

**Department of Literatures, Languages
and Performing Arts**

**Literature and
Performing Arts
Course Offerings**



Fall 2023 ~ Winter 2024



SUMMER 2023 LITERATURE

Summer Session 1:

- 1.2200-02 Studies in Literature: “Unmasking Superhero Fiction and Film” **Krista Paquin**
2. 4770-01 Studies in Literature: “Theorizing Love” **Sheba Rahim**

Summer Session 2:

1. 2400-01 Studies in Literature: “Satire from *Canterbury Tales* to *Fight Club*” **Tara Chambers**
2. 4770-02 Studies in Literature: “Men and Masculinities” **Sheba Rahim**

FALL 2023 LITERATURE

Second-Year Courses

1. 2020 Writing and Critical Thinking: Research: **Jan Duerden**
2. 2080: CW: Poetry: **Heather MacLeod**
3. 2110: Literary Landmarks in English to 1700: **Benjamin Woodford**
4. 2150: Women and Literature: Voice, Identity, and Difference: **TBA**
5. 2180-01/HU1 (M 12:30-3:20): Studies in Literature and Culture: Literature and Empathy: **Nick Pawliuk**
6. 2350: Studies in Literature: Queer Identities and Sexualities in Literature: **Anita Swing**
7. 2400: Studies in Literature: Contemporary Canadian Drama: **Catriona Leger**

Upper-level Courses

1. 3410: Screenwriting: **George Johnson**
2. 3340: Writing Speculative Fiction: **Brendan Bowles**
3. 3660: Studies in Shakespeare: The Fantastic **Benjamin Woodford**
4. 3750 Philosophy and Literature **Wes Furlotte**
5. 4120: The “New Woman” in Literature: **Leigh Matthews**
6. 4350: American Fiction in the First Half of the 20th Century: **Geny Later**

7. 4430: Studies in Literature and the Environment: Indigenous Literature, Film, and the North **Heather MacLeod**
8. 4780: Studies in Literature and Film: The Minor Characters in Film and Literature **Joceline Andersen**

FALL 2023 THEATRE AND MUSIC

1. THTR 2110 Acting and Character Portrayal 1
2. THTR 2120 Introduction to Theatre Production 1
3. THTR 3600 Advanced Acting and the Rehearsal Process
4. THTR 4600 Acting Styles 1
5. MUSI 2700 Advanced Chorus I

WINTER 2024 LITERATURE

Second-Year Courses

1. 2060: CW: Fiction: **Brendan Bowles**
2. 2110: Literary Landmarks in English to 1700: **Nick Pawliuk**
3. 2120: Reading Literature: Essential Skills: **TBA**
4. 2180: Studies in Literature and Culture: Eco-Feminist Kinships **Rebecca Fredrickson (WL)**
5. 2190: Studies in Literature and Film: Adventures in Film and Literature **Joceline Andersen**
6. 2200: Studies in Literature: Adoption Literature: **Anita Swing**
7. 2400: Studies in Literature: Heroes in Literature: **Benjamin Woodford**

Upper-level Courses

1. 3080: Advanced Composition: Personal Expression: **Jan Duerden**
2. 3240: Fairy Tale Variants and Transformations: **TBA**
3. 3330: Special Topics in CW: Queering the Form: **Brendan Bowles**
4. 3850: Restoration and 18th-Century Lit: **Benjamin Woodford**
5. 4260-01: Studies in Canadian Literature: Métis Canadian Literature: **Heather MacLeod**
6. 4260-02: Studies in Canadian Literature: Women's Prairies and Plains Literature: **Leigh Matthews**

7. 4360: Studies in American Literature: Contemporary American Crime Writing: **Geny**
8. 4760: Editing and Publishing (capstone course for Gen Ed): **George Johnson**
9. 4770: Studies in Literature: Grotesque and Body Horror in Literature **Wes Furlotte**

WINTER 2024 THEATRE AND MUSIC

1. THTR 2210 Acting and Character Portrayal 2
2. THTR 2220 Introduction to Theatre Production 2
3. THTR 3420 Design for the Theatre 2
4. THTR 3610 Advanced Acting and Performance
5. THTR 4610 Acting Styles 2
6. MUSI 3800 Senior Chorus

