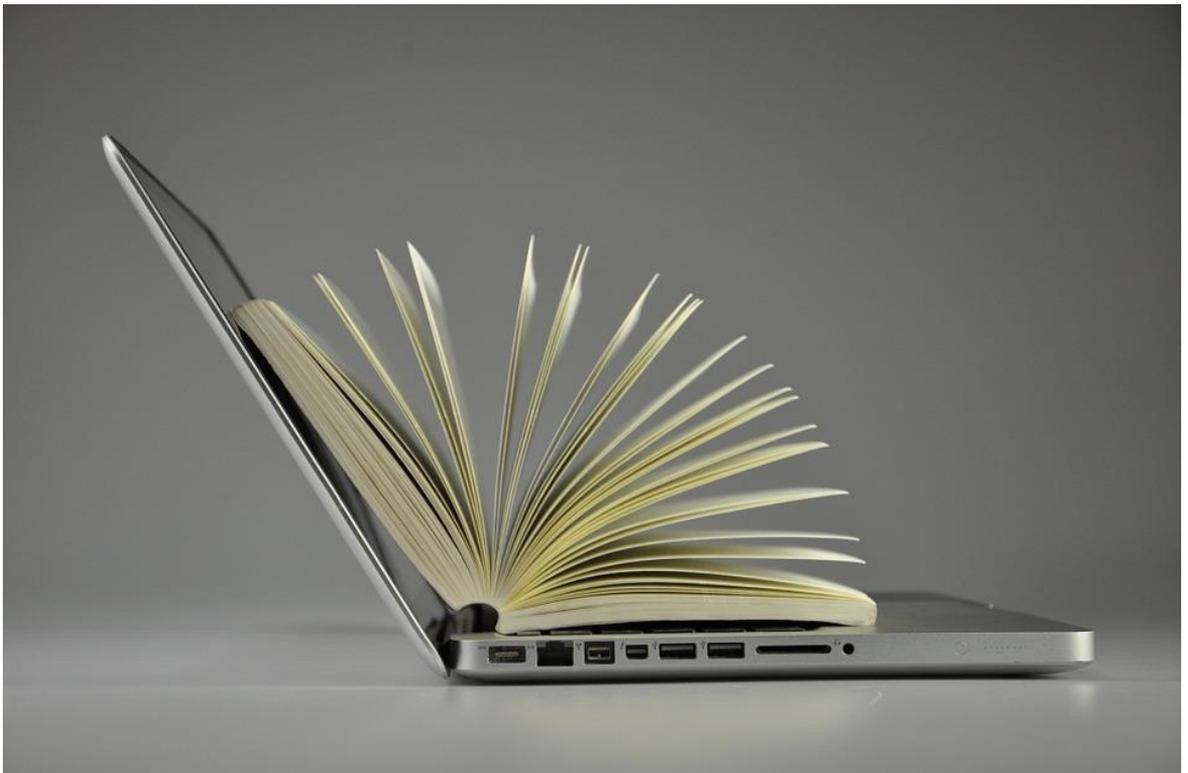




## DEPARTMENT OF ENGLISH



### HANDBOOK OF SENIOR UNDERGRADUATE CLASSES 2018-19

<http://artsandscience.usask.ca/english/>

Cover image: <https://pixabay.com/en/laptop-book-information-online-819285/>

## The Value of an English Degree

English programs provide students with analytical skills that are 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.

### Crucial Dates for Department of English Undergraduates

#### **Department of English Early Advising Week: 9 – 13 April 2018**

While students are welcome to contact Undergraduate Chair Ann Martin at any time for advice on their English degrees, early advising is available for upper-year English Majors and all Honours students. Please get in touch with Professor Martin at [ann.martin@usask.ca](mailto:ann.martin@usask.ca) (306-966-5527) or Department Head Professor Wendy Roy ([wendy.roy@usask.ca](mailto:wendy.roy@usask.ca), 306-966-2132) to set up an appointment for course planning. Students can also consult with the College of Arts and Science Undergraduate Student Office in Room 265 of the Arts Building ([student-advice@artsandscience.usask.ca](mailto:student-advice@artsandscience.usask.ca), 306-966-4231).

#### **Graduate School and Funding Information Session: Wednesday 26 September 2018**

Students are invited to attend this overview of the graduate programs offered in the Department of English, including the MFA in Writing and literary studies Masters and Doctoral degrees. 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 2018-19 SSHRC competitions (deadline 1 December for MA SSHRC applications).

#### **Honours Colloquium: Friday 1 February 2019**

In this capstone of their degree, Honours English students in their final year of study present ten-minute papers during a day devoted to celebrating undergraduate research. All are welcome to attend this event, which will be held at the Diefenbaker Centre.

#### **Career Options for Students of English Event: Wednesday 6 March 2019**

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 alumnus, there will be presentations on the Career Internship course (ENG 496.3), on the benefits of graduate studies in English, and on the nuts and bolts of career planning from a representative of the Student Enrolment and Career Centre. All are welcome to attend!

#### **Undergraduate Awards Reception: Wednesday 3 April 2019**

Our annual awards ceremony recognizes the many recipients of prizes and scholarships available through the Department of English. In addition to the presentations, 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: <http://artsandscience.usask.ca/english/undergraduates/awards.php>

## English Degree Types

We offer Three-year, Four-year, and Honours degrees, as well as Minors in English and in Canadian Literature. An English degree at any level will introduce you to the major genres, time periods, and geographical areas of literature in English, and it will help you to improve critical, analytical, research, and communication skills. The more concentrated the study, the more those skills will be refined. Each program requires 6 cu 100-level English, as well as:

### **3-year B.A. Major Requirements:**

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 and 3 cu must be Canadian)

### **4-year B.A. Major Requirements:**

6 cu Foundation courses  
6 cu each from **two** of Categories 1, 2, or 3 (12 cu total)  
12 cu other senior English classes  
(15 cu must be at the 300 level and 3 cu must be Canadian)

### **B.A. Honours Major Requirements:**

12 cu Foundation courses  
6 cu from **each** of Categories 1, 2, 3, and 4/5 (24 cu total)  
18 cu other senior English classes (or ENG 120.3) & ENG 497.0  
(12 cu must be at the 300 level, 12 cu at the 400 level, and 6 cu Canadian)

### **B.A. Double Honours Major Requirements:**

6 cu Foundation courses  
6 cu each from **two** of Categories 1, 2, or 3 (12 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, and 3 cu Canadian)

### **English Minor Requirements:**

6 cu 300-level courses  
9 cu other English courses

### **Canadian Literature in English Minor Requirements:**

ENG 253.6  
12 cu other Canadian Literature courses

## THE HONOURS PROGRAM

The Honours program is for students who have a keen interest in literature or who intend to pursue further opportunities, such as graduate work in English or studies in library science, education, public relations, publishing, journalism.... The minimum average required is 70%, and students must apply by **May 31** through the College of Arts and Science Undergraduate Office; a link to the form is on the Department's webpage through the Undergraduate tab. In addition to a more intensive training in English, this program allows students to take 12 credit units in 400-level seminar classes that promote in-depth critical discussions of literature, and to participate in the Honours Colloquium. Several dedicated scholarships are available to Honours students. See our website or the Program and Course Catalogue at: [www.usask.ca/programs/colleges-schools/arts-science/english/index.php](http://www.usask.ca/programs/colleges-schools/arts-science/english/index.php)

