

Department of English &
Modern Languages

English Course Offerings



Summer 2018 ~ Winter 2019

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, 2018-2019

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

Spring/Summer 2018

ENGL 2200 Studies in Literature 1: Guilt and Innocence in American Literature

C. Laville

ENGL 3140 Studies in Fiction: Science Fiction and Fantasy Literature

S. Jones (Area 2: Genre)

Fall 2018

ENGL 2020 Writing and Critical Thinking: Research

J. Duerden

ENGL 2080 Creative Writing - Poetry

N. Johnson

ENGL 2110 Literary Landmarks in English to 1700

N. Pawliuk

ENGL 2120 Reading Literature: Essential Skills

L. Matthews

ENGL 2200 Studies in Literature 1: Queer Identities & Sexualities in Fiction and Film

A. Swing

ENGL 2400 Studies in Literature 2: Classic Horror

M. Nicholson

ENGL 2410 Introduction to Indigenous Literatures in Canada

G. Ratsoy

ENGL 3180 Children's Literature

E. Reimer (Area 2: Genre)

ENGL 3250 Women's Memoirs: Talking Back to History, Taking Back the Self

L. Matthews (Area 2: Gender)

ENGL 3370 Novel Writing

G. Johnson (Creative Writing or Elective)

ENGL 3660 Studies in Shakespeare: "Performing" Women in Shakespeare's Comedies and Tragedies

T. Chambers (Area 1.2: Sixteenth Century)

ENGL 4160 Topics in Modern Irish Literature

P. Murphy (Area 3.7: British)

ENGL 4260 Studies in Canadian Literature: Nature in Canadian Literature

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

ENGL 4360 Studies in American Literature: The American Bestseller

G. Later (Area 3.8: American)

ENGL 4510 Studies in Literary Movements: Nineteenth-Century Survival Narratives

M. Nicholson (Area 1.5: Nineteenth Century or Area 2: Genre)

Winter 2019

ENGL 2060 Creative Writing – Fiction

K. Hofmann

ENGL 2120 Reading Literature: Essential Skills

E. Reimer

ENGL 2200 Studies in Literature 1: Young Adult Fiction

L. Matthews

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

A. Swing

ENGL 2400 Studies in Literature 2: War and Peace

G. Johnson

ENGL 3240 Fairy Tale Variants and Transformations

E. Reimer (Area 2: Genre)

ENGL 3360 Advanced Short Fiction Writing

K. Hofmann (Creative Writing or Elective)

ENGL 3740 Milton's *Paradise Lost*

T. Chambers (Area 1.3: Seventeenth Century)

ENGL 4240 Nineteenth-Century Canadian Literature: Immigration/Nation

L. Matthews (Area 1.5: Nineteenth Century)

ENGL 4460 Studies in Commonwealth and Postcolonial Literature: African Literature

P. Murphy (Area 3.10: Postcolonial)

ENGL 4510 Studies in Literary Movements: The Beat Writers

G. Later (Area 3.8: American)

ENGL 4760 Editing and Publishing

G. Johnson (Elective)

ENGL 4790 Studies in Genre: Live Long and Prosper: *Star Trek* after 50: What it All Means and How it All Works

M. Nicholson (Area 2: Genre)

Course Descriptions

Spring/Summer 2018

ENGL 2200

C. Laville

Studies in Literature 1: Guilt and Innocence in American Literature

Not guilty by reason of insanity, fingerprinting, predictive policing, “if the glove doesn’t fit, you must acquit”: many of the words we use to talk about guilt, innocence, and responsibility under the law come from American culture, and many of them date back to the nineteenth century. This class is about writers who called attention to the difficulty of finding the truth among conflicting testimonies, to the law’s brutality toward African Americans and women, and to possibilities for justice outside the legal system. We will pay particular attention

to the presumption of innocence—who gets it and who doesn’t—and the peculiar role of the witness or bystander.

