

## Department of English & Modern Languages

# ENGLISH Course Offerings

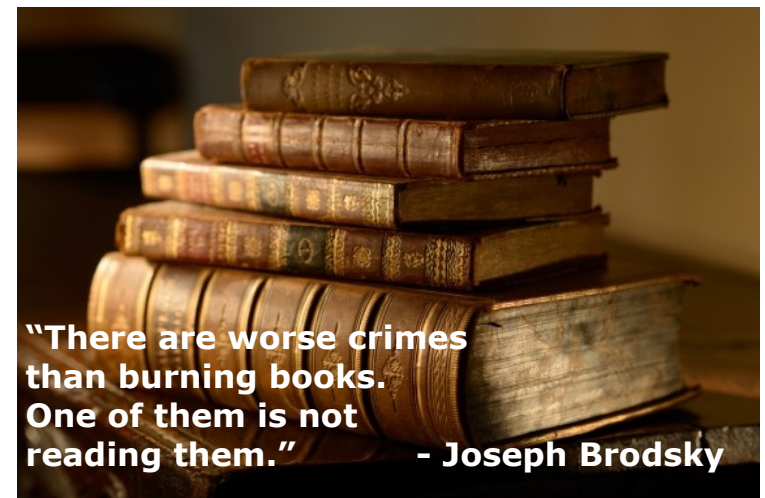
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### Fall 2015 ~ Winter 2016

*(1st Edition—March 30, 2015)*

*Please see the EML website for the latest course updates  
<http://www.tru.ca/distance/programs/arts/bachelor-of-arts-english.html>*



**THOMPSON RIVERS  
UNIVERSITY**

## 3rd & 4th Year Course Designations, 2015 – 2016

*1<sup>st</sup> Edition – March 30, 2015*

### *Spring 2015 (May–June)*

ENGL 3180 Children's Literature  
Reimer – Genre (area 2)

### *Fall 2015*

ENGL 3360 Advanced Fiction Writing  
Hofmann –Creative Writing or elective

ENGL 3660 Studies in Shakespearean Comedy  
Brim -16<sup>th</sup> Century (area 1.2)

ENGL 3890 Studies in Eighteenth Century Thought  
Nicholson -18<sup>th</sup> Century (area 1.4)

ENGL 4150 Studies in Women's Literature: The "Shrieking Sisterhood": The New  
Woman in Literature, 1880-1920  
Matthews -Genre (area 2)

ENGL 4260 Studies in Canadian Literature: Studies in Prison Literature in British  
Columbia  
Murphy - Canadian (area 3.9) or Genre (area 2)

ENGL 4460 Studies in Post Colonial Literature: Asian Canadian Literature  
Zhang - Postcolonial (area 3.10) or Canadian (area 3.9)

ENGL 4510 Studies in Literary Movements: The Beat Writers  
Later - American (area 3.8)

ENGL 4790 Studies in Genre: The Sublime and Grotesque in Literature  
Simpson – Genre (area 2)

# *Notes*



ENGL 4790

Nicholson

**Studies in Genre: Survival Narratives**

One of the most popular types of writing today is the “survival narrative,” as it might be called, a story of someone who faces the worst and survives—or, sometimes, doesn’t survive. It is popular today, but it became important in the nineteenth century, in writers such as Edgar Allan Poe and Emily Bronte (e.g., *Jane Eyre*). In this course, we look at what this genre is, how it works, how different writers have used it, whether fiction treats it differently from nonfiction examples, and why it is so popular. We might even pick up a few tips about how to survive, facing the many challenges now confronting us all. This course attempts a survey of the “survival narrative” as a form or genre, including some recent examples, but those who need it for 19<sup>th</sup> century credit in the Major will focus on nineteenth-century writers. Details and reading list available from the instructor ([mnicholson@tru.ca](mailto:mnicholson@tru.ca)).



**TUCKER AND THE AUTHOR PACKING AT "GLACIER POINT," SHOWING OUR METHOD OF CARRYING LOADS.**

Photo by H. C. Parker.