## ENGLISH UPPER-YEAR COURSE OFFERINGS 2018-2019 BY TERM

### 6-CREDIT-UNIT CLASSES

ENG 202.6 (61)	Reading the Canon: Texts and Contexts
204.6 (01)	History and Future of the Book
399.6 (01)	Introduction to Old Icelandic Language and Literature

### 3-CREDIT-UNIT CLASSES (TERM 1)

ENG 224.3 (01, online)	Shakespeare: Comedy and History
225.3 (01)	Shakespeare: Tragedy and Romance
226.3 (online)	Fantasy and Speculative Fiction
230.3 (61)	Literature for Children
242.3 (online)	Indigenous Storytelling of the Prairies
246.3 (01)	Short Fiction
254.3 (01)	Canadian Speculative Fiction
277.3 (61)	Literary Uses of Mythology
282.3 (61)	Feminist Critical Theory and Literature by Women
294.3 (01)	Techniques of Canadian Poetry
311.3 (61)	Canterbury Tales
314.3 (01)	Early British Drama
335.3 (01)	Emergence of Indigenous Literature in Canada
358.3 (online)	Canadian Drama
360.3 (01)	British and Irish Literature Since 1950
373.3 (01)	English Fiction to 1800
380.3 (61)	American Literature to 1900
389.3 (01)	Structures of English
402.3 (61)	Topics in Anglo-Saxon and Medieval Literature
414.3 (01)	Topics in 19 <sup>th</sup> Century British Literature
416.3 (01)	Topics in 19 <sup>th</sup> Century American Literature
444.3 (01)	Topics in Commonwealth and Post-Colonial Literature
497.0 (01)	Honours Colloquium

### 3-CREDIT-UNIT CLASSES (TERM 2)

ENG 206.3 (02)	Introduction to Cultural Studies
207.3 (02)	Decolonizing Literatures
215.3 (62)	Life Writing
224.3 (02)	Shakespeare: Comedy and History
225.3 (02, online)	Shakespeare: Tragedy and Romance
226.3 (online)	Fantasy and Speculative Fiction
232.3 (02)	Gothic Narrative
242.3 (02)	Indigenous Storytelling of the Prairies
277.3 (online)	Literary Uses of Mythology
284.3 (62)	Beowulf and Tales of Northern Heroes
288.3 (02)	Introduction to Film
307.3 (online)	Digital Culture and New Media
319.3 (02)	Renaissance Literature I, 16 <sup>th</sup> Century
334.3 (62)	Prose and Poetry of the Victorian Period

341.3 (02)	The British Novel 1850-1900
359.3 (online)	Western Canadian Literature
366.3 (62)	Advanced Creative Writing: Fiction
368.3 (02)	Approaches to 20 <sup>th</sup> and 21 <sup>st</sup> Century Poetry
377.3 (02)	Approaches to Modern and Contemporary Drama
381.3 (62)	American Literature from 1900 to the Present
382.3 (02)	Canadian Fiction from 1960 to the Present
406.3 (02)	Topics in 17 <sup>th</sup> Century Literature in English
460.3 (02)	Topics in 20 <sup>th</sup> Century British and Irish Literature
466.3 (02)	Topics in 20 <sup>th</sup> Century Canadian Literature
496.3 (02)	Career Internship



## ENGLISH UPPER-YEAR COURSE OFFERINGS 2018-19 BY CATEGORY

### Foundation Classes:

ENG 202.6 (61)	Reading the Canon: Texts and Contexts
204.6 (01)	History and Future of the Book

### Category 1 – Anglo-Saxon and Medieval:

ENG 311.3 (61)	Canterbury Tales
314.3 (01)	Early British Drama
399.6 (01)	Introduction to Old Icelandic Language and Literature
402.3 (61)	Topics in Anglo-Saxon and Medieval Literature

### Category 2 – Renaissance:

ENG 224.3 (01, 02, online)	Shakespeare: Comedy and History
225.3 (01, 02, online)	Shakespeare: Tragedy and Romance
319.3 (02)	Renaissance Literature I, 16 <sup>th</sup> Century
406.3 (02)	Topics in 17 <sup>th</sup> Century English Literature

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

ENG 334.3 (62)	Prose and Poetry of the Victorian Period
335.3 (01)	Emergence of Indigenous Literature in Canada
341.3 (02)	The British Novel, 1850-1900
373.3 (01)	English Fiction to 1800
380.3 (61)	American Literature to 1900
414.3 (01)	Topics in 19 <sup>th</sup> Century British Literature
416.3 (01)	Topics in 19 <sup>th</sup> Century American Literature

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

ENG 207.3 (02)	Decolonizing Literatures
242.3 (02, online)	Indigenous Storytelling of the Prairies
358.3 (online)	Canadian Drama
359.3 (online)	Western Canadian Literature
360.3 (01)	British and Irish Literature Since 1950
368.3 (02)	Approaches to 20 <sup>th</sup> and 21 <sup>st</sup> Century Poetry

377.3 (02)	Approaches to Modern and Contemporary Drama
381.3 (62)	American Literature from 1900 to the Present
382.3 (02)	Canadian Fiction from 1960 to the Present
444.3 (01)	Topics in Commonwealth and Post-Colonial Literature
460.3 (02)	Topics in 20 <sup>th</sup> Century British and Irish Literature
466.3 (02)	Topics in 20 <sup>th</sup> Century Canadian Literature

**Category 5 – Media, Culture, and Community:**

ENG 206.3 (02)	Introduction to Cultural Studies
288.3 (02)	Introduction to Film
307.3 (online)	Digital Culture and New Media

**Non-Category:**

ENG 215.3 (62)	Life Writing
226.3 (online)	Fantasy and Speculative Fiction
230.3 (61)	Literature for Children
232.3 (02)	Gothic Narrative
246.3 (01)	Short Fiction
254.3 (01)	Canadian Speculative Fiction
277.3 (61, online)	Literary Uses of Mythology
282.3 (61)	Feminist Critical Theory and Literature by Women
284.3 (62)	Beowulf and Tales of Northern Heroes
294.3 (01)	Techniques of Canadian Poetry
366.3 (62)	Advanced Creative Writing: Fiction
389.3 (01)	Structures of English
496.3 (02)	Career Internship
497.0 (01)	Honours Colloquium

**Canadian:**

ENG 242.3 (02, online)	Indigenous Storytelling of the Prairies
254.3 (01)	Canadian Speculative Fiction
294.3 (01)	Techniques of Canadian Poetry
335.3 (01)	Emergence of Indigenous Literature in Canada
358.3 (online)	Canadian Drama
359.3 (online)	Western Canadian Literature
382.3 (02)	Canadian Fiction from 1960 to the Present
466.3 (02)	Topics in 20 <sup>th</sup> Century Canadian Literature



**UNIVERSITY OF SASKATCHEWAN**  
**Department of English**

**COURSE DESCRIPTIONS FOR THE ACADEMIC YEAR 2018-2019\***

\*Refer to the University of Saskatchewan dynamic course schedule and the Department of English website for Spring / Summer courses and for updates and corrections

**Enrolment Requirements:**

- 6 cu 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 credit units 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 Honours English are encouraged to take at least one Foundation class in second year.
- Permission of the Department's Undergraduate Chair is required for enrolment in Honours seminars. Please contact: [ann.martin@usask.ca](mailto:ann.martin@usask.ca)



**100-LEVEL CLASSES**

**ENG 110.6 LITERATURE AND COMPOSITION**

Offered at various times in T1T2; check the dynamic schedule for details.

