



UNIVERSITY OF SASKATCHEWAN  
College of  
Arts and Science  
DEPARTMENT OF ENGLISH  
ARTSANDSCIENCE.USASK.CA

# DEPARTMENT OF ENGLISH SENIOR UNDERGRADUATE CLASSES HANDBOOK 2021-22

CHOOSE  
EXPLORE

*your  
possibilities  
are  
endless*

## 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

### Department of English Early Advising Week: 19 - 23 April 2020

While students are welcome to contact the Undergraduate Chair 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 Ann Martin at [ann.martin@usask.ca](mailto:ann.martin@usask.ca) (306-966-5527) 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 22 September 2021

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 2021-22 SSHRC competitions (deadline: 1 December for MA SSHRC applications).

### Honours Colloquium: Friday 4 February 2022

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! See: <https://conferences.usask.ca/enghons2021/>

### Career Options for Students of English Event: Wednesday 2 March 2022

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 Employment and Career Centre. All are welcome to attend! See: <https://artsandscience.usask.ca/english/undergraduates/career-options-2021.php>

### Undergraduate Awards Reception: Wednesday 30 March 2022

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: <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 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 program except the certificate 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, 3 cu Canadian, and 3 cu Indigenous)

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

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 Major Requirements:**

6 cu Histories of English courses

ENG 394.3: Literary and Cultural Theory

6 cu from **each** of Categories 1, 2, 3, 4 & 3 cu from Category 5 (27 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, 3 cu Canadian, and 3 cu Indigenous)

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

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 Requirements:**

6 cu 300-level courses

9 cu other English courses

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

ENG 255.3

12 cu other Canadian Literature courses

### **Certificate in the Study of Indigenous Storytelling Requirements:**

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

12 cu selected ENG, INDG, and DRAM courses

## **THE HONOURS PROGRAM**

The Honours program is for students who have a keen interest in literature or who intend to pursue graduate work in English or professional programs (Law, Journalism, Information Sciences). It is essential background for careers in writing-intensive fields (Education, Public Relations, Publishing, Communications). The program includes participation in the Honours Colloquium and eligibility for several dedicated scholarships worth thousands of dollars. The minimum required average is 70%. Students must **apply by May 31** through the College of Arts & Science Undergraduate Office. For details see <https://programs.usask.ca/arts-and-science/english/ba-hon-english.php>

## ENGLISH UPPER-YEAR COURSE OFFERINGS 2021-22: BY TERM

### TERM 1

- ENG 206.3 (online) Introduction to Cultural Studies  
209.3 (61) Transnational Literatures  
211.3 (01) History and Future of the Book  
220.3 (online) Studies in the Craft of Writing  
224.3 (01) Shakespeare: Comedy and History  
225.3 (online) 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  
254.3 (01) Canadian Speculative Fiction  
277.3 (61) Literary Uses of Mythology  
282.3 (61) Feminist Critical Theory and Literature by Women  
301.3 (01) Old English Language and Culture  
319.3 (01) Renaissance Literature I: The Sixteenth Century  
338.3 (01) Contemporary North American Indigenous Literatures  
359.3 (01) Western Canadian Literature  
368.3 (01) Approaches to 20<sup>th</sup> and 21<sup>st</sup> Century Poetry  
373.3 (01) English Fiction to 1800  
380.3 (online) American Literature to 1900  
406.3 (01) Topics in 17<sup>th</sup> Century Literature in English: Literature of London, 1599-1649  
410.3 (01) Topics in 18<sup>th</sup> Century British Literature: What's Novel about the Novel?  
444.3 (online) Topics in Decolonizing and Transnational Literatures: (Post)colonial Ecocriticism  
460.3 (01) Topics in 20<sup>th</sup> Century British and Irish Literature: Joseph Conrad and Modernism  
497.0 (online) The Honours Colloquium