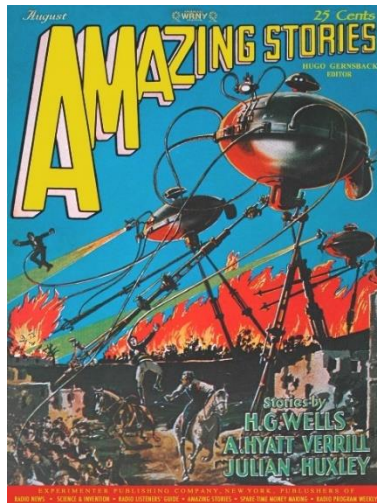
Readings may include works by Herman Melville, Gwendolyn Brooks, Ursula K. LeGuin, Philip K. Dick, and Angie Thomas. There may be a mock trial.

ENGL 3140

S. Jones

**Studies in Fiction: Science Fiction and Fantasy Literature
(Area 2: Genre)**

What is it about the genre of science fiction and fantasy that grabs our attention and captures our imagination? We may be tempted to think that science and fantastical fiction is something modern; in fact, storytellers have been exploring the mystical, the bizarre, the frightening and the wonderful for most of human history. From Beowulf to Star Wars, world literature has probed the mysteries of the universe and our place in it. In this course, we will be exploring the themes and motivations behind science fiction and fantasy literature, and students will have an opportunity to go deeper into a work of fiction of their own choice in order to understand what makes our imaginations tick. Ultimately, we will learn that works of science and fantasy fiction are not simply entertainment: they represent a statement about what we think of ourselves as a human family, where we're going, and whether or not we should be concerned!



Fall 2018

ENGL 2020

J. 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 not only in English classes, but in 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 2080

N. Johnson

Creative Writing: Poetry

Why write a poem? Poetry offers a concise and intensely evocative means to express the nuances of every possible sensation, emotion, and philosophy. Come explore the world through poetry. Learn the basics of technique and style through lectures and discussion, developmental exercises, and in-class workshopping. The course invites the student to embrace an attitude of creative play and to demonstrate a commitment to poetic craft through continual practice. Writing practice will span the three poetic genres (lyric, narrative, and dramatic), and students will experiment with many poetic forms: limerick, haiku, sonnet, ballad, villanelle, prose poem, dramatic monologue, and free verse. Poetry assignments will be evaluated for originality and technique (line, sound, diction / syntax, figurative language, theme, viewpoint, and mechanics), while the midterm and final tests will assess the application of poetic vocabulary and concepts to poems studied as examples in class.

ENGL 2110

Literary Landmarks in English to 1700

N. Pawliuk

Have you seen *Riverdale*? Why is Hamlet's uncle there? By seeing how significant the contributions of early British authors are to global culture, we'll begin to try to answer strange questions like that. These foundational texts of Western culture are now part of the human imagination, transcending genre and 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

Reading Literature: Essential Skills

L. Matthews

This course is highly recommended for all those entering or currently enrolled in an English major or English minor degree and is also useful for students who want to continue to develop their critical reading and writing skills. 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 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 2200**A. Swing****Studies in Literature: Queer Identities & Sexualities in Fiction and Film**

Definitions of "normal" change over time in any given society, not least in the case of beliefs and judgements about gender and sexuality. Literature and film have played and continue to play a significant role in reflecting and influencing these social perceptions. In this course we look at some early depictions of gay, lesbian and bisexual experience followed by later representations in literature and film which reflect the experiences of transgender individuals. We will see the development in the west from veiled, oblique references to the first more courageously overt (and often punished) writing, to ever-emerging current issues. The expectation is that we will all come away from the course with a richer sense of the range of genders and sexualities that are being ever discovered/created as well as of the literary and filmic strategies used in this service.