**Note:** Only 6 credit units of ENG 110 through 114 may be taken for credit.

An introduction to the main kinds of literature. In addition to learning the tools of critical analysis, students will study and practise composition.

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

Offered at various times in T1 and T2; check the dynamic schedule for details.

**Note:** Only 6 credit units of ENG 110 through 114 may be taken for credit.

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

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

Offered at various times in T1 and T2; check the dynamic schedule for details.

**Note:** Only 6 credit units of ENG 110 through 114 may be taken for credit.

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

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

Offered at various times in T1 and T2; check the dynamic schedule for details.

**Note:** Only 6 credit units of ENG 110 through 114 may be taken for credit.

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

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

Offered at various times in T1 and T2; check the dynamic schedule for details.

**Note:** Only 6 credit units of ENG 110 through 114 may be taken for credit.

An introduction to historical and contemporary cultural forms in English. In addition to learning the tools of critical analysis, students will study and practise composition.

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

T1 TR 1:00, T2 TR 11:30 (Sheri Benning)

**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 110 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.



## **FOUNDATION CLASSES**

### **\*\*Enrolment Requirements:**

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

### **ENG 202.6 (61) READING THE CANON: TEXTS AND CONTEXTS**

T1T2 MWF 9:30 (Sarah Powrie) – Foundation class

The English literary canon has been a fraught and fiercely debated notion. Critics argue that the Western canon is elitist and outdated, that it is ethnocentric and sexist since it privileges European male voices while excluding the diverse array of post-colonial Anglophone writers. Defenders argue that the canon is a-cultural and a-historical, that great writers write about experiences common to the human condition, that a canon-less curriculum would not only erode the understanding of the literary past but would also fragment literary studies into a multitude of unrelated sub-specialized fields. This course seeks to engage this cultural debate through the study of the English literary canon. Charting the tradition from “Beowulf to Virginia Woolf” and beyond, we will examine works of influential and lesser known authors alike. Each author begins his/her career as an outsider to an established literary tradition, and so we will consider the strategies that various authors use to insinuate themselves amid “the greats” or to distance themselves from their predecessors. What do premodern canons tell us about our own notions of literary authority? To what extent do writers draw upon or depart from the literary tradition that they claim to represent? Might we speak of a plurality of canons, and how might they relate to the traditionally configured Western canon? What are the values and identities at stake in either constructing or challenging a literary canon?

### **ENG 204.6 (01) HISTORY AND FUTURE OF THE BOOK**

T1T2 MWF 2:30 (Yin Liu, Brent Nelson) – Foundation class

“History and Future of the Book” is designed to introduce students to historical and contemporary developments in the technology and impact of the book. It focuses on several inter-related aspects of the book’s history and its prospects:

- the development of media, from clay tablets through bound leaves of parchment or paper, to contemporary e-books and web pages;
- the relationship between the medium of expression and literary expression;
- the history of reading;
- the book's ideological power and the history of its suppression; and
- the relationships between the history of the book and the culture of digital texts.

In the process, we will explore medieval manuscripts; the invention and impact of the Gutenberg printing press; the origins (and futures) of the encyclopedia; the development of copyright law in the eighteenth century and its contemporary transformation; censorship; the social impact of mass-produced books and of digital texts; and the relationships between media and literature. We will consider some recent developments in electronic literature, publishing, and book culture and the long history of the book that informed them. At every stage we will ask whether recent developments in communication technology compel us to ask new questions and seek new answers, or return us to old questions in new ways.



## 200-LEVEL CLASSES

### **\*\*Enrolment Requirements:**

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

### **ENG 206.3 (02) INTRODUCTION TO CULTURAL STUDIES**

T2 MWF 10:30 (Lindsey Banco) – Category 5

Cultural studies is the exploration of “culture,” what Raymond Williams calls nothing less than “one of the two or three most complicated words in the English language.” Cultural studies is the interdisciplinary analysis of the artistic, social, political, and historical texts and objects that populate our contemporary lives. It assumes that such objects go well beyond “mere entertainment” or “mere utility” and affect deeply how we perceive class, race, gender, and other markers of identity. As an introduction to the theory and practice of cultural studies, this course will familiarize students with some of the most important thinkers and methodologies in the field. In addition to learning some of the major theoretical approaches to cultural studies, students will use some of the tools of critical analysis to analyze different forms of cultural production, including literature, popular culture, and print and electronic media. Texts will include novels, popular writing, advertising, film, music, visual culture of various kinds, and digital culture such as social networking and online celebrity culture. This course will offer many opportunities for reflection and writing on texts, cultural styles, and media environments.

### **ENG 207.3 (02) DECOLONIZING LITERATURES**

T2 MWF 1:30 (Joanne Leow) – Category 4

From London to Lagos, Mumbai to Manila, Singapore to Vancouver, colonial and (post)colonial cities have long been contact zones where the processes of exploitation and exchange have been sustained and amplified. This course will read decolonizing literatures that have powerfully altered the social and cultural textures of these cities, examining how imperial languages, power structures, and spaces have been critiqued, hybridized, and creolized. After reading some foundational postcolonial and decolonial theory, we will examine contemporary literary and cultural texts from these urban contexts, and consider

their mediation of the shifting forces of empire, neocolonialism, and decolonization. Possible texts include novels by Sam Selvon, Chinua Achebe, Aravind Adiga, Lydia Kwa, and Dionne Brand, and short stories by Wayde Compton, Zadie Smith, and Eden Robinson.

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

T2 TR 1:00 (Cynthia Wallace) – Non-category

What does a medieval woman's account of passionate piety have to do with your Instagram? How do nineteenth-century letters and postmodern poetry relate to Tumblr? 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 life writing of their own, in both longer formats and 140-character prose.

### **ENG 224.3 (01) SHAKESPEARE: COMEDY AND HISTORY**

T1 MWF 11:30 (Joanne Rochester) – Category 2

**Note:** Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

This course treats Shakespeare's plays as historical and theatrical documents, in the context of Shakespeare's playing spaces and practices. We will read three comedies about conflict in love, sex and marriage: the early play *Love's Labour's Lost*, *Much Ado About Nothing*, and the rarely studied *The Merry Wives of Windsor*. We'll also do two histories, *Richard II* and *Henry IV*. Both plays are from Shakespeare's second tetralogy, the later of Shakespeare's two multi-part cycles of plays on the medieval civil wars, the Wars of the Roses, which are among the earliest plays he wrote. The comic figure Sir John Falstaff is introduced in the *Henry IV* plays, and *The Merry Wives of Windsor* seems to have been written explicitly to provide a comic showcase for him, providing an interesting link between the histories and the comedies.

### **ENG 224.3 (Online) SHAKESPEARE: COMEDY AND HISTORY**

T1 (TBA) – Category 2

**Note:** Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

This course will focus on the romantic comedies and English history plays that Shakespeare wrote for Elizabethan audiences in the first half of his theatre career; it will also include the darker, more tragicomic "problem comedies" that he wrote under James I.

### **ENG 224.3 (02) SHAKESPEARE: COMEDY AND HISTORY**

T2 TR 2:30 (Danila Sokolov) – Category 2

**Note:** Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

This course will study Shakespeare's second *Henriad* (*Richard II*, *Henry IV Part One*, and *Henry V*) and a selection of comedies from across his career as dramatist (*The Comedy of Errors*, *As You Like It*, and *Measure for Measure*). Shakespeare's histories reflect the nationalist project of Reformation England under Queen Elizabeth and explore questions of national destiny, kingship, tyranny, succession, rebellion, and war from a variety of perspectives (political, legal, moral, and theatrical). Meanwhile, his comedies, from the slapstick humour of *The Comedy of Errors* and the titillating cross-dressing of *As You Like It* to the violence of *Measure for Measure*, display a continuous and acute interest in the body as a locus of pain and pleasure, in the origins and uses laughter, in the potentialities of language and verbal wit, and in the limits and stability of human identity.