### TERM 2

- ENG 210.3 (62) Literary Canons and Cultural Power  
224.3 (online) Shakespeare: Comedy and History  
225.3 (02) Shakespeare: Tragedy and Romance  
242.3 (online) Indigenous Storytelling of the Prairies  
243.3 (02) Introduction to Indigenous Literatures  
246.3 (02) Short Fiction  
284.3 (62) Beowulf and Tales of Northern Heroes  
288.3 (02) Introduction to Film  
294.3 (02) Techniques of Canadian Poetry: From Sonnet to Spoken Word  
305.3 (02) Canadian Fiction from Beginnings to 1960  
310.3 (02) Old English Literature  
312.3 (62) Early Chaucer: Dream & Romance Tragedy  
324.3 (02) Renaissance Drama  
358.3 (online) Canadian Drama  
360.3 (02) British and Irish Literature since 1950  
362.3 (02) The British Novel from 1800-1850  
366.3 (62) Advanced Creative Writing: Fiction

381.3 (02)	American Literature from 1900 to the Present
383.3 (02)	Decolonizing Theories and Literatures
394.3 (02)	Literary and Cultural Theory
402.3 (62)	Topics in Anglo-Saxon and Medieval Literature: Middle English Arthurian Literature
418.3 (02)	Topics in 19 <sup>th</sup> Century Canadian Literature: Magazine Fiction in the Long Nineteenth Century in Canada
464.3 (02)	Topics in 20 <sup>th</sup> Century American Literature: Time, Technology, and Race
496.3 (02)	Career Internship



## ENGLISH UPPER-YEAR COURSE OFFERINGS 2021-22: BY CATEGORY

### Histories of English Classes:

ENG 210.3 (62)	Literary Canons and Cultural Power
211.3 (01)	History and Future of the Book

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

ENG 301.3 (01)	Old English Language and Culture
310.3 (02)	Old English Literature
312.3 (62)	Early Chaucer: Dream & Romance Tragedy
402.3 (62)	Topics in Anglo-Saxon and Medieval Literature: Middle English Arthurian Literature

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

ENG 224.3 (01)	Shakespeare: Comedy and History
224.3 (T2 online)	Shakespeare: Comedy and History
225.3 (T1 online)	Shakespeare: Tragedy and Romance
225.3 (02)	Shakespeare: Tragedy and Romance
319.3 (01)	Renaissance Literature I: The Sixteenth Century
324.3 (02)	Renaissance Drama
406.3 (01)	Topics in 17 <sup>th</sup> Century Literature in English: Literature of London, 1599-1649

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

ENG 362.3 (02)	The British Novel from 1800-1850
373.3 (01)	English Fiction to 1800
380.3 (T1 online)	American Literature to 1900
410.3 (01)	Topics in 18 <sup>th</sup> Century British Literature: What's Novel about the Novel?
418.3 (02)	Topics in 19 <sup>th</sup> Century Canadian Literature: Magazine Fiction in the Long Nineteenth Century in Canada

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

ENG 206.3 (T1 online)	Introduction to Cultural Studies
242.3 (T1 online)	Indigenous Storytelling of the Prairies
242.3 (T2 online)	Indigenous Storytelling of the Prairies
243.3 (02)	Introduction to Indigenous Literatures

- 288.3 (02) Introduction to Film
- 305.3 (02) Canadian Fiction from Beginnings to 1960
- 338.3 (01) Contemporary North American Indigenous Literatures
- 358.3 (T2 online) Canadian Drama
- 359.3 (01) Western Canadian Literature
- 360.3 (02) British and Irish Literature since 1950
- 368.3 (01) Approaches to 20<sup>th</sup> and 21<sup>st</sup> Century Poetry
- 381.3 (02) American Literature from 1900 to the Present
- 460.3 (01) Topics in 20<sup>th</sup> Century British and Irish Literature: Joseph Conrad and Modernism
- 464.3 (02) Topics in 20<sup>th</sup> Century American Literature: Time, Technology, and Race

**Category 5 – Decolonizing, Transnational, and Diasporic Literatures:**

- ENG 209.3 (61) Transnational Literatures
- 383.3 (02) Decolonizing Theories and Literatures
- 444.3 (T1 online) Topics in Decolonizing and Transnational Literatures: (Post)colonial Ecocriticism

**Non-Category:**

- ENG 220.3 (T1 online) Studies in the Craft of Writing
- 226.3 (T1 online) Fantasy and Speculative Fiction
- 230.3 (61) Literature for Children
- 246.3 (02) 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
- 284.3 (62) Beowulf and Tales of Northern Heroes
- 294.3 (02) Techniques of Canadian Poetry: From Sonnet to Spoken Word
- 366.3 (62) Advanced Creative Writing: Fiction
- 394.3 (02) Literary and Cultural Theory
- 496.3 (02) Career Internship
- 497.0 (01) Honours Colloquium