*Winter 2016*

ENGL 3080 Advanced Composition 1 – Personal Expression  
Hofmann – Creative Writing or elective

ENGL 3140 Studies in Fiction: The Apocalypse in Literature and Film  
Simpson – Genre (area 2)

ENGL 3180 Children’s Literature  
Matthews – Genre (area 2)

ENGL 3330 Special Topics in Creative Writing: Screenplay Writing  
Johnson, G. – Creative Writing or elective

ENGL 3550 Studies in Chaucer  
Brim—Medieval (area 1.1)

ENGL 4140 The Contemporary British Novel  
Murphy—British (area 3.7)

ENGL 4260 Modern Canadian Drama on the Page, Stage, and Screen  
Ratsoy –Canadian (area 3.9) or Genre (area 2)

ENGL 4790 Studies in Genre: Survival Narratives  
Nicholson—Genre (area 2) or 19th Century (area 1.5)



## Spring 2015

(May & June)

ENGL 3180

Reimer

### Children's Literature

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 briefly examine 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.

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, eating and being eaten, 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.



We will read the following novels, in order: *A Little Princess*, *Adventures of Tom Sawyer*, *Peter Pan*, *Anne of Green Gables*, *Charlie and the Chocolate Factory*, *The Earth, My Butt, and Other Round Things*.

*Brick Lane* (2003) raises issues about immigrant literature in modern Britain and poses the question of how best to present a realistically convincing portrayal of these other worlds. David Lodge's *Small World: An Academic Romance* (1984) will serve to crystallize a number of vital issues concerning tradition and (post-) modernity, the status of fictions as a means of interpreting social reality.

ENGL 4260

Ratsoy

### Modern Canadian Drama on the Page, Stage, and Screen

Drama is a medium best experienced through multiple lenses. Our lenses will include discussion, conventional (solitary) reading, live group readings, electronic media, and – depending on the local theatre season – attendance at live performances. In addition, we will plan to engage with some professionals who create theatre. Does liveness matter? What are the responsibilities of the audience? What do the genres of film and performance have to offer us? How is our perspective on a live performance affected by reading its script?



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, with the backdrop of Canadian history providing context. Jerry Wasserman's [Modern Canadian Plays, Vol. I - 5th Edition](#) is the main course text. It will be supplemented by other works. Feel free to contact me this summer for a complete reading list.

Experiential learning opportunities often present themselves in a course of this nature, and we will take advantage of them if/when they do.



ENGL 3550

Brim

Studies in Chaucer



A key achievement of Chaucer's *Canterbury Tales* is its multiplicity of voices and multiple genres. By introducing a range of diverse speakers such as the sanguine Wife of Bath and the venomous Reeve, Chaucer constructs a competitive community of storytellers while simultaneously exploring a substantial number of medieval genres such as fabliau, Arthurian romance, and sermon. Working carefully with "The General Prologue to the *Canterbury Tales*" and several individual tales such as "The Reeve's Tale," "The Franklin's Tale," and "The Nun's Priest's Tale," English 3550 will explore Chaucer's narrative and dramatic art.

ENGL 4140

Murphy

The Contemporary British Novel

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.

Some interesting responses to these questions are found in Kingsley Amis's *Lucky Jim* (1954) and Margaret Drabble's *The Radiant Way* (1987) which deal with issues of English social, political and literary life. John Fowles's *The French Lieutenant's Woman* (1969) and Julian Barnes's *Flaubert's Parrot* (1984) explore issues of metanarrative, historical reconstruction, and postmodernist questioning of realism's modes of expression. Monica Ali's

Fall 2015

ENGL 2020-01

Duerden

Writing and Critical Thinking: Research

This writing class focusses on how to do university level research, with the aim of making students confident in the research activities they encounter in not only English class, but classes across campus. Students will be asked to look at the world around us (popular culture, sports, social networks, technology) and work together with the instructor to design a research project that will include a research proposal, research paper and presentation. No textbook required.

ENGL 2070

Johnson, G.

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.

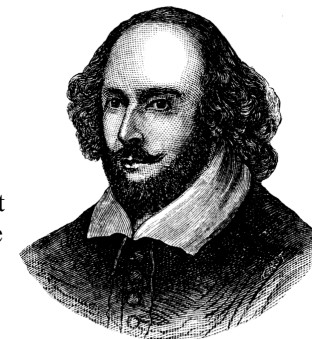


ENGL 2110-01

Brim

Literary Landmarks in English to 1700

Tracing the development of the English language, this course explores various genres, authors, and literary movements that emerged during the Anglo-Saxon period, the Middle Ages, and the Renaissance. Genres will include, among others, the epic, fabliau, romance, sonnet, and comedy. As we read examples of these genres by influential writers such as Chaucer, Shakespeare, Wroth, Donne, and Milton, we will consider the cultural context in which their works were written and the nature of a "literary landmark."



