

Department of English &  
Modern Languages

# ENGLISH

## Course Offerings



Fall 2021 ~ Winter 2022



# Second-year and Upper-level Courses, 2021-2022

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

## Summer 2021

**ENGL 2200-02 Studies in Literature 1: Sport Literature**

Brittany Reid

**ENGL 4770 Studies in Literature: Theorizing Love in Literature: Classical and Contemporary Perspectives**

Sheba Rahim

**ENGL 2200-01 Studies in Literature 1: Of Wizards & Witches: Symbols in Fantasy**

Steve Jones

## Fall 2021

**ENGL 2020-01/HU1 Writing and Critical Thinking: Research**

Yaying Zhang

**ENGL 2070 Creative Writing: Drama**

Heather MacLeod

**ENGL 2110 Literary Landmarks in English to 1700**

Nick Pawliuk

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

Anita Swing

**ENGL 2180-HU1 Studies in Literature and Culture: Literature and Empathy**

Nick Pawliuk

**ENGL 2190 Studies in Literature and Film: Land and Sea: Adventure  
Literature and Film**

Joceline Andersen

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**ENGL 3080 Advanced Composition: Personal Expression**

TBA

**ENGL 3180 Children's Literature**

Elizabeth Reimer

**ENGL 3350 Studies in Major Authors: The Indigenous *Bildungsroman* in  
the Works of David A. Robertson**

Heather MacLeod

**ENGL 3660 Studies in Shakespeare**

TBA

**ENGL 4150 Studies in Women's Literature: The "Shrieking Sisterhood":  
The New Woman in Literature**

Leigh Matthews

**ENGL 4260 Studies in Canadian Literature: BC Prison Literature**

Peter Murphy

**ENGL 4350 American Fiction in the First  
Half of the Twentieth Century**

Genevieve Later

**ENGL 4770-01 Studies in Literature:  
News from Nowhere and Other Visions:  
19<sup>th</sup>-Century British Utopias**

Wes Furlotte

**ENGL 4770-02 Studies in Literature**

TBA



**Winter 2022**

**ENGL 2060 Creative Writing: Fiction**

Nina Johnson

**ENGL 2110 Literary Landmarks in English to 1700**

Nick Pawliuk

**ENGL 2120 Reading Literature: Essential Skills**

TBA

**ENGL 2180 Studies in Literature and Culture: Ecofeminist Kinships**

Rebecca Fredrickson

**ENGL 2200 Studies in Literature 1: Queer Identities and Sexualities in Literature and Film**

Anita Swing

**ENGL 2400 Studies in Literature 2: Indigenous Representation in Popular Culture**

Heather MacLeod

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**ENGL 3180 Children's Literature**

Elizabeth Reimer

**ENGL 3410 Screenwriting**

George Johnson

**ENGL 4140 The Contemporary British Novel**

Peter Murphy

**ENGL 4260-01 Studies in Canadian Literature: Fictions of the Prairies and the Plains, 1900-1950**

Leigh Matthews

**ENGL 4260-02 Studies in Canadian Literature: Métis Canadian Literature**

Heather MacLeod

**ENGL 4360 Studies in American Literature: Contemporary American Crime Writing**

Genevieve Later

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

Nina Johnson

**ENGL 4780 Studies in Literature and Film: A Face in the Crowd: Small Roles and Minor Characters in Film and Literature**

Joceline Andersen

**ENGL 4790 Studies in Genre**

TBA

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**Summer 2021**

**ENGL 2200-02**

**Brittany Reid**

**Studies in Literature 1: Sport Literature**

In the growing field of sport literature, authors attempt to capture and convey the kinetic, lively, and performative character of sport. Written from the perspective of participants or spectators, these texts reveal the complex roles that sports often play in our lives. This course explores literary representations of sport and sporting culture throughout the transatlantic world. Key texts, such as *The Hockey Sweater*, *Friday Night Lights*, and *Indian Horse*, will guide our study and allow us to interrogate evolving characterizations of sports, including soccer, basketball, football, and hockey, in literature. By considering how different sports, geographies, communities, and perspectives are represented through sport literature, we will work towards a unified understanding of the genre and consider how authors have recreated the material conditions of sport through writing.