Second-year and Upper-level Courses, 2023-2024

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

Summer 2023 Literature

Section1

ENGL 2200-02

Krista Paquin

Studies in Literature: “Unmasking Superhero Fiction and Film”

While we generally think of the superhero genre as firmly in the realm of entertainment, the reality is this genre has endured for over seventy-five years, and one of our main objectives

in this course is to examine how the genre has been able to adapt to and reach such diverse audiences that it can now be considered a collective shared cultural



heritage in North America. Another leading question we will explore is how do superheroes and their narratives offer a web of representational possibilities for most people? Most people want representations of superheroes who look like them and with whom they can strongly identify, but in early evolutions of the superhero narrative, superheroes tended to be super-sexualized along with being superstrong, and most of them were white and able bodied. In what ways have fans, authors, editors and publishers played a role challenging social and cultural stereotypes to make the superhero genre more inclusive and diverse, and in what ways are these stereotypes still being perpetuated?

The superhero genre is continually reinventing itself alongside humanity: changing, growing, and transforming like living human beings within a world constructed by time, society and culture. This course engages with the superhero genre for what it has to offer beyond its entertainment value and introduces students to the critical study of superhero fiction in the forms of the short story, comics, film, and articles (academic and popular). Through lecture, assignments and small group and class discussion, students will discover insights this genre provides into human experience by confronting a variety of issues including the ideological, historical, racial, psychological, economic, sociological, and cultural, and students will develop a deeper understanding of the nature of superhero fiction and its role in contemporary society

ENGL 4770

Sheba Rahim

Studies in Literature: “Theorizing Love”

What is love? This course will explore depictions of the pursuit and experience of love in classical and contemporary literature. How have major writers provided insight and shaped narratives to chart, interpret, and understand the inner emotional landscape and the sentiment of love? What have figures such as Plato, Giovanni



Boccaccio, William Shakespeare, Jane Austen, and Arundhati Roy offered us in terms of understanding the amorphous, slippery, enigmatic, and even dangerous manifestations of love? What expressions/concepts of love exist beyond romantic understandings of the term? Furthermore, how do modern LGBTQ2S+, postcolonial, and feminist writers conceptualize the politics of love and *write back* to challenge and modify certain problematic archetypes and paradigms of love from the past? We will turn our focus as well to theoretical vantage points shared by scholars such as Simone de Beauvoir and bell hooks to consider the outcome

of critiquing and expanding upon the boundaries defining/containing love. In theorizing love and examining its myriad dimensions and complexities, is it possible to build greater inclusivity and foster healing, safety, compassion and belonging within our communities and the world? By tracing how the *personal can be political*, we will apply the concepts anchored in this course to better understand ourselves, our relationships, and our diverse and unique social and cultural environments.

Section2

ENGL 2400

Tara Chambers

Studies in Literature: Satire from *The Canterbury Tales* to *Fight Club*

“The first rule of fight club is you don’t talk about fight club.”
“The second rule of fight club is you don’t talk about fight club.”
But the most important rule of fight club is: F**k the rules.



“Satire” is a term applied to works of literature and art where the common objective is to expose and ridicule social, political, religious, institutional hypocrisy and shortcomings in order to effect reform. However, often satire is either hard to discern or it is misinterpreted altogether. The purpose of this course is to examine the origins of satire and how it is still employed in the 21st century to expose and (hopefully) correct human folly. Throughout this course we will study and discuss a variety of satirical works from poets, authors, cartoonists, talk show hosts, and comedians. There will also be a consideration of instances where satire goes too far and either invokes “cancel culture” or incites violence. The course will conclude with an examination of Chuck Palahniuk’s novel (1996), and David Fincher’s film (1999), *Fight Club*. By the end of this course, students will understand what satire actually is, distinguish between high and low comedy, and recognize how and why, throughout the 14th – 21st century, satire has been used to reveal various human

shortcomings, and whether it is an effective literary and artistic medium for prompting political, social, and institutional reform.