### **ENG 225.3 (01) SHAKESPEARE: TRAGEDY AND ROMANCE**

T1 TR 2:30 (Danila Sokolov) – Category 2

**Note:** Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

This course will study a selection of Shakespeare's tragedies and romances. In his tragedies *Titus Andronicus*, *Hamlet*, *Macbeth*, and *Othello*, Shakespeare adopts the classical genre to explore the tragic conflicts of love and death, power and responsibility, ambition and despair, and revenge and forgiveness. In his late romances *Cymbeline* and *The Tempest*, he pushes the boundaries of comedy and tragedy to imagine a world in which harmony emerges out of loss and happiness comes as a reward for suffering. Through detailed analysis of the six plays, we will investigate Shakespeare's innovative approach to genre, the intricacies of his language, the depth of his poetic imagination, the richness of allusion to the historical, cultural, and social issues of Renaissance England, and the insistent probing of the conventions and material realities of the early modern theatre.

### **ENG 225.3 (02) SHAKESPEARE: TRAGEDY AND ROMANCE**

T2 MWF 11:30 (Joanne Rochester) – Category 2

**Note:** Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

This course treats Shakespeare's plays as historical and theatrical documents, in the context of Shakespeare's playing spaces and practices. We will read at least four of Shakespeare's tragedies, ranging from *Romeo and Juliet* and *Hamlet*, through the equally bloody *Coriolanus* and *Julius Caesar*. We will finish with the late romance *The Tempest*, a tragicomedy that marks the end of Shakespeare's play with theatre.

### **ENG 225.3 (Online STM) SHAKESPEARE: TRAGEDY AND ROMANCE**

T2 (TBA) – Category 2

**Note:** Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

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 seventeenth 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 (Online) FANTASY AND SPECULATIVE FICTION**

T1 and T2 (TBA) – Non-category

This course examines literary genres that explore alternative worlds, experiment with the bounds of the real, and challenge the norms of reading. The course moves from precursors in legend, folktale, and romance, to Victorian fantasy, science fiction, utopian and dystopian fiction, and late twentieth-century feminist revisionary narratives.

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

T1 TR 11:30 (Kylee-Anne Hingston) – Non-category

Children's literature is a unique genre in that its primary defining feature is its *audience* rather than its subject matter. In this course, we will uncover what defining features make this genre's texts *for children* rather than for readers in general, and we will explore what those features tell us about how childhood is culturally understood. To investigate these questions, we will learn about the history and development of children's literature from hornbooks to

teen dystopias. Starting with folk and fairy tales from which children's literature germinated, as well as short pieces from seventeenth- and eighteenth-century reading primers, we move on to cover picturebooks, chapterbooks, and novels published between the nineteenth- and twenty-first centuries for an audience of children or young adults. Students will encounter familiar characters, such as Peter Rabbit (Potter) and the "Wild Things" (Sendak), but will also be introduced to new ones, including a selfish porcelain rabbit who learns how to love (DiCamillo's Edward from *The Miraculous Journey of Edward Tulane*) and a fugitive teen being hunted for his bone marrow (Dimaline's Frenchie from *The Marrow Thieves*).

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

T2 TR 11:30 (Kathleen James-Cavan) – Non-category

Take this course if you dare! You will encounter such horrors as lascivious monks and nuns, demon lovers, genii, vampires, disintegrating castles, and ghouls. Although dismissed in the eighteenth century as absurd and feared to vitiate the mind, Gothic narrative has proved to be undead. Arising first in Horace Walpole's Gothic mansion at Strawberry Hill, tales of terror continue to dominate popular culture in films, video games, and TV series. In this course we will trace both the politics and poetics of the Gothic in an attempt to account for the pleasures of fear. We will explore such noble ruins as *The Castle of Otranto*, *The Mysteries of Udolpho*, and *The Monk*, in addition to selected short fiction by such writers as Poe, Le Fanu, Lovecraft, Faulkner and Carter. A contemporary gothic work will be selected by the class.

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

T1 (TBA) – Category 4, Canadian

This course examines Indigenous literatures from the prairie region of Canada, providing students with knowledge of the terms and issues central to an engaged study of Indigenous literatures. Topics to be covered include the art of storytelling; the relationship between oral and written literatures; collaborative storytelling; untold stories, including stories of racism and oppression; cultural and individual trauma; and resistance and recovery. The course also provides students with knowledge of historical and political contexts specific to the prairies.

### **ENG 242.3 (02) INDIGENOUS STORYTELLING OF THE PRAIRIES**

T2 MWF 12:30 (TBA) – Category 4, Canadian

This course examines Indigenous literatures from the prairie region of Canada, providing students with knowledge of the terms and issues central to an engaged study of Indigenous literatures. Topics to be covered include the art of storytelling; the relationship between oral and written literatures; collaborative storytelling; untold stories, including stories of racism and oppression; cultural and individual trauma; and resistance and recovery. The course also provides students with knowledge of historical and political contexts specific to the prairies.

### **ENG 246.3 (01) SHORT FICTION**

T1 MWF 1:30 (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 possibilities 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 254.3 (01) CANADIAN SPECULATIVE FICTION**

T1 MWF 10:30 (Kevin Flynn) – Non-category, Canadian

In this course we will study Canadian literature from a somewhat unusual angle: by reading works of science fiction. If you think that all Canadian literature is about rocks, rivers, and trees, you may be in for a surprise. Our goal: to grapple with the assigned texts on their own merits AND to consider ways in which their visions of alternate worlds comport with and/or contradict the worlds represented in more traditional Canadian literature.

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

T1 MWF 8:30 (Sarah Powrie) – Non-category

Sallust describes myth as “things that never happened but always are.” His enigmatic statement prompts us to consider the power of mythic narrative: why would stories about imaginary people continue to fascinate us and resonate with our own experience? Using Ovid’s *Metamorphoses* as a point of departure, we will study the many ways in which Ovid’s tales of transformation were themselves transformed through poetry, film and visual art to express the anxieties and aspirations of an array of authors. Among the various cultural iterations to be included are: Orpheus in the German poetry of Rainer Maria Rilke, the textual labyrinths of the Argentinian writer Jorge Luis Borges, and Narcissus in the media theory of Marshall McLuhan.

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

T2 (TBA) – Non-category

This course introduces the theory of myth and selected examples of the classical and other myths most frequently adapted and reinterpreted in literature in English. It emphasizes the ways in which different writers can find different significances in the same myth.

### **ENG 282.3 (61) FEMINIST CRITICAL THEORY AND LITERATURE BY WOMEN**

T1 TR 1:00 (Cynthia Wallace) – Non-category

“You must write, and read, as if your life depended on it,” claims Adrienne Rich in *What Is Found There: Notebooks on Poetry and Politics*. In this course, we will seek to tell a story of women’s writing that has participated in this urgency. How, for instance, did Julian of Norwich, writing in the fourteenth century, Amelia Lanyer writing in the seventeenth, Elizabeth Barrett Browning writing in the nineteenth, and Virginia Woolf writing in the twentieth century not only write their own lives into being but also invite both readers and later writers into a similar project? We will trace a history that stretches back to the medieval period even as we focus particularly on fiction, poetry, and theoretical texts of the last fifty years, reading writers such as Toni Morrison, Gloria Anzaldúa, bell hooks, Judith Butler, Chimamanda Adichie, and Katherena Vermette.