ENGL 2150

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.

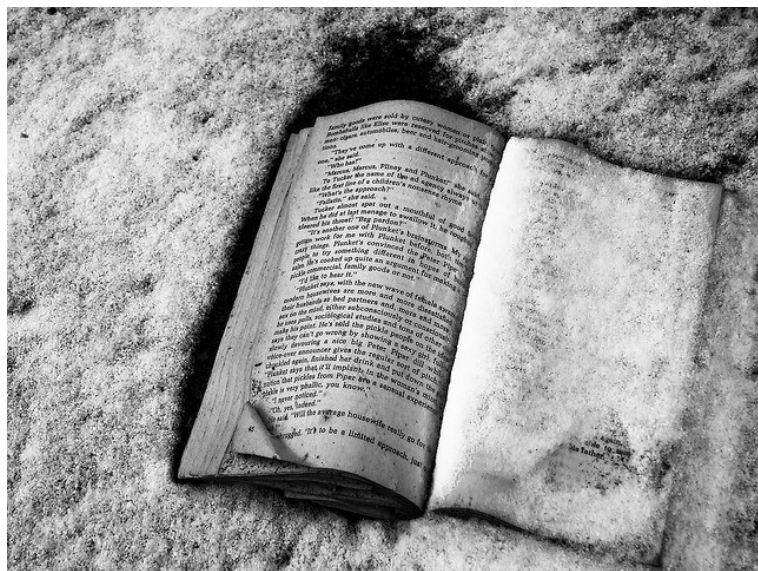
The reading list will consist of numerous shorter pieces as well as the novels Jane Eyre by Charlotte Bronte and Wide Sargasso Sea by Jean Rhys.

ENGL 2170

Bellamy

Canadian Literature

Description to follow.



imagination, the distinction between children and adults, the use of non-human animals, and learning to cope with death, the course aims at developing strategies and techniques for close readings of individual texts and connections between texts.

We will also make time for the study of an oft-overlooked category of children's literature, the picture book, the "one area in which children's books have found their own individual voice, and have influenced literature in general" (Peter Hunt). Deceptively simple, our study of such texts will focus not only on thematic content and audience, but also on the often complex relationship between image and text.

Possible novels for study are: Louisa May Alcott, Little Women (Part I) (1868), Mark Twain, The Adventures of Tom Sawyer (1876), James M. Barrie, Peter Pan (1911), Frances Hodgson Burnett, The Secret Garden (1911), E.B. White, Charlotte's Web (1952), and Katherine Paterson, Bridge to Terabithia (1977). Students can contact Dr. Matthews (lematthews@tru.ca) for a final reading list in July, 2015.

ENGL 3330

Johnson, G.

Special Topics in Creative Writing: Screenplay Writing

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 thirty 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 Trotter's The Screenwriter's Bible, Blake Snyder's Save the Cat!, and Marilyn Beker's The Screenwriter Activist.





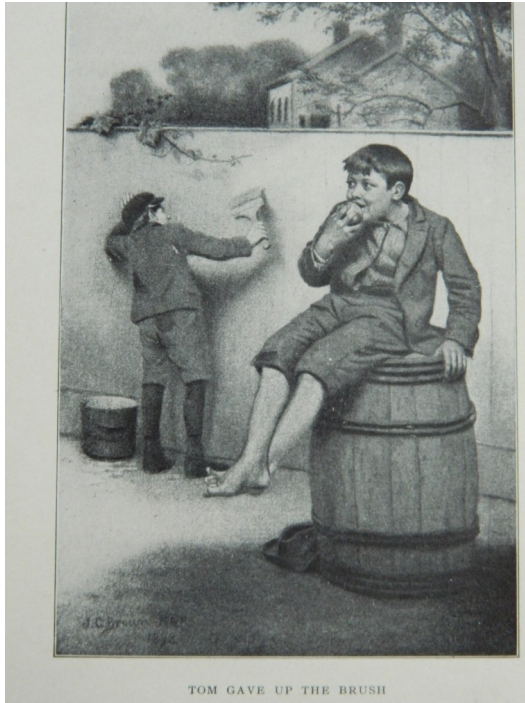
the visual language of the apocalypse in films, visual art, video games, graphic novels, advertisements, and digital performances. By the end of the course, we will not only be able to appreciate the variety of apocalyptic narratives, but also be aware of the many forms and uses of the apocalypse in our own time.

