Department of English &
Modern Languages

English Course Offerings

Summer 2019 ~ Winter 2020

Please see the EML website for the latest course updates.
Second-year and Upper-level Courses, 2019-2020

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

Spring/Summer 2019

ENGL 2200 Studies in Literature 1: From Green Gables to Terabithia: Childhood and Domestic Fiction
   A. Little

ENGL 3190 Studies in the Intellectual Backgrounds of Literature: Mystics, Magicians and Philosophers: Literature of the Middle Ages
   S. Jones

Fall 2019

ENGL 2020 Writing and Critical Thinking: Research
   Y. Zhang

ENGL 2070 Creative Writing - Drama
   G. Johnson

ENGL 2110 Literary Landmarks in English to 1700
   N. Pawliuk

ENGL 2150 Women and Literature: Voice, Identity, and Difference
   A. Swing

ENGL 2180 Literature and Culture: Literature and Empathy
   N. Pawliuk

ENGL 2200 Studies in Literature 1: Law and Literature
   G. Later

ENGL 2400 Studies in Literature 2: Epic Novel
   M. Nicholson

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ENGL 3080 Advanced Composition 1: Personal Expression  
K. Hofmann (Elective)

ENGL 3190 Studies in the Intellectual Backgrounds of Literature: Power and Class  
M. Nicholson (Area 2: Theory)

ENGL 3410: Screenplay Writing  
G. Johnson (Creative Writing or Elective)

ENGL 3660 Studies in Shakespeare: Shakespearean Afterlives  
B. Reid (Area 1.2: Sixteenth Century)

ENGL 4150 Studies in Women’s Literature: The "Shrieking Sisterhood": The New Woman in Literature, 1880-1920  
L. Matthews (Area 2: Gender)

ENGL 4260 Studies in Canadian Literature: Literature of the British Columbia Interior  
G. Ratsoy (Area 3.9: Canadian)

ENGL 4350 American Literature in the First Half of the 20th Century: Hemingway, Faulkner, Fitzgerald  
G. Later (Area 3.8: American)

ENGL 4470 Studies in Indigenous Literature  
H. MacLeod (Area 3.10: Postcolonial)

Winter 2020

ENGL 2060 Creative Writing – Fiction  
K. Hofmann

ENGL 2110 Literary Landmarks in English to 1700  
B. Reid

ENGL 2120 Reading Literature: Essential Skills  
L. Matthews

ENGL 2200 Studies in Literature 1: Popular Culture and the Literary Icon (How to Fail Better)  
N. Pawliuk

ENGL 2250 Women and Literature: Women’s Bodies/Women’s Roles  
A. Swing
ENGL 2410 Indigenous Narratives in Canada
H. MacLeod

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ENGL 3180 Children’s Literature
E. Reimer (Area 2: Genre)

ENGL 3340 Writing Speculative Fiction
K. Hofmann (Creative Writing or Elective)

ENGL 4140 The Contemporary British Novel
P. Murphy (Area 3.7: British)

ENGL 4260 Studies in Canadian Literature: Fictions of the Prairies and the Plains, 1900-1950
L. Matthews (Area 3.9: Canadian)

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

ENGL 4510 Studies in Literary Movements: Theatre and Social Justice
G. Johnson (Area 2: Genre)

ENGL 4780 Studies in Literature and Film: Contemporary Literature and Film from Page to Screen: Explorations in Adaptation
T. Friedman (Area 2: Genre)

ENGL 4790 Studies in Genre: The Gothic Imagination
B. Reid (Area 2: Genre)
ENGL 2200  A. Little
Studies in Literature 1: From Green Gables to Terabithia: Childhood and Domestic Fiction

From the imaginative delight of *Anne of Green Gables* to the emotional depth of *Bridge to Terabithia*, the genre traditionally identified as domestic fiction contains some of the most beloved works of children’s literature. Reading the classic novels of authors such as Louisa May Alcott and L.M. Montgomery is considered to be a quintessential part of childhood in our culture. This course will delve into the genre of domestic fiction, closely investigating this genre’s portrayal of gender, in both male and female characters, and its promotion of values – such as empathy, imagination, and community. This course will cover the origins of the genre in didactic short stories and some of the genre’s defining works, specifically those produced by Alcott and Montgomery, as well as popular modern children’s books that embrace and adapt the tradition of domestic fiction.