**Canadian Literature:**

- ENG 254.3 (01) Canadian Speculative Fiction
- 294.3 (02) Techniques of Canadian Poetry: From Sonnet to Spoken Word
- 305.3 (02) Canadian Fiction from Beginnings to 1960
- 338.3 (01) Contemporary North American Indigenous Literatures
- 358.3 (T2 online) Canadian Drama
- 359.3 (T1 online) Western Canadian Literature
- 418.3 (02) Topics in 19<sup>th</sup> Century Canadian Literature: Magazine Fiction in the Long Nineteenth Century in Canada

**Indigenous Literature (Indigenous Learning Requirement):**

- ENG 242.3 (01) Indigenous Storytelling of the Prairies
- 242.3 (T2 online) Indigenous Storytelling of the Prairies
- 243.3 (02) Introduction to Indigenous Literatures



## ENGLISH UPPER-YEAR COURSE OFFERINGS 2021-22: COURSE DESCRIPTIONS

Please refer to the University's registration page (via PAWS) and the Department of English website for Spring/Summer courses and for updates and corrections:

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

### 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 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 Ann Martin at [ann.martin@usask.ca](mailto:ann.martin@usask.ca) or (after 1 July 2021) Professor Ella Ophir at [e.ophir@usask.ca](mailto:e.ophir@usask.ca)



### 100-LEVEL CLASSES

**100-level English classes are offered at a range of times in Term 1 and Term 2. See the University 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 focussed 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 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.



## HISTORIES OF ENGLISH CLASSES

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

### 210.3 (62) LITERARY CANONS AND CULTURAL POWER

T2 MWF 9:30 (Sarah Powrie) – Histories of English class

The term “Literary Canon” refers to a body of literary works regarded as significant, authoritative, and worthy of study. This course seeks to engage critically with changing expressions of canonicity over time. What cultural forces have affected canon formation? What do literary canons reveal about the values and biases of their societies? In what ways might decolonization and globalism shape the study of nationalistically based literary traditions?

### 211.3 (01) HISTORY AND FUTURE OF THE BOOK

T1 MWF 10:30 (Peter Robinson) – Histories of English class

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.



## 200-LEVEL CLASSES

**Enrolment 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 Online, asynchronous (Lindsey Banco) – Category 4

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.

### **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 in particular 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.

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

T1 Online asynchronous / synchronous; R 11:30 (Sheri Benning) – 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.

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

T1 MWF 12:30 (TBA) – Category 2

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.

### **224.3 (online) SHAKESPEARE: COMEDY AND HISTORY**

T2 Online(TBA) – Category 2

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.

### **225.3 (STM online) SHAKESPEARE: TRAGEDY AND ROMANCE**

T1 Online (TBA) – Category 2

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.

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

T2 MWF 10:30 (Joanne Rochester) – Category 2

Shakespeare’s tragedies are his best known works and the most ‘canonical’ of his plays. Works like *Macbeth*, *Hamlet* and *Othello* are globally performed, reworked and adapted, but also form the core of the ‘Shakespeare’ read in high school, so they are both the most experimentally staged and most canonically taught. This is understandable, as they form the height of his mature work; although he wrote two tragedies early in his career, *Titus Andronicus* and *Romeo and Juliet*, the bulk of them were written in the latter half of his professional life, and the four romances, his final genre, were the last solo plays he produced.

In this course we will begin with Shakespeare’s earliest and most gruesome tragedy, *Titus Andronicus*, followed by *Julius Caesar*, *Othello*, *King Lear* and *Macbeth*, as well as the romance *A Winter’s Tale*. We’ll read these plays in the social context of Early Modern England and the performance context of Shakespeare’s theatres, but we’ll also look at significant current adaptations and experimental stagings, both in the theatre or on film. Questions of gender relations and race are key to both *Titus* and *Othello*, and *Lear*, *Macbeth* and *Julius Caesar* deal with issues of family and dynastic power, as well as political rivalry. The wish-fulfillment of *Winter’s Tale* magically undoes the losses of the tragedies, through both poetic and theatrical magic, and it will be the last play we read. All tragedies will be read in the *Norton Shakespeare: Tragedies*, and *The Winter’s Tale* will be available in the Oxford World’s Classics edition. All will be available through the U of S Bookstore.