**ENGL 3180****Matthews****Children's Literature**

This course provides an introduction to the historical development of children's literature through critical study of various works of fairy tales, stories, novels and picture books.

We will begin with the study of fairy tale variants, or "typologies," such as "Little Red Riding Hood," in order to understand how our typical assumptions about what constitutes "children's literature" are sometimes at odds with historical reality. We will read tale variants that span hundreds of years in order to understand how such literature reflects changes in social conditions, attitudes and audiences across time. Specifically, we will consider changes in how the idea of "childhood" has been understood and explore changing attitudes to the primary function of literature aimed at a child audience, from being tools to "preach, teach, exhort, and reprimand" (Sheila Egoff) to being a source of entertainment and escape.

Our study of novels will begin in the second half of the 19<sup>th</sup> century, the "first golden age" of children's literature, and continue through the first three quarters of the 20<sup>th</sup> century, focusing on select fictional representations of children's lives along the way. Through class discussion of such thematic categories as the construction of gender, the relationship between individual and communal identity, the negotiation of social expectation and rebellion, the role of the

**ENGL 2200****Matthews****Studies in Literature: Young Adult Literature**

For most scholars interested in literary depictions of adolescence in a North American context, the body of fiction that we now refer to as "young adult literature" first came into existence in the second half of the twentieth century. Although there is considerable debate as to what book marks the advent of this genre, many critics acknowledge the vast change in concepts of childhood that occurred after 1950 and that allowed for increased attention to a powerful new consumer audience of young adults. Most crucially, a post-WWII economic prosperity allowed for the extension of a period of childhood relatively free from adult worry and responsibility, one in which long-term educational objectives became increasingly accessible and expected. Young adults also had money of their own, either from allowances or job earnings that were not required to become part of the family purse. This deferral of adulthood did not, however, end the expectation that the young adult would ultimately conform to mainstream ideals of gender, class and race. Inevitably, the newly experienced power and freedom of the young adult often clashed with social prescription, so that this key transitional period (anywhere from 13-18) was increasingly highlighted by confusion, anxiety and rebellion – states of mind only worsened with an increasing awareness of such threats to humanity as environmental degradation and nuclear annihilation. In response to this new reality, young adult literature provided an avenue for writers and readers to explore those "issues and problems" that were "relevant" to the unique experiences of adolescence. In the last 20 years or so, this genre has exploded, both in terms of quantity and in terms of crossover appeal.

This course will provide a close treatment of young adult fiction from the mid-20<sup>th</sup> century right up to (and with a special emphasis on) the last 20 years. Possible texts for study are: J.D. Salinger's *The Catcher in the Rye* (1951), Robert Cormier's *The Chocolate War* (1974), Laurie Halse Anderson's *Speak* (1999), Chris Lynch's *Inexcusable* (2005), Mariko Tamaki and Jillian Tamaki's *Skim* (2008), and Amanda Maciel's *Tease* (2014). Students can contact Dr. Matthews ([lematthews@tru.ca](mailto:lematthews@tru.ca)) for a final reading list in July, 2015.

**ENGL 2410 – TK-TW****Bearman, B.****(To be offered via ITV to Kamloops from Williams Lake)****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.

**ENGL 3360**

**Hofmann**

**Advanced Short Fiction Writing**

This course focuses on the writing of literary short fiction. Students will be expected to work on projects of prose short fiction and to practice techniques of point of view, voice, structure, and style. Successful writing pieces will explore the uses of language to comment significantly on aspects of the world, from the personal through the political, epistemological, and aesthetic, using the medium of represented experience. Course activities will include readings from texts in the genre, writing exercises, an oral presentation, and a longer project to be submitted in two drafts or stages, as well as participation in workshops and discussions.



**ENGL 3660**

**Brim**

**Studies in Shakespearean Comedy**

Of the 35 plays attributed to Shakespeare in “A Catalogue of the severall Comedies, Histories, and Tragedies” of the First Folio of 1623, 14 are comedies. Well-versed in the genre’s conventions found in vernacular materials such as Roman comedy, English folklore, medieval fabliaux, Italian *commedia dell’arte*, and contemporary romantic writing by the so-called university wits, Shakespeare transformed the tradition, creating comedic works as distinctive and diverse as the early *The Taming of the Shrew* with its broad physical humour and the mid-career romantic comedies that include the casually named *As You Like It*. As Shakespeare shifted his creative energies in the early seventeenth century to the “great tragedies,” his later comedies such as *Measure for Measure* and *All’s Well That Ends Well* exhibit sharp edges and dark elements that threaten, at times, to overwhelm the happy endings.