ENGL 2400**M. Nicholson****Studies in Literature 2: Classic Horror**

In this course we look at some of the big stories, the big plots, the classic stories and the classic plots that have fed the genre of horror—and we shall do so in prose fiction and also in some of the great films in this tradition. Our journey into darkness will take us from Poe (“The Black Cat”) through Stevenson (“Dr. Jekyll and Mr. Hyde”) through Stoker (*Dracula*) to the movies that have scared us out of our wits, such as *I Walked with a Zombie* and *Night of the Demon*—and far beyond that, to the realm of our own imagination. (Course content under revision and subject to slight changes; please contact instructor.)

ENGL 2410**G. Ratsoy****Introduction to Indigenous Literatures in Canada**

“The understanding of Story as a vehicle that contains the life and essence of a people is the cornerstone on which Indigenous Knowledge is built,” according to Jill Carter, Anishinaabe/Askenazi academic and performer. English 2410 will expose students to some of those stories in the genres of prose and poetry. Humour and the oral tradition – the art of storytelling – will be the primary lenses through which we view these works.

Traditional Indigenous education emphasizes experiential, holistic learning, and we will incorporate that pedagogy into our class through collaborative learning, visual/textual assignments, and other student-focused approaches. We will also acknowledge the richness of local Indigenous knowledge by integrating field trips and guest lectures into our study.

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 such as *The Adventures of Tom Sawyer*, *Peter Pan*, *Anne of Green Gables*, 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.



"I daresay it will hurt a little."

**Women's Memoirs: Talking Back to History, Taking Back the Self
(Area 2: Gender)**

“Life Writing” is an umbrella term that is now used to cover a whole body of personal writing genres, ranging from more private texts such as diaries and letters to more public narratives such as autobiographies and memoirs. A great deal of work has been done in recent years to try and distinguish for readers the key differences between the various sub-genres of Life Writing, and most especially between autobiography and memoir, the latter of which is seen as the mode best suited to represent a thoughtfully contextualized and relational sense



of personal identity. As a result of the memoir author’s focus on other people, places, historical events, etc., such narratives often allow for complex negotiations between adhering to the cultural norms and standards of her culture and performing sometimes subtle subversions of them. This course will provide a close treatment of the memoir form by reading some critical articles on this genre, as well as a variety of books written by women with different geographic and cultural experiences. Students can contact Dr. Matthews (lematthews@tru.ca) for a final reading list in July, 2018.

Novel Writing (Creative Writing or Elective)

Novels have been described as “loose baggy monsters” (James) and “like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners” (Woolf). Their death has frequently been proclaimed, and writing them described as “a terrible experience, during which the hair often falls out and the teeth decay” (F. O’Connor). Despite skepticism about the novel and novel writing, this course maintains that the novel remains a vibrant form and writing novels more necessary than ever before. In the words of Milan Kundera, “The wisdom of the novel comes from having a question for everything.... The novelist teaches the reader to comprehend the world as a question. There is wisdom and tolerance in that attitude. In a world built on sacrosanct certainties

the novel is dead. The totalitarian world, whether founded on Marx, Islam, or anything else, is a world of answers rather than questions. There, the novel has no place.”

Through readings from canonical as well as contemporary novels, along with discussions of techniques, including plotting, structure, character development, dialogue, and orchestration, students will gain an understanding of how novels work. They will then plan and begin writing their own literary novels, keeping questioning of the world at the forefront of their minds and hearts. After workshopping their drafts, at the end of the course students will produce at least thirty polished pages, as well as an extensive synopsis.

ENGL 3660

T. Chambers

**Studies in Shakespeare: “Performing” Women in Shakespeare’s Comedies and Tragedies
(Area 1.2: Sixteenth Century)**

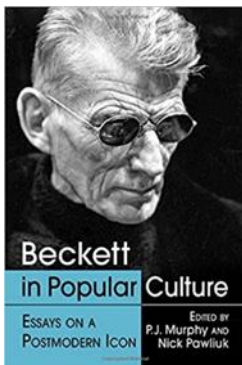
From the reign of Queen Elizabeth I to the reign of King James I, Shakespeare’s contributions to the English stage were rich and varied. Through the examination of a selection of comedies and tragedies, this course will introduce students to the university-level study and analysis of Shakespeare’s corpus. We will consider the playwright’s distinct contributions to the two genres and explore his treatment of issues such as romantic love, sexuality, family, political conflict, and revenge – with a focus on female gender and performance. As we study these plays, students will also reflect on why, after over 400 years, audiences and readers are still delighted and entertained by Shakespeare’s works.