ENGL 4770

Sheba Rahim

Men and Masculinities: Literary Reconfigurations

This course grapples with the question: what does it mean to be a man? By focusing upon works of fiction (and non-fiction) from multiple corners of the world, we will aim to better understand and develop our perceptions of what constitutes masculinity. How have notable writers



developed vulnerable, powerful, and compelling portrayals of men and masculinities which, while rooted in part in tradition, are expanded and reconceptualized to reflect the needs and concerns of our times? Instead of searching for a monolithic understanding of the course topics and themes, we will build curiosity with respect to contrasting and differing views emerging worldwide. Additionally, we will ask: what prominent and recurring portrayals of masculinity have dominated literature of the past, such as embroiled within narratives focusing upon conquest and combat, colonialism/capitalism, patriotism, and aggressive nationalism? As modern critical thinkers, can we readily detect and name hegemonic forms of masculinities within the domains of culture, society, and literature? Simultaneously, what can we learn through diverse and queer voices who conspire to promote balanced and nuanced perspectives of men through casting them variously as protectors of life, creators of beneficial technologies, builders of communities, and defenders of the natural world? Importantly, what myriad permutations does *benevolent masculinity* appear as when (re)imagined into being by influential writers, artists, and theorists?

If gender has historically been a central organizing principle pervading society, how can new perceptions regarding masculinity/masculinities help us dismantle oppressive patriarchal structures to build a more inclusive, just, and harmonious world? We will draw upon the realms of gender studies, philosophy, psychology, anthropology, and biology to inform and enrich our understanding of select texts which emphasize changing/evolving understandings of masculinity. Indeed, perhaps we have much to gain both individually and collectively by reconfiguring perceptions of manhood.

Fall 2023 Literature

ENGL 2020

Jan Duerden

Writing and Critical Thinking: Research

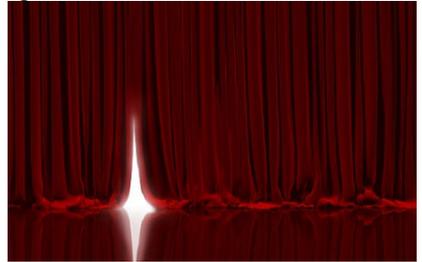
English 2020 focusses on how to do university level research, with the aim of making students confident in the research activities, academic writing, and public speaking they encounter not only in English classes, but in classes across campus. Students will be asked to look at the world around us (popular 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 2080

Heather MacLeod

CW: Poetry

Students explore the genre of poetry writing by composing original poems. Students develop skills in close critical and creative reading comprehension and the application of literary techniques by analyzing classic and contemporary poetry. Through developmental exercises on creative writing techniques, writing workshops, and peer review, students practice discerning the elements of writing craft and developing skills for creating image, voice, character, setting, and structure. Students also learn how to employ grammatical, linguistic, and stylistic conventions appropriate for poetry compositions.



ENGL 2110

Benjamin Woodford

Literary Landmarks in English to 1700

This course gives students the opportunity to read some of the most famous works of British literature written by some of the greatest authors in the English language. From the anonymous *Beowulf* poet, to Shakespeare, to Milton, students will read a selection of literary masterpieces (some of which will be in translation). With a chronological structure, we will begin in the early Middle Ages and work up to the late seventeenth century. The readings cover a range of genres, including epic, romance, tragedy, comedy, and love poetry. Students will gain a new appreciation for these works and see how their themes, despite the fact that they were written centuries ago, still resonate today.

ENGL 2150

TBA

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 2180-01/HU1

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 2350

Anita Swing

Studies in Literature: Queer Identities and Sexualities in Literature:

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

richer sense of the range of genders and sexualities that are being ever discovered/created as well as of the literary and filmic strategies used in this service.

