Second-year and Upper-level Courses, 2020-2021

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

Summer 2020

ENGL 2200 Studies in Literature: In the Woods and by the Water: Contemporary Canadian Children’s Literature
A. Little

ENGL 4770 Studies in Literature: Witchy Words/Witchy Worlds: Feminism, Magic and Literature
S. Rahim

Fall 2020

ENGL 2020/HU 1 Writing and Critical Thinking: Research
J. Duerden

ENGL 2080 Creative Writing – Poetry
H. MacLeod

ENGL 2110 Literary Landmarks in English to 1700
N. Pawliuk

ENGL 2180/HU 1 Studies in Literature and Culture: Literature and Empathy
N. Pawliuk

ENGL 2200 Studies in Literature 1: Queer Identities and Sexualities in Fiction and Film
A. Swing

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ENGL 3120 Indigenous Drama: The Poetics of Indigenous Drama, Theatre, and Performance
H. MacLeod (Area 2: Genre)
ENGL 3180 Children’s Literature  
TBA (Area 2: Genre)

ENGL 3250 Women’s Memoirs  
L. Matthews

ENGL 3350 Studies in Major Authors: Margaret Atwood: National Identity, Gender, and Dystopias  
T. Friedman (Area 2: Genre or Area 3.9: Canadian)

ENGL 3660 Studies in Shakespeare  
TBA (Area 1.2: 16th Century)

ENGL 3380 Advanced Poetry Writing  
S. Buis (Creative Writing or Elective)

ENGL 4360 Studies in American Literature: The American Bestseller  
G. Later (Area 3.8: American)

ENGL 4770 Studies in Literature: Imagination and Symbolism  
M. Nicholson (Area 2: Theory)

Winter 2021

ENGL 2060 Creative Writing – Fiction  
N. Johnson

ENGL 2110 Literary Landmarks  
TBA

ENGL 2120 Reading Literature: Essential Skills  
L. Matthews

ENGL 2200 Studies in Literature 1: Classic Horror  
M. Nicholson

ENGL 2250 Women and Literature: Women’s Bodies/Women’s Roles  
A. Swing

ENGL 2400 Studies in Literature 2: Literary Animals  
L. Matthews

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ENGL 3160 Studies in Literature and the Other Arts: Representation, Identity, and Culture through Indigenous Literature, Film, and Visual Arts
H. MacLeod (Area 2: Genre)

ENGL 3240 Fairy Tale Variants and Transformations
TBA

ENGL 3370 Novel Writing
G. Johnson (Creative Writing or Elective)

ENGL 3890 Studies in Eighteenth-Century Thought and Literature: Race, Gender, and Literature in the Atlantic World: The Long Eighteenth Century
W. Furlotte (Area 1.4: 18th Century)

ENGL 4260 Studies in Canadian Literature: Prison Literature in British Columbia
P. Murphy (Area 3.9: Canadian) or (Area 2: Genre)

ENGL 4510-01 Studies in Literary Movements: The Beat Writers
G. Later (Area 3.8: American)

ENGL 4780 Studies in Literature and Film: Narrative Genius: How Dickens and Hitchcock Did It
M. Nicholson (Area 2: Genre)
While Canadian identity is expressed in many ways within the pages of these novels, one of the most common themes, just as with Canadian literature more broadly, is how our identity is shaped by the Canadian landscape. Whether on the small Gulf Island of Andrea Spalding’s *An Island of my Own* or the Arctic tundra of Robert Munsch’s and Michael Kusugak’s *A Promise is a Promise*, we see child protagonists having close relationships with the natural environment, relationships that powerfully impact their personal growth and development. Through exploring a collection of Canadian children’s novels and picture books, this course will address questions, such as: how does the child protagonist perceive their natural surroundings? What sort of role does nature play in their daily life? How does it shape the child protagonist? Overall, this course will seek to discover how these relationships with nature are being constructed as a shared element of Canadian identity and invite students to consider how we are shaped by the land.