ENGL 4160

P. Murphy

**Topics in Modern Irish Literature: Joyce and Beckett
(Area 3.7: British)**

This course will deal with the major contribution of two Irish writers to modernism and postmodernism: James Joyce and Samuel Beckett. Both writers challenge various nationalist definitions of self, culture, and art and often parody “Irishness,” thereby affording a number of critical perspectives on key issues in modern Irish literature. Joyce and Beckett are arguably also the two most important experimental writers of prose fiction in the twentieth-century, introducing structural innovations that have become commonplace: Homer Simpson has epiphanies and celebrities get “fail better” tattoos. And then there’s *Seinfeld*. The Joyce-Beckett relationship is a complex and controversial one,



particularly in terms of Beckett’s early work and his position in the Joyce circle in Paris, and an engagement with these writers is enlightening for current culture and the individual’s response to it—I can’t go on, I’ll go on.

ENGL 4260

G. Ratsoy

**Studies in Canadian Literature: Nature in Canadian Literature
(Area 3.9: Canadian or 2: Genre)**



This course examines the vital, symbiotic, and increasingly fragile bond between humans and the natural world through literature. The human-nature relationship in literature, as in life, is complex: nature is constructed as a conduit to the divine, an impediment to “progress,” and a metaphor for a host of things.

Our focus is on the Romantic movement of the 19th Century

and the current Green Movement that gained prominence in the late 20th Century. Our texts will reflect concerns such as Indigenous knowledge, regionalism, place, dystopianism, postcolonialism, ecocriticism, and post humanism. Poems and novels will be our primary genres, although our study may be supplemented by essays, plays, films, and music. We will analyze the construction of the natural world in Canada through language, genre, imagery, and narrative.

ENGL 4360

G. Later

**Studies in American Literature: The American Bestseller
(Area 3.8: American)**

The novels in this course are all bestselling American novels of the twentieth century. Questions to consider: Who gets to define a bestselling novel? Are all bestselling novels poorly written? Can a novel be both bestselling and literary? The course will tackle these questions using a combination of literary and popular bestsellers. The contrast between literary and popular texts will be examined by looking at, among other things, narrative structure and writing style, along with some basic elements of reception theory.

Books that may be included: *For Whom the Bell Tolls*; *A Tree Grows in Brooklyn*; *Marjorie Morningstar*; *From Here to Eternity*; *Peyton Place*; *The French Lieutenant's Woman*; *Bonfire of the Vanities*; *Cujo*; and *Primary Colors*. Students may e-mail instructor for final course reading list after July 16.

ENGL 4510

M. Nicholson

**Studies in Literary Movements: Nineteenth-Century Survival Narratives
(Area 1.5: Nineteenth Century or Area 2: Genre)**

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 Charlotte 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 nineteenth-century credit in the major will focus on nineteenth-century writers. Details and reading list available from the instructor (mnicholson@tru.ca).

Winter 2019

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 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 and is also useful for students who want to continue to develop their critical reading and writing skills. 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 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 2200

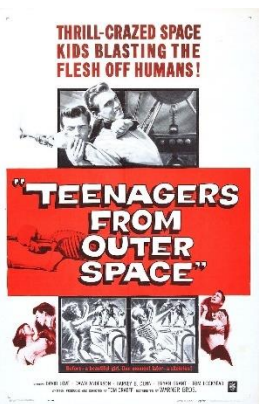
L. Matthews

Studies in Literature 1: 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 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 and economic power did not, however, end the expectation that young adults would ultimately conform to mainstream ideas 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 a desire to rebel against the hypocrisies and deafness of the adult world. In response to this new reality, young adult literature provided an avenue for writers and readers to explore whatever “issues and problems” were “relevant” to the experience of adolescence in any given decade. In the last 20 years or so, this genre has exploded in terms of quantity, social issues being addressed, and crossover appeal. Students can contact Dr. Matthews (lematthews@tru.ca) for a final reading list in July, 2018.



