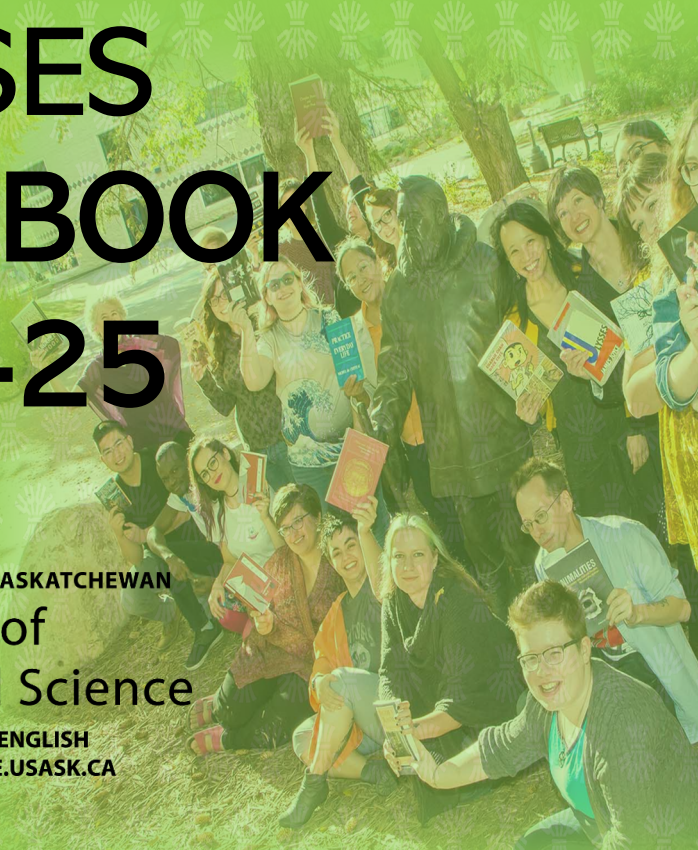


# DEPARTMENT OF ENGLISH SENIOR UNDERGRADUATE CLASSES HANDBOOK 2024-25



UNIVERSITY OF SASKATCHEWAN  
College of  
Arts and Science

DEPARTMENT OF ENGLISH  
[ARTSANDSCIENCE.USASK.CA](http://ARTSANDSCIENCE.USASK.CA)



## **The Value of an English Degree**

English programs provide students with analytical skills crucial for considering how personal identities intersect with the local and global communities in which we live and work. A degree in English can lead to careers in advertising, editing, publishing, journalism, technical writing, teaching, library and information sciences, website design, law, public service, speech writing, corporate training, business administration, marketing, public relations, translation... any endeavour that requires the ability to analyze form and content, to think critically and imaginatively, and to write clearly and concisely.

### **Important Dates for Department of English Undergraduates**

**Graduate School and Funding Information Session: Thursday 3 October 2024.** Students are invited to attend this overview of the graduate programs offered in the Department of English: The Master of Fine Arts in Writing and Master's and Doctoral degrees in English. As well as the benefits of graduate studies, the session will address the application process, provide an overview of funding opportunities, and outline best practices for funding applications. Participants can also sign up for workshops to support success in the 2024-25 Canadian Graduate Scholarship competition (deadline 1 December).

#### **Honours Colloquium: Friday 7 February 2025**

In this capstone of their degree, graduating English Honours students present ten-minute talks at a conference-style celebration and showcase of their research. All are welcome to attend this event! See <https://artsandscience.usask.ca/english/undergraduates/honours-colloquium-2024.php>

#### **Career Options for Students of English: Thursday 6 March 2025**

Join us for an information session on how a degree in English can prepare you for the demands and opportunities of today's job market. As well as a talk by a distinguished alum, there will be presentations on the Career Internship course (ENG 496.3), on graduate studies in English, and on career planning from a representative of the University's Career Services. All are welcome to attend!

#### **Undergraduate Awards Reception: Thursday 3 April 2025**

Our annual awards ceremony recognizes recipients of the many prizes and scholarships available to students of English. In addition to the presentation of awards, there will be a reception for all English students as well as faculty, donors, and community partners as we celebrate the remarkable accomplishments of our award winners. For more information on the Scholarships and Awards available to English Majors and Honours students, see our website:

<https://artsandscience.usask.ca/english/undergraduates/awards.php>

## English Degree Types

We offer a range of degrees, as well as Minors in English and in Canadian Literature. We also offer a Certificate in Creative Writing and contribute to the interdisciplinary Certificate in the Study of Indigenous Storytelling. An English degree at any level will develop knowledge of the genres, eras, and contexts of literature in English, as well as communication, analytical, and research skills. Each degree program requires 6 credit units of 100-level English as well as:

### **3-year B.A.**

6 cu English classes from **among** Categories 1, 2, or 3  
18 cu other senior English classes  
(12 cu must be at the 300 level, 3 cu Canadian, and 3 cu Indigenous)

### **4-year B.A.**

3 cu Histories of English courses  
ENG 394.3: Literary and Cultural Theory  
3 cu from each of Categories 1, 2, 3, 4, and 5 (15 cu total)  
12 cu other senior English classes  
(15 cu must be at the 300 level, 3 cu Canadian, and 3 cu Indigenous)

### **B.A. Honours**

6 cu Histories of English courses  
ENG 394.3: Literary and Cultural Theory  
6 cu from each of Categories 1, 2, 3, 4 and 3 cu from Category 5 (27 cu total)  
18 cu other senior English classes  
ENG 497.0: Honours Colloquium  
(12 cu must be at the 300 level, 12 cu at the 400 level, 3 cu Canadian, and 3 cu Indigenous)

### **B.A. Double Honours**

6 cu Histories of English courses  
ENG 394.3: Literary and Cultural Theory  
3 cu from each of Categories 1, 2, 3, 4, and 5 (15 cu total)  
12 cu other senior English classes & ENG 497.0  
(12 cu must be at the 300 level, 6 cu at the 400 level, 3 cu Canadian, and 3 cu Indigenous)

### **English Minor**

6 cu 300-level courses  
9 cu other English courses

### **Canadian Literature in English Minor**

ENG 255.3  
12 cu other Canadian Literature courses

**Certificate in Creative Writing**

3 cu ENG 220

12 cu selected ENG and DRAM courses

**Certificate in the Study of Indigenous Storytelling**

3 cu ENG 100-level & INDG 107.3 and ENG 242.3

12 cu selected ENG, INDG, and DRAM courses

**THE HONOURS PROGRAM**

The English Honours program is for students who have a keen interest in literature or who intend to pursue graduate work in English or professional programs. It is also suitable for those who wish to pursue careers in writing-intensive fields such as education, public relations, or publishing. The program includes participation in the Honours Colloquium and eligibility for several dedicated scholarships. The minimum required average is 70%. Students must [apply by May 31](#) through the College of Arts & Science Undergraduate Office. For further program details see <https://programs.usask.ca/arts-and-science/english/ba-hon-english.php>

