

**Department of English &
Modern Languages**

ENGLISH

Course Offerings



Fall 2022 ~ Winter 2023



Second-year and Upper-level Courses, 2022-2023

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

Summer 2022

Session 1:

ENGL 2200-02

TBA

Studies in Literature

Students explore literary topics, themes, or issues within the discipline. Topics may vary depending on faculty and student interest and current developments in the field. Previous topics have included: “Sport Literature,” “Of Wizards & Witches: Symbols in Fantasy,” and “In the Woods and by the Water: Contemporary Canadian Children’s Literature.”

ENGL 4770-01

Sheba Rahim

Studies in Literature: Witchy Words/Witchy Worlds: Feminism, Magic, and Literature

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.

ENGL 4790-01
Studies in Genre

TBA

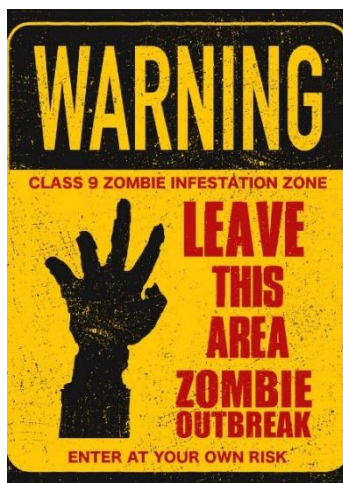
Students explore a specific, such as romance, comedy, travel narrative, or detective fiction, and the literary topics, themes, or issues which arise within that form. Topics may vary depending on faculty and student interest and current developments in the field. Previous topics have included: “Utopian Literature” “The Gothic Imagination,” and “Fantasy Literature.”

Session 2:

ENGL 2200-01
Studies in Literature: Zombie Apocalypse!

Steve Jones

One of the most fascinating genres of fiction, the zombie apocalypse, has gained huge popularity over the past twenty years. Starting with Richard Matheson's novel *I Am Legend* (1954) and George A. Romero's *Night of the Living Dead* (1968) students will critically examine the rise and meaning of this genre with an emphasis on zombie movies, including *28 Days Later* and *Dawn of the Dead*, with a view to understanding what the genre says about our understanding of death, the unknown, and human nature itself. Students will also have an opportunity to present their own favorite zombie movies and literature in critical analysis.



ENGL 2400-01
Studies in Literature

TBA

Students explore literary topics, themes, or issues within the discipline. Topics may vary depending on faculty and student interest and current developments in the field. Previous topics have included: “Epic Novel,” “Sport Literature,” and “Indigenous Representation in Popular Culture.”

Studies in Literature: Chronicles of Plants and People: A Study of Ecocriticism and Earth-based Teachings in Literature and Folklore

What is our relationship to Earth and our surroundings? This course seeks to harness the power of the narrative to spark ethical debates and philosophical conversations about actionable steps to heal the Earth. Developing an Earth-centric consciousness/language is vital to our times, and students will be encouraged to draw inspiration from a history of nature-based writings from past and present to consider their own calls for action and develop perspectives on sustainability and stewardship of the environment. Key texts may include excerpts from the writings of Hildegard of Bingen, popular tales such as *The Secret Garden*, nature-themed folklore from a global perspective such as *The Jataka Tales*, and critical theoretical perspectives from works such as *Plants and Literature: Essays in Critical Plant Studies*. We will turn our attention also to local biologists, botanists, and storytellers for wisdom, and if possible, embark on an experiential journey to a local farm, nature reserve, or watershed to understand the environmental concerns particular to our region. Finally, we will learn from activism of figures such as Vandana Shiva, Naomi Klein, Autumn Peltier, and Robin Wall Kimmerer in *Braiding Sweetgrass* and end the course with attention to a contemporary novel on the theme of climate change.

Fall 2022**ENGL 2020****Jan Duerden****Writing and Critical Thinking: Research**

This writing class focusses on how to do university level research, with the aim of making students confident in the research activities, academic writing, and public speaking 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 two presentations.

ENGL 2070

Creative Writing: Drama

Brendan Bowles

This course focuses on the basic elements of writing for the stage: character, structure, conflict, dialogue and theme. We will begin by looking at published works by contemporary playwrights, both local and international, seeing what these works can show us about the mechanics and possibilities of writing for the stage. We will also take a class outing to go see one or two student plays at TRU, which we will have read and studied ahead of time, in order to think about how the translation of plays happens, from page to stage. After studying published authors, we will turn to



student work. Each student will have the chance to workshop one play and receive feedback on that writing from their peers, as well as from the instructor. By the end of the course students will have written and revised a performable short play.