ENGL 2400

Catriona Leger

Studies in Literature: Contemporary Canadian Drama

This course is designed to introduce students to contemporary Canadian drama and theatre. Through an examination of playwriting, performance, and production, students will see Canadian plays that have grown from obscurity to a lively, thriving component of Canadian literature and culture, as well as an international



export. Students will develop skills in close critical reading comprehension, text analysis, written composition, and argumentation through the exploration and evaluation of a variety of Canadian plays. Through lecture, class discussion, and written assignments, students will learn critically and creatively to interpret and compare contemporary Canadian dramatic texts. Students will demonstrate how to reflect critically and to articulate the complexities of various perspectives, techniques, rhetorical strategies, and assumptions employed by Canadian dramatists. They will also practice clear, persuasive grammatically-correct communication while building on text analysis, scholarly writing and documentation skills.

ENGL 3410 Screenwriting

George Johnson

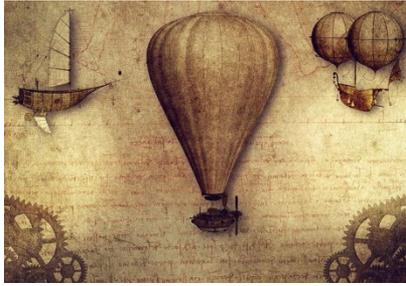
This course provides an opportunity for advanced practice in screenplay writing. There are three main components: critically analyzing contemporary screenplays as models; developmental exercises on techniques of screenplay writing; and in-class workshops. The course is based on the premise that creative writing is a craft that requires knowledge of contemporary examples in a given genre as well as continual practice. By the end of the course each student will be expected to create an original, polished twenty-minute screenplay. Our focus will be on crafting scripts that both entertain and engage in social issues. As background, I would encourage students to read David Trottier's *The Screenwriter's Bible*, Blake Snyder's *Save the Cat!* and Marilyn Beker's *The Screenwriter Activist*.

ENGL 3340

Brendan Bowles

Writing Speculative Fiction

Have you been carrying around an idea for an epic series, something that spans planets or generations of wizards? Maybe you've got some ideas for a YA vampire novel you've been meaning to get down. If you've been looking to send some heroes on journeys, or bring some strangers to town, this class might be for you.



ENGL3340 is a hands-on introduction to writing speculative fiction, including science fiction, horror, and fantasy. We'll be reading widely for inspiration and looking to borrow tricks from published authors—tricks like how to move time in stories, how to use fictional artifacts and stories within stories, the values of the noob and the concept of the novum, how to write satisfying endings and where to start, how worldbuilding works, what we mean by revision as excavation, and how to bend the rules of genre. But we won't just be reading, we'll also be writing and we'll be sharing our writing in workshops, with an eye towards improving our chops.

It's going to be out of this world.

ENGL 3660
Studies in Shakespeare: The Fantastic

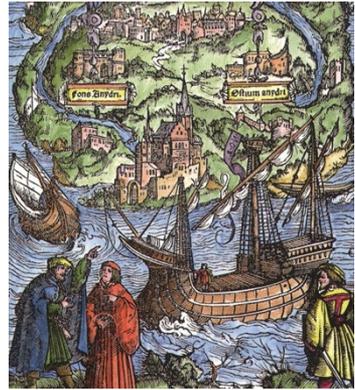
Benjamin Woodford

Shakespeare is known for including magical elements and characters (such as ghosts and fairies) in his plays, but there are only a few plays that have these elements. When Shakespeare chose to include the fantastic in his plays, how did it shape the plays? How would these magical elements have been performed? This course takes a closer look at how Shakespeare used magic and supernatural characters, and it will focus on the plays *Hamlet*, *Macbeth*, *Richard III*, *A Midsummer Night's Dream*, *The Tempest*, and *The Winter's Tale*.