**Studies in Literature: Theorizing Love in Literature: Classical and Contemporary Perspectives**

*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 permutations 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 rooted in this course to better understand ourselves, our relationships, and our diverse and unique social and cultural environments.

**ENGL 2200-01**

**Steve Jones**

**Studies in Literature 1: Of Wizards & Witches: Symbols in Fantasy**

From Lord of the Rings to Harry Potter, wizards and witches play a prominent and popular role in the development of fantasy literature. In this course, students will explore the origins of wizards and witches in key genres. Along with the classics of wizardry and witchery particular focus will be on Arthur Miller's *The Crucible*, where fantasy impacted on the real lives of people in history, and what this tells us about the power of imagination and superstition and how this relates to our understanding of the world around us. Students will research the origins of wizardry and witchery in literature, and form a thesis on what the significance of magical tropes play in literature and film in general. We will also explore Tolkien's use of wizards and magic, and what his underlying philosophy of magic is that informs his writing.

**Fall 2021**

**ENGL 2020-01/HU1**

**Yaying Zhang**

**Writing and Critical Thinking: Research**

English 2020 aims to help students develop their confidence as academic writers and critical thinkers. Focusing on research in the academic context, we will investigate typical forms of scholarly expression in the humanities and social sciences. The research skills students learn in this course will be helpful to them not only in the English class, but classes across campus. The readings in the course pack draw from a wide range of disciplines. Together, we will examine representations of race, gender, and class in Disney movies, in history textbooks, in popular magazines, and in advertising. The final project of the course will provide students the opportunity to write a research paper on an important topic incorporating their understanding of the typical stylistic conventions in the scholarly context.

**ENGL 2070**

**Heather MacLeod**

**Creative Writing: Drama**

This course focuses on the basic elements of writing for the stage: character, structure, conflict, dialogue and theme. It is an opportunity for students to write creatively and effectively in a variety of contemporary literary modes that target current diverse reading audiences, to train students to edit their own work, and to foster confidence and personal expression in accessible and meaningful ways. By the end of this course, each student will be expected to create an original, polished, performable short play.

## ENGL 2110

### Literary Landmarks in English to 1700

Nick Pawliuk

Have you seen *Riverdale*? Why is Hamlet's uncle there? By seeing how significant the contributions of early British authors are to global culture, we'll begin to try to answer strange questions like that. These foundational texts of Western culture are now part of the human imagination, transcending genre and culture. We'll uncover surprising ideas that you can relate to, laugh at, and be offended by. That's Literary Landmarks, and you'll be amazed at how familiar these stories are. *Lord of the Rings* anyone?



## ENGL 2150

### Women and Literature: Voice, Identity, and Difference

Anita Swing

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



The reading list will consist of numerous shorter pieces as well as the novels *Jane Eyre* by Charlotte Bronte and *Wide Sargasso Sea* by Jean Rhys.



**ENGL 2180-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 2190****Joceline Andersen****Studies in Literature and Film: Land and Sea: Adventure Literature and Film**

This course 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 would look at fiction and nonfiction writing and film, including *bergfilm* and memoir. Text pairings would include Krakauer's *Into Thin Air* and *Everest*, *Around the World in 80 Days*, *The Revenant*, *Wild*, *Push* and *The Dawn Wall*, *Careful*, *The Magic Mountain* and German *bergfilm* of the 1930s. 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. This course will involve a short reflective response paper and a major essay comparing and contrasting the adaptations of two film/book pairs in this course.



