3rd & 4th Year Course Designations, 2016 – 2017

Spring 2016 (May–June)
ENGL 4790 Studies in Genre: Live Long and Prosper: Star Trek after 50: What it All Means and How it All Works
Dr. M. Nicholson – Genre (area 2)

Fall 2016
Dr. L. Matthews Genre (Area 2)

ENGL 3180 Children’s Literature
Dr. E. Reimer Genre (area 2)

ENGL 3660 Studies in Shakespeare: Shakespeare and Contemporary Film
Dr. C. Brim 16th Century (Area 1.2)
ENGL 3710 Poetry of the Early Seventeenth Century
Dr. K. Simpson 17th Century (Area 1.3)
ENGL 4260 British Columbia Prose Fiction and Drama
G. Ratsoy Canadian (area 3.9)

English 4350 American Fiction of the First Half of the Twentieth Century
G. Later American (area 3.8)
ENGL 4760 Editing and Publishing
Dr. G. Johnson (Creative Writing or elective)

Winter 2017
ENGL 3140 Studies in Fiction: Beasts, Beauties, and Four Centuries of Fairy Tale Transformations
Dr. E. Reimer Genre (area 2)

ENGL 3170 Science Fiction
Dr. K. Simpson Genre (area 2)

ENGL 3300 Reading Literature and Literary Theory
Dr. P. Murphy Theory (Area 2)
ENGL 3340 Writing Speculative Fiction
Machines and computer programs are assumed to have no gender, race, or culture. Yet the stories we tell about artificial life—many of them horror stories—are bound up with our questions, fears, and fantasies surrounding gender and sexuality. Do robots change the meaning of “men’s” or “women’s” work? What does the question “Can machines think?” presuppose about the way humans’ (and other animals’) minds work? And why does your smartphone have a woman’s voice? We will consider speculative works
about the future of men, women, and machines, as well as realist works which reflect
upon the history of artificial intelligence from the vantage point of contemporary social
movements. This is a reading- and writing-intensive course.

ENGL 4790

Studies in Genre
Live Long and Prosper: Star Trek after 50: What it All Means and How it All Works
Everyone practically in the world is familiar with Star Trek. Few shows have had the kind of
exposure and influence that Star Trek. 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.

Fall 2016

ENGL 2020-01

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

ENGL 2080

Creative Writing: Poetry
In this course on writing poetry we will focus on both expanding creativity and learning to control
technique and style. Course work will include readings of texts, class lectures and discussions,
assignments for generating new poetry, revision, and workshopping. Because this course seeks to
expand and refine students’ writing skills, students are expected to both become familiar with
current movements and experiments in poetry, and to apply suggested methods and techniques to
their own writing. Students will be asked to produce work in specific sub-genres as well as to
implement specific techniques into their writing. Marks will be given for the following
achievements: originality and creativity of language and form, control and technique, revision work, and awareness of own voice and development. 

Prerequisite: Six credits of first-year English.

ENGL 2110  N. Pawliuk

**Literary Landmarks**

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

ENGL 2200  A. Swing

**Studies in English: 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.

English 2200-TK/TW (6-week format-Oct.31-Dec.13)  B. Bearman

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

**Studies in Literature, Victorian Sensation Fiction**

English 2200 will consist of a close study of representative works of British, American, and Canadian sensation fiction. Students will explore sociological, political, psychological, and gender issues that drove writers such as Wilkie Collins, Louisa May Alcott, Sheridan Le Fanu, James DeMille, and Mary Elizabeth Braddon to produce sensation fiction. In addition, this course will examine the Victorian readers’ fascination with this type of writing as well as the critics’ abhorrence to it.

Fall 2016 (6-week format Oct.31-Dec.13) by ITV = English 2200: Victorian Sensation Fiction

ENGL 2400  Dr. M. Nicholson

**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.
Studies in Indigenous Literatures on Canada

Thomas King has said of the effects of Indigenous writers on the general Canadian audience, "Native literature has opened up new worlds of imagination." English 2410 will expose students to some of those worlds. The oral tradition – the art of storytelling – and the use of humour will be the primary imaginative lenses through which we view these worlds. While our examination will begin with traditional songs and orature, our focus will be on work produced since the 1990s.