## FALL/WINTER 2024-25 SENIOR COURSES: BY TERM

### TERM 1

- 206.3 (01) Introduction to Cultural Studies
- 209.3 (61) Transnational Literatures
- 212.3 (01) A History of English Words
- 220.3 (01) Studies in the Craft of Writing
- 224.3 (61) Shakespeare: Comedy and History
- 230.3 (61) Literature for Children
- 242.3 (01) Indigenous Storytelling of the Prairies
- 246.3 (01) Short Fiction
- 255.3 (W01) Mapping Canadian Literature (online)
- 277.3 (61) Literary Uses of Mythology
- 302.3 (01) Creative Writing Poetry
- 307.3 (01) Digital Literature and New Media
- 311.3 (61) The Canterbury Tales
- 322.3 (61) Renaissance Literature II: The Seventeenth Century
- 338.3 (01) Contemporary North American Indigenous Literatures
- 380.3 (01) American Literature to 1900
- 382.3 (01) Canadian Fiction from 1960 to Present
- 394.3 (01) Literary and Cultural Theory
- 420.3 (01) Topics in Medieval Genres: Extreme Medieval Poetry
- 464.3 (01) Topics in 20th Century American Literature: The American Gothic
- 497.0 (01) Honours Colloquium

### TERM 2

- 207.3 (02) Decolonizing Literatures
- 211.3 (02) History and Future of the Book
- 215.3 (62) Life Writing
- 220.3 (04) Studies in the Craft of Writing
- 224.3 (W02) Shakespeare: Comedy and History (online)
- 225.3 (62) Shakespeare: Tragedy and Romance
- 226.3 (02) Fantasy and Speculative Fiction
- 232.3 (02) Gothic Narrative
- 243.3 (02) Introduction to Indigenous Literatures
- 246.3 (02) Short Fiction
- 288.3 (02) Introduction to Film
- 301.3 (02) Old English Language and Culture
- 316.3 (02) Middle English Literature of Defiance and Dissent
- 341.3 (62) The British Novel 1850 to 1900
- 358.3 (02) Canadian Drama
- 360.3 (02) British and Irish Literature Since 1950
- 366.3 (02) Advanced Creative Writing Fiction
- 404.3 (02) Topics in 16th C. Lit: More's Utopia and the Invention of Imagined Worlds
- 488.3 (02) Topics in Genres and Contexts: Book History and the Critical Turn
- 496.3 (62) English Career Internship
- 497.0 (01) Honours Colloquium

## FALL/WINTER 2024-25 SENIOR COURSES: BY CATEGORY

### Histories of English

ENG	211.3 (02)	History and Future of the Book
	212.3 (01)	A History of English Words

### Category 1 – Anglo-Saxon and Medieval

ENG	301.3 (02)	Old English Language and Culture
	311.3 (61)	The Canterbury Tales
	316.3 (02)	Middle English Literature of Defiance and Dissent
	420.3 (01)	Topics in Medieval Genres: Extreme Medieval Poetry

### Category 2 – 16<sup>th</sup> and 17<sup>th</sup> Centuries

ENG	224.3 (61)	Shakespeare: Comedy and History
	224.3 (W02)	Shakespeare: Comedy and History (online)
	225.3 (62)	Shakespeare: Tragedy and Romance
	322.3 (61)	Renaissance Literature II: The Seventeenth Century
	404.3 (02)	More's Utopia and the Invention of Imagined Worlds

### Category 3 – 18<sup>th</sup> and 19<sup>th</sup> Centuries

ENG	341.3 (62)	The British Novel 1850-1900
	380.3 (01)	American Literature to 1900
	488.3 (02)	Special Topic - Book History and the Critical Turn

### Category 4 – 20<sup>th</sup> and 21<sup>st</sup> Century

ENG	206.3 (01)	Introduction to Cultural Studies
	242.3 (01)	Indigenous Storytelling of the Prairies
	243.3 (02)	Introduction to Indigenous Literatures
	288.3 (02)	Introduction to Film
	255.3 (W01)	Mapping Canadian Literature (online)
	307.3 (01)	Digital Literature and New Media
	338.3 (01)	Contemporary North American Indigenous Literatures
	358.3 (02)	Canadian Drama
	360.3 (02)	British and Irish Literature Since 1950
	382.3 (01)	Canadian Fiction from 1960 to Present
	464.3 (01)	Topics in 20th Century American Literature: The American Gothic

### Category 5 – Decolonizing, Transnational, and Diasporic Literatures

ENG	207.3 (01)	Introduction to Colonial and Decolonizing Literatures
	209.3 (6S1)	Transnational Literatures

**Non-Category:**

ENG	215.3	(62)	Life Writing
	220.3	(01)	Studies in the Craft of Writing
	220.3	(04)	Studies in the Craft of Writing
	226.3	(02)	Fantasy and Speculative Fiction
	230.3	(61)	Literature for Children
	232.3	(02)	Gothic Narrative
	246.3	(01)	Short Fiction
	246.3	(02)	Short Fiction
	277.3	(61)	Literary Uses of Mythology
	302.3	(01)	Creative Writing - Poetry
	366.3	(02)	Advanced Creative Writing Fiction
	394.3	(01)	Literary and Cultural Theory
	496.3	(62)	Career Internship
	497.0	(01)	Honours Colloquium

**Canadian Literature**

ENG	255.3	(W02)	Mapping Canadian Literature (online)
	358.3	(02)	Canadian Drama
	382.3	(01)	Canadian Fiction from 1960 to the Present

**Indigenous Learning Requirement**

ENG	242.3	(01)	Indigenous Storytelling of the Prairies
	243.3	(02)	Intro Indigenous Literatures
	338.3	(01)	Contemporary North American Indigenous

## FALL/WINTER 2024-25 SENIOR COURSE DESCRIPTIONS

For Spring/Summer courses and for updates and corrections, please refer to the University's registration page via PAWS and the Department of English website: <https://artsandscience.usask.ca/english/>

### Requirements

- 6 credit units (cu) of 100-level English is the maximum that can be taken for credit, with the exception of ENG 120.3: Introduction to Creative Writing, which may be taken for an additional 3 cu of English.
- 6 cu at the 100 level is a prerequisite for 200-level English classes.
- 3 cu at the 200 level is a pre- or co-requisite for 300-level English classes.
- Students interested in the Honours program are encouraged to take at least one Histories of English class in second year.
- Permission of the Department's Undergraduate Chair is required for enrolment in 400-level classes. Please contact Professor Ella Ophir [e.ophir@usask.ca](mailto:e.ophir@usask.ca) (until June 30), or Professor Brent Nelson at [brent.nelson@usask.ca](mailto:brent.nelson@usask.ca) (after June 30)

### 100-LEVEL CLASSES

**100-level English classes are offered at a range of times in Term 1 and Term 2. See the registration page via PAWS for details.**

**Note:** Only 6 credit units of ENG 111 through 114 may be taken for credit.

#### **ENG 111.3 LITERATURE AND COMPOSITION: READING POETRY**

An introduction to the major forms of poetry in English. In addition to learning the tools of critical analysis, students will study and practice composition.

#### **ENG 112.3 LITERATURE AND COMPOSITION: READING DRAMA**

An introduction to major forms of dramatic activity in English. In addition to learning the tools of critical analysis, students will study and practice composition.

#### **ENG 113.3 LITERATURE AND COMPOSITION: READING NARRATIVE**

An introduction to the major forms of narrative literature in English. In addition to learning the tools of critical analysis, students will study and practice composition.

#### **ENG 114.3 LITERATURE AND COMPOSITION: READING CULTURE**



An introduction to historical and contemporary cultural forms in English. In addition to learning the tools of critical analysis, students will study and practice composition. ENG 114 classes are focused by topic; course descriptions will appear on the Department of English website: <https://artsandscience.usask.ca/english/undergraduates/100.php>

### **ENG 120.3 INTRODUCTION TO CREATIVE WRITING**

**Note:** ENG 120 counts as 3 credit units of 100-level English, but it may be taken for credit in addition to 6 credit units of ENG 111 through 114.