ENGL 3750/PHIL 3750
Philosophy and Literature

Wes Furlotte

One of the unique features of societies at the outset of the twenty-first century is what Theodor W. Adorno has called our loss of “the capability to imagine the [social] totality as something that could be completely different.” This loss of imagination has not always been the case. Thomas More’s 1516 neologism utopia derives from the Greek and denotes “no-place” (u or ou, no, not; topos, place). Yet, it also plays on eutopia (eu, good; topos, place) and so simultaneously signifies a “good place.” Consequently, we can



understand the utopian tendency as an imaginative vision that has the peculiarity of detailing a society that does not exist, yet one that is perceived to be good. This course will seek to critically explore the utopian tendency manifest within literature, philosophy, social theory, fiction and film from the early modern period through to the present. The hypothesis guiding our course maintains that a utopia constitutes the author’s imaginative response to specific social and historical conditions such as poverty, excessive toil and suffering. Therefore, they are not unrealistic machinations of the deluded but offer visions of what is possible for the improvement of the individual and the society in which they find themselves. In other words, they invite speculation as to what is really possible. We will put our texts in critical dialogue and historical context. We will not commit the error of seeking to regain a lost (ideal) past. Instead, we will ask: how, if at all, might careful engagement with these texts counteract the lack of vision that characterizes our present moment?

ENGL 4120 The New Woman in Literature Leigh Matthews

“The Woman Question” was a heated public debate about the role of women in English and North American society in the 1800s, a debate that became particularly intense during the latter two decades of the 19th century with the rise of a new model (and stereotype) of femininity known as the “New Woman.” This figure, who was both lauded and reviled, represented a rejection of the traditional Victorian belief and expectation that women were naturally suited to and would only want to choose a domestic and maternal role. The New Woman sought emancipation from that constrained role and wanted to partake in the same economic, social, educational, political and sexual freedoms that had been available to men. In the period from 1880-1920, literature of all



types became a vehicle of public debate about this figure and also a means for writers to flesh out criticisms and analyses of women's social relationships and to present challenges to traditional thinking about gender. Possible texts for study are: Sarah Anne Curzon's *The Sweet Girl Graduate* (1882), Amy Levy's *The Romance of a Shop* (1888), and Kate Chopin's *The Awakening* (1899).

ENGL 4350

Geny Later

American Fiction in the First Half of the 20th 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.

ENGL 4430

Heather MacLeod

Studies in Literature and the Environment—Indigenous Literature, Film, and the North

Students are introduced to a variety of literary materials including short fiction, creative nonfiction, poetry, memoir, autobiography and film to apprehend representations of the north from various Indigenous perspectives. The materials studied highlight the effect of the north upon Indigenous cultures and creative works.



ENGL 4780

Joceline Andersen

Studies in Literature and Film: Minor Characters in Film and Literature

Minor characters are often overlooked in the study of film and literature, but without small roles, there would be no main characters. Students in this course will examine small roles in cinema and literature by examining the small role's translation from written story to the screen, the stock character in 19th century theatre, the cameo in cinema, the recurring small role in book and television series, the character actor, and literary and cinematic works with major characters inspired by small roles. Using Susan Stewart's study of small and the miniature and Alex Woloch's work on the minor character, students will explore the small role in film and literature to reconcile the key importance of the small character in the plot with its brief and sometimes inscrutable appearance in the story.

Fall 2023 Theatre and Music

THTR 2110 Acting and Character Portrayal 1

In this intermediate performance course, committed acting students will further develop and polish the skills associated with the onstage presentation of fully drawn characters. Students analyze and practice the necessary techniques to effectively communicate a character's intentions, obstacles, and relationships to a theatrical audience. Students will also explore a given character's communication with other characters, evaluating specific obstacles to effectiveness.

THTR 2120 Introduction to Theatre Production 1

In this hands-on practical course, students learn and practise elementary principles of scenery and properties construction, stagecraft, lighting, electrical

and audio operations, and costume construction. Students complete a practicum assignment working on an Actors Workshop Theatre production.

THTR 3600 Advanced Acting and the Rehearsal Process

This upper division performance course emphasizes students externalizing the inner character in conjunction with work in textual analysis, and internal techniques with characters from full-length contemporary plays. Students will apply their knowledge of character analysis and creation from prerequisite theatre courses and will work with student directors where they gain knowledge and experience with the role of the actor in a formal rehearsal setting.

THTR 4600 Acting Styles 1

This course examines 2 classic scripts and the eras in which they were written, through performance and dramaturgy, in order to comprehensively study select styles of acting from significant periods in history.