Early cinema adventure in *A Trip to the Moon* (1902)

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## ENGL 3080

TBA

### Advanced Composition: Personal Expression

English 3080 focuses on the rhetoric of personal expression, especially description and narration. Students are introduced to the concept of how multiple literacies variously compete and interact in the world around us; in practical terms, we will explore how a focus on personal expression can be used to improve writing skills at an advanced level. Course activities will include reading, discussing, and criticizing texts in the genre, engaging in exploratory exercises around the process of personal writing and composition, researching, composing three smaller essays, and workshoping and revising an essay that will become a final major project. Each week will offer a mixture of lecture, discussion, and writing workshop sessions.

## ENGL 3180

Elizabeth Reimer

### 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 fairy tales, studying early written versions as well as contemporary variants. We will then consider the importance of Romantic and Moral Rationalist conceptions of childhood as we begin our study of important novels from the nineteenth and twentieth centuries, including *Peter Pan*, *Anne of Green Gables*, and *A Little Princess*. We will also examine illustrations and 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 realism, rebellion and conformity, etc., and to reflect on changing constructions of gender, class, and race. The category of “children’s literature” itself is a complicated and sometimes contentious one, since children’s books are generally produced by, and, many argue, for adults; during the term we will examine the hybrid audiences of the works and the different kinds of appeals made to implied “child” as well as implied “adult” readers.

**ENGL 3350**

**Heather MacLeod**

**Studies in Major Authors: The Indigenous *Bildungsroman* in the Works of David A. Robertson**

In this course, we will discuss the work of the Swampy Cree writer, David A. Robertson. His graphic novels range from YA to Adult and discuss such timely and pertinent issues as MMIWG to the universal *bildungsroman*. Indeed, his novels featuring adolescent experiences appeal, of course, to teenage readers; however, as we will see, Indigenous YA literature deviates from the generic conventions in that the protagonist's coming of age is often represented as an experience that is shared within the community. Indeed, it is a communal experience. Among other things, Robertson's texts are concerned with how Indigenous individuals and communities can heal from ongoing colonization, the trauma of the residential school experience, the Sixties and Millennial Scoops, and violence against Indigenous women and girls through renewal and decolonization. Despite Robertson's specific nation, his work considers shared experiences of the Indigenous peoples of Canada.



**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. Since the content of this course varies, please visit the English and Modern Languages web pages, pick up a booklet of course offerings, or contact the English Department to request more information. Past topics have included: “Shakespeare and Contemporary Film,” “Shakespearean Comedy,” “Performing’ Women in Shakespeare’s Comedies and Tragedies,” “Shakespearean Afterlives,” and “Shakespeare and the Supernatural.”

## ENGL 4150

Leigh Matthews

### Studies in Women's Literature: The "Shrieking Sisterhood": The New Woman in Literature

"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 19<sup>th</sup> 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 4260

Peter Murphy

### Studies in Canadian Literature: BC Prison Literature



Our focus will be on the historical location and development of prison writings in British Columbia. A major character in this story is the British Columbia Penitentiary itself, which, of course, no longer exists. After one-hundred and two years, the old fortress-penitentiary was declared surplus in 1980 and replaced by modern high-tech prisons throughout the Fraser Valley. The historic gatehouse has been preserved as a coffee shop ("The Pen") and the administration building as a community centre. Also on the site is an historical marker about how the Royal Engineers Base Observatory, 1859-60, determined "an absolute value for the longitude of New Westminster." The gatehouse

and this plaque were two fixed points from which ran the imaginary lines which measured and ordered this province. Our course will employ a very different type of cartography to locate, to situate in space and time the nature of the prison experience in BC. For, although no world is so explicitly bounded by language as a prison—a “sentence” marks the entrance and “parole” the exit—words in this world also inescapably refer to particular individuals as well as to the systems or structures which both enclose and encode them. In addition, our course will also be able to draw upon the rich archival materials in the Anthony Martin BC Penitentiary Collection housed in the Old Courthouse in Kamloops and the TRU Law Library.