ENGL 2110

Literary Landmarks in English to 1700

Nick Pawliuk

Most of the names are familiar—Chaucer, Shakespeare, Milton. These and other authors have shaped Western culture, becoming familiar narratives that are part of our human imagination now, transcending genre and cultures. We'll uncover surprising ideas that you can relate to, laugh at, and be offended by, and that's just a few stories. That's Literary Landmarks, and you'll be amazed at how familiar these stories are.



ENGL 2150**Anita Swing****Women and Literature: Voice, Identity, and Difference**

What has it taken for women to find a voice, both private and public? How have women stood up to attempts to silence their contributions, to deny them education and the right to have a say in their own destinies? In this course we examine women's writing from a variety of time periods, backgrounds and genres in order to see how women have represented their experiences of these challenges. We look at how collective voicing of experience can unify and empower women, but also how elements of difference such as social class, ethnicity, and sexual preference can divide them. We will consider how

women today are participants in the making of history and investigate attempts to voice contemporary concerns.

ENGL 2180**Nick Pawliuk****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**TBA****Studies in Literature**

Students explore literary topics, themes, or issues within the discipline. Topics may vary depending on faculty and student interest and current developments in the field. Previous topics have included: "Sport Literature," "Of Wizards & Witches: Symbols in Fantasy," and "In the Woods and by the Water: Contemporary Canadian Children's Literature."

ENGL 3080

Jan Duerden

Advanced Composition: Personal Expression

English 3080 focuses on the rhetoric of personal expression, especially narration, comparison, and research. In practical terms, we will explore how a focus on personal expression can be used to improve both writing and presentation skills at an advanced level. Course activities will include reading, discussing, and examining texts in the genre, engaging in exploratory exercises around the process of personal and academic writing, researching, composing smaller essays, and revising a larger essay that will become a final major project and presentation.

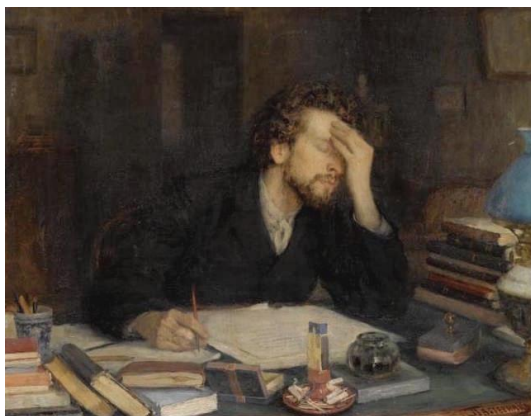
ENGL 3150

Leigh Matthews

Studies in Non-Fiction: Memoirs

“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 to try and distinguish for readers the key differences between the various sub-genres of this field, and especially between

autobiography and memoir, with the memoir being seen as the mode best suited to represent a thoughtfully contextualized and relational or communal sense of personal identity. As a result of the author’s focus on other people, places, historical events, etc., memoirs often allow for complex negotiations between adhering to the norms and standards of their



culture and communities and performing sometimes subtle interrogations and subversions of them. This course will provide a close treatment of the memoir form by examining some critical and theoretical materials related to the genre, as well as a variety of books written by people with different geographic and cultural experiences. Possible texts for study are Maxine Hong Kingston’s *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976), Michael Ondaatje’s *Running in the Family* (1982), Richard Wagamese’s *for Joshua: An Ojibway Father Teaches His Son* (2002), Madhur Jaffrey’s *Climbing the Mango*

Trees: A Memoir of a Childhood in India (2005), David Small's *Stitches: A Memoir* (2009), and Liz Prince's *Tomboy: A Graphic Memoir* (2014).

ENGL 3180
Children's Literature

Elizabeth Reimer

This course will survey the rich history of children's literature and important critical contexts of the works. We will begin with fairy tales, and then consider Romantic and Moral Rationalist conceptions of childhood before we begin our study of some important novels from the nineteenth and twentieth centuries, including *A Little Princess*, *Anne of Green Gables*, and *Charlie and the Chocolate Factory*. We will also examine illustrations and picture books whenever possible.