MUSI 2700 Advanced Chorus I

Students study choral music from several periods of Western history. Special emphasis is placed on early music and polyphony. Students explore music from composers such as Tallis, Palestrina, Handel, Bach, and Mozart. Students apply basic sight singing skills and vocal technique appropriate to choral singing and are expected to participate in several public performances.

Winter 2024 Literature

ENGL 2060
CW: Fiction

Brendan Bowles

Students explore the genre of literary fiction by composing original works of short fiction. Students develop skills in close critical and creative reading comprehension and the application of literary techniques by analyzing classic and contemporary short fiction. Through developmental exercises on creative writing techniques, writing workshops, and peer review, students practice discerning the elements of writing craft and developing skills for creating image, voice, character, setting, and structure. Students also learn how to employ grammatical, linguistic, and stylistic conventions appropriate for short story compositions.

ENGL 2110

Nick Pawliuk

Literary Landmarks in English to 1700

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 2120

TBA

Reading Literature: Essential Skills

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 2180

Rebecca Fredrickson (WL)

Studies in Literature and Culture: Eco-Feminist Kinships

Literary and theoretical enactments of kinship and symposiis (“making with”) give us the opportunity to inform our understanding of the world’s ongoing ecological distress and to participate in a practice of fostering relationships with the earth’s other-than-human forms. This course will critique the colonial and authoritarian narratives that have legitimized exploitative and ecologically destructive practices, and it will counter these stories of “mankind” with feminisms that rewild our understanding of love, family, personhood, and responsibility. Readings will include Indigenous ecologies, the wisdom of the posthuman, queer theories, and feminist process ontologies. Students will have the opportunity to write-with, think-with, and make-with these course readings with the invitation to participate in an ongoing practice of collaboration, non-anthropocentric story-making, and practical healing for the planet.

ENGL 2190

Joceline Andersen

Studies in Literature and Film: Adventure in Film and Literature

In this course, students will compare literary texts and films in the adventure genre to examine questions about medium-specific narrative techniques, and the translations of generic themes across mediums. Within the genre, we will look at fiction and nonfiction writing and film, including *bergfilm* of the 1930s and memoir. Pairings will include *Into Thin Air* and *Everest, Around the World in 80 Days, The Revenant, Push* and *The Dawn Wall*, and *Careful* and *The Holy Mountain*. We will examine the translation of literary devices into the visual medium, especially choices in narration, the flashback, and foreshadowing, as well as the translation of metaphor. We will examine faithful and loose adaptations to explore inspiration and allusion and examine how films are valued in relation to each other. Students will produce a short reflective response paper and a multimedia project analyzing and creating an adventure narrative

English 2200

Anita Swing

Studies in Literature: Narratives from the Perspective of Adoptees

There are many comments that adopted people hear over and over such as, “your mother loved you so much that she gave you up,” “you should be grateful that you were given a better life,” and “you’re lucky; I always wished I was adopted.” They are also asked questions like, “do you know who your real parents are?” and “Why would you disrespect your adoptive family by wanting to find the people who didn’t want you?”

Even when well meant, these expressions are not always received by adoptees in the ways that their speakers imagine. How do adoptees themselves feel about being adopted? This course looks at various texts by a range of adoptees: domestic, transnational, both historic and contemporary. Among them will be testimonies from those who were victims of the infamous Sixties Scoop as well as those whose birth resulted from sperm donation. Some frequently-found themes will be questions around identity such as “who am I?” and “where do I belong?” as well as critiques around adoption processes that frequently centre everyone involved *except* the adoptee.

ENGL 2400

Benjamin Woodford

Studies in Literature: Heroes in Literature

Heroes have always had a prominent place in literature. Since antiquity, writers have focused on great individuals who do great things. Exactly what makes one a hero, or how a hero is supposed to act, however, varies from text to text. In this course, we will examine various types of heroes who have appeared in literature including tragic heroes, Byronic heroes, reluctant heroes, everyday heroes, and antiheroes. Some possible texts include *Oedipus the King, Pride and Prejudice, Manfred*, the graphic novel *The Dark Knight Returns*, and the film *Star Wars*.