### **226.3 (online) FANTASY AND SPECULATIVE FICTION**

T1 Online (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 20th-Century feminist revisionary narratives.

### **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, we move on to cover picturebooks, short stories, chapterbooks, and novels published between the eighteenth- 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 unfamiliar 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*).

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

T1 Online, asynchronous (Jenna Hunnef) – Category 4,  
Indigenous Learning Requirement

This course introduces students to the diverse storytelling traditions and literary histories of the Prairies and Great Plains regions of Turtle Island by focusing on the role of place—and more specifically the category of *home*—in Indigenous literary self-representation. It will also provide students with knowledge of historical and political contexts specific to the Prairies. How do Indigenous stories about relationships to the Prairies as a place—including small towns, big cities, reserves, grassy plains, and boreal forests—negotiate the multiple and often competing racial, sexual, gendered, and economic forces that seek to define Indigenous life in settler-colonial states? Furthermore, how do these representations resist settler colonialism’s investment in undoing those place-based relationships? Students will be encouraged to think about their own relationships to place through formal and informal assignments and class discussions.

### **242.3 (online) INDIGENOUS STORYTELLING OF THE PRAIRIES**

T2 Online (TBA) – Category 4, Indigenous Learning Requirement

A study of the Indigenous storytelling traditions in the prairie region, including oral traditions and written literature.

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

T2 TR 10:00 (TBA) – Category 4, Indigenous Learning Requirement

This course provides 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 (as through ENG 335.3 or ENG 338.3). 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.

### 246.3 (02) SHORT FICTION

T2 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.

### 254.3 (01) CANADIAN SPECULATIVE FICTION

T1 MWF 1:30 (Wendy Roy) – Category 4, Canadian

When Saleema Nawaz's *Songs for the End of the World* was published in spring-summer 2020, it was hailed as prophetic for the way that it imagined North America in the grip of a pandemic brought about by a coronavirus very much like COVID-19. This class will study speculative fiction in Canada, with a focus on dystopian and apocalyptic works that can help us think in critical ways about situations like global pandemics. We will start from the premise that such fiction is a commentary on the present, asking readers to consider environmental, technological, medical, social, and political developments in the present, and the impact that these might have on the future. The course will consider both short stories and novels; as well as Nawaz, authors under consideration will include Margaret Laurence, Hugh Hood, P.K. Page, Margaret Atwood, Wayne Compton, Cherie Dimaline, Emily St. John Mandel, Waubgeshig Rice, and others.

### 277.3 (61) LITERARY USES OF MYTHOLOGY

T1 MWF 9:30 (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 labyrinths of the Argentinian writer Jorge Luis Borges, and Narcissus in the media theory of Marshall McLuhan.

### 282.3 (61) INTRODUCTION TO FEMINIST 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 history of women's writing that has participated in this urgency, reading both theoretical and literary texts by women that contest gendered oppression. Looking as far back as the fourteenth century but paying particular attention to the past fifty years, we will complicate a narrative of feminism that centres white women, attending to the long history of women's written resistance to intersecting gendered, racial, colonial, sexual, class, ableist, and other oppressions. In carefully attending to this history of women's writing, we will better equip

ourselves to read our current context and, with the writers we study, reimagine a world in which all women can flourish.

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

T2 TR 11:30 (Michael Cichon) – Non-category

The warrior-poet, sorcerer, berserker, and farmer Egill Skallagrimsson composed his first poem at age 3 and killed his first enemy at age 7. He recited a poem for King Eirik Bloodaxe so impressive that Eirik spared Egill's life even though Egill had killed the king's son. Read his saga in English 284.

Beowulf, the mythic wrestler of trolls, killer of hags and dragon-slayer, "was of all the kings of the world the mildest of men and the most gentle, the kindest to his folk and the most eager for fame." Learn his story in English 284.

Sigurd Volsung was descended from the god Odin, was the son of a werewolf, understood the speech of birds, and owned a twice-forged sword his ancestor pulled from a tree. He, too, killed a dragon, but was betrayed by his former lover, a Valkyrie, and murdered in his bed. Discover the tragic history of his line in English 284.

