1870 and 1950, we can trace the movement from wasteland to promised land to lost paradise, and then finally to a more personal and recuperated vision of the healing power of the human-prairie relationship. Students can contact Dr. Matthews ([lematthews@tru.ca](mailto:lematthews@tru.ca)) for a final reading list in July, 2017.



For an English advising appointment please contact:

Karen Hofmann  
Chair, English Advising  
[khofmann@tru.ca](mailto:khofmann@tru.ca)  
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