This course introduces students to strategies for writing original fiction, poetry, and/or creative non-fiction. The course will include both lectures and writing workshops in which students critique original writing by class members. Visiting authors may be invited into the classroom, and students will be encouraged to attend literary events in the community. By the end of the course, students will have a portfolio of polished writing in two or three genres.

### **HISTORIES OF ENGLISH CLASSES**

**Requirements:** 6 cu at the 100 level is a prerequisite for 200-level English classes.

#### **ENG 211.3 (02) HISTORY AND FUTURE OF THE BOOK**

T2 online (Allison Muri)

This course is a journey through four thousand years of writing: from the invention of writing systems, the beginnings of literature inscribed on clay tablets, papyrus and parchment, though manuscripts and the invention of complex books, print and mass communication up to the internet, social media, and video gaming. We will see how books have changed, through many kinds of physical objects, to blinking pixels on screens. We will explore how what books contain and how we read them have changed. In sum, we will investigate how our concepts and experience of technology affect the way we read.

#### **ENG 212.3 (01) A HISTORY OF ENGLISH WORDS**

T1 T 17:30 (Yin Liu)

This course surveys some aspects of the history of English as a language, from Proto-Indo-European to the present day, through exploring the formation and histories of English words. Students will learn skills and knowledge to study the lexicon and morphology of English and will discover how the past of English affects its present.

## 200-LEVEL CLASSES

**Requirements:** 6 cu at the 100 level is a prerequisite for 200-level English classes (exception: ENG 242 prerequisites are 6 cu 100-level ENG or 3 cu 100-level ENG and INDG 107.3).

### **ENG 206.3 (01) INTRODUCTION TO CULTURAL STUDIES**

T1 MWF 11:30 (Gerald White) – Category 4

This course will introduce the broad contours of Cultural Studies as a critical approach. We will pay special attention to work from the UK, since the field of British Cultural Studies is such an important part of the approach's heritage. We will also read and discuss important foundational work by figures from Europe, Africa, the Caribbean, and Canada. We will be looking at literary works, but also material made for television, radio, film, and online technologies, as well as various kinds of visual art.

### **ENG 207.3 (02) INTRO TO COLONIAL AND DECOLONIZING LITERATURES**

T2 TR 13:00 (Jay Rajiva) – Category 5

How do decolonizing literatures reflect on, represent, and challenge the material and discursive violence of colonization? This course provides an introduction to decolonizing literatures from Africa, South Asia, and the Caribbean. As we read, we will be mindful of the historical and social conditions in which decolonizing literatures emerge, addressing topics such as border-crossings (literal and figurative), collective trauma, resistance, agency, identity and belonging, and the aesthetics of representing colonial and postcolonial violence.

### **ENG 209.3 (61) TRANSNATIONAL LITERATURES**

T1 TR 10:00 (Cynthia Wallace) - Category 5

In this course we will read texts that figure movements across national borders and boundaries. How do the migrations—chosen and unchosen—of bodies, goods, ideas, and languages shape literary writing? And how does literary writing shape and participate in these migrations? Focusing on movements to, from, and among the Americas, we will pay special attention to the histories and hauntings of colonization, slavery, empire-building, and contested border crossings. Readings may include texts by Toni Morrison, Gloria Anzaldúa, Ana Castillo, Louise Erdrich, Chimamanda Adichie, Fred Wah, and M. NourbeSe Philip.

### **ENG 215.3 (62) LIFE WRITING**

T2 TR 10:00 (Cynthia Wallace)

What does a medieval woman's account of passionate piety have to do with your Facebook wall? How do nineteenth-century letters and postmodern poetry relate to

Instagram? How can writing shape a life, both on and off the page? In this course we will consider several types of life writing— autobiography and biography, essays and memoir, dairies and letters, Tweets and blogs—in order to explore questions of how life writing works to construct a self, why it appeals to both writers and readers, and the ways its forms have changed over time. Students will also practice some life writing of their own, in both longer formats and 140-character prose.

### **ENG 220.3 (01, 04) STUDIES IN THE CRAFT OF WRITING**

T1, T2 (TBD) – Non-category

A study of “reading like a writer,” this course explores two genres – poetry and short fiction – through the analysis of literary technique. In addition to engaging with elements of style through lectures and workshops, students will explore the aesthetic and/or sociopolitical underpinnings of assigned readings to consider how form and content exist in a mutually enlivening relationship. The course includes both lectures and writing tutorials in which students discuss assigned readings, undertake in-class writing exercises, and engage in line-by-line editing critique of original writing by class members. Visiting authors may be invited into the classroom, and students will be encouraged to attend literary events in the community. By the course’s end students should have completed a portfolio of polished writing in two genres.

### **ENG 224.3 (61, W02) SHAKESPEARE: COMEDY AND HISTORY**

T1 TR 10:00 (Arul Kumaran) – Category 2

T2 (online) (TBD)

This course focuses on the romantic comedies and English history plays that Shakespeare wrote for Elizabethan audiences in the first half of his theatre career. It also examines the darker, more tragicomic “problem comedies” that he wrote under James I. Study of the histories will demonstrate their contribution to the nationalist project of Reformation England, while study of the comedies will explore their use of humour and verbal wit in the representation of human identity.

### **ENG 225.3 (62) SHAKESPEARE: TRAGEDY AND ROMANCE**

T2 TR 10:00 (Arul Kumaran)

Throughout his career Shakespeare wrote tragedies of romantic love, family and political conflict, and revenge, reaching his peak in this genre in the first decade of the 17th century. This course will focus on a selection of plays in this genre, and will also treat his late romances, a comic genre in which fateful adventures end in forgiveness and reconciliation between enemies.

### **ENG 226.3 (02) FANTASY AND SPECULATIVE FICTION**

T2 MWF 14:30 (Brad Congdon)

*Readers of genre fiction, unlike readers of what we presume to call “literary fiction,” assume a tacit contract between themselves and the writer: they understand that they will be manipulated, but the question is how? and when? and with what skill? and to what purpose? .... [L]iterary fiction makes no such promises; there is no contract between reader and writer for, in theory at least, each work of literary fiction is original, and, in essence, “about” its own language; anything can happen, or, upon occasion, nothing. Genre fiction is addictive, literary fiction, unfortunately, is not. – Joyce Carole Oates, “The King of Weird” (1996)*

In this class, we shall focus on wizards, dragons, cyborgs, aliens—all of the tropes that readers have come to expect from speculative and fantasy fiction. We will examine the history, definitions, and theories that have shaped both genres, to gain a better understanding of what makes a genre, what its boundaries might be, and why it might be, as Oates states, “addictive” in a way that literary fiction is not. To that end, we’ll survey a wide selection of works, from the foundations of speculative and fantasy fiction to recent entries into both genres.

### **ENG 230.3 (61) LITERATURE FOR CHILDREN**

T1 TR 13:00 (Kylee-Anne Hingston) – Non-category

What makes a particular book, story, or poem children’s literature? That is, what makes it for children rather than for readers? How does its intended audience, and that audience’s age and literacy level, shape its form? Its content? Its style? How do its form and style—including its illustrations—shape its meanings? Most importantly, since children’s literature is written, published, and purchased by adults, what cultural purposes does children’s literature serve? Who decides what is or isn’t “appropriate” for children? What is childhood? What is adulthood in relationship to childhood? And how do these definitions change over time?