Reading List: Short stories by Mary Wollstonecraft and Maria Edgeworth, Louisa May Alcott’s *Eight Cousins*, L.M. Montgomery’s *Anne of Green Gables*, Jean Little’s *Willow and Twig*, and Katherine Paterson’s *Bridge to Terabithia*.

ENGL 3190  S. Jones
Studies in the Intellectual Backgrounds of Literature: Mystics, Magicians and Philosophers: Literature of the Middle Ages (Area 1.1: Medieval)

The medieval period is both complex and fascinating, and unlike any other period in history.

It represents a time where faith and reason come together to explore the mystical, the political, the humorous, the romantic, and the philosophical dimensions of life. Literature of the period comes in various forms: morality plays, mystical treatises, letters, poems, and even esoteric and puzzling contributions, like the Voynich manuscript, which is written in an entirely made-up language which no one can translate! This course will take a broad approach to the various kinds of literature of the period, and then take a deep-dive into the philosophical themes running through the background of these. In particular, we will explore the writings of the female mystics (Margery Kempe, Julian of Norwich, and Hildegard of Bingen), some of the medieval poets, including Chaucer, and the morality plays leading up to the Tudor period. Medieval
philosophers, such as Thomas Aquinas and Aelred, will help us unpack some of the recurring themes of love, friendship, life, death, heaven, hell, the monstrous and the divine running throughout all the genres. Students will engage different methodologies to help them fully appreciate the period literature and to draw some conclusions about what it all means in the big picture of human thought. The class will consist of discussion, group work, film, period music, art, and poetry to provide a lively, holistic and well-rounded appreciation for the contributions of the medievals.

Fall 2019

ENGL 2020  
Writing and Critical Thinking: Research  
Y. Zhang

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 English classes, but also 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  
Creative Writing - Drama  
G. Johnson

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
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 2150
Women and Literature: Voice, Identity, and Difference
A Swing

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.
Literature and Empathy is designed to examine one of the truly transformative powers of writing: putting oneself into another’s situation, otherwise known as empathy. How can reading not only help us understand others, but also help us understand ourselves? We will look at genres including short stories, graphic novels, plays and the “traditional” novel through structure, theme, culture, character and style to help understand these questions. We will attempt to understand how writers use their art to create meaning and explore painful and often taboo subject matters that ultimately may help us be healthier, more productive global citizens and practitioners.

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.
ENGL 2400  
Studies in Literature 2: The Epic Novel  
M. Nicholson

This course is about the **BIG** stories, the ones that generated all the other stories, by the **BIG** authors, in a world larger than life—journeys to the underworld, monsters, shipwrecks, tragic deaths, and love that never ends. You know the story. You know what I’m talking about. Epic adventures, epic conflicts, epic people. This course introduces students to epic poems, the ones that influenced everything, beginning with the most ancient of them all, the Sumerian *Epic of Gilgamesh*, and going on to *The Odyssey, The Aeneid, and Beowulf*. Find out where *The Lord of the Rings* came from!

ENGL 3080  
Advanced Composition 1: Personal Expression (Elective)  
K. Hofmann

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 3190  
Studies in the Intellectual Backgrounds of Literature: Power and Class  
(Area 2: Theory)