This course examines literary and historical representations of the witch across time. Why was the figure of the witch persecuted and demonized? Can the maligning of the witch correlate to the subjugation of the feminine in society, culture, politics, medicine, and religion? Further, in what ways do we see the magic and power of the symbol of the witch recuperated and reimagined globally in popular culture, literature, and iconography today? Can contemporary portrayals of the witch—imagined and real—be connected to environmentalism/eco-spirituality, decolonization, and bids to liberate the desiring, creative, and autonomy-seeking body? By analyzing classical and contemporary representations of the witch, we will broach issues of voice and the canon, the persecution of the feminine within patriarchy, and notions of liberty and empowerment drawn from contemporary feminist thought.

Fall 2020

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.
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

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 2180 /HU1
Studies in Literature and Culture: Literature and Empathy

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.

ENGL 2200  
A. Swing
Studies in Literature 1: Queer Identities and Sexualities in Literature 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 3120  
H. MacLeod
Indigenous Drama: The Poetics of Indigenous Drama, Theatre, and Performance

This course has three interrelated goals: to introduce students to the formal and stylistic elements of drama, theatre, and performance. How does drama and theatre--one a work of literature and the other a live performance communicate to their respective audiences? How do they make their meaning through what affective means, technical and stylistic choices? Second, the course offers instruction in a range of Indigenous critical approaches to interpreting and analysing Indigenous dramatic texts and live performance from the Inuit, First Nations, and Metis. Finally, the course explores prevalent and corresponding issues in Indigenous drama and theatre.

Students are expected to come to class prepared with all of the assigned reading completed and expected to participate verbally in class. Students will build a shared set of analytical practices and discipline-specific vocabulary to interpret plays and performances viewed by a variety of means in class for the interpretation of text and theatrical event.
ENGL 3180  
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 move through a consideration of Romantic and Moral Rationalist conceptions of childhood, ones that are still influential today, to launch our study of important novels from the nineteenth and twentieth centuries; the bulk of the course will focus on “canonical” works including Tom Sawyer, Alice in Wonderland, Peter Pan, and A Little Princess. We will also examine significant examples of picture books whenever possible.

Throughout the term, students will be asked to consider the complex relationships in the texts between child and adult, innocence and experience, fantasy and reality, rebellion and conformity, etc., and to reflect on changing constructions of gender, class, and race. The category of “children’s literature” itself is a complicated and sometimes contentious one, since children’s books are generally produced by, and, many argue, for adults; during the term, then, we will also examine the hybrid audiences of the works and the different kinds of appeals made to implied “child” as well as implied “adult” readers.
“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, 2020.

ENGL 3350
Studies in Major Authors: Margaret Atwood: National Identity, Gender, and Dystopias.

The course is divided into three general thematic sections: Canadian national (or cultural) identity, gender politics, and her exploration of dystopias through speculative fiction.

In the first portion of the course, students will read Atwood works that explore Canadian identity in an historical context, including her poems about Susanna Moodie, a short story and essay on the Franklin Expedition, stories that engage Canadian geography and the artistic response to it, plus additional essays and poems that attempt to define what it means to be Canadian.

In the second, students will read Atwood’s works that deal with gender issues and the exercise of power in a gendered world. Included in this group are a novel, essay, short story and numerous poems.
In the third, the class will read and discuss two Atwood novels characterized as “speculative fiction,” one dealing with the aftermath of a world-wide pandemic, the other with a totalitarian, misogynic regime.

Tentative Reading List:
Margaret Atwood, Wilderness Tips
Margaret Atwood, Bodily Harm
Margaret Atwood and Charles Pachter, The Journals of Susanna Moodie
Selected Atwood essays, poems and stories in a ENGL 3350 anthology

ENGL 3380 S. Buis
Advanced Poetry Writing (Creative Writing or Elective)
This advanced course in poetry writing will build on students’ previous achievements in poetry and help students to refine and expand their repertoire of techniques of image, metaphor, and musicality. Students will also be exposed to a variety of poetic schools, traditions, questions, and possibilities through readings, lectures, and through composing, workshopping, and revising their own poems. Assignments, readings, and workshops will focus on the imaginative processes and fine control of language that combine to create effective poetry. Students will work to build a portfolio of poems that employ prosody, line tension, sound elements, image, metaphor, diction, and structure with clear intention and impact.