### **ENG 232.3 (02) GOTHIC NARRATIVE**

T2 MWF 12:30 (Lindsey Banco) – Non-category

From Mary Shelley’s 1818 novel *Frankenstein* to Kyle Edward Ball’s recent experimental horror movie *Skinamarink*, horror fiction and film owe a significant debt to the Gothic mode. This course offers a survey of Gothic literature from its beginnings in the middle of the eighteenth century, through its enormous popularity in the nineteenth century, to the multitude of forms it takes—including the contemporary horror novel and film—in the twentieth and twenty-first centuries. In approaching the Gothic mode’s key questions, its main thematic issues, and its recurring stylistic features, this course will explore changes in our understanding of terror, the irrational, and the supernatural. What does it mean to transgress the boundaries between good and evil, safety and danger, sanity and insanity, and human and non- (or in-) human? What roles do violence, ghosts, decay, madness, racial and gender anxiety, ecological concerns, and regional hauntings have in our literary traditions? Students are forewarned that the Gothic is sometimes disturbing, frightening, or violent; some of the material in this course may be as well.

### **ENG 242.3 (01) INDIGENOUS STORYTELLING OF THE PRAIRIES**

T1 MWF 12:30 (Jessica McDonald) Category 4, Indigenous Learning Requirement

This course introduces students to a range of Indigenous storytellers from, residing in, or with relationships to the prairies, as well as to a variety of storytelling forms, including oral, musical, visual, and written through fiction, poetry, memoir, drama, and more. As we move through the course materials, we'll pay special attention to the complex, affecting, provocative, and challenging ways that these storytellers manage the relationship between form and content, in their work, to share social, cultural, political, and emotional messages.

**ENG 243.3 (02) INTRODUCTION TO INDIGENOUS LITERATURES**

T2 TR 10:00 (Jenna Hunnef) - Category 4, Indigenous Learning Requirement

A broad introduction to the study of Indigenous literatures in the Canadian context, preparing students for more advanced study of Indigenous literatures in the discipline of English. Students will read and listen to a diversity of First Nations, Metis and Inuit texts and oral stories, and learn to understand them as part of Indigenous literary traditions and histories. They will learn key concepts and approaches in Indigenous literary study, including learning about the processes of settler colonialism past and present. A focus will be placed on students understanding the literatures in terms of their own position and context.

**ENG 246.3 (01) SHORT FICTION**

T1 MWF 13:30 (Ludmilla Voitkovska) – Non-category

As a relatively new genre, the short story is a truly modern form. Its attractiveness has to do with the concision of its form and the possibility for startling turns its narrative can offer. The course will explore the history and conventions of short fiction from its origins in myth, fable, and folktale to its flourishing in the nineteenth and twentieth centuries. It will examine stories from a variety of cultural contexts representing a range of styles, themes, and social issues. Among authors studied will be Aesop, Chekhov, Maupassant, Kafka, Munro, Achebe, Poe, Joyce, Conrad, Faulkner, and Chopin.

**ENG 246.3 (02) SHORT FICTION**

T2 MWF 11:30 (Ella Ophir) – Non-category

This course examines the development of short fiction from its origins in fable and folktale to its reinvention and flourishing within nineteenth-century magazine culture and the wild experimentalism of the early twentieth century. We will trace the form's developing associations with social and political marginality, fragmentation, exile, and isolation, as well as consider its uses for popular genres including detective fiction, horror, and sci-fi. We may also delve into its cinematic cousin, the short film, and into contemporary forms of oral storytelling.

### **ENG 255.3 (W01) MAPPING CANADIAN LITERATURE**

T1 online (Wendy Roy) – Category 4, Canadian

“Where is here?” is a key question posed by Canadian literary critic Northrop Frye. Frye argues that in Canada, the question of place is more central than the question of personal identity, “Who am I?” This course will interrogate and revise Frye’s assertion by examining literary works that focus not only on geographical place, but also on social and cultural positioning. We will consider prose and poetry in Canada from its earliest manifestations to the present day, highlighting Indigenous oratures; early settler perspectives on Canada; Canadian nationalism after Confederation; Canadian iterations of modernism and postmodernism; and contemporary literary works by regional writers, Indigenous writers, and diasporic writers.

### **ENG 277.3 (61) LITERARY USES OF MYTHOLOGY**

T1 MWF 09:30 (Sarah Powrie) – Non-category

In Ali Smith’s *Girl Meets Boy* the character Athena asks, “Do myths spring fully formed from the imagination and the needs of a society?... Or are myths conscious creations by the various money-making forces?” This class will trace the literary and cultural afterlives of a selection of myths narrated in *Ovid’s Metamorphoses*. In doing so, we will consider the symbiotic relationship between a society and its narratives: to what extent can modern writers transform the material of myth; to what extent are we unwittingly captive to the stories that we have inherited? Are myths simply relics of the past? What relevance might they hold for writers and readers in the 21st century?

### **ENG 288.3 (02) INTRODUCTION TO FILM**

T2 MWF 13:30; Lab T 16:00 (Gerald White) – Category 4

This course will seek to introduce students to the fundamentals of film analysis. We will cover topics such as cinematography, editing, mise-en-scène, sound, etc. We will also seek to cover a wide variety of filmmaking traditions, including documentary, animation, experimental, political cinema, etc. There will be some focus on cinema from north of the 49th (and a bit of cinema from north of the 60th). In addition to standard two-hour features, the screening sessions will also feature short films, and one or two very long films.

## **300-LEVEL CLASSES**

**Requirements:** 3 cu at the 200 level is a pre- or co-requisite for most 300-level English classes (exceptions: ENG 301 and 366).

### **ENG 301.3 (02) OLD ENGLISH LANGUAGE AND CULTURE**

T2 TR 08:30 (TBD) – Category 1

This is the first of two courses in Old English (with ENG 310.3) intended to convey reading competence in Old English and to examine points of contact between the Anglo-Saxons and the Norse invaders of England. The Anglo-Saxon Chronicle records for the year 787 A.D. a first, non-productive interaction along the coast of Mercia between a local guard and some Norsemen. In succeeding centuries, the road of contact was rarely smooth, even after the Peace of Wedmore and the settlement of the Danes in the North and East of what was to become England. We will examine the processes of cultural interchange between these several Germanic peoples as they are presented in Old English primary sources, in translation from Latin or Old Norse where necessary, and in more recent texts of history and criticism. In order to gain the skills necessary to approach Anglo-Saxon materials in the original, we will devote this entire first course to the objective of acquiring grammatical and lexical competence in early West Saxon (c. 900), the literary language of Anglo-Saxon England.

### **ENG 302.3 (01) CREATIVE WRITING POETRY**

T1 T 17:30 (Sheri Benning) – Non-category

This course focuses on the techniques of writing poetry in a variety of forms. We will read challenging and experimental work by a variety of writers, with the aim of developing aesthetic sensibility and writing original poetry. Class sessions will be organized around craft topics and assigned readings, covering topics essential to an advanced understanding of poetry, such as: the line, the image, compression, the prose poem, music, sound, ekphrasis, and revision. Students will learn to read poems analytically to understand poetic techniques and how they function, and students will practice various techniques and forms in their own poetic compositions. Participants must be prepared to have their poems discussed by the instructor and their fellow students in a workshop atmosphere.

### **ENG 307.3 (01) DIGITAL LITERATURE AND NEW MEDIA**

T1 TR 13:00 (Allison Muri) – Category 4

An introduction to digital narrative, poetry, and media theory. This course investigates the ways in which text, language, and writing have been used in creative and experimental digital media, including artworks and installations, e-literature and e-poetry, video games and websites. Students will read a variety of digital works alongside critical readings in new media theory and practice.