**ENGL 4350**

**Genevieve Later**

**American Fiction in 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.

### ENGL 4770-01

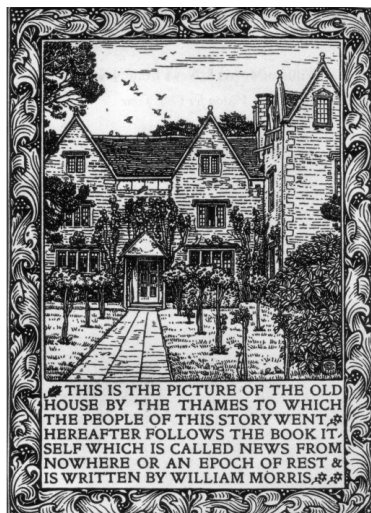
Wes Furlotte

### Studies in Literature: News from Nowhere and Other Visions: 19<sup>th</sup>-Century British Utopias

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 as manifest in British literature of the 19<sup>th</sup>-century. We will consider the works of thinkers like Edward Bellamy, Samuel Butler, Friedrich Engels and Karl Marx, Robert Owen, William Morris and H.G. Wells. 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 4770-02**

**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: “Imagination & Symbolism,” “Witchy Words, Witchy Worlds,” and “Power to the People.”

**Winter 2022**

**ENGL 2060**

**Nina Johnson**

**Creative Writing: Fiction**

English 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**

**Nick Pawliuk**



Have you seen *Riverdale*? Why is Hamlet's uncle there? By seeing how significant the contributions of early British authors are to global culture, we'll begin to try to answer strange questions like that. These foundational texts of Western culture are now part of the human imagination, transcending genre and culture. We'll uncover surprising ideas that you can relate to, laugh at, and be offended by. That's *Literary Landmarks*, and you'll be amazed at how familiar these stories are. *Lord of the Rings* anyone?

**ENGL 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 2180**  
**Studies in Literature and Culture: Ecofeminist Kinships**

**Rebecca Fredrickson**

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 2200**

**Anita Swing**

**Studies in Literature 1: Queer Identities and Sexualities in Literature and Film**

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

**ENGL 2400**

**Heather MacLeod**

**Studies in Literature 2: Indigenous Representation in Popular Culture**

Reconciling representation of Indigenous peoples in popular culture is a necessary aspect to address in the TRC's calls to action. ENGL 2400 examines and considers Indigenous representations in popular culture, issues concerning cultural appropriation, moving beyond stereotypes, and examining how Indigenous peoples are using popular culture and media to expose and dismantle stereotypes and systems of oppression.

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**ENGL 3180**

**Elizabeth Reimer**

**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 fairy tales, studying early written versions as well as contemporary variants. We will then consider the importance of Romantic and Moral Rationalist conceptions of childhood as we begin our study of important novels from the nineteenth and twentieth centuries, including *Peter Pan*, *Anne of Green Gables*, and *A Little Princess*. We will also examine illustrations and 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 realism, rebellion and conformity, etc., and to reflect on changing constructions of gender, class, and race. The category of “children’s literature” itself is a complicated and sometimes contentious one, since children’s books are generally produced by, and, many argue, for adults; during the term we will examine the hybrid audiences of the works and the different kinds of appeals made to implied “child” as well as implied “adult” readers.

**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 Trotter’s *The Screenwriter’s Bible*, Blake Snyder’s *Save the Cat!* and Marilyn Beker’s *The Screenwriter Activist*.