In addition to *Beowulf*, *Egill's Saga* and the *Saga of the Volsungs*, this year we will read Icelandic outlaw and family sagas, and a work of contemporary fantasy fiction that deploys and reinterprets the themes of its medieval antecedents.

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

T2 MWF 12:30 / Lab T 4:00 (William Bartley) – Category 4

This course is a survey of narrative film from the silent era to the present. Students will be introduced to fundamental concepts of film analysis, including mise en scène, cinematography, editing, and sound. But we will also "read" films in a way akin to the reading of literary texts—and with a critical eye, remembering, as Robin Wood has said, that "film, like literature, ought to be intelligent about life." We will view and discuss the works by some important directors such as D.W. Griffith, Sergei Eisenstein, Ingmar Bergman, Alfred Hitchcock, Jean Renoir, Yasujiro Ozu, Federico Fellini and Orson Welles, Margarethe von Trotte, Agnes Varda, and Ida Lupino among other possibilities. In the process, we'll look closely at such movements, styles and genres as Soviet Montage, German Expressionism, New Wave, Italian Neo-Realism, post-war Japanese film, Hollywood comedy, and film noir.

### **294.3 (02) TECHNIQUES OF CANADIAN POETRY FROM SONNET TO SPOKEN WORD**

T2 MWF 2:30 (Kevin Flynn) – Non-Category, Canadian

This course is designed to kill two birds with one stone by offering advanced instruction in the critical methodology of the study of poetry and conducting a survey of Canadian poetry from the 19<sup>th</sup> century to the present day. Students in this class will enhance their literary-critical vocabulary and learn a range of methods for studying individual poems and poetry in general. The course uses as its primary texts Canadian poems that range from the sonnet to contemporary spoken word, and it engages with diverse poets, texts, and movements in Canadian poetry—with fewer references to rocks, rivers, and trees than you might expect!



## 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 301.3 (01) OLD ENGLISH LANGUAGE AND CULTURE

T1 MWF 2:30 (Richard Harris) – 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 305.3 (02) CANADIAN FICTION FROM BEGINNINGS TO 1960

T2 TR 1:00 (TBA) – Category 4, Canadian

This course studies the development of Canadian fiction in English to 1960 and may examine other forms of storytelling and non-fictional prose.

### ENG 310.3 (02) OLD ENGLISH LITERATURE

T2 MWF 2:30 (Richard Harris) – Category 1

This is the **second of two courses in Old English (with ENG 301.3)** intended to convey reading competence in Old English and to examine points of contact between the Anglo-Saxons and the Norse invaders of England. We will spend this entire **second** course, using our grammatical and lexical competence in early West Saxon (c. 900) acquired in English 301.3, to **read and study major works in Old English** composed in various parts of what became England. We will read short battle poems and a culturally special genre, the Old English elegies, at the start of the term. We will later undertake to read all of *Beowulf* in Modern English, with some accompanying literary critical study, and crucial parts of the epic poem in the original language. And we will read other Germanic material in translation, in particular at least one Old Icelandic saga, to come to a more comprehensive understanding of the cultural situation of Anglo-Saxon England in its later centuries.

### 312.3 (62) EARLY CHAUCER: DREAM AND ROMANCE TRAGEDY

T2 MWF 10:30 (Sarah Powrie) – Category 1

The course investigates Chaucer's early literary works: his dream visions, as well as *Troilus and Criseyde*. *Troilus and Criseyde* is part love-story, part heroic epic. It situates a forbidden

romance within the cataclysmic events of the Trojan War. Troilus, the son of King Priam, falls in love with Criseyde, the daughter of a traitor, and so the young prince is torn between his public obligations to his city and his private devotion to her. In the dream visions, Chaucer reflects upon the psychological powers of the imagination: as a laboratory for literary innovation, as a source of resilience for healing emotional pain, as a guide to choosing ethical responses. Studying Chaucer's dream visions will give us an opportunity not only to recognize the importance of dreams in medieval culture, but also to evaluate contemporary assumptions about dreaming and imaginative activity.