### **ENG 284.3 (62) BEOWULF AND TALES OF NORTHERN HEROES**

T2 TR 10:00 (Michael Cichon) – Non-category

Dragon-slaying heroes and the Valkyries who loved them! Outlaws afraid of the dark (and the living dead who inhabit it)! An angry poet with an unusually large head who knew how to

fight AND write poetry (and lift curses and hoodwink royalty)! Read the stories that inspired Tolkien, *A Game of Thrones* and *American Gods*. Oh, we'll also read *American Gods*. Perhaps more formally, ENG 284 is a study of *Beowulf* in Modern English Translation, including extensive consideration of its cultural and literary backgrounds, and readings in related or pertinent heroic narratives, primarily of North Germanic origin.

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

T2 TR 10:00 Lab R 4:00 (Tasha Hubbard) – Category 5

Students will learn the basic vocabulary and key concepts of film studies. Selected exemplary works from the history of film will be read to introduce concepts such as film aesthetics, sound design, film as narrative, film's role in culture, and the evolving documentary. Films have been chosen with an emphasis on independent cinema, including Indigenous cinema. We will learn to “read” films in a way akin to the reading of literary texts—and with a critical eye, remembering, as Robin Wood has said, “film, like literature, ought to be intelligent about life.”

### **ENG 294.3 (01) TECHNIQUES OF CANADIAN POETRY**

T1 T 6:00 (Jeanette Lynes) – Non-category

Imagine that poetry is a conversation, often an argument. What kinds of conversations do Canada's poets have with their forbearers? With their contemporaries? With themselves? With the landscapes or cultural spaces around them? How did these spaces inform the evolving craft of poetry in Canada? Who read poetry in Canada? Who reads it today? This course will consider key currents and cross-currents that have informed Canadian poetry to the present day. The cultural contexts of poetic production in Canada will be examined as well as the various projects with which Canadian poets have been engaged, using poetry as a lens for examining, to cite only a few examples, the environment, place, gender, race, colonialism, experimental poetics, and the nature of language itself. The course will consider the reading audiences of poetry and the impact of performance poetry as well as the platforms for disseminating poetry such as the critical role played by small magazines and presses, and anthologies.



## **300-LEVEL CLASSES**

### **\*\*Enrolment Requirements:**

- 3 cu at the 200 level is a pre- or co-requisite for most 300-level English classes (exceptions: ENG 301, 310, and 366).

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

T2 (TBA) – Category 5

This course is an introduction to digital narrative, poetry, and media theory. It 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, websites, and so on. Students will read a variety of digital works alongside critical readings in new media theory and practice.

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

T1 TR 10:00 (Michael Cichon) – Category 1

“Wine can rot your mind” warns Chaucer’s Summoner. “Ignorant people like stories,” the Pardoner asserts, just before narrating his tale. “By God!” exclaims the Wife of Bath, “If women had written as much as clerics, they’d surely ascribe more wickedness to men than all the males from Adam could defend!” And when a character named “Chaucer” has finished narrating his “Tale of Sir Thopas,” he is told, “By God, to put it in a word: your awful writing isn’t worth a turd!” Find out for yourself what Chaucer’s writing may or may not be worth in this class, as we read selections from his *Canterbury Tales*, arguably the greatest human comedy in English.

### **ENG 314.3 (01) EARLY BRITISH DRAMA**

T1 MWF 1:30 (Peter Robinson) – Category 1

Before Shakespeare, even before the building of the first theatre in England, there were at least five centuries of drama in England. What we would recognize as plays were performed in the streets, in and around churches and cathedrals, in pubs, anywhere people met. The plays were usually on religious subjects, but took surprising forms, with elements of pageant, pantomime, sermon and comedy (sometimes scurrilous). Above all, drama before Shakespeare was popular: the audience was everyone. This course will survey this rich history, focussing on the ways medieval English drama is a direct ancestor to modern performance, all the way to modern film and video games, and how it is both like and unlike modern popular culture. We will read the plays and watch modern performances of the plays. We will ask how we might present a medieval play to a modern audience: what decisions must be made, what would a modern audience find difficult, what familiar.

### **ENG 319.3 (02) RENAISSANCE LITERATURE I, 16th CENTURY**

T2 TR 11:30 (Danila Sokolov) – Category 2

The sixteenth-century—the age of the Renaissance—was one of the most fascinating periods in the history of English literature. Omitting drama, this course will survey some of the major developments in poetry and prose in English from 1485 to 1603. We will range from the radical humanism of More’s *Utopia* to the new Italianate poetry of Wyatt and Surrey; from Elizabethan poetic theory (Sidney) to the poetics and politics of psalm translation (and religious polemic in general); from the elegance of Petrarchan sonnets to the political lessons of Gascoigne and Raleigh; and from the sensuality of Marlowe’s *Hero and Leander* to the moral allegory of Spenser’s *Faerie Queene*.

### **ENG 334.3 (62) PROSE AND POETRY OF THE VICTORIAN PERIOD**

T2 MWF 10:30 (Kylee-Anne Hingston) – Category 3

This course will introduce you to the Victorian prose essay and Victorian poetry as literary genres and to the Victorian periodical press which published them. Through closely reading a range of canonical and non-canonical works from the 1830s to the 1890s, you will develop an understanding of the social and cultural frameworks that shaped the prose and poetry of the period. Authors and poets covered include Arnold, Mill, Martineau, the Brownings, the Rossettis, Hopkins, Ruskin, Cobbe, Wilde, Tennyson, and Caird. Topics studied include imperialism, the nature of race, the experience of disability, faith and doubt, the woman question, masculinity, socialism, and aestheticism.

### **ENG 335.3 (01) EMERGENCE OF INDIGENOUS LITERATURE IN CANADA**

T1 TR 11:30 (Tasha Hubbard) – Category 3, Canadian

While most courses in Indigenous literature begin with works from the 1970s, this course explores oral and written narratives by Indigenous people in what is now known as Canada (including those with ties to Canada), from the late eighteenth century. The course will provide a survey of these early narratives and will prepare students for future engagement with Indigenous texts. The following topics will be addressed: the relationship between oral and written traditions; the tradition of “as-told-to” narratives and cross-cultural literary collaborations; the voicing of trauma and the role of humour in residential school narratives; and the articulation of identity and politics through various genres, including oral tradition, short stories, poetry, autobiography, and other forms of life writing. Contemporary theoretical readings on Indigenous literature will supplement our study of primary texts.

### **ENG 341.3 (02): THE BRITISH NOVEL 1850-1900**

T2 TR 1:00 (Doug Thorpe) – Category 3

By the middle of the nineteenth century, the novel was undoubtedly the dominant genre of English literature. Such ascendancy gave novelists loyal readerships and also the confidence to offer magisterial surveys of their society, in which individual aspirations are deeply enmeshed in both forbidding social networks and the shifting burdens of history. Representative mid-century novelists may include Charles Dickens (reputedly the last English writer who was “read by everyone who reads”), Elizabeth Gaskell, and George Eliot. By the end of the century the world had changed considerably. Urbanization, universal state-sponsored education, the weakening of both aristocratic and Anglican hegemony, and massive immigration, all lead to both an expansion and a fracturing of the reading public. Late-century novelists may include Thomas Hardy, Robert Louis Stevenson, Bram Stoker, Amy Levy, Grant Allen and the “new woman” writers. Over 100,000 novels were published in Victorian Britain, but fear not: we will only be sampling!