### **ENG 311.3 (61) THE CANTERBURY TALES**

T1 MWF 11:30 (Sarah Powrie) – Category 1

Wine can rot your mind" warns Chaucer's Summoner. "Ignorant people like stories," claims the Pardoner, just before narrating his tale. According to the Wife of Bath, "if women had written histories, they'd ascribe more wickedness to men than all the males from Adam could defend!" And when a character named "Chaucer" has finished narrating his tale, he is told, "your awful writing isn't worth a turd!" Find out for

yourself the worth of Chaucer's writing by taking this class, as we read selections from one of the most famous works of English literature, *The Canterbury Tales*.

### **ENG 316.3 (02) MIDDLE ENGLISH LITERATURE OF DEFIANCE AND DISSENT**

T2 T 16:00 (Peter Robinson) – Category 1

In England, the late Middle Ages (1100-1500) were a time of social and political upheaval as well as literary innovation. This course examines Middle English literary texts that reflected and participated in historical and intellectual change and debate. We will look at major authors (Chaucer, Langland, Malory) to explore how authors shaped debate about emerging political and cultural issues, and how their various approaches to the social ferment of the Middle Ages resonate to the present day.

### **ENG 322.3 (61) RENAISSANCE LITERATURE II: THE SEVENTEENTH CENTURY**

T1 TR 14:30 (Arul Kumaran) – Category 2

This course explores two of the longest and most important narrative poems in English literature, Edmund Spenser's *The Faerie Queene* (1596) and John Milton's *Paradise Lost* (1667). Most famously, *Paradise Lost* became an influential and informing work in Romantic literature, from William Blake's poetry to Mary Shelley's *Frankenstein*; and *The Faerie Queene* was, in turn, a crucial point of departure for Milton's own re-conceptualizing of the epic form. This course thus investigates these poems in terms of genre, examining Spenser's and Milton's transformation of classical epic and medieval romance forms and conventions and what epic came to mean in their historical contexts. We will look at how these poems and the epic form generally came to reflect not only public concerns of religion, politics, and nation building, but also private concerns of identity, faith, and conscience. In the process, we will examine sixteenth- and seventeenth-century negotiations of such questions as truth, justice, authority, gender relations, and the role of the author.

### **ENG 338.3 (01) CONTEMPORARY NORTH AMERICAN INDIGENOUS LITERATURES**

T1 TR 10:00 (Jenna Hunnef) – Category 4

"Twenty-five years ago," recalled Osage scholar Robert Warrior in 1995, "building a library of American Indian writers from books in print would have taken up no more than a few feet of shelf space. . . [T]he yield now is yards and yards" (*Tribal Secrets* xvi). Now, more than twenty-five years after Warrior made these remarks, even the most avid readers of contemporary Indigenous literatures cannot keep up with the pace of new releases, projects, and initiatives in the Indigenous literary arts. But what prompted this outpouring of creativity and what motivates it today? This class will discuss the influences, movements, and critical conversations that have facilitated the ongoing proliferation of Indigenous literatures in North America during the last fifty years. Our reading of a diverse, though not exhaustive, selection of literary texts from the early



1970s to the present will include works of Indigenous genre fiction, 2SLGBTQ literature and art, poetic meditations on the present, and speculative engagements with the literary past. In addition to considering the relationships within and among the literatures on our syllabus, students will also be encouraged to think about their relationships with the things they read and the places they read from.

### **ENG 341.3 (62) THE BRITISH NOVEL 1850 TO 1900**

T2 TR 13:00 (Kylee-Anne Hingston) – Category 3

During the mid- to late-Victorian period, Britain was reeling from massive industrial, economic, and social changes begun in the first half of the century. In this turbulent time—a period of industrialization and urban growth as well as of tremendous anxieties about gender and sexuality, religion, class conflict, crime, and identity—the novel became the preeminent genre, and the novelist a potent force for social change. In this survey of British fiction from 1850 to 1900, we will examine how novelists developed and re-worked conventions of genre, narration, and narrative form to investigate their society’s cultural preoccupations.

### **ENG 358.3 (02) CANADIAN DRAMA**

T2 MWF 10:30 (Kevin Flynn) – Category 4, Canadian

This course will examine the changing place of plays in Canada's cultural and literary scene as a whole, but especially since the 1960s. The focus will be on plays that exemplify and critique distinctively Canadian thematic, historical, and social concerns, while also attending to stylistic aspects of playwriting and the material contexts and interpretive possibilities of performance.

### **ENG 360.3 (02) BRITISH AND IRISH LITERATURE SINCE 1950**

T2 MWF 11:30 (Ann Martin) – Category 4

In a defining moment for the United Kingdom, Margaret Thatcher is elected Prime Minister in 1979. The fraught cultural landscape of Thatcher’s election year will be the point of departure for this course, which will explore key works of British and Irish literature since 1950 in dialogue with texts published in and around 1979. Working from a moment that illuminated clashes of ideas surrounding Britain and Britishness that continue in this post-Brexit era, we will be addressing the status of the past as negotiated in the present, the agency of subjects and their relationships to the state, and the role of language in representations of identity. Authors will include Kingsley Amis, Sally Rooney, Zadie Smith, Philip Larkin, Liz Lochhead, Pink Floyd, and Ayub Khan-Din, and hopefully a song or two by the Clash.

### **ENG 366.3 (02) ADVANCED CREATIVE WRITING: FICTION**

T2 (TBD) – Non-category

This course focuses on the techniques of writing successful fiction, such as character creation, dialogue, narrative strategies, and prose style. Participants must be prepared to have their fiction discussed by the instructor and their fellow students in a workshop atmosphere.

**Note:** Pre-requisite: ENG 220.3 or permission of the instructor. Students requesting permission should contact the Department of English, [english.department@usask.ca](mailto:english.department@usask.ca)

### **ENG 380.3 (01) AMERICAN LITERATURE TO 1900**

T1 M 17:30 (Kandice Sharren) – Category 3

Constance Fenimore Woolson opens the short story “Rodman the Keeper” with a character musing, “Keeper of what? Keeper of the dead? Well, it is easier to keep the dead than the living.” Written in the aftermath of the Civil War, Woolson’s story refers to the cemetery of Northern soldiers that Rodman is tasked with caretaking. However, the question of how to keep the dead can be extended to apply to the past more generally. In this course, we will explore how nineteenth-century writers in the United States inherit and reshape the colonial past to fit their present. While the emphasis will be on nineteenth-century writers, we’ll read them alongside the seventeenth- and eighteenth-century authors that help contextualize them. In addition to Woolson, authors we read may include Charles Brockden Brown, Catharine Maria Sedgwick, William Apess, Edgar Allan Poe, Herman Melville, Elizabeth Stoddard, Nathaniel Hawthorne, Frances Ellen Watkins Harper, Sarah Morgan Bryan Piatt, and Edith Wharton.