### **319.3 (01) RENAISSANCE LITERATURE I THE SIXTEENTH CENTURY**

T1 TR 1:00 (Brent Nelson) – Category 2

This course features the literature of the Elizabethan age, a time of rapid cultural change. Our focus will be on the shifting power dynamics during this time of religious and political reformation and the changing means and modes of literary production. We will examine how power was negotiated first in the literary culture around Henry VIII's court, and then in the literature inspired by the so-called "cult of Elizabeth," including the poetry of Elizabeth I herself. In addition to writers of the cultural centre, like Sir Walter Raleigh, Sir Philip Sidney, Isabella Whitney, and Shakespeare (his non-dramatic poetry), we will also consider those on the political margins, such as Anne Askew and Anne Locke.

### **324.3 (02) RENAISSANCE DRAMA**

T2 MWF 1:30 (Joanne Rochester) – Category 2

Although Shakespeare is the best known of the Elizabethan and Jacobean playwrights, he was only one of dozens of authors producing work for the London professional theatres from 1576-1642; more than 500 scripts survive from the period. This course surveys the development of English Renaissance Drama from the opening of the first purpose-built professional theatres to the closing of the theatres on the outbreak of the English Civil War. We will cover several major genres, such as comedy, tragedy, history, romance and tragicomedy, and look at works written for the open-air 'public' theatres, the indoor 'private' theatres, as well as masques and pageants written for performance at court. Theatre history and social history will be included.

We'll move quickly, covering at least one play a week. The reading list will include works by playwrights such as Kyd, Lyly, Marlowe, Jonson, Webster, Marston, Dekker, Middleton, Lady Mary Wroth, Brome and Shirley. Experience with Early Modern English will be useful, but is not necessary.

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

T1 TR 11:30 (Jenna Hunnef) – Category 4, Canadian

"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 North

American literatures 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 engagements with the past, and visual imaginings of the future. 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.

### **358.3 (online) CANADIAN DRAMA**

T2 (TBA) – Category 4, Canadian

An online course focused on the development of Canadian drama in English, with emphasis on the period since 1960.

### **359.3 (02) WESTERN CANADIAN LITERATURE**

T1 MWF 9:30 (Kevin Flynn) – Category 4, Canadian

The literature of western Canada might fruitfully be imagined as representing two spaces and sets of interests: the stark and circumscribed space of the prairies and the comparatively boundless west coast. In this course we will learn about texts from and about both spaces, and the ways in which the boundaries between them might be less rigid than they appear. Our readings in poetry, prairie realism, magic realism, and other genres—from a diverse set of authors—will illuminate not just what western Canadian writing is, but what it means to *be* in western Canada.

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

T2 MWF 9:30 (TBA) – Category 4

A study of poetry, drama, and prose in relation to the shifting political and cultural landscapes of Britain and Ireland since 1950. Authors may include Larkin, Smith, Heaney, Beckett, Friel, Kureishi, Selvon, Kelman, and Carter.

### **362.3 (02) THE BRITISH NOVEL 1800 TO 1850**

T2 TR 2:30 (Lisa Vargo) – Category 3

“I am no novel-reader -- I seldom look into novels -- Do not imagine that I often read novels -- It is really very well for a novel.’ -- Such is the common cant. – ‘And what are you reading, Miss -----?’ ‘Oh! it is only a novel!’ replies the young lady; while she lays down her book with affected indifference, or momentary shame. – ‘It is only Cecilia, or Camilla, or Belinda;’ 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.”

So says the narrator of Jane Austen’s *Northanger Abbey*. We will explore the some of those greatest powers of mind beginning with Maria Edgeworth’s *Castle Rackrent* (1800) and end with Elizabeth Gaskell’s *Mary Barton* (1848). Along the way we will encounter portraits of human nature produced by some of the following—Jane Austen, James Hogg, Walter Scott, Mary Shelley, Charlotte Brontë, and Charles Dickens—to experience the varieties of fiction produced during the first half of the nineteenth century.



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

T2 W 6:00 (TBA) – Non-category

Have you ever wished to try your hand at writing fiction and share the experience of creating compelling short stories with other students? This course is centred on the techniques of writing successful fiction (dialogue, creating characters, narrative strategies, prose style, etc.). All participants in the class must be prepared and willing to have their fiction discussed by the instructor and their fellow students in a workshop atmosphere designed to help you become a better writer of creative narratives.