Expect to study novels, plays, and poetry by writers such as Pauline Johnson, Thomas King, Tomson Highway, Shirley Sterling, and Richard Wagamese.

Aboriginal education, which emphasizes experiential and holistic learning, will be incorporated into our approach. Expect an emphasis on collaborative learning, assignments that combine visual and textual approaches, and other student-focused learning.


"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. Autobiography, or "self-life-writing," has often been seen as an inherently masculine genre, at least for much of human literary history, given its traditional assumption that the Self being narrated in this kind of writing must be significant to public life – a political or cultural leader, let's say. An autobiography of such a figure would work to narrate the person’s whole life story, conventionally starting with the phrase “I was born...” and moving through all the personal details that would explain how and why the subject of the story deserved an extraordinary place in history.

Given that women were traditionally expected to live their lives in the private and domestic realm and socialized to see themselves in relation to the various other people with whom they were connected (e.g. fathers, husbands, children), access to public voice through autobiography has often been fraught with guilt and anxiety. For many women who have desired to make themselves/their stories public, a less problematic choice has been to write a memoir. Contemporary literary critics assert that memoir writing is less self-centred than traditional autobiography and that, rather, such writing usually seeks to narrate the story of a self in context, whether that context be a particular moment or movement in human history, a particular family or cultural experience, or even a particular natural geography. As a result of the memoir writer’s ability to represent both her own personal story and also the story/stories of periods/people/places behind her, such narratives often allow for negotiations between adhering to cultural norms/standards and performing sometimes subtle subversions of those norms/standards.
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/cultural experiences. Possible texts for study are: Maxine Hong Kingston’s *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*, Jill Ker Conway’s *The Road from Coorain*, Janet Campbell Hale’s *Bloodlines: Odyssey of a Native Daughter*, Susanna Kaysen’s *Girl, Interrupted*, Judith Moore’s *Fat Girl: A True Story*, and Madhur Jaffrey’s *Climbing the Mango Trees: A Memoir of a Childhood in India*. Students can contact Dr. Matthews (lematthews@tru.ca) for a final reading list in July, 2016.

**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*, *A Little Princess*, and *Anne of Green Gables*. 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, eating and being eaten, etc., and to reflect on changing constructions of gender, class, and race. The category of “children’s literature” itself is a complicated and sometimes contentious one, since children’s books are generally produced by, and, many argue, for adults; during the term, then, we will also examine the hybrid audiences of the works and the different kinds of appeals made to implied “child” as well as implied “adult” readers.

**ENGL 3370-3**

**Novel Writing (1,2,0)**

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.
their drafts, at the end of the course students will produce at least thirty polished pages, as well as an extensive synopsis.

Required texts:


**ENGL 3660**

**Studies in Shakespeare: Shakespeare and Contemporary Film**

During the last 40 years, a vibrant area of Shakespeare studies has been performance – an area that includes Shakespeare on film. Beginning in 1989 with the commercial success of Kenneth Branagh’s *Henry V*, a renaissance of Shakespeare films has taken place, nourished by the development of videotapes, dvds, and online streaming. As distinct forms of storytelling, plays and films have different generic conventions and narrative techniques. Consequently, filmmakers who adapt a Shakespeare play need to replace conventions and styles common to Shakespeare’s theatre with filmic grammar and film technology that includes cinematography, soundtracks, and editing.

Focussing on Shakespeare’s *Macbeth*, *Much Ado About Nothing*, and *Richard III*, English 3660: Shakespeare and Contemporary Film will explore several filmic adaptations that are both heavily indebted to the original play yet exist as independent art forms. Specifically, we will review two filmic adaptations of each of these plays: *Macbeth* (d. Polanski 1971 and d. Kurzel 2015), *Much Ado About Nothing* (d. Branagh 1993 and d. Whedon 2013), and *Richard III* (d. Loncraine 1995) and *Looking for Richard* (d. Pacino 1996).