In English 3660 we will explore Shakespeare’s contribution to the dynamic genre of comedy. Specifically, we will study in detail *The Taming of the Shrew*, *A Midsummer Night’s Dream*, *The Merchant of Venice*, *As You Like It*, *Measure for Measure*, and *The Tempest*.



**ENGL 3080**

**Hofmann**

**Advanced Composition 1 – Personal Expression**

English 3080 focuses on the rhetoric of personal expression, especially description and narration. Students are introduced to the concept of how multiple literacies variously compete and interact in the world around us; in practical terms, we will explore how a focus on personal expression can be used to improve writing skills at an advanced level. Course activities will include reading, discussing, and criticizing texts in the genre, engaging in exploratory exercises around the process of personal writing and composition, researching, composing three smaller essays, and workshopping and revising an essay that will become a final major project. Each week will offer a mixture of lecture, discussion, and writing workshop sessions.



**ENGL 3140**

**Simpson**

**Studies in Fiction: The Apocalypse in Literature and Film**

Imagining the end of the world has inspired some of the greatest works of the Western cultural tradition in mythology, literature, and film, and recent years have proven no exception. In this course we will examine the historical roots, literary forms, and cultural contexts of apocalyptic narratives primarily in contemporary fiction and film, but also in mythology (Norse, Christian, and Mesopotamian) and critical essays. Issues to be discussed will likely include the following: the construction of time, the development and nature of apocalyptic literature as a genre, the grotesque and the monstrous (including zombies, cannibals, and hybrid creatures), the “fin-de-siecle” phenomenon, and, in student-led projects,





away from the course with a deeper understanding of how, while social pressures can frustrate women sometimes beyond endurance, they can also breed in them intense determination to live their lives on their own terms.

Among other texts, we will study Sylvia Plath's novel *The Bell Jar*.

## ENGL 2260

Simpson

## Introduction to American Literature Since 1900

In this course we explore selected works of twentieth-century American literature by such major figures as Eliot, Frost, Fitzgerald, Hemingway, Ginsberg, and Dick. Conflicts between individualism and community, spiritual idealism and crass materialism, national identity and cultural diversity, and economic/technological progress and environmental crisis that recur in American culture will be considered. Most importantly, out of their engagement with the modern world and with the idea of America itself, poets, fiction writers, and dramatists developed characters, images, ideas, and stories—a language of modernity, really—through which we still understand ourselves.

## ENGL 2400

Pawliuk

## Studies in Literature: The Graphic Novel

English 2400 is designed to introduce students to the study of graphic novels and their relation to mainstream literature. We will look at graphic novels as both literature and visual art, and examine them from a variety of perspectives, including structure, theme, culture, character and style. We will attempt to

understand how the novelist uses the art of graphic novels to create meaning and explore painful and often taboo subject matters, tracing the genre's development from the woodcuts of Lynd Ward and then starting with the groundbreaking *Maus*. We will also try to apply course content to current incarnations in popular culture where possible, and to help us understand the impact, potential and significance of this form, we will hopefully have guest talks by faculty from other departments where scheduling permits.