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

T1 (TBA) – Category 4, Canadian

This course studies the development of Canadian drama in English, with emphasis on the period since 1960.

### **ENG 359.3 (Online) WESTERN CANADIAN LITERATURE**

T2 (TBA) – Category 4, Canadian

This subject of this course is Western Canadian literature in English, especially fiction, poetry, and drama, produced on the Canadian prairies.

### **ENG 360.3 (01) BRITISH AND IRISH LITERATURE SINCE 1950**

T1 MWF 11:30 (Ann Martin) – Category 4

In what became a defining moment for the United Kingdom, Margaret Thatcher was elected Prime Minister in 1979. The cultural landscape of Thatcher’s election year will be the point of departure for this course, in which we will explore key works of British and Irish literature since 1950 in dialogue with texts published in and around 1979: The Clash’s album *London Calling*, the movie adaptation of Pink Floyd’s *The Wall*, Caryl Churchill’s play *Cloud 9*, and *Translations* by dramatist Brian Friel. In our discussions of novels, plays, poetry, music, and film, we will be addressing the legacy of the past, the agency of the individual as subject, and

the role of language and genre in representations of identity. How do authors and their characters engage with literary and social traditions to contest what it means to be English, Irish, and Scottish following the end of the British Empire and the rise of Thatcherism?

### **ENG 366.3 (62) ADVANCED CREATIVE WRITING: FICTION**

T2 W 6:00 (Guy Vanderhaeghe) – Non-Category

This course is intended for students who have acquired some practice and skill in the writing of prose. The course is centred on the techniques of writing fiction (dialogue, creating characters, narrative strategies, prose style, etc.). All participants in the class must be prepared and willing to have their fiction and other assignments discussed and critiqued by the instructor and their fellow students in a workshop atmosphere.

**Note:** Evidence of practice and skill in the writing of creative prose as determined by the instructor is required for admission to this class. A special application is available from the Student Services Office in Room 155 of St. Thomas More College.

### **ENG 368.3 (02) APPROACHES TO 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY POETRY**

T2 TR 2:30 (Ella Ophir) – Category 4

In the first decades of the twentieth century, poets began to bend, break, and even explode the old moulds of poetic form, and to push the boundaries of acceptable subject matter, in a deliberate effort to make poetry *modern*, to reinvent it for the century to come. This course offers an approach to the poetry of the twentieth century and beyond primarily through a focus on some of those first radical departures and the expressive possibilities they opened up. We will also examine some significant counter-currents, including the continuing possibilities of traditional form. A selection of essays by poets and critics will frame our consideration of fundamental questions about the nature, value, and power of poetry. No prior knowledge of poetics is assumed; students with little or no experience reading poetry are welcome and encouraged to take this course.

### **ENG 373.3 (01) ENGLISH FICTION TO 1800**

T1 TR 1:00 (Kathleen James-Cavan) – Category 3

“It is only a novel... or, in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour, are conveyed to the world in the best-chosen language.” (Jane Austen, *Northanger Abbey*)

This course will begin at the ignominious beginning of the novel in English, with experiments in amatory fiction by Eliza Haywood and the rogue biography by Daniel Defoe, and trace its permutations through the blockbuster rags-to-riches tale of *Pamela* by Samuel Richardson to parodic responses by Henry Fielding, Jane Austen, and Laurence Sterne. By the end of the course, you will not be ashamed to say you are reading a novel!

### **ENG 377.3 (02) APPROACHES TO MODERN AND CONTEMPORARY DRAMA**

T2 MWF 1:30 (Ludmilla Voitkovska) – Category 4

Moving from drawing-room comedy to absurdism, from political protest to the theatre of science, we will sample a wide range of the fascinating drama that has been composed during the past century. Many of these plays are now acknowledged “classics” of modern drama. Paying particular attention to the importance of nationalism, group categorization, and science in shaping modern life, much of modern drama suggests that current events are inseparable from a larger cultural history. We will discuss drama as an art form, the

implication raised by theatre as a collective activity, and the role of the audience in determining the meaning on the stage. The course will examine authors such as Shaw, Ibsen, Wilde, Chekhov, Osborne, Beckett, Pinter, Williams, O'Neill, and Churchill in their original theatrical and aesthetic contexts, while positioning the dramas in relation to their individual social and political moments.

### **ENG 380.3 (61) AMERICAN LITERATURE TO 1900**

T1 MWF 10:30 (Darlene Kelly) – Category 3

This course traces the evolution of American literature from its Puritan origins to the more experimental forms of poetry and prose which appeared in the decades between the Civil War and 1900. Attention will be given to important historical documents such as slave narratives and to the polemical writings of Henry Thoreau and Ralph Waldo Emerson. Students will also study shorter fictional works by Herman Melville, Edgar Allan Poe, and Nathaniel Hawthorne, as well as the innovative contributions of Emily Dickinson and Walt Whitman and the milestone achievements of Mark Twain and Henry James.

### **ENG 381.3 (62) AMERICAN LITERATURE FROM 1900 TO THE PRESENT**

T2 TR 10:00 (Cynthia Wallace) – Category 4

From the turn of the twentieth century, the United States has been marked by two important literary and cultural phenomena: modernism and postmodernism. As a survey of American literature from 1900 to the present, this course is an attempt to figure out what these two large movements look like, to understand how and why the shift from modernism to postmodernism occurred, to account for the differences and similarities between them, and, in a post-9/11 present, to ask: what's next? Possible texts include Edith Wharton's *Custom of the Country*, Don DeLillo's *White Noise*, Tim O'Brien's *The Things They Carried*, Leslie Marmon Silko's *Ceremony*, Toni Morrison's *Beloved*, Junot Díaz's *The Brief Wondrous Life of Oscar Wao*, as well as substantial selections of poetry.

### **ENG 382.3 (02) CANADIAN FICTION FROM 1960 TO THE PRESENT**

T2 MWF 11:30 (Wendy Roy) – Category 4, Canadian

A promotional blurb for CBC's *Canada 150* reading list proclaims that "Canada has a wealth of writers telling today's tales, revisiting our past, and imagining our future." Through our own version of this list, we will explore the literary past, present, and future of Canada by reading and discussing Canadian fiction from the 1960s to the present day. Authors studied will include Laurence, Atwood, Munro, Vanderhaeghe, Highway, and others. We will explore how Canadian short stories and novels respond to stylistic and structural experiments in other English literatures, but at the same time exemplify Canadian cultural relations and modes of storytelling that include the regional, diasporic, and Indigenous. We will examine what these works tell us about our past through historiography, our present through examinations of complex social relations, and our future through forays into imaginative speculation.

### **ENG 389.3 (01) STRUCTURES OF ENGLISH**

T1 MWF 8:30 (Yin Liu) – Non-Category

This course explores the way the English language works: its peculiarities, its problems, its characteristic structures, its possibilities. It will include a survey of some important theoretical explanations for how the English language is organised – including traditional,

structuralist, and transformational-generative grammars, as well as selected recent approaches – and examine the assumptions about language that these theories imply. Along the way we will read Lewis Carroll's *Alice* books, find out who told us not to use no double negatives, investigate ways of talking about nothing, and engage with various other uses of English in game and earnest.