**Note:** Evidence of practice and skill in the writing of creative prose as determined by the instructor is required for admission to this class. Students are required to submit an application accompanied by short samples of their writing. Information on the application form will be available later in Fall 2021.

### **368.3 (01) APPROACHES TO 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY POETRY: POETRY AND PUBLIC LIFE**

T1 TR 10:00 (Ella Ophir) – Category 4

Poetry has become closely identified with the expression of personal feeling, but it also has a long history as an eminently *public* form, suitable for occasions of collective celebration, remembrance, and grief. That history endures in the office of Poet Laureate in numerous social organizations, from small communities to nation states. And in times of public crisis poetry still often springs to the fore—quoted in news coverage, going viral on social media—as people seek words adequate to the outrage or sorrow, and comfort in the binding power of collective feeling. This course will pick a path through the vast and varied terrain of twentieth- and twenty-first century poetry by focussing on its public functions and the role it has played in relation to selected events, including wars, civil conflicts, and presidential inaugurations. At the heart of our explorations will be questions about the particular nature and power of poetic language, and the uses to which it is put in both private and public life. No prior knowledge of poetics will be assumed; students with little or no experience reading poetry are welcome and encouraged to take this course.

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

T1 TR 2:30 (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 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 Andrews by Samuel Richardson to parodic responses by Henry Fielding, and end with the moral comedy of Frances Burney. Along the way we will dig into some of the theories of the novel by both early and current critics. By the end of the course, you will not be ashamed to say you are reading only a novel!

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

T1 Online, asynchronous (William Bartley) – Category 3

This course is a survey of American prose and poetry from the Puritan migration in the 17th century to the first stirrings of Modernism in and around 1900. We begin with the Puritans because their political, intellectual and spiritual energies were decisive in the emergence of a dynamic national culture in the eighteenth and nineteenth centuries. Then, as we consider the role played by the Revolution and the Civil War in the shaping of that national culture, we turn to the great literature that emerged in the 19th-century. Some writers we will read include: Nathaniel Hawthorne, Anne Bradstreet, Emily Dickinson, Margaret Fuller, Herman Melville, Edgar Allan Poe, Walt Whitman, Frederick Douglass and Mark Twain. We will round out the semester and the century with Kate Chopin and Henry James.

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

T2 MWF 12:30 (Lindsey Banco) – Category 4

From the turn of the twentieth century, the United States has been marked by, among other things, 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, to situate them in the contexts of traumatic events such as World Wars I and II and the assassination of John F. Kennedy, and, in a post-9/11 present, to ask: what's next?

### **383.3 (02) DECOLONIZING THEORIES AND LITERATURES**

T2 MWF 11:30 (Joanne Leow) – Category 5

What is the “post” in postcolonial? What is the “de” in decolonizing? In this course we will seek to understand how literature and theory have responded to colonial pasts and presents in the twentieth and twenty-first centuries. The course will offer a foundational grounding in colonial, (post)colonial, and decolonial discourses, reading such theorists as Frantz Fanon, Edward Said, Chandra Talpade Mohanty, Robert Young, Gayatri Spivak, Ngũgĩ wa Thiong’o, Gloria Anzaldúa, Walter D. Mignolo, Eve Tuck, and Lee Maracle. As we seek to define key terms and trace important debates, we will approach our theoretical readings in conversation with literature. These will include texts by writers such as Chimamanda Adichie, Dionne Brand, Jamaica Kincaid, M. NourbeSe Philip, Chinua Achebe, Salman Rushdie, Jordan Abel, Thomas King, Lee Maracle, Sara Suleri, and Alfian Sa’at.