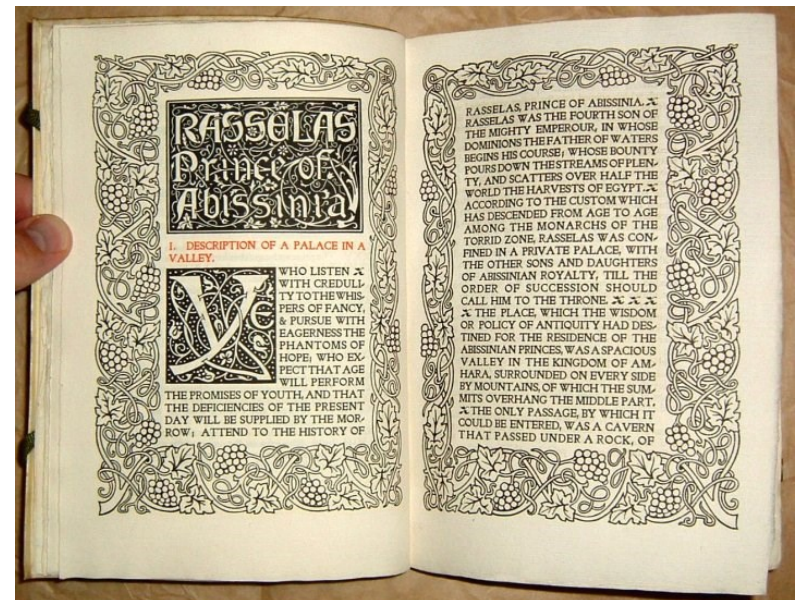
## ENGL 3890

Nicholson

## Studies in Eighteenth Century Thought

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. Two developments are primary: the emergence of capitalism and the rise of the new science. Science begins to have real impact on society, on religion, on politics, on class relations, and on literature itself, destroying the old way of thinking and installing in its place a new model of reality: a model of reality still taken for granted by most people today. The economic system known as capitalism utterly 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 (e.g., *Rasselas, An Essay on Man*) in the light of the intellectual and social revolutions of the time, drawing on writers who continue to influence society today, such as Thomas Paine (*The Rights of Man*), Mary Wollstonecraft (*The Rights of Woman*), William Godwin (*Political Justice*), Adam Smith (*The Wealth of Nations*), and others, including writing by ex-slaves struggling to find a voice in a social order completely invested in racism and slavery.

Please contact the instructor for details ([mnicholson@tru.ca](mailto:mnicholson@tru.ca)).



## ENGL 4150

Matthews

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

"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 (eg. prostitution and lesbianism) 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. Possible novels for study are: George Gissing's *Odd Women* (1893), Sara Jeannette Duncan's *A Daughter of Today* (1894), Kate Chopin's *The Awakening* (1899), Cicely Hamilton's *Diana of Dobson's* (1908) and Evah McKowan's *Janet of Kootenay: Life, Love, and Laughter in an Arcady of the West* (1919). Students can contact Dr. Matthews ([lematthews@tru.ca](mailto:lematthews@tru.ca)) for a final reading list in July, 2015.



## English 2110 – TK/TW

Bearman, B.

(To be offered via ITV to Kamloops from Williams Lake)

## Literary Landmarks 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 2120

Matthews

## 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.

## ENGL 2250

Swing

## 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 the pressures to move 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 hope to come results. A particular focus will be on motherhood, with its pains and pleasures both physical and mental. We



## Winter 2016

ENGL 2020

Zhang

### Writing and Critical Thinking: Research

English 2020 is designed to help students develop their abilities as academic writers and critical thinkers. Focusing on the research genres, we will reflect on the social and political contexts of knowledge-making. Drawing on recent thinking about the textual practices of the disciplines and making use of techniques for identifying and analyzing elements of style, we will investigate typical forms of scholarly expression in the humanities and social sciences. In-class work will provide students with multiple opportunities to ground theory in practice and engage in collaborative inquiry. Some seminars will function as workshops, providing an opportunity for writers to receive helpful feedback on their work-in-progress. Specific techniques for responding as academic readers will be introduced and practised. The final project of the course is a research paper that encourages students to incorporate their understanding of the typical stylistic conventions in the scholarly context.

ENGL 2060

Johnson, N.

### Creative Writing--Fiction

English 2060 provides an opportunity for students to cultivate skills which can lessen the experience of writer's block, enhance habits of mindful observation, and open the writer to moments of creative insight. Amid an atmosphere of creative play, this course emphasizes practice in writing literary fiction, and focuses on the short story form. There are several course components including lecture, developmental exercises on techniques of fiction writing, analyses of contemporary short fiction, in-class story workshopping, midterm test, and final exam. The course is based on the premise that short story writing is a craft that requires continual practice; daily journaling is required.



ENGL 4260

Murphy

### Studies in Canadian Literature: Studies in Prison Literature in British Columbia (3,0,0)

Our focus will be on the historical location and development of prison writings in British Columbia. A major character in this story is the British Columbia Penitentiary itself, which, of course, no longer exists. After one-hundred and two years, the old fortress-penitentiary was declared surplus in 1980 and replaced by modern high-tech prisons throughout the Fraser Valley. The historic gatehouse has been preserved as a coffee shop ("The Pen") and the administration building as a community centre. Also on the site is an historical marker about how the Royal Engineers Base Observatory, 1859-60, determined "an absolute value for longitude of New Westminster". The gatehouse and this plaque were two fixed points from which ran the imaginary lines which measured and ordered this province. Our course will employ a very different type of cartography to locate, to situate in space and time the nature of the prison experience in BC. For, although no world is so explicitly bounded by language as a prison – a "sentence" marks the entrance and "parole" the exit – words in this world also inescapably refer to particular individuals as well as to the systems or structures which both enclose and encode them.