### **ENG 399.6 (01) INTRO TO OLD ICELANDIC LANGUAGE AND LITERATURE**

T1T2 MWF 12:30 (Richard Harris) – Category 1

The more sensational aspects of Viking activity in the eighth to eleventh centuries have left their distorted mark in folk memory: drunken psychopathic killers in horned helmets wielding damascened and poisoned swords, wreaking rape and pillage across more civilized parts of Europe. Much that was good about them is neglected: their feats of engineering and navigation, their commercial ability, their robust astuteness in administering societies which came under their rule. Their complex corpus of skaldic verse; the vast collection of classical Icelandic sagas, at once colourful and subtle, based on their oral tradition; numerous archaeological treasures found in distant corners of the world: all these attest to a dynamic and sophisticated civilization, traces of which can be found from L'Anse aux Meadows to Istanbul. In this course we will be concerned with the Vikings' expressions of their literary impulses as well as their cultural impact upon those they met in the lands to which they came, especially in the British Isles, but also in Byzantium, early Russia, and North America. The first half of the course will be devoted to the acquisition of skills in reading the Old Icelandic language, the second half to the literature, some to be studied in the original, but larger portions in translation. The pursuit of individual research interests will be encouraged, along with exploration of opportunities to visit Iceland in educational programs.



### **400-LEVEL CLASSES**

#### **\*\*Enrolment requirements:**

- These classes are designed for English Honours students, but others may enroll with permission of the Department's Undergraduate Chair. Contact [ann.martin@usask.ca](mailto:ann.martin@usask.ca)

### **ENG 402.3 (61) TOPICS IN ANGO-SAXON AND MEDIEVAL LITERATURE:**

#### **Dante**

T1 R 10:00 (Sarah Powrie) – Category 1

In addition to being one of the most influential authors of the Western canon, Dante was also a philosopher tackling ethical, metaphysical, and spiritual quandaries in poetic form. His masterpiece, the *Divine Comedy*, resists traditional generic categories. It could be described as an encomium to classical epic, a compendium of medieval philosophy, a bold expression of Renaissance self-fashioning, a prototype of Utopic fiction, a meditation on human weakness, an encyclopedic summa, or a spiritual journey with heretical motifs. This class will study selections from the *Inferno*, *Purgatory* and *Paradise* and seek to situate Dante's work within the intellectual, social and literary context of the late Middle Ages. Topics to be explored throughout the term include the relationship between ethics and aesthetics, desire and knowledge, identity and tradition, audacity and reverence.

## **ENG 406.3 (02) TOPICS IN 17<sup>TH</sup> CENTURY LITERATURE IN ENGLISH:**

### **Uses of the Bible in Seventeenth-Century Literature**

T2 T 1:00 (Brent Nelson) – Category 2

The Christian Bible is woven into the fabric of English literature, particularly so in post-Reformation England and the golden age of devotional writing in the seventeenth-century. This course is designed particularly for those who want to know more about the Bible, its content, and the ways in which it has been used in literature. We will look ways in which ideas, stories, and passages of the Bible are used in diverse genres, from lyrical and narrative poetry to sermons and devotional prose, in such writers as John Donne, George Herbert, Amelia Lanyer, John Milton, and John Dryden. We will see how the Bible was used to frame notions of the self and society and how it was used rhetorically to engage with political events and ideas of the time. No knowledge of the Bible will be assumed.

## **ENG 414.3 (01) TOPICS IN 19<sup>TH</sup> CENTURY BRITISH LITERATURE:**

### **Nineteenth-Century Lives**

T1 T 1:00 (Doug Thorpe) – Category 3

The lives of nineteenth-century Britons were recorded to an unprecedented extent, though in a variety of genres, with conflicting aims, and in several key cases never intended for publication. The archive is full of such documents, from private letters to semi-confessional essays, from furtive memoirs to the manifestos of social activists, from fictions widely accepted as autobiographical to public commemorations in the growing genre of biography. Private experience is transmuted into public discourse in ways that may surprise and intrigue readers from today's culture of "over-sharing." We will begin with the tortured inner view of drug addiction memorably rendered in Thomas De Quincey's *Confessions of an English Opium-Eater*. We will then look at the exemplary cases of Charlotte Brontë and Charles Dickens, whose childhood sufferings were projected onto fictional protagonists, and then quarried by generations of biographers. We will examine, through the work of Harriet Martineau, Florence Nightingale, and Annie Besant, women's attempts to find a life of full agency. Lastly, we will consider the lives of proscribed same-sex desire chronicled in J. A. Symonds' *Memoirs* and Oscar Wilde's "De Profundis," neither of which was published in full until the 1960s.

## **ENG 416.3 (01) TOPICS IN 19<sup>TH</sup> CENTURY AMERICAN LITERATURE:**

### **Emily Dickinson**

T1 T 10:00 (William Bartley) – Category 3

We will read the poems of Emily Dickinson (1830-1886) who, in her lifetime, was an unknown, small-town poet with a fiercely subversive sense of vocation, and whose greatness is as undeniable as her strangeness. We will try to accommodate the latter and to account for the former. To that end we will examine her intellectual preoccupations as we learn to find our way through the inseparable complexities and idiosyncrasies of her style—a passage illuminated by attending to her appropriations and modifications of literary tradition, to the distinctive features of her poetic *personae*, to her techniques of composition, and to the textual issues raised in recent scholarship. More specifically, we will examine the ways in which Dickinson was shaped by and engaged the legacies of Puritanism, the Enlightenment, and Romanticism in New England culture. In the end, we will discover (among other possibly congruent qualities — for example, as one critic says, Dickinson wrote "with a brutality that could stop a truck") a ruthlessly precise, rebellious, and profoundly incisive intelligence in critical, passionate engagement with the problems of religious belief, personal

identity, and love. Required texts: *The Poems of Emily Dickinson: Reading Edition*; Alfred Habegger, *My Wars are Laid Away in Books*; Helen Vendler, *Emily Dickinson*.

### **ENG 444.3 (01) TOPICS IN COMMONWEALTH AND POST-COLONIAL LITERATURE: Reading Materials in the Anthropocene**

T1 W 9:30 (Joanne Leow) – Category 4

The cultural geographer David Harvey argues that “the final victory of modernity is not the disappearance of the non-modern world, but its artificial preservation and reconstruction.” Large-scale environmental manipulations are accelerating in a time that a growing number of theorists and scientists have come to refer to as Anthropocene—a geological era named by the atmospheric chemist Paul Crutzen in 2000 that acknowledges the planet-altering impact of the human race. The recognition of the Anthropocene has led many scholars to call for a reorientation and recalibration of the aims of literary and theoretical studies. In this course, we will read theories of the Anthropocene and the “materials” that are crucial to humanity’s impact on the planet: water, land, coal, oil, plastic, meat, and wheat. Through an eclectic selection of contemporary literary and cultural texts including poetry, film, performance, critical writing, short stories, and novels, we will examine how writers, artists, composers, and filmmakers have confronted the very materials that we are destroying, creating, polluting, and inventing. Possible literary texts include works by Alistair Macleod, Ken Saro-Wiwa, Jeanette Armstrong, Daniel Coleman, Lee Maracle, Ruth Ozeki, Abdelrahman Munif, and Sinclair Ross.