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



ENGL 3360**Brendan Bowles****Creative Writing: Advanced Short Fiction Writing**

In this course, we'll be looking at the author and her work as two separate but interrelated things. We'll combine short stories with reflections by writers on their own writing and processes for creative writing. We'll also have a Zoom visit (or two) by working authors in which we can ask them our craft questions directly. Paired with early discussion of published writing will be generative exercises in flash fiction. In the second half of the course, we will workshop short stories by students with an eye toward revision. At the end of our time together, students will write their own mini-craft essays about some element of the short story, and how they see that element



operating in their own works, as well as in the work of one published author we have studied. We will have moved, in short, from writing and reflections on writing by published authors, to your own writing and your own reflections on that writing. ENGL 1150 is strongly recommended.

ENGL 3660**TBA****Studies in Shakespeare**

This course offers rotating content in Shakespeare studies. Students may take this course (with different content) more than once. Past topics have included: "Shakespeare and Contemporary Film," "'Performing' Women in Shakespeare's Comedies and Tragedies," "Shakespeare and the Supernatural," and "'Isolation' in Shakespeare's Tragedies and Romances."

ENGL 4160**Nick Pawliuk****Topics in Modern Irish Literature:**

ENGL 4160 will look at some of the most significant writers of the late 19th and 20th century who took up the challenge to art and developed new styles and structures to meet the moment. From plays to novels, theory to poetry, we'll investigate the ideas circulating, the doors opened, and how this small island nation coming into its own is a central player in a global explosion of human creativity.



ENGL 4360**Studies in American Literature: The Banned Novel in North American Culture****Genevieve Later**

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*.

ENGL 4470**Studies in Indigenous Literature****Heather MacLeod**

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 2023

ENGL 2060

Creative Writing: Fiction

Nina Johnson

ENGL 2060 provides an opportunity for students to cultivate skills which can lessen the experience of writer's block, enhance habits of mindful observation, and open the writer to moments of creative insight. Amid an atmosphere of creative play, this course emphasizes practice in writing realistic literary fiction, and focuses on the short story form. There are several course components including lecture, in-class developmental exercises on techniques of fiction writing, analyses of short fiction, online practice exercises, in-class story workshopping, and peer review practice. The course is based on the premise that short story writing is a craft that requires continual practice. Let's meet the page!



ENGL 2110

Literary Landmarks in English to 1700

TBA

ENGL 2110 explores the development of the English language, key genres, influential authors, and important literary movements that emerged from approximately 700 C.E. to the late 1600s. Through reading representative genres, including epic, romance, sonnets, and comedy, and through analysis of these genres in their historical and cultural contexts, students consider the far-reaching influence of Chaucer, Shakespeare, and Milton, as well as the contributions of other writers of the period.

ENGL 2120

Reading Literature: Essential Skills

TBA

Students from all disciplines, especially English Majors, develop advanced reading and writing skills as well as practical tools for success in writing and literature courses. Students learn greater appreciation for the language of literature, practice close reading skills, and analyze the historical, political, and cultural dimensions of works from three genres: poetry, drama, and fiction. Also, students explore diverse critical approaches to the study of literature.

ENGL 2250**Anita Swing****Women and Literature: Women's Bodies/Women's Roles**

We will explore women's writing from a variety of time periods, diverse sociocultural backgrounds, and genres, and learn to identify issues of voice, identity, and difference in narratives that highlight female experience. We will also both consider how gender can unify women and give them a shared sense of power and while also acknowledging the complexities and multiplicities of female identity as reflected by such differences as social class, ethnicity/culture, gender, and sexual expression.

ENGL 2400**George Johnson****Studies in Literature: War and Peace**

"Peace is not only better than war, but infinitely more arduous." G.B. Shaw

Why war – again? Over 100 years have passed since the end of the First World War in 1918 when our attitudes towards war as expressed by writers seemed to have changed. Yet war, it could be claimed, remains entrenched in our collective psyche. How have pacifist works challenged our thinking about war, and what are some of the challenges they face in conveying their message? We will seek answers to these questions through analysis of poetry, plays, and fiction by Wilfred Owen, Siegfried Sassoon, George Bernard Shaw, Erich Maria Remarque, R.C. Sherriff, Rebecca West, Rose Macaulay, and others.