**ENGL 4140**  
**The Contemporary British Novel**

**Peter Murphy**

This course will examine a number of wide-ranging responses to the conflicting claims of tradition and modernity in the post-1945 British novel. Some interesting responses to these questions are found in Margaret Drabble’s *The Radiant Way* (1987); John Fowles’s *The French Lieutenant’s Woman* (1969); Julian Barnes’s *Flaubert’s Parrot* (1984); David Lodge’s *Small World: An Academic Romance* (1984); and Monica Ali’s *Brick Lane* (2003). In the forefront of our discussions will be the theoretical debate between realism and experimentalism in a number of diverse British novelists over the last half-century or so. Whilst these writers have necessarily taken into account the modernist legacy which pointed out many of realism’s limitations, they have

not, however, abandoned the commitment of realism to the depiction of signification within a social world. This commitment has led to the development of critically enriched views of various *realisms* which take into account how reality is mediated and reconstructed by language. Much recent British fiction resists the radical postmodernist critique of referential social selves and does this through the development of expanded and innovative conceptions of realism.



**ENGL 4260-01**

**Leigh Matthews**

**Studies in Canadian Literature: Fictions of the Prairies and the Plains, 1900-1950**

This course is based on the connected ideas that the natural environment affects human experience and that a study of agrarian fiction that is “environmentally defined” (Binnema 18) rather than based solely on the nationality of respective authors will be productive in new ways. By focusing on a body of literature that was written and published between 1900-1950 and that represents peoples’ experiences of living on the prairies and the plains, we will be able to

understand that “there are matters where the regional overrides national difference, and there are matters where nationality overrides region” (Isern and Shepard xxxi).

Specifically, we will examine stories written by both Canadian and American authors who take up a variety of issues related to farming and rural town life in order to discover the characters’ shared experiences of living close to the land. Possible texts for study are: Willa Cather, *O Pioneers!* (1913), Martha Ostenso, *Wild Geese* (1925), Robert J.C. Stead, *Grain*

(1926), Laura Ingalls Wilder, *Little House on the Prairie* (1935), and W.O. Mitchell, *Who Has Seen the Wind* (1947).



**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 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 focussing 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 4770**

**Nina Johnson**

**Studies in Literature and Culture: 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!

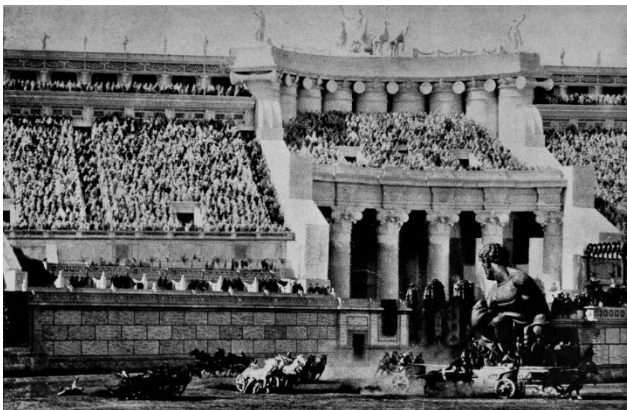


**ENGL 4780**

**Joceline Andersen**

**Studies in Literature and Film: A Face in the Crowd: Small Roles and Minor Characters in Film and Literature**

The minor character or small role in literature and film is often overlooked, but without small roles there would be no main characters. 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 19<sup>th</sup> 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, this class 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.



Extras crowd the scene in *Ben Hur* (1925)

**ENGL 4790**  
**Studies in Genre**

**TBA**

This course explores a specific genre such as romance, comedy, travel narrative, or detective fiction. Students may take this course (with different content) more than once. Since the content of this course varies, please visit the English and Modern Languages web pages, pick up a booklet of course offerings, or contact the English Department to request more information. Previous topics include: “Utopia from Thomas More to Speculative Fiction,” “Arthurian Romance,” “The Sublime and Grotesque in Literature,” “Survival Narratives,” “Live Long and Prosper: *Star Trek* after 50,” and “The Gothic Imagination.”

For an English Advising appointment please contact:

Dr. Genevieve Later, Co-Chair,  
English Advising  
[glater@tru.ca](mailto:glater@tru.ca)

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