### **ENG 460.3 (02) TOPICS IN 20<sup>TH</sup> CENTURY BRITISH AND IRISH LITERATURE: Virginia Woolf**

T2 F 10:30 (Ann Martin) – Category 4

Virginia Woolf’s body of work reveals her consistent questioning of early twentieth-century Britain and the traditions by which it was shaped. This course will explore her status as a high modernist and self-proclaimed snob (she was joking) (mostly), as well as a cultural analyst whose writings constitute a sustained social critique and politicized resistance to expectations of art and identity. We’ll work from *A Room of One’s Own* (1928) as an introduction to her challenges to ideology through more contemporary theoretical perspectives. We’ll explore connections between form and content, and thus the implications of her experimental style, through selections of her short fiction and literary criticism that engage with the material and cultural worlds from which she wrote. The performative nature of modern subjectivity will be central to our readings of novels such as *Jacob’s Room* (1922), *Mrs Dalloway* (1925), and *To the Lighthouse* (1927), where the shadow of the Great War affects individuals and gendered, classed, and sexed relations. We will end with her final works—the anti-fascist polemic *Three Guineas* (1938) and her last novel, *Between the Acts* (1941)—as they set the stage for the uncertain future of a society moving again to war.

### **ENG 466.3 (02): TOPICS IN 20<sup>TH</sup> CENTURY CANADIAN LITERATURE: Canadian Literary Regionalism**

T2 R 10:00 (Kevin Flynn) – Category 4, Canadian

If you’ve ever spent more than a few moments watching the Weather Channel, you will know that Canada may be handily broken down into discrete regions: Newfoundland, the Maritimes, Quebec and Ontario, the Prairies, the west coast, and the far north. It’s not surprising that a nation as large as ours might be divided, in a turn of imaginative geography, into such regions. But how does Canadian literature evoke these regional distinctions, and to

what ends? On one hand, some Canadian literature seems merely to express the “local colour” of a region; on the other hand, it might do work to *preserve* regional culture in the face of nationalist and globalist narratives and values. In this course we will study contemporary fiction from Canada’s various regions in order to arrive at an understanding of how regional literatures preserve regional cultures—or don’t—and interrogate the ways in which a literary mode that seems best suited to depicting rural spaces is being adapted to an ever-increasingly urban and interconnected Canadian landscape.

### **ENG 496.3 (02): CAREER INTERNSHIP**

T2 M 3:30 (Yin Liu) – Non-category

“So, what are you going to do with that English degree?” If you’ve ever found yourself at a loss for an answer to this question, this course may be for you. Internship students earn three credit units while gaining valuable experience in:

- research
- public relations,
- writing for publication,
- grant-writing,
- editing,
- teaching writing, and
- promoting literacy.

Interns provide approximately 80 hours to the organization over a twelve-week period under the joint supervision of Prof. Liu and a workplace supervisor. The time commitment is comparable to that expected in other honours seminars. In addition, all interns meet as a class fortnightly throughout the term. One short incident analysis, two brief journal entries, and one substantial term paper are required. There is no final written examination.

Internships are currently available with such organizations as Sage Hill Writing Experience, Saskatchewan Playwrights Centre, Shakespeare on the Saskatchewan, PAVED Arts, Student Learning Services, the University Library, the Communications department in the College of Arts and Science, Student Enrolment and Services Division, the Saskatchewan Literacy Network, Frontier College, Saskatoon Correctional Centre, and Sherbrooke Community Centre. Other placements may also become available.

Interested students should contact Prof. Yin Liu ([yin.liu@usask.ca](mailto:yin.liu@usask.ca)) in Arts 316 or Diana Tegenkamp in Arts 319 for further information about how to apply for an internship.

### **ENG 497.0 (01) HONOURS COLLOQUIUM**

T1T2 (Ann Martin)

The Department of English Honours Colloquium is a compulsory (and really great) part of the Honours program and consists of an oral presentation of a short scholarly paper at a conference of Honours students. The presented paper is normally based on an essay that has already been submitted and graded, or is about to be submitted and graded, for a 300- or 400-level course. Three development sessions starting in first term will guide your adaptation of the source essay; and as well as information on the form and function of the colloquium, working groups will be arranged and tips will be provided on presentation techniques. Students are also expected to seek the advice of a faculty member. The Honours Colloquium itself is typically a day-long event, this year on Friday 1 February 2019 at the Diefenbaker Centre. Note that, while this course is required for all Honours and Double Honours students, it has no credit unit value, and while students will receive informal feedback, there will be no formal evaluation.

## FACULTY MEMBERS

- LINDSEY BANCO**, B.A. Hons. (Alberta), M.A. & Ph.D. (Queen's), Associate Professor;  
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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 in Arts 520 ([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 these awards may be viewed online at <http://artsandscience.usask.ca/english/undergraduates/awards.php>. For information on more general scholarships, awards, and bursaries, see the University of Saskatchewan awards website at <http://students.usask.ca/money/scholarships.php> and the College of Arts and Science website at <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 15**. 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 Honours 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 15**. 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 15**. 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

Theology and 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 **January 15**. 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.

### ***McGeachy Prize in Journalism***

\$700 toward expenses incurred in the pursuit of journalism (e.g. equipment, research, production, tuition for a School of Journalism)

- Awarded annually in April for work in journalism, published during the preceding twelve months, by a student of the University. The work may be in any medium, including print, web, radio, and television.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green "Apply for awards" button by **April 30**. Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca)

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

\$500 and a set of New Canadian Library books

- Awarded annually for the best essay in Canadian literature by a student in any year of the program.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green "Apply for awards" button by **April 30**. Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca)

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

\$500

- Awarded annually for the best essay in Canadian literature by a student in any year of the program, and who has completed at least 6 credits in Canadian Literature.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green "Apply for awards" button by **April 30**. Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca)

### ***Peter T. Millard Scholarship***

\$1,000-\$3,000

- Awarded annually to one undergraduate student in any college for outstanding scholarly or artistic work related to gay, lesbian, bisexual, or transgender 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, and 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](mailto: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 solid grades and are wondering about your options after your undergraduate degree, consider applying for a Master's degree in English at the University of Saskatchewan. Scholarships may be available.

See <http://artsandscience.usask.ca/english/graduates/index.php> for details, and contact Graduate Chair Lindsey Banco ([lindsey.banco@usask.ca](mailto:lindsey.banco@usask.ca)) for a coffee and consultation.



## UNIVERSITY OF SASKATCHEWAN 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.

### **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@usask.ca](mailto:english.undergrad.society@usask.ca)

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

The University of Saskatchewan has a vibrant English community full of interesting discussions, new perspectives, and fantastic people. Take advantage of these great opportunities, and have an even better university (and English class) experience!



# learning

## Student Learning Services

### 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.php>) or **in person** at the drop-in centre in Murray 142 (first floor of the Main Library). 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**

- ❖ 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)
- ❖ Communications Director (The Lighthouse Assisted Learning)
- ❖ Co-Founder (JackPine Press)
- ❖ Coordinator, Undergraduate Research Initiative (University of Saskatchewan)

### **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



“Here you are in contact with reality at every point: this is the engine room; this is where the great ideas and forces and symbols that shape human behavior take their start. Soon you will be in the ivory towers of business, in the escapist retreats of the suburbs, in the charmless magic of teaching, or in the schizophrenic fantasies of government. Wherever you are, you will be in a labyrinth, and only your four years at [university] will give you the clue to it.”

– Northrop Frye, *Culture and the National Will: The Convocation Address at Carleton University*  
17 May 1957



English Honours students presented papers on their research  
at the English Honours Colloquium 2 February 2018.