ENGL 3660 TBA
Studies in Shakespeare

ENGL 4360 G. Later
Studies in American Literature: The American Bestseller
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 4770

Studies in Literature: Imagination and Symbolism

M. Nicholson

“What was once only imagined, now is proved” (William Blake)

“We say God and the imagination are one…”

How high that highest candle lights the dark.” (Wallace Stevens)

There is an old belief that if you want something, visualize it. Form a mental image of it. (This is also a technique for finding something you have mislaid—form a clear mental image of what you’re missing. Mnemonics—memory training—is based on training imagination.) Imagination in the sense of visualization is the basis of literature as well as of so much in our lives. For instance, imagining is the primary form of planning (“how do I want this to look?”); it is fundamental to problem solving and to intuition, and, for some to spiritual guidance. Things we could use right now. Imagination works with a language of images; it is a way of thinking that uses images to communicate and to understand. But education de-emphasizes imagination in favour of abstract reasoning, argumentation, and abstract evaluation, thus depriving us of a fundamental advantage in life. Literature corrects that. This course is an introduction to the study of image—“the forgotten language,” as Erich Fromm called it, or the “principles of literary symbolism,” as Northrop Frye called it. We will pick up some ideas from Freud (*The Interpretation of Dreams*), Carl Jung (“archetype” “individuation”), and my own teacher, Northrop Frye, who argued that literature is the science of imagination. We will study the language of images as major authors (and less known authors) use it—and also as skilled directors use it in film. Depending on time, we will also consider symbolism based on traditional image systems (e.g., tarot, astrology, religious iconography). The goal is to get more out of our reading and out of our viewing and to understand long-standing patterns of image usage and metaphoric thinking. We want to develop one of the most important powers we have as human beings: imagination. It’s something society needs right now: a better way of doing things. We will use a poetry anthology, as well as some other texts to be announced (consult the instructor).
Winter 2021

ENGL 2060  N. Johnson  Creative Writing - Fiction
In this course we will focus on writing in a variety of fiction genres, experimenting with structure and style, and enhancing imagination, observation, and investigation as creative tools. Course activities will include writing exercises and idea-gathering projects, reading and discussion of sample stories, small-group workshopping, and revision and polishing of one longer piece.
Prerequisite: Six credits of first-year English and at least second-year standing, or permission of instructor.

ENGL 2110  TBA  Literary Landmarks

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. 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 2200  
Studies in Literature 1: Classic Horror

Why do we like to be frightened? This is one of many questions we need to answer. In this course we explore some of the big stories, the big plots, the classic stories and the classic plots that have fed the genre of horror. We will read classics in this tradition and also study some of the great films in this tradition. Our journey into darkness will take us from folktales like “Bluebeard” to the Gothic tradition of M. G. Lewis (The Monk), Poe (“The Cask of Amontillado”) and 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. Some of the themes that turn up in this exploration are: horror vs. terror, escape from the past, putting the past to rest, the return of the dead, mad love, dead-alive characters, obsession, power-over relationships. But we will also study technique, how stories produce their effects, the principles of plot construction, the links/contrasts between print and film. Because the classic horror tradition is about facing the worst and surviving—about problem solving in the face of unknown dangers, the theme of defiance is surprisingly important. How to handle fear without being overcome by it. For details, consult the instructor.

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--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.
In addition to being a reflection of human experience and relationships, literature also provides a mirror into the history of human attitudes towards and relationships with animals. Historically there once had been a great deal of debate about whether animals had the capacity for reason and feeling, with many people believing that animals were merely machines who acted from instinct. But by the start of the nineteenth century, and especially after the publication of Charles Darwin’s *On the Origin of Species* in 1859, a social and political movement had gained momentum and people were being encouraged to treat animals with greater care and respect and to limit acts of cruelty against them. Literary representations of animals began increasingly to be used in order to stimulate dialogue about the role of animals in human lives and to attempt to reflect their thoughts, feelings and experiences as a means to cultivate empathy and understanding. This course will examine a variety of literary texts that seek to teach us about the experiences of non-human animals, to explore the relationships between non-human and human animals, and to raise a variety of social, political and ethical issues through the representation of animals’ lives. Students can contact Dr. Matthews (lematthews@tru.ca) for a final reading list in July, 2020.
ENGL 3160                      H. MacLeod
Studies in Literature and the Other Arts: Representation, Identity, and Culture through Indigenous Literature, Film, and Visual Arts