**ENGL 3710**

**Poetry of the Early Seventeenth Century**

This course explores the two main traditions of English verse in this “golden age of poetry”: the metaphysical and neo-classical. Of the metaphysical poets, Donne and Herbert receive most attention, while Jonson and Herrick are most representative of the neoclassical tradition. Interesting variations within each mode are also considered. The emergence of women’s writing in this context is important, especially in the works of Lanyer, Wroth, and Philips. Students consider such topics as the politics of desire, representing the sacred, the ideology of landscape, the emergence of the subject, and the usefulness of such terms as “metaphysical,” and “neo-classical.” Emphasis is placed on the thoughtful reading of poems in their cultural context for the purpose of appreciating each poet’s literary art.
ENGL 4260

British Columbia Prose Fiction and Drama

Living here in “the west beyond the west,” as historian Jean Barman has called British Columbia, we are exposed to breathtaking landscapes and distinctive histories and cultures. In this course, we will explore a variety of novels, short stories, and plays against the backdrop of place. Our focus will be on modern and contemporary work (some of which is historical) in which the province – geographically, historically, or socially – is an important element. Are we utopic, supernatural, and edgy here on the left coast?

We will examine works that depict (often satirically) some rather outrageous aspects of BC life. From the urban to the rural, from the coast to the Interior, and from the late 19th Century to the contemporary scene, these texts provide a panorama of the province. Through our exploration, students will gain not only a greater sense of local and provincial literature but also an understanding of such movements as Modernism and Postmodernism.

Ethel Wilson, George Bowering, Tomson Highway, Douglas Coupland, and Zsuzsi Gartner will be among the authors studied.

ENGL 4350

American Fiction of the First Half of the Twentieth Century

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.

**Winter 2017**

ENGL 2060

**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

**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

**The Narnia Books and The Hobbit**

**ENGL 2060**

K. Hofmann

**Creative Writing - Fiction**

**ENGL 2120**

Dr. L. Matthews

**Reading Literature: Essential Skills**

**ENGL 2200**

Dr. M. Nicholson

**The Narnia Books and The Hobbit**
The Narnia books and The Hobbit are among the most widely read, widely loved, stories and have had immense influence not just on fantasy writing but on people’s lives. In this course, we examine the seven Chronicles of Narnia and the story that launched the gigantic epic of The Lord of the Rings, namely The Hobbit. We’ll compare them and study how they work and why they have the effect that they have. And we will NOT look at the awful movies that have been made of these classic masterpieces of imagination.

**ENGL 2210**  
Dr. K. Simpson  
**Survey of English Literature, 18th and 19th Century**  
The focus in this course is on selected writers, genres, and ideas of 18th- and 19th-century England. In addition to being exemplary in themselves, the works we’ll read had a lasting impact on Canadian, American, and Commonwealth/Postcolonial literatures of their time and ours. Authors will include Swift, Wordsworth, Blake, Coleridge, Keats, Shelley, Tennyson, Browning, and Austen, ranging from the Restoration and 18th century to the Romantic and Victorian periods.

**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*.

**ENGL 2410–TK-TW (6-week format-Mar 6-Apr 13)**  
B. Bearman  
(To be offered by Barbara Bearman via ITV to Kamloops from Williams Lake)  
**Aboriginal Canadian Literature: Humour and Storytelling**  
What’s so funny? Who exactly is telling the story? This course will focus on traditional types of storytelling in First Nations cultures through the study of modern and contemporary poetry, drama, short stories, novels, and essays.