This course explores power in literature: how literature presents power relations, drawing upon concepts developed by Thorstein Veblen (The Theory of the Leisure Class) and Marilyn French (Beyond Power), especially the concept of “power-over” relationships—relationships where one person controls another person (sometimes group), by means of threat and force (“stick”), or by means of deceit and manipulation (“carrot”). Things look one way for a character who is in the “power position” and quite another way for a character in the “non-power” position. Using class analysis, we identify the ways that economic class power shapes narrative, noting how much emotional and psychological distress is a function of economic class anxieties, often hidden or repressed. Power relations in a text change how the text looks, especially when we pay attention to male competition for control. We also begin to notice the struggle to find freedom and better arrangements—the desire to create something different, living arrangements that are creative as well as fulfilling and just—desires that emerge into view when we take the power relations into account. This course will explore some famous classics—writers such as Wollstonecraft, Dickens, C. Bronte, Hawthorne, Fitzgerald—in order to observe what happens when we focus on class interest, what becomes visible that was hidden, including the character dynamics and character types. The text, the story, changes. Surprising possibilities and insights emerge. Class analysis really begins with Thorstein Veblen, but has increasingly been influenced by Pierre Bourdieu, and of course the pioneering work of the “historical materialists” in England, especially Raymond Williams.

ENGL 3410  
Screenplay Writing (Creative Writing or Elective)

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**  
**B. Reid**  
**Studies in Shakespeare: Shakespearean Afterlives**  
*(Area 1.2: Sixteenth Century)*

Although William Shakespeare remains one of the most famous authors in English Literature, his works are often studied in strictly historical terms, keeping him locked in the Renaissance. This course engages with Shakespeare’s writing by tracing his continuing influence through the last four hundred years. To do so, we begin with his key texts and figures, such as the brooding Prince Hamlet or the spritely Ariel of *The Tempest*. Using Shakespeare’s characterization as our point of departure, we then explore how different readers, dramatists, critics, and filmmakers have variously interpreted these iconic characters. What can we learn about *Hamlet* through the Romantic era’s fascination with the story? Why did the Victorians change the ending to *King Lear* and how did that affect contemporary readings of the play? By tracing the development of Shakespeare’s characters through their adaptations, critical interpretations, and artistic descendants, we will gain a more nuanced understanding of his evolving legacy and his many creative afterlives.

**ENGL 4150**  
**L. Matthews**  
**Studies in Women’s Literature: The "Shrieking Sisterhood": The New Woman in Literature, 1880-1920 (Area 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 19th 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. Possible texts for study are: Amy Levy’s *The Romance of a Shop*, Ella Hepworth Dixon’s *The Story of a Modern Woman*, and Kate Chopin’s *The Awakening*. Students can contact Dr. Matthews ([lematthews@tru.ca](mailto:lematthews@tru.ca)) for a final reading list in July, 2019.

**ENGL 4260**

Studies in Canadian Literature: Literature of the British Columbia Interior  
(Area 3.9: Canadian)

In this course, we will view the British Columbia Interior (with a focus on the Kamloops vicinity) through diverse lenses; our authors range from traditional Secwépemc storytellers through to settler postmodern novelists and contemporary writers of creative non-fiction.

Along the way, we will engage closely with literature about two historical events: the composition and reading of “The Memorial to Sir Wilfrid Laurier by the Chiefs of the Shuswap, Okanagan and Couteau Tribes” (the events leading up to it, the document itself, and some of the literature it has inspired) and the actions, arrest, trial, and hanging of the McLean Gang, a quartet of young men of Secwépemc / European ancestry.

We will also take advantage of our proximity to the setting and authors whose works we are studying by incorporating guest speakers and a field trip into our studies.

George Bowering, Tomson Highway, and Lyn Baldwin are among the authors on our reading list.

**ENGL 4350**
American Literature in the First Half of the 20th Century: Hemingway, Faulkner, Fitzgerald (Area 3.8: American)

The focus of this course will be on “classic” American modernism and the canonical writers we have come to associate with it – F. Scott Fitzgerald, William Faulkner, and Ernest Hemingway. Placed around these writers for contrast will be Willa Cather and Edith Wharton, who highlight issues of gender and regionalism, as well as Upton Sinclair and Richard Wright, who look at immigration, realism, and race-based violence.

Specific topics covered will include:

1) the continued impact of literary naturalism that reflects radical shifts in the nature of work and identity, particularly for immigrants;
2) the shifting nature of realism as it evolves into social criticism of capitalism and its impact on both the privileged and the poor;
3) the depiction of nature and community in rural and small-town dystopias; the fate of 19th-century regionalism;
4) the development of "American" manners and the troubling question of American identity as expressed in its literature. Is an American simply a barbarian or a watered-down European? What is an American in light of the two world wars?
5) the continued development of the American Dream and the recognition of the betrayal of that dream;
6) the tension between the tradition and literary experimentation. If literary canons evolve, how do those outside the canon try to be included?