ENGL 2250

A. 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 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 2: War and Peace

As we move into the centenary of the peace following the end of the First World War in 1918, it seems timely to consider how the literature coming out of that war changed our attitudes towards war and peace forever. Yet war, it could be claimed, remains entrenched in our collective psyche. How have pacifist works challenged our thinking about war, and what are some of the challenges they face in conveying their message? We will seek answers to these questions through analysis of poetry, plays, and fiction by Wilfred Owen, Siegfried Sassoon, George Bernard Shaw, Erich Maria Remarque, Rebecca West, Rose Macaulay, Vera Brittain and others.

**Fairy Tale Variants and Transformations (Area 2: Genre)**

In this course we will study three sets of fairy tales variants: “Cinderella,” “Beauty and the Beast,” and “Bluebeard.” We will begin with some of the first written variants, glancing backwards to earlier oral versions of the three tales and sideways to variants from around the globe. Then we will examine significant literary retellings, considering each one within its changing cultural and social contexts and exploring the quality of “wonder” in these tales.

We will focus on the ways men, women, and beasts in the tales distil shifting cultural attitudes about sexuality, marriage, gender, familial roles, and class

structures. We will also read criticism by contemporary scholars to see how a variety of critical viewpoints can add to our understanding of the tales.

These tales have appealed to a variety of audiences; despite what many believe, fairy tales are not just for kids. We will examine some variants formulated explicitly for children and young adults as well as many created primarily for adult audiences by writers such as Anatole France, William Makepeace Thackeray, John Updike, Anne Sexton, Margaret Atwood, Angela Carter, Emma Donoghue, and filmmakers such as Jean Cocteau (*Beauty and the Beast*), and David O. Selznick (*Rebecca*, a “Bluebeard” variant); at various points we will consider the impact of Disney.



ENGL 3360

K. Hofmann

Advanced Fiction Writing (Creative Writing or Elective)

This course focuses on the writing of literary short fiction. Students will be expected to work on projects of prose 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, a journal of short fiction exploration, and a longer project to be submitted in two drafts or stages, as well as participation in workshops and discussions.

Milton's *Paradise Lost***(Area 1.3: Seventeenth Century)**

This course will explore English literature's grandest and most demanding poem, John Milton's *Paradise Lost*. Students who complete the course successfully will gain a preliminary appreciation of the classical epic conventions developed by Homer and Vergil, and Milton's transformation of these conventions in the context of seventeenth century English culture, politics, and religion. Finally, as students familiarize themselves with the greatest antagonist in human history, they will consider the main interpretive questions critics of this poem have raised for four centuries. These questions—about gender relations, authority, justice and injustice, the “problem of evil,” and human responsibility for the condition of the world—are as urgent in our century as they were in Milton's.

Nineteenth-Century Canadian Literature: Immigration/Nation**(Area 1.5: Nineteenth Century)**