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 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 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.

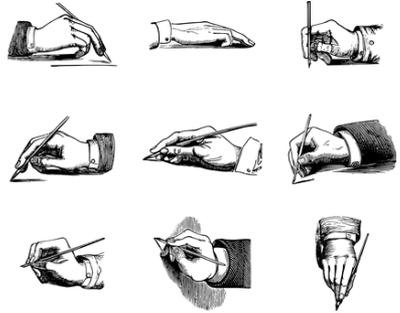
We will focus on the ways men, women, and beasts in the tales distil shifting cultural attitudes about sexuality, marriage, gender, familial roles, and class structures. Despite what many believe, fairy tales are not just for kids. We will examine some variants formulated explicitly for children and 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 3330
Special Topics: “Queering the Form”

Brendan Bowles

This is a writing workshop that will explore creative writing through a queer lens—queer in the dual sense of both a challenge to the status quo but also, although not exclusively, homosexual. It is a course about desire and deviation, explored through both content and form, and we’ll be looking at writing the blurs boundaries and borrows freely across genres—writing that seeks to queer the form, in a sense, including collage, autofiction, creative nonfiction, prose poems, etc.



We begin by reading to discover the rules of form—paying special attention to moments where the rules are broken, and where they are re-inscribed, asking what might we learn from these moments of slippage and how might these insights apply to our own work?

Once we’ve established some ways of discussing form, we’ll turn to workshop and each other’s work.

This course is open to anyone, regardless of how they identify sexually, but please expect to read works that explore the varied ways that people live. Please also note that this is a workshop meant for people interested in the more experimental and less traditional modes of creative writing. It is not another fiction class. Or not only.

ENGL 3850: Restoration and 18th-Century Lit: Benjamin Woodford

The Restoration and early eighteenth century witnessed remarkable developments in all areas of English literature. After being closed for two decades during the Civil War, the theatre returned to England and flourished. These years witnessed the beginning of many features of modern English theatre, such as the proscenium arch and women performing on the stage. In the early eighteenth century, the novel emerged as a new literary form that became popular with a broad audience. The major poets of the era looked back to classical models for inspiration. Both prose and poetry were dominated by satire, as authors were keen to point out failings in society and mock their enemies. This course examines some of the major drama, prose, and poetry from this period. We will consider both the works themselves, and their relation to the historical context.

ENGL 4260-02 Heather MacLeod Studies in Canadian Literature: Métis Canadian Literature

This course provides a scholarly study of Métis Canadian literature in an historical context with a focus on the intersections between European and Indigenous traditions of literature and orature. This course examines the power of stories, and in particular the stories we tell ourselves about being in Canada. In examining story telling in literature and the stories we tell about literature, we will look at whose stories we listen to and whose stories haven't been heard, with a goal towards looking at why and why not. Students will read a range of literary texts, academic articles, and other relevant material. Students will be encouraged to develop independent critical responses to the texts.

ENGL 4260-02 Leigh Matthews Studies in Canadian Literature: Women's Prairies and Plains Literature

“Cheerful Helpmate” or “Reluctant Emigrant,” those are the two most common images associated with the women who participated in the imperialist project of “settlement” of the prairies and plains regions of North America. This course has been created to look beyond those simplistic, culturally- and temporally-specific images through examination of various literary representations of women living and working on the prairies and plains landscapes from the end of the 19th century to the present day. From narratives of loss to dreams of the Promised Land, from the devastations of a wasteland to more personal archaeological reflections on the history of place, we will explore together the complexity of human-land relationships in this unique geographical place.



ENGL 4360 **Geny 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 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 as follows: *In Cold Blood*, Truman Capote; *The Onion Field*, Joseph Wambaugh; *The Stranger Beside Me: Ted Bundy*, Ann Rule; *Fatal Vision*, Joe McGinnis; *The Journalist and the Murderer*, Janet Malcolm; *The Lost Girls: An Unsolved American Mystery*, Robert Kolker; and *Columbine*, Dave Cullen.