### **ENG 382.3 (01) CANADIAN FICTION FROM 1960 TO PRESENT**

T1 TR 08:30 (TBD) – Category 4, Canadian

Many writers of the 1960s and 70s embraced a renewed nationalism and were deeply invested in refashioning a distinctly Canadian literature, but what does this mean? Books about beavers and bears? Maybe, because we’ll read the story of a woman and her ursine lover (you read that right) in Marian Engel’s *Bear*, which CBC’s Ideas calls “one of the most controversial books in the history of Canadian literature.” We’ll then discuss how changed immigration policy and the rise of the rhetoric of multiculturalism in the 1980s engaged new writers and created new audiences for Canadian literature, ones that often questioned its failure to represent the increasing heterogeneity of the nation. We’ll examine how racialized writers, as well as Indigenous authors, used short fiction and novels to put forth their own complicated and not always complimentary understanding of Canada. The remainder of the course will focus on the so-called CanLit dumpster fire, contextualizing and evaluating debates in relation to #UBCAccountable, Indigeneity, representation, and appropriation. Ultimately, we’ll discuss the future – is there a future? – of Canadian literature itself.

### **ENG 394.3 (01) LITERARY AND CULTURAL THEORY**

T1 MWF 09:30 (Gerald White) – Non-category

This course will be a general survey of literary and cultural theory, beginning with antiquity and moving up to the present day. We will begin by asking what literary theory is for and will try to how theoretically explicit approaches can enhance, or in some cases limit, the kinds of interpretive work that literary critics do. The course will cover topics including New Criticism, Semiotics, Marxism, Feminism, Post-Colonialism, Deconstruction, Post-Modernism and canonicity. The course textbook will be the *Norton Anthology of Theory and Criticism*, and we will also draw on literary works such as Conrad's *Heart of Darkness*, Chinua Achebe's "The Egg," assorted stories by Herman Melville, and a group of texts by Irish women writers.

#### 400-LEVEL CLASSES

**Requirements:** 400-level classes are seminars: they are limited to 15 students, and involve more intensive study, student-led discussion, and independent research than 300-level classes. While they are required for students in the Honours program, they are open to senior English majors and are a wonderful experience for capable students who would enjoy a deeper dive into a focused topic. 6 credit units of 300-level English and a major average of at least 70% is normally required for permission to register. Registration for all students is through the Undergraduate Chair. Please contact Professor Ella Ophir, [e.ophir@usask.ca](mailto:e.ophir@usask.ca) (until June 30) or Professor Brent Nelson, [brent.nelson@usask.ca](mailto:brent.nelson@usask.ca) (after June 30).

#### **ENG 404.3 (02) TOPICS IN 16TH CENTURY LITERATURE IN ENGLISH: MORE'S UTOPIA AND THE INVENTION OF IMAGINED WORLDS**

T2 T 10:00 (Brent Nelson) – Category 2

This course considers the widely influential world of imaginative fiction in St Thomas More's *Utopia* and its influence in English Renaissance literature and beyond in laying groundwork for fantasy and science fiction. We will trace the idea and formulation of eutopia/utopia in such precursors as Plato's *Republic* and Tommaso Campanella's *The City of the Sun* and how More realizes the possibilities for examining and testing human social structures in a fictionalized world removed from but related to our own. We will expand our consideration of "Secondary Worlds" (taking our cue from Tolkien) into other modes of invented worlds, including imaginations of the "New World" in Montaigne and travel literature of the period, alongside Shakespeare's *The Tempest*, before turning our attention to the extraterrestrial world of Francis Godwin's *Man in the Moone*. We will then examine other instances of world building in selected seventeenth-century utopias, ending with the fantasy fiction of Margaret Cavendish's *The Blazing World*.

#### **ENG 420.3 (01) TOPICS IN MEDIEVAL GENRES: EXTREME MEDIEVAL POETRY**

T1 M 13:00 (Peter Robinson) – Category 1

This course introduces students to remarkable instances of poetry (“extreme poetry”) composed in Western Europe in the period between 500CE to 1500CE. The course asks: what is poetry and who are poets? How did the functions and types of poetry, and the roles and status of poets, differ both within the medieval period and from modern conceptions of poetry and poets? It explores these questions across examples of poetry composed in the thousand years from 500CE, in Scotland, Ireland, Wales, England, Spain, Iceland, Norway and Germany. All poetry will be read in the original language, including Old Gaelic, Old Irish, Old English, Old Spanish, Medieval Welsh, Old Norse and others. Along the way, we will learn how to read poetry in languages we have never studied, and the value of reading in the original language. The kinds of poetry we will read is as wide as the languages and histories the course covers: heroic elegy, epic, ecstatic love poetry, scathing satire and divine hymns.

### **ENG 464.3 (01) TOPICS IN 20TH C. AMERICAN LIT: THE AMERICAN GOTHIC**

T1 W 15:30 (Lindsey Banco) – Category 4

In examining the gothic tradition in American literature, this course will seek ways that terror, the irrational, and the supernatural relate to national identity. Beginning with a brief look at the early gothic tradition in American literature and its increasing popularity in the nineteenth century, and then following it through the multitude of forms it takes—including the contemporary horror novel and film—in the twentieth and twenty-first centuries, this course investigates the American gothic’s central anxieties, its key questions, its primary thematic issues, and its recurring tropes. What does being American have to do with transgressing the boundaries between good and evil, safety and danger, sane and insane, and human and non- (or in-) human? What do incarnations of the American gothic tell us about those very categories? What do violence, racial and gender anxiety, ecological concerns, and regional hauntings tell us about America? Students are forewarned that the American gothic is sometimes disturbing, frightening, or violent; thus, some of the material in this course may be as well.

### **ENG 488.3 (02) TOPICS IN GENRES AND CONTEXTS: BOOK HISTORY AND THE CRITICAL TURN**

T2 W 13:30 (Kandice Sharren) – Category 3

At the heart of this course is the emerging field of critical bibliography, which Kate Ozment and Lisa Maruca define as “the intersection of critical theory and bibliographic study.” We’ll begin the semester with the fundamentals of descriptive bibliography, a methodology that involves the detailed physical description of books as material objects. Then, we’ll move on to explore how bibliography supports and informs the work of scholars in fields such as Black studies, feminist recovery, queer and trans studies, and Indigenous studies—as well as how these fields are reshaping the questions and methods of bibliography and the history of the book. We’ll pair our critical and theoretical readings with some short literary readings, as well as hands-on work with materials held in University Archives and Special Collections.

### **ENG 496.3 (62) CAREER INTERNSHIP**

T2 M 13:30 (Sarah Powrie) – Non-category

The Career Internship course offers senior English students an opportunity to apply their skills and gain professional experience through internships with Saskatoon-based organizations and units within the University. Placements vary from year to year, but typically involve activities such as research, internal and external communications, grant writing, editing, and literacy outreach. Interns provide approximately seventy work hours to the organization in which they are placed. They also meet as a class every second week, completing assignments relating to their placements and a series of workshops on career and professional development. The Internship is an opportunity to experience, reflect on, and prepare for meaningful work after graduation.

### **ENG 497.0 HONOURS COLLOQUIUM**

T1/T2 (Brent Nelson) – Non-category

The Department of English Honours Colloquium is a required (and really great) part of the Honours program. Graduating Honours and Double Honours students prepare short scholarly papers for conference-style presentation at the Colloquium, held in the first week of February. Presentations are normally adapted from essays written for 300- or 400-level courses, after consultation with the course professor or the Undergraduate Chair. Three development sessions, starting in Term 1, will provide information on the form and function of the colloquium, establish working groups, guide the process of adaptation, and review best practices for presentations as well as professional conference etiquette. Note that while this course is required for Honours and Double Honours students, it has no credit unit value. Students will receive informal feedback, but there will be no formal evaluation. Students entering the final year of the Honours program should contact the Undergraduate Chair to confirm enrolment in ENG 497: Professor Brent Nelson at [brent.nelson@usask.ca](mailto:brent.nelson@usask.ca)

## FACULTY MEMBERS

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## UNDERGRADUATE AWARDS AND SCHOLARSHIPS

Listed below are the scholarships and awards designated for English majors and/or that are adjudicated by the Department of English. Questions regarding these awards may be directed to Brigitte McGhee ([asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca), tel. 306-966-5489). Awards for which applications are required appear in order of due date.