(6-week format Mar 6-Apr 13 by ITV = English 2410:Aboriginal Canadian Literature: Humour and Storytelling)
ENGL 3140
Dr. E. Reimer

Studies in Fiction: Beasts, Beauties, and Four Centuries of Fairy Tale Transformations

This course will be shaped around three sets of fairy tales variants, “Beauty and the Beast,” “Cinderella,” and “Bluebeard,” as we investigate the extensive history of classic fairy tale transformations and their impact on popular and literary culture. We will begin with some of the first written variants from seventeenth-century France, glancing backwards to earlier oral versions of the three tales and sideways to variants from around the globe. Then we will move through centuries of retellings, examining the changing cultural and social contexts of the tales.

One focus of the course will be on how each variant “exploit[s] . . . the conflict between its normative function . . . and its subversive wonder” (Bacchilega, Postmodern Fairy Tales 7). We will investigate how the men, women, and beasts in the tales distil shifting cultural attitudes towards sexuality, marriage, gender, and familial and class structures.

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, filmmakers such as Jean Cocteau (Beauty and the Beast), David O. Selznick (Rebecca, a “Bluebeard” variant), and Jane Campion (The Piano, another “Bluebeard” variant); at various points we will consider the impact of Disney. We will also read criticism by contemporary scholars to see how a variety of critical viewpoints can add to our understanding of the tales.

ENGL 3170
Dr. K. Simpson

Science Fiction

This course introduces students to the main themes, recurrent characters, and narrative patterns in science fiction from the scientific romances of H. G. Wells to William Gibson’s cyberpunk and recent developments in the genre, such as New Weird and Slipstream fiction. Approaching genre as a set of recurrent, flexible “codes” shared by the reader and writer, we will explore how such motifs as Mars, contact/invasion, time travel, post-apocalyptic scenarios, and the Other as monster/cyborg/alien challenge our notions of “the human” and change over time, inscribing the culture in which the text is written. Notions of displacement, hybridity, the politics of the other/alien, the sublime and grotesque, and “monster theory” will also be explored in conjunction with the stories. By the end of the course we should be able to enjoy the art of science fiction more fully, talk and write about it with more precision and understanding, and appreciate the pervasiveness of this genre in contemporary culture.
ENGL 3300  
Reading Literature and Literary Theory  
Dr. P. Murphy  
Can you tell the difference between the signifier and signified? Did you know there are two poles of language? Did you know something happened that could be called an “event”? And what is the carnivalesque? Is a text a novel? Using short readings, this essential course will invite you to question all you know and what you think you know about reading, authority, and power. Taught by renowned Beckett and prison specialist Dr. P.J. Murphy, author of the groundbreaking *Beckett in Popular Culture* (McFarland 2016).

ENGL 3340  
Writing Speculative Fiction  
K. Hofmann  
A course in the advanced study of writing speculative fiction. 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 pre-historic 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/or 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 presentations on short texts in the genre, a portfolio of short assignments, and a longer project, as well as participation in workshops and discussions.

Prerequisite: Six credits of first-year English and third-year standing.

ENGL 3350  
Studies in Major Authors: Romanticism and Revolution  
Dr. M. Nicholson  
This course focuses on some of the greats of the Romantic period: Mary Wollstonecraft, the founder of feminist analysis and a great writer herself, and the two Williams: William Blake and William Wordsworth. Blake was a poet (and some would say a prophet, too), but also one of the greatest painters, designers, and artists. Wordsworth was an enthusiastic supporter of the French Revolution, which he witnessed firsthand and describes in his autobiographical epic The Prelude. In his own way, Wordsworth became a prophet too, the source of inspiration and new spiritual perceptions. These writers are the first to respond to the dual revolution: the Industrial Revolution and the French Revolution, events which created the society we live in now— including its challenges. Asked what the French Revolution brought about, the Chinese leader and diplomat, Chou En-Lai, said, “It’s too early to tell.” These are writers who are truly more relevant today than they were when they were writing.