Through an interdisciplinary and comparative approach, this class will explore the relationship between the sites of cultural production and the self-determination struggles of Indigenous Peoples. By examining the meeting ground across Indigenous cultures and their literature and arts, the course navigates how Indigenous cultural heritages contrast and inform contemporary communities while continuing to address the ongoing effects of colonialism.

Students are expected to come to class prepared with all of the assigned reading completed and expected to participate verbally in class. Students will be introduced to Indigenous epistemology (understanding that there is more than one) and Indigenous research methods towards the goal of carefully reading, interpreting, and understanding each piece of material and the ways they may intersect. In analyzing strategies used to deal with common themes as well as problems in formal and stylistic relationships between writers and artists in other media, students are offered the opportunity of a comparative study. In this section of Studies in Literature and Other Arts, an examination between contemporary Indigenous memoir and arts from the visual to film will be undertaken in order to consider theoretical and practical grounding in Indigenous perspectives and research methods.

ENGL 3240                      TBA
Fairy Tale Variants and Transformations

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 3370
Novel Writing

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 3890  
W. Furlotte

Studies in Eighteenth-Century Thought and Literature: Race, Gender, and Literature in the Atlantic World: The Long Eighteenth Century

Ever wonder about where our some of our ideas of sex and race come from? Ever wonder about the complex processes that have made these ideas a reality that continues to shape and inform our contemporary world? In this course we will seek to generate responses to these questions and we will begin to do so by concentrating on what scholars call “the long eighteenth-century”—a period of significant developments in the Atlantic world from roughly 1680-1820. It involves, but is not limited to, the emergence of two very important modern ideas: race (skin color) and sex (biological sex) are categories that can be used to classify different “types” of humans. It is during this period, and indeed well
into the nineteenth-century, that new theories of human science maintained that external characteristics such as race and sex reflected or articulated one’s inner character type.

We will pay careful attention to fiction, essay, and narrative of and about the Atlantic world (England, the north American colonies, and Caribbean/“West Indian” colonies) in order to discern what popular vocabularies, scientific and philosophical theories, and cultural debates shaped ideas about race and sex during the period in question. The course will investigate the overlapping and divergent treatment of race and gender in the scientific and philosophical theories of the eighteenth century. In doing so the course will also highlight the ways in which modern notions of race and sex—ideas still active in aspects of contemporary debates—contain common and disparate assumptions about the “nature” of specific bodies, regions, religions.

By examining early modern debates about colonialism, women’s rights, scientific differences among humans, and slavery, students will gain perspective on the long history of these two perennially and continually pressing social experiences. We will consider slave narratives, travel narratives, fiction, early dictionary and encyclopedia entries, religious tracts, scientific and philosophical theories, and critical contemporary scholarship that will contextualize our primary sources.
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 exits. 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 the 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. 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 and the TRU Law Library.
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.
This course is about deepening our knowledge of imagination as it creates in two different media: literature and film. We want to study the technical skills that creators bring to their job of engaging with an audience— with audience feelings, imagination, perception, and understanding. To study the technical skills that are needed to create masterpieces, stories that grip and move and enlighten the audience in ways that we can only marvel at. To accomplish this, we focus on two great creative figures: Dickens, for print—and Hitchcock, for film. No writers and no directors have been more important in their respective fields, and we want to know why and how they accomplished what they did, noting differences in approach and yet finding deep level commonalties between these two creative giants. We will learn about imagination, story construction, and the deeper levels of symbolism and enlightenment that Dickens and Hitchcock open to us, reminding us that art is about liberation. Questions? please consult the instructor for details.
For an English advising appointment please contact:

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