Information about Department of English scholarships and awards may be viewed online at <http://artsandscience.usask.ca/english/undergraduates/awards.php>. For information on university-wide scholarships, awards, and bursaries, see the University of Saskatchewan awards website at <http://students.usask.ca/money/scholarships.php>. For College of Arts and Science awards, see: <http://artsandscience.usask.ca/undergraduate/scholarships.php>.

### ***Ronald and Mary Dyck Memorial Awards in English***

\$1,000 (two)

- Awarded annually to one third year and one fourth year English major, on the basis of an original essay (max. 750 words) on the value of a liberal arts education.
- Candidates must have graduated from a Saskatchewan high school in a city or town of less than 100,000 residents.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by **October 1**. Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca)

### ***Hannon Scholarships***

\$3,000 (several)

- Awarded annually to third-year and fourth-year English students, on the basis of academic achievement, university and community involvement, and character.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by **October 1**. Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca)

### ***Mary Lou Ogle Award for the Study of Communications***

\$3,500-5,000 (amount varies)

- Awarded annually to an English major in the third or fourth year of the program who intends to pursue a career in the field of communications, broadly defined. This includes, but is not limited to, work in journalism (print or other media); editing and publishing; library and information science; education; speech pathology; corporate, government, or non-profit communications; public relations; and advertising.
- Candidates must be residents of Saskatchewan, graduates of a Saskatchewan high school, demonstrate financial need, and submit an essay of approximately 500 words outlining career intentions relating to communications.



- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by **October 1**. Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca)

### ***Hannon Travel Scholarships***

\$7,000 (several)

- Awarded annually to graduating English Honours students (competitive with Pharmacy & Nutrition), on the basis of a travel proposal, university and community involvement, and character. Academic achievement may be taken into consideration.
- Candidates must have completed a minimum of 18 credit units in the previous year’s Regular Session.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by **December 1**. Supporting documents may be submitted to the Student Finance and Awards office, by email to [awards.documents@usask.ca](mailto:awards.documents@usask.ca), in person, or by mail.

### ***J. B. McGeachy Prize in English***

\$500 (minimum; amount varies) toward expenses incurred in the pursuit of journalism (e.g. equipment, research, production, tuition for a School of Journalism)

- Open to students at the University of Saskatchewan for work or works in journalism in any media (print, web, radio, TV, etc.) that have been published or broadcast in the last twelve months.
- To apply, complete the online application in the [Scholarships and Bursaries channel](#) in PAWS, and submit one or two pieces of published or broadcast work (electronic copy, website link, etc.) to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca) by **May 15**.

### ***Avie Bennett Prize in Canadian Literature***

\$600 and a set of New Canadian Library books

- Open to students in any year of an undergraduate degree program for an outstanding essay in Canadian literature written for a University of Saskatchewan English class.
- If you have completed at least 6 credits in Canadian literature, the same essay may be considered for the Yuans Award. However, please submit both application forms.
- To apply, log into the [Scholarships and Bursaries channel](#) in PAWS and click on the green “Apply for awards” button by **May 15**.
- Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca).

### ***Yuans Award in Canadian Literature***

\$500

- Open to continuing undergraduate English majors who have completed at least 6 credit units in Canadian literature.
- To apply, complete the online application in the [Scholarships and Bursaries channel](#) in PAWS, and submit an essay on Canadian Literature from a class in the regular session to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca) by **May 15**.

- Selection is based on academic achievement and the merits of the submitted essay.
- The same essay may be considered for the Bennett Award. However, please submit both application forms.

***Peter T. Millard Scholarship***

\$1,000-\$3,000 (value varies)

- Awarded annually to one undergraduate student in any college for outstanding scholarly or artistic work related to LGBTQ\* issues. Eligible works include essays, reports, creative writing, artworks or portfolios, and individual projects.
- Submissions must have been completed for a University of Saskatchewan class and be worth at least 10% of the final grade for a 3 cu class or 20% for a 6 cu class. They must be accompanied by a letter from the instructor identifying the weighting of the assignment and the mark it received.
- Apply through Continuing Scholarships by **June 1**.

***M. J. Coldwell Prize in Canadian Affairs***

\$1,000 (six)

- Awarded annually to full-time and part-time students with the highest academic achievement in any 18 credit units in any of the following areas of study: Canadian economic affairs, Canadian government, Canadian history, Canadian literature.
- Candidates are eligible in the year in which the credit units in the above areas of study are completed.
- Contact Student and Enrolment Services (awards@usask.ca) for application details.
- Deadline **June 1**.

***Reginald J. G. Bateman Scholarship in English***

\$2,000

- Awarded annually to the third-year student with the highest academic standing in the Honours English program who is proceeding, in the next academic session, to the fourth year the program. Chosen in April for award in the Fall term.
- No application required.

***R. A. Wilson Memorial Scholarship***

\$600

- Competitive with Philosophy. Awarded annually to a full-time student proceeding to the fourth year of the Honours English or the Honours Philosophy program, based on academic achievement in the program.
- No application required.

***Roscoe R. Miller Scholarship***

\$500

- Awarded to the student in the third or fourth year of the Honours English or the Honours Geography program who, in the previous year, achieved the highest

standing in the program. (Alternates annually between English and Geography.)

- No application required.

***Award for Excellence in English Studies***

\$1,000

- Awarded annually to recognize the academic achievement of an undergraduate student who has majored in English and who is graduating in either the Fall or Spring Convocation. The award will be made at the Spring Convocation Arts and Science Award banquet.
- No application required.

## **GRADUATE AWARDS AND SCHOLARSHIPS**

If you have a strong academic record and a keen interest in literature, consider applying for a Master's degree in English at the University of Saskatchewan. You will be eligible to apply for scholarships; successful applicants will also be considered for Teaching Assistantships. See <http://artsandscience.usask.ca/english/graduates/index.php> for details, and contact the Department of English Graduate Chair, Professor Ann Martin ([ann.martin@usask.ca](mailto:ann.martin@usask.ca))



## **ENGLISH UNDERGRADUATE SOCIETY**

If you're an English major, interested in taking some English classes, or just enjoy reading and writing, get connected to the English Undergraduate Society to learn about events, deadlines, scholarships, awards, and so much more!

The EUS is a student-led club at the University of Saskatchewan that aims to represent, provide resources for, and connect English students or those interested in English-related studies to each other, to faculty in the English Department, and to the wider campus community. Throughout the year, we plan informal get-togethers, professor meet and greets, movie/lecture nights, book sales and exchanges, study sessions, scholarship application support, and career info sessions (and parties!). The EUS not only creates a supportive and safe community on campus, but also provides leadership opportunities and valuable career-related experiences for members, such as interpersonal communication and event planning.

Take advantage of these great opportunities and have an even better university (and English class) experience!