ENGL 4760 **George Johnson**
Editing and Publishing (capstone course for Gen Ed)

“So the writer who breeds more words than he needs, is making a chore for the reader who reads.” — Dr. Seuss

“Writing without revising is the literary equivalent of waltzing gaily out of the house in your underwear.” — Patricia Fuller

In this Capstone course for the English Major program, students will have an opportunity to hear invited speakers, for example Indigenous and non-Indigenous creative non-fiction writers. Students will develop practical skills in editing and publishing, with a focus on publishing peer authors’ work, both academic and creative. They will gain hands-on experience editing and communicating with authors who have submitted their work to the Proceedings of the TRU Undergraduate Research and Innovation Conference, and they will also compose, revise, and edit their own creative non-fiction piece, as well as critique and copy-edit their peers’ creative non-fiction. Students will learn about the publication process by working together to produce an online student creative writing publication. The course will be useful for literature students, creative writing students, and anyone else contemplating a career in publishing or teaching.

ENGL 4770:

Wes Furlotte

The Grotesque and Body Horror in Literature and Film



The word grotesque has Italian and French roots. The Italian grotte was commonly used in Rome to denote the cavernous depths of ancient buildings that had been unearthed by excavations, and which contained mural paintings with fantastic combinations of human and animal forms interwoven with foliage and flowers. According to Wolfgang Keiser, the grotesque signifies a state of affairs where the “natural order of things has been subverted.” Our course will grapple with the tradition of the subversive grotesque as configured in literature and film from the early modern

period through to the present. We will explore how a variety of texts and films connecting to the grotesque involve representations of disharmony, excess, crudity and ugliness, exaggeration and transgression. We might examine works from Rabelais to Cronenberg and Ducournau. In short, we will historically and systematically explore the fundamentally disruptive tendencies of the grotesque. Yet, our study will also reveal how conceptions and practices of the normal and the transgressive are always embedded within distinct socio-historical conditions. In other words, we will see how temporal, cultural, sociopolitical factors are always operative in determining the specific features of any instance of the grotesque. We will therefore ask: grotesque, according to who?

Winter 2024 Theatre and Music

THTR 2210 Acting and Character Portrayal 2

In this intermediate performance course, a continuation from THTR 2110, committed acting students further develop and polish the skills associated with the onstage presentation of completely drawn characters. Students analyze and practice the necessary techniques to effectively present character portrayals from the contemporary theatre. Exploration includes character and scene analysis, drama, comedy, and monologues.

THTR 2220 Introduction to Theatre Production 2

In this continuation of THTR 2120, students learn and practise intermediate aspects of scenery and properties construction, stagecraft, lighting, electrical and audio operations, and costume construction. Students also learn the fundamentals of stage management. Students complete a practical assignment working on an Actors Workshop Theatre production.

THTR 3420 Design for the Theatre 2

This practical course explores the basic principles and techniques of design for the theatre including set, props, lighting and costume and includes practicum work associated with all Actors Workshop Theatre Productions.

THTR 3610 Advanced Acting and Performance

This upper division performance course emphasizes students creating characters and working as actors in a formal rehearsal setting. Acting students work with student directors where they learn and practice the role of the actor in this arena. Students can transfer and adapt these skills to many other teamwork environments and are encouraged to expand their understanding and experience past their degree. The final assignment for this course is performing a role in a one-act play for the Directors Festival, which is the final production of the season for the Actors Workshop Theatre.

THTR 4610 Acting Styles 2

Building on THTR 4600, this course examines 2 classic scripts and the eras in which they are written through performance and dramaturgy in order to comprehensively study select styles of acting from significant periods in history.

MUSI 3800 Senior Chorus

Students study in greater depth music of the Western choral tradition. Emphasis is placed on the Romantic and 20th-Century eras. Students should be able to sight sing with some support. With a strong emphasis on performance, students will be expected to perform a cumulative repertoire of works. There is a strong focus on skills which are applicable to choral conducting. Students learn the basics about choral warm up and rehearsal structure, with the unique opportunity to conduct their peers.



"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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