Texts will be read in the following order: *The Jungle*, by Upton Sinclair; *My Antonia*, by Willa Cather; *The Age of Innocence*, by Edith Wharton; *Tender is the Night*, by F. Scott Fitzgerald; *Absalom, Absalom!*; by William Faulkner; *The Hills of Kilimanjaro*, by Ernest Hemingway; *Winesburg, Ohio*, by Sherwood Anderson; and *Native Son*, by Richard Wright.
Studies in Indigenous Literature (North America)  
(Area 3.10: Postcolonial)

Focusing on contemporary writing (in English) of Indigenous people in North America, students will explore the representation, identity, and cultural politics through Indigenous literature, non-fiction writing, film, and media, while being exposed to the relationship between the sites of a) self-determination struggles of Indigenous peoples and b) cultural production.

Winter 2020

ENGL 2060  
Creative Writing - Fiction  
K. Hofmann

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. Students should note that workshopping (reading out their work and receiving verbal and written criticism in student groups) is a major and required aspect of the course.
This course will trace the journey of English Literature from its early origins to the late 1600s. Specifically, we will explore how stories of heroes and villains have evolved through the centuries, revealing our changing perceptions of both champions and monsters. Along the way, we will encounter works of fiction, poetry, and drama, establishing an understanding of key texts, forms, movements, and authors. Through encounters with canonical writers such as Milton or Shakespeare, as well as lesser-known literary figures, we will visit established literary landmarks, unearth forgotten stories, and discover how these historical narratives of good and evil continue to influence our lives and writing today.
ENGL 2120  L. 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 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  N. Pawliuk

Studies in Literature 1: Popular Culture and the Literary Icon (How to Fail Better)

This course 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 people have not read? And why 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 2250  
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 – that 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.

ENGL 2410  
Indigenous Narratives in Canada

The twenty-first century demands cultural competency; that is, the ability to understand, communicate with and effectively interact with people across cultures. Most importantly, cultural competence requires developing an awareness and understanding of one's own world view and positive attitudes towards cultural differences and gaining knowledge of different cultural practices and world views. Through exposure to the Indigenous cultures of Canada through various genres of literature – including non-fiction writing, novels, short stories, drama, poetry, as well as art, film, and digital media – with emphasis on their historical, political, and cultural contexts, students will learn to write reflectively and approach textual interpretation and literary criticism through Indigenous epistemology. That is, students will engage with material from a multidimensional, relational, experiential, local, and land-based positioning.

ENGL 3180  
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.

**ENGL 3340**  
K. Hofmann  
*Writing Speculative Fiction (Creative Writing or Elective)*

Speculative Fiction is the genre of fiction that asks the question “What if…?” and sets narratives in regions unknowable through distances in time or space. Science fiction, futuristic, dystopian, post-apocalyptic, and prehistoric models are all possible subgenres for exploration. The successful term project will seek not only to imagine or posit a world of new landscapes, languages, social orders, organic forms, and technologies, but also to use these elements to explore thematically both the writer’s and society’s fears and hopes of trends in technology and culture. Course activities will include readings from and analysis of short stories in the genre, a portfolio of short assignments, and a longer project, as well as participation in workshops and discussions.
This course will examine a number of wide-ranging responses to the conflicting claims of tradition and modernity in the post-1945 British novel. Some interesting responses to these questions are found in Margaret Drabble’s *The Radiant Way* (1987); John Fowles’s *The French Lieutenant’s Woman* (1969); Julian Barnes’s *Flaubert’s Parrot* (1984); David Lodge’s *Small World: An Academic Romance* (1984); and Monica Ali’s *Brick Lane* (2003). 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.