In 1924, looking back to find the “headwaters” of Canadian literature, Archibald MacMechan claimed that “[b]efore 1867, there was no Canada,” and so there was no “national impulse” to be reflected in what meagre literary output then existed. Indeed, “[a] whole generation had to be born and grow up in the new conditions” of the post-Confederation period in order for a “national sentiment”



and “a national literature to be possible.” In this course we will explore English-Canadian literature (including poetry and both fictional and non-fictional prose) across the nineteenth century, from texts written by immigrants to this place to texts written by citizens of this place, all written by authors who desired to capture the unique flavour of Canadian life. In doing so, we will keep in mind several things: that the flow of immigration to the westernmost parts of Canada mostly occurred later in the century, so that literary representations of immigration and nation actually overlapped; that the lived experience of being Canadian varied greatly from region to region; that there was considerable debate in the century as to whether Canadian national identity should reflect more closely what were considered to be British or American traits; and, most importantly, that the politics of immigration and nation were most often exclusionary and sought after a construction of Canada that ignored the presence and experiences of many groups of people. Students can contact Dr. Matthews (lematthews@tru.ca) for a final reading list in July, 2018.

ENGL 4460

P. Murphy

Postcolonial Literature: African Literature (Area 3.10: Postcolonial)

This course will survey “colonial” and “postcolonial” literature from Africa in the twentieth-century. Texts will be studied within their historical and cultural contexts, and students will discuss issues such as canon formation, generic conventions, modes of representation, language choices, ethnic identification, and competing definitions of “postcolonial” within a highly-politicised debate over the nature and value of literary expression. The course begins with Joseph Conrad’s *Heart of Darkness* (1900) and how it has become a *locus classicus* for debates over literary representation of history as a catastrophic nightmare of racism and colonialism in the center of the African continent. The course will then engage with authors who, over the intervening years, begin a new century of African writing with a revisionist re-placing of Conrad’s modernist classic via an indigenous perspective afforded by “magic realism” among other narrative features. The course will conclude with the question to all of Africa and to the world-at-large: once repression stops, what type of recompense and reconciliation could ever be deemed adequate? And what role could literature play in such a healing process?



ENGL 4510

G. Later

**Studies in Literary Movements: The Beat Writers
(Area 3.8: American)**

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 4760
Editing and Publishing

G. Johnson

“Writing without revising is the literary equivalent of waltzing gaily out of the house in your underwear” (Patricia Fuller). This course offers students practical skills in editing and publishing, with a focus on publishing peer authors’ work, both academic and creative. Students will gain hands-on experience editing the Proceedings of the TRU Undergraduate Research and Innovation Conference, and they will also administer the TRU Creative Nonfiction Contest. They will review, then choose and edit successful entries, with the aim of producing an issue of the online TRU Creative Nonfiction Journal (see <https://digitalcommons.library.tru.ca/cnfj/>). Students will learn to revise and copy-edit their own work as well as that of others, and they will explore the publication process. The course will be useful for literature students, creative writing students, and anyone else contemplating a career in publishing.

ENGL 4790
Studies in Genre: Live Long and Prosper: *Star Trek* after 50: What it All Means and How it All Works
(Area 2: Genre)

M. Nicholson

Practically everyone in the world is familiar with *Star Trek*. Few shows have had the kind of exposure and influence that *Star Trek* has. In this course, we’re going to take a good look at this phenomenon, why it happened, why it is still happening, and how it works, and we’re going to focus on the first series (Kirk, Spock, Bones, Uhuru, Scottie, Sulu and the rest), the series that was the supernova that started the whole phenomenon (with consideration of the later developments in the *Star Trek* galaxy). And to understand the nuts and bolts of how the show works, we’re going to draw on a major writer or two, studying their techniques of dramatic construction such as plot-construction and styles of character creation. The intent is to learn by comparing—and also contrasting—*Star Trek*’s techniques in the medium of episodic television. Like its subject, this course boldly goes into new territory, and will be both fun--and instructive.



For an English advising appointment please contact:

Karen Hofmann
Chair, English Advising
khofmann@tru.ca
(250) 377-6016

(on leave July 1 – December 31, 2018: please then contact
Dr. Darrell Laird: dlaird@tru.ca)

For other enquiries regarding the English Program please contact:

Dr. Elizabeth Reimer
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ereimer@tru.ca
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Dr. Uli Scheck
Chair, English and Modern
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uscheck@tru.ca
(250) 828-5161