**ENGL 2410****Heather MacLeod****Indigenous Narratives in Canada**

Focusing on contemporary writing (in English) of Indigenous people in Canada, students will explore the representation, identity, and cultural politics through Canadian Indigenous narratives. Students demonstrate depth of knowledge, close-reading, and critical understanding of contemporary Indigenous narratives in Canada through close, critical reading comprehension, written composition, and critical engagement. Through exploration and evaluation of how selected material from Inuit, First Nations, and Metis approach formal and stylistic elements of story and how they make meaning—through what affective means do these selected writers communicate. In choosing a selection of material from

the Indigenous peoples of Canada, these materials intersect in their subversion of colonial assumptions regarding genre, gender, class, and race. Students will build a shared set of analytical practices and discipline-specific vocabulary to interpret course material. Students master independent research and the creation of new knowledge; they illustrate proficiency in scholarly writing with clear, persuasive, grammatically correct style and appropriate documentation skills while considering how these skills may be subverted within the material under study.

ENGL 3160 **Heather 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 **Elizabeth Reimer**
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 versions 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. 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 some created primarily for adult audiences by writers such as Anatole France, 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

George Johnson

Creative Writing: The Novel

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. We will be focusing on stories about the climate crisis and about our relations with the natural world. After workshoping their drafts, at the end of the course students will produce at least twenty polished pages, as well as an extensive synopsis.

ENGL 3750

TBA

Milton

This course offers rotating content in Milton studies and examines a selection of the author’s works in context. Students may take this course (with different content) more than once.

ENGL 3890

Wes Furlotte

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

Ever wonder about where 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.

ENGL 4150

Leigh Matthews

Studies in Women’s Literature: *Jane Eyre*

Long revered as one of the iconic narratives in the history of women’s literature, Charlotte Brontë’s *Jane Eyre* (1847) was massively influential, not only for



female readers, in providing a pathway to selfhood and personal agency in the face of a social destiny dominated by gender and class hierarchies. Famously describing herself as “poor, obscure, plain, and little,” Jane Eyre embodies resistance to a social order that functions to efface her, and she defiantly declares to the world, using the genre of autobiography as her vehicle of empowerment, “I will be myself.” In a novel that is an exciting admixture of fairy tale motifs, abused orphans, Romantic heroes, rebellious passions, Gothic mysteries, and sensational happenings, the seeds of what an 1848 critic called “Jane Eyre fever” were sown, as were the possibilities of social disorder stimulated by what an 1855 critic called “a dangerous little person, inimical to the peace of

society.” By looking closely at Brontë’s novel through a contemporary lens, as well as by exploring some combination of early reviews, illustrations, adaptations, re-visions, and critical articles related to this complex tale, we will consider both the benefits and limits of its liberatory value for readers of today.

ENGL 4510**Genevieve Later****Studies in Literary Movements: The Beat Writers**

In this course we will examine key works from the Beat writers who flourished in the United States during the 1940s through 1960s. These writers will include Jack Kerouac, William Burroughs, Allen Ginsberg, Gary Snyder, and others, displayed in a wide array of fiction, nonfiction, and poetry. The Beat writers (along with musicians and visual artists) stood for a rebellion against middle-class suburbia and its stultifying effect on culture. Though social mores may be less restrictive today, these artists continue to hold keen interest for many who also long to go “on the road” in an attempt to escape the demands of an ever more commodified and meaningless capitalism. Our goal will be to understand these writers not only in their original literary and historical context, but also to develop some theories of their relevance to contemporary cultural critique.

**ENGL 4770****Nina Johnson****Studies in Literature: Pathways to Hope and Resilience**

Do you want to be more hopeful? Would you like to discover how to be more resilient? In a post-COVID-19 world, we have an exciting opportunity to re-frame our experiences with joy and sorrow. In this course, we'll consider the consequences of imagining the word “hope” as both a noun and a verb. We'll embrace a growth mindset which will help you to cultivate a pathway to resilience. We'll explore the psychological and philosophical theories of hope and resilience and apply these findings to a variety of genres of literature. Students will have the opportunity to study hope and resilience as static qualities we possess, as learned cognitive processes, and as commitments to action and social justice. Hope to see you there!





"The greatest gift is the passion for reading. It is cheap, it consoles, it distracts, it excites, it gives you knowledge of the world and experience of a wide kind. It is a moral illumination."

Elizabeth Hardwick

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