This course is based on the connected ideas that the natural environment affects human experience and that a study of agrarian fiction that is “environmentally defined” (Binnema 18) rather than based solely on the nationality of respective authors will be productive in new ways. By focusing on a body of literature that was written and published between 1900-1950 and that represents peoples’ experiences of living on the prairies and the plains, we will be able to understand that “there are matters where the regional overrides national difference, and there are matters where nationality overrides region” (Isern and Shepard xxxi). Specifically, we will examine novels written by both Canadian and American authors who take up a variety of issues related to farming and rural town life in order to discover the characters’ shared experiences of living close to the land. Possible texts for study are: Ralph Connor, *The Foreigner* (1909), Willa Cather, *O Pioneers!* (1913), Sinclair Lewis, *Main Street* (1920), Martha Ostenso, *Wild Geese* (1925), Frederick Philip Grove, *Fruits of the Earth* (1933), Laura Ingalls Wilder, *Little House on the Prairie* (1935), and Sinclair
Ross, *As For Me and My House* (1941). Students can contact Dr. Matthews (lematthews@tru.ca) for a final reading list in August, 2019.

**ENGL 4360**

**G. Later**

**Studies in American Literature: The Banned Novel in North 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 19th century but discussions are definitely 20th Century); *American Psycho; Slaughterhouse-Five; Catch-22; Rabbit, Run; A Farewell to Arms;* and *To Kill a Mockingbird.*
Bertolt Brecht wrote that “Art is not a mirror held up to reality but a hammer with which to shape it.” This course examines contemporary plays that challenge the status quo and shape possibilities for the future. Playwrights include Caryl Churchill, Wallace Shawn, Drew Hayden Taylor, Harold Pinter, Timberlake Wertenbaker, Duncan Macmillan, Anne Washburn, and others.

This course will focus on the practice of adaptation as it relates to cinematic versions of, or films and television series “based on,” literary works. Students will examine a group of representative novels that have been thus “adapted” and explore the ways in which narrative structure, characterization, mood and setting in the novels are ‘translated’ or ‘transformed’ by the demands of cinematic techniques or by directorial desires. Through reading and viewing the novels and films, students will also have the opportunity to learn about the formal and stylistic relationships between literature and film. As well, some attention will be paid to the growing body of adaptation theory and questions of “fidelity” and “appropriation” in relation to film and literature will be explored.
Tentative Reading and Viewing List (subject to change):

Ray Bradbury, *Fahrenheit 51* (1953)
François Truffaut (dir.), *Fahrenheit 451* (1966)
Ramin Bahrani (dir.), *Fahrenheit 451* (2018)
Philip K. Dick, ”Do Androids Dream of Electric Sheep?” (1968)
Ridley Scott (dir.), *Bladerunner* (1982)
Denis Villeneuve (dir.), *Bladerunner 2049* (2017)
Stanley Kubrick (dir.), *A Clockwork Orange* (1971)
Margaret Atwood, *The Handmaid’s Tale* (1985)
Volker Schlondorff (dir.); Harold Pinter (script), *The Handmaid’s Tale* (1990)
Bruce Miller (teleplay), “Birth Day” and “Late,” *The Handmaid’s Tale* (Series 1, Episodes 1 & 2) (2017)

ENGL 4790

B. Reid

*Studies in Genre: The Gothic Imagination*  
*(Area 2: Genre)*

Ghosts, ghouls, goblins, and things that go bump in the night. The world of Gothic Fiction is at once familiar and strange, filled with both recognizable figures or features and unknown secrets that have yet to be revealed. This course explores the continuing development of Gothic Fiction, from its inception to the present. To do so, we return to the genre’s origins in the late eighteenth century and consider how the Gothic imagination inspired iconic works of fiction, poetry, and drama. We then pursue Gothic Literature as it transforms before our eyes from Romanticism’s monstrous doubles, to the female spectres of Victorianism, to Modernism’s apocalyptic anxieties. As a final twist, we discover how Gothic Fiction appears today and consider possible futures for this historical genre. From Poe to Lovecraft, Radcliffe to Riverdale, our course readings will reveal how the Gothic imagination, along with its many tropes, character types, and evolving conventions, has haunted English literature for more than two hundred years.
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