There is a wealth of materials associated with the prison experience in BC, generated by prisoners as well as by established writers such as Andreas Schroeder, Brian Fawcett, Susan Musgrave, George Bowering, and Christian Bruyere. The central text in our course is *Sentences and Paroles: A Prison Reader* (P.J. Murphy and Jennifer Murphy, 1998) which, amongst other things, is a literary history of the BC Penitentiary that brings together a wide-range of different types of writing. Poems, stories, plays, essays, official government records, and correspondence, reportage, broad sheets, postcards, interviews, valedictory addresses, photographs, etc. – all are brought to bear on various aspects of the prison reality. In addition, our course will also be able to draw upon the rich archival materials in the Anthony Martin BC Penitentiary Collection housed in the Old Courthouse in Kamloops.



## ENGL 4460

Zhang

**Post Colonial Literature: Asian Canadian Literature**

Our relationships to our “home,” and the social and cultural backgrounds we come from, are key components in the construction of our identities. This course will explore meanings of “home,” and their intersection with issues of nationalism, postcoloniality, and diaspora, in works by Asian Canadian writers. By reading a number of fictional texts about the complex effects of migration and cultural displacement, we will examine how the narrative construction of diasporic communities invites us to reconsider dominant notions of Canadian identity and Canadian multiculturalism. We will also address such topics as ethnic literary genres, the gaps between generations, the tensions between individuals and their communities, the link between past and present, and the politics of race, gender and social class.

Classes of three hours per week will offer a mix of lectures, discussions, and presentations.

**Tentative texts:** Joy Kogawa’s *Obasan*; Kerri Sakamoto’s *The Electrical Field*; Denise Chong’s *The Concubine’s Children*; Sky Lee’s *Disappearing Moon Café*; Wayson Choy’s *The Jade Peony*; Jen Sook-Fong Lee’s *The End of East*, and *ENGL 4460 Course Pack of Readings*.

## ENGL 4510

Later

**Studies in Literary Movements: The Beat Writers**

In this course we will examine key works from the Beat writers who flourished in the United States during the 1940s through 1960s. These writers will include Jack Kerouac, William Burroughs, Allen Ginsberg, Gary Snyder and others, displayed in a wide array of fiction, nonfiction, and poetry. The Beat writers (along with the musicians and visual artists) stood for a rebellion against

middle-class suburbia and its stultifying effect on culture. Though social mores may be less restrictive today, these artists continue to hold keen interest for many who also long to go “on the road” in an attempt to escape the demands of an ever more commodified and meaningless capitalism. Our goal will be to understand these writers not only in their original literary and historical context, but also to develop some theories of their relevance to contemporary cultural critique.



## ENGL 4790

Simpson

**Studies in Genre: The Sublime and Grotesque in Literature**

This course will focus on moments from early modern, modern, and postmodern literature that attempt to express the inexpressible and raise questions about the limits of representation. As a starting point we’ll assume that the sublime and grotesque are antithetical: the sublime is associated with transcendence, immateriality, vastness and limitlessness, purity, awe and terror, while the grotesque emphasizes immanence, materiality, the deformed body, transgression/monstrosity, revulsion and laughter. We’ll also examine how these two aesthetic categories inform each other, especially in objects of the sublime grotesque (or the “immanent sublime”) in recent literature. Paying attention to cultural context, we’ll explore the changes that occur in the definition of the sublime and grotesque, the selection of sublime and grotesque objects, the emotions inspired by the objects, and how the sublime and grotesque are composed, their patterns of imagery and narrative. Readings will consist of excerpts of works from a variety time periods and national literatures as well as excerpts from theorists such as Longinus, Burke, Bakhtin, and Lyotard. Topics will include representing the holy, the role of blood and gore, ruins and garbage, the technological sublime, trauma and disaster, ecstasies of various kinds, what makes us go “WwOwW!” or “EEEEWWW GROSS!,” and others.