### **Follow Us! Contact Us! Join Us!**

Facebook: [uofseusociety](https://www.facebook.com/uofseusociety)

Twitter: [@eusuofs](https://twitter.com/eusuofs)

Instagram: [english.undergrad.society](https://www.instagram.com/english.undergrad.society)

E-mail: [english.undergrad.society@ussu.ca](mailto:english.undergrad.society@ussu.ca)

<https://artsandscience.usask.ca/english/undergraduates/undergrad-society.php>

## WRITING HELP

Student Learning Services is located in the University of Saskatchewan's Murray Library (<https://library.usask.ca/studentlearning/>) and its Writing Help Centre in Room 142 offers intensive, individualized instruction in academic writing. It charges no fees and serves all students, undergraduate and graduate, of all disciplines and colleges across campus. Students can receive help by submitting their papers or writing questions online (see <https://library.usask.ca/studentlearning/writing-help/>). Free workshops on such topics as punctuation, clarity, organization, and MLA style and documentation are offered regularly.

Students may seek advice at any stage of the writing process, whether they are developing a topic or drafting revisions, and for any kind of academic writing: an exam, a five-page assignment, or a lengthier research essay. Tutors assist students in sharpening their powers of expression, but do not proofread or edit student papers. ESL/EAL instruction is not provided. For more information on language instruction, please consult the Language Centre website (<https://admissions.usask.ca/colleges/language.php>) and contact the Centre by e-mail ([reception.uslc@usask.ca](mailto:reception.uslc@usask.ca)) or by phone: 306-966-4351.

More information about Writing Help can be found by contacting Liv Marken, Writing Help Coordinator ([writinghelp@usask.ca](mailto:writinghelp@usask.ca); 306-966-2771).

## **JOB TITLES OF UNIVERSITY OF SASKATCHEWAN ENGLISH ALUMNI**

- ✚ Founder & Director (Wordplay Creative Inc.)
- ✚ Head of Operations (Alto)
- ✚ Creative Director (Rawlco Radio)
- ✚ Lead Content Writer (Ethical Digital)
- ✚ Content Marketing Manager (The51)
- ✚ Communications Manager (Remai Modern)
- ✚ Consultant, Learning Management Systems (SaskPower)
- ✚ Regional Sales Manager (SilverBirch Hotels and Resort)
- ✚ Communications Specialist (Affinity Credit Union)
- ✚ Adult Programs and Volunteer Coordinator (READ Saskatoon)
- ✚ Executive Director (Broadway Business Improvement District)
- ✚ General Manager (Verb Media / Parity Publishing)
- ✚ Portfolio Associate (BMO Wealth Management)
- ✚ Manager of Community Development (Kidney Foundation of Canada)
- ✚ Senior Safety Lead (Stantec)
- ✚ Co-Founder, JackPine Press
- ✚ Coordinator, Undergraduate Research Initiative (USask)

### **KEYWORDS FOR RESUMES:**

#### **SKILLS DEVELOPED IN ENGLISH COURSES**

- ✚ Clear and Effective Writing and Communication Skills
- ✚ Critical Thinking, Problem Solving
- ✚ Textual Analysis, Attention to Detail
- ✚ Ability to Process and Synthesize Information
- ✚ Research Experience, Interdisciplinary Approaches
- ✚ Cultural Contextualization, Global Perspectives
- ✚ Organization, Goal Achievement, Effective Time Management
- ✚ Group Work, Consensus Building, Collaboration
- ✚ Oral Communication Skills, Solution-oriented Discussion
- ✚ Creativity, Initiative, Discipline, Independence, Originality

“The practice of writing makes demands on me that nothing else does. The search for language, whether among other writers or in originating it, constitutes a mission. Delving into literature is neither escape nor a surefire route to comfort. It has been a constant, sometimes violent, always provocative engagement with the contemporary world, the issues of the society we live in.”

– Toni Morrison, “Grendel and His Mother”

*(The Source of Self Regard: Selected Essays, Speeches, and Meditations, 2019)*

# Certificate in Creative Writing

Creative writing is a component of many forms of communication, including journalism, marketing, social media, film, performance, and popular music, as well as literary publication. The courses in the Certificate in Creative Writing teach the craft of writing in the foundational forms of poetry, fiction, non-fiction, and drama as well as other established and emerging forms.

A student pursuing the Certificate in Creative Writing will develop their own craft through study, practice, and workshopping. Upon completion, the student will have a portfolio demonstrating their skill across a range of forms. The program may also serve as a step toward more advanced studies in creative writing.

## Required courses (15 credits)

3 credits

- **ENG 220.3 Studies in the Craft of Writing**

6 credits:

- **ENG 110.6 Literature and Composition**
- **ENG 111.3 Literature and Composition Reading Poetry**
- **ENG 112.3 Literature and Composition Reading Drama**
- **ENG 113.3 Literature and Composition Reading Narrative**
- **ENG 114.3 Literature and Composition Reading Culture**
- **ENG 120.3 Introduction to Creative Writing**
- **DRAM 231.3 Introduction to Indigenous Playwriting**
- **ENG 302.3 Creative Writing Poetry**
- **ENG 308.3 Creative Writing Nonfiction**
- **DRAM 331.6**
- **ENG 365.6 Creative Writing Workshop**
- **ENG 366.3 Creative Writing Fiction**
- **ENG 417.3 Topics in Creative Writing**

6 credits:

- **DRAM 231.3 Introduction to Indigenous Playwriting**
- **ENG 302.3 Creative Writing Poetry**
- **ENG 308.3 Creative Writing Nonfiction**
- **DRAM 331.6**
- **ENG 365.6 Creative Writing Workshop**
- **ENG 366.3 Creative Writing Fiction**
- **ENG 417.3 Topics in Creative Writing**

# Certificate in the Study of Indigenous Storytelling

Offered collaboratively by Drama, English, and Indigenous Studies, the Certificate in the Study of Indigenous Storytelling recognizes expertise in the study of oral and written forms of Indigenous storytelling in Canada.

- ✓ Learn about the culturally specific knowledge systems inherent in storytelling, the history and continuing traditions of Indigenous storytelling, the profound impact of the many ways that these stories have been told and recorded, and the adaptation of storytelling traditions for new media.
- ✓ Get recognition for courses taken as part of another degree program.
- ✓ Complete the Certificate on its own, while pursuing a degree in any college, or after graduation from university.

While this is not a certificate in how to be a storyteller, you may be able to explore pathways toward telling your own stories.

## Required courses (21 credits)

3 credits	<ul style="list-style-type: none"><li>• <b>100-level</b> English Courses</li></ul>
6 credits	<ul style="list-style-type: none"><li>• <b>INDG 107.3</b> Introduction to Canadian Indigenous Studies</li><li>• <b>ENG 242.3</b> Indigenous Storytelling of the Prairies</li></ul>
12 credits	<ul style="list-style-type: none"><li>• <b>DRAM 111.3</b> Indigenous Performance Methods</li><li>• <b>DRAM 231.3</b> Introduction to Indigenous Playwriting</li><li>• <b>ENG 243.3</b> Introduction to Indigenous Literatures</li><li>• <b>ENG 335.3</b> The Emergence of Indigenous Literature in Canada</li><li>• <b>ENG 338.3</b> Contemporary North American Indigenous Literatures</li><li>• <b>INDG 215.3</b> Metis Political and Poetic Writing</li><li>• <b>INDG 270.6</b> Literature of Native North America</li></ul>

Questions about how the **Certificate in the Study of Indigenous Storytelling** fits into your program? Contact [student-advice@artsandscience.usask.ca](mailto:student-advice@artsandscience.usask.ca)



# Your possibilities are endless

*English Honours students at the 2024 Honours Colloquium*



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