ENGL 4260  
Back to Nature: The Environment in Canadian Literature  
G. Ratsoy
As ecological concerns abound, what could be more timely than an investigation into the ways humans construct – and are constructed by – the nonhuman world? In this course, we will examine conceptions of the relationship between humans and the natural environment in Canada literature, with a focus on the Romantic movement of the 19th Century and the current Green movement that gained prominence in the late 20th Century. The texts selected will reflect concerns such as Indigenous knowledge, regionalism, place, dystopianism, postcolonialism, ecocriticism, and post humanism. The poem and the novel will be our primary genres, although others, such as the play and the essay, will be considered. We will analyze the construction of the natural world through language, genre, imagery, and narrative.

Open Wide a Wilderness: Canadian Nature Poems, edited by Nancy Holmes, will be among our texts. Works by Margaret Atwood, Gail Anderson-Dargatz, Douglas Coupland, Thomas King, and Kevin Loring will also be studied.

English 4360

Dr. G. Later

Studies in American Literature: Contemporary American Crime Writing

Crime writing has become one of the most popular forms of literature today. In this course we will look at well-known examples of crime writing published since 1950, starting with Truman Capote’s In Cold Blood. There are many categories of crime writing, but we will focus mostly on nonfiction works about murder. Our primary technical interest will be focusing mostly on nonfiction works about murder. Our primary technical interest in this course will be the line between fictional and nonfictional depictions of crime in contemporary American life. Fictional structures influence how nonfictional cases are presented, and “real” cases are frequently the basis for novels; this shared territory is a key place to work out the social meaning of murder in a highly media-saturated culture.

Texts will be read in the following order: In Cold Blood, by Truman Capote; The Onion Field, by Joseph Wambaugh; The Stranger Beside Me: Ted Bundy, by Ann Rule; Fatal Vision, by Joe McGinnis; The Journalist and the Murderer, by Janet Malcolm; The Lost Girls: An Unsolved American Mystery, by Robert Kolker; and Columbine, by Dave Cullen.

ENGL 4760

Dr. G. Johnson

Editing and Publishing

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 organize a creative writing contest, and will review, then choose and edit successful entries, with the aim of producing a student creative writing publication. Students will learn to revise and copy-edit their own work as well as that of others, and they will explore the publication process, including layout and design. The course will be useful for literature students, creative writing students, and anyone else contemplating a career in publishing.
The genre of Arthurian romance is both complex and multifaceted. Spanning more than 1,000 years, the mythic figure of Arthur appears in works as diverse as Geoffrey of Monmouth’s Latin chronicle, *Historia regum Britanniae*; Chretien de Troyes’ Arthurian romances (e.g. “Erec and Enide,” “Cliges,” “The Knight of the Cart,” The Knight with the Lion,” and “The Story of the Grail”); the anonymous *Sir Gawain and the Green Knight*; Thomas Malory’s *Le Morte D’Arthur*; Edmund Spenser’s *Faerie Queene*; Alfred, Lord Tennyson’s *Idylls of the King*; T.H. White’s *Once and Future King*; and Mary Stewart’s Merlin trilogy (*The Crystal Cave*, *The Hollow Hills*, *The Last Enchantment*) and *The Wicked Day*. Interest in Arthuriana shows no signs of flagging: many contemporary writers such as Jack Whyte and Marion Zimmer Bradley have been inspired by medieval romances, and more than 50 examples of cinema Arthuriana since the 1904 film, *Parsifal*, testify to its strong presence in popular culture.

In our study of the mythic world of Uther Pendragon, Arthur and Guinevere, the sorcerer Merlin, Sir Gawain, Sir Lancelot, and the Knights of the Round Table, we will first look at the Celtic and British roots of Arthurian legend and then explore (in translation) one of the classics of French romance: Chretien de Troyes’ “Erec and Enide.” We will then look closely at the Gawain poet’s fourteenth-century *Sir Gawain and the Green Knight* and Thomas Malory’s fifteenth-century *Morte D’Arthur*, the former romance valued for its sophisticated structure, alliterative language, and blending of pagan and Christian elements; the latter often viewed as the culmination of myriad threads of the tapestry that is English and continental medieval romance.