### **394.3 (02) LITERARY AND CULTURAL THEORY**

T2 TR 11:30 (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

**Enrolment requirements:** 400-level classes are seminars: they are limited to 15 students, and involve more intensive study, student-led discussion, and independent research than regular senior classes. While designed for Honours students, other students (usually upper-year Majors) may also be admitted. All students require permission from the Department's Undergraduate Chair. Please contact Professor Ann Martin at [ann.martin@usask.ca](mailto:ann.martin@usask.ca) or (after 1 July 2021) Professor Ella Ophir at [e.ophir@usask.ca](mailto:e.ophir@usask.ca)

### 402.3 (62) TOPICS IN ANGLO-SAXON AND MEDIEVAL LITERATURE: MIDDLE ENGLISH ARTHURIAN LITERATURE

T2 R 1:00 (Michael Cichon) – Category 1

The January 2022 *Topics in Anglo-Saxon and Medieval Literature* seminar will explore Arthurian literature in Middle English. We will work backwards from Sir Thomas Malory's late fifteenth-century *Works* (what Caxtonians call *Le Morte Darthur*), the fourteenth-century Alliterative *Morte Arthure* and Stanzaic *Morte Arthur*, *Sir Gawain and the Green Knight*, *Ywain and Gawain* and *Sir Percival of Galles*, the *Awntyrs of Arthur*, and the late-twelfth/early-thirteenth century translation of Wace's Anglo-Norman *Roman de Brut* by Laȝamon, the *Brut*.

### 406.3 (01) TOPICS IN 17<sup>TH</sup> CENTURY LITERATURE IN ENGLISH: LITERATURE OF LONDON, 1599-1649

T1 T 10:00 (Joanne Rochester) – Category 2

Even in the seventeenth century, there was not one London but many. The city, one of the largest in Europe, provided England's first commercial literary marketplace, a chance to make a living by one's pen, either through the theatres or the press. However, an author's view of the city changed depending on their rank, wealth, gender, or professional identity, providing a diversity of markets and a radical range of voices.

This course will examine dramatic and non-dramatic literature written for, by and about various communities within the City of London, from the last years of Elizabeth's reign to the onset of the English Civil War. Our main focus will be on the playhouses, from the down-market public theatres which staged nationalistic adventures celebrating virtuous prentices and heroic merchants to the darker satiric city comedies of the sophisticated private theatres, which catered to an audience of gentlemen, law students and courtiers. We will read City Comedies by Jonson, Middleton, Beaumont, Dekker, Brome and Shirley, tragicomedies and romances by Heywood, Beaumont and Fletcher and Massinger, and satiric tragedies from Webster, Middleton, Ford and others. In addition, we will look at prose works on the city by Dekker and Heywood, occasional poems by Isabella Whitney, Ben Jonson, John Taylor the Water-poet, among others, and the texts of Lord Mayor's Shows, Guildhall banquets and other public and communal entertainments.

### **410.3 (01) TOPICS IN 18<sup>TH</sup> CENTURY BRITISH LITERATURE: WHAT'S NOVEL ABOUT THE NOVEL?**

T1 T/R 2:30 (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 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 Andrews by Samuel Richardson to parodic responses by Henry Fielding, and end with the moral comedy of Frances Burney. Along the way we will dig into some of the theories of the novel by both early and current critics. By the end of the course, you will not be ashamed to say you are reading only a novel!

### **418.3 (02) TOPICS IN 19<sup>TH</sup> CENTURY CANADIAN LITERATURE: MAGAZINE FICTION IN THE LONG NINETEENTH CENTURY IN CANADA**

T2 T 10:00 (Wendy Roy) – Category 3

Today we think of fiction as something to be read in books, either bound in paper or in electronic form, but in the nineteenth century many Canadians read fiction mainly in newspapers and magazines. Thomas Chandler Haliburton first published his *Clockmaker* stories in the newspaper the *Novascotian* before collecting and publishing them as a book; a number of Susanna Moodie's sketches were printed in *The Victoria Magazine* and *The Literary Garland* before they became *Roughing It in the Bush*, and while Stephen Leacock's *Sunshine Sketches* first appeared in *The Montreal Star*, L.M. Montgomery's *Anne of Green Gables* was printed serially in several magazines and newspapers only after its publication in volume form. This course will examine the phenomenon of magazine fiction in the long nineteenth century in Canada. We will consider these and other works of fiction as entertaining narratives that can also tell us about culture and society in early Canada. And we will compare their appearance in books to that in periodicals, including whether and how they were edited and illustrated and the effect on the reader of the news stories and advertisements published with them.

### **444.3 (01) TOPICS IN DECOLONIZING AND TRANSNATIONAL LITERATURES: (POST)COLONIAL ECOCRITISM**

T1 Online, synchronous W 9:30 (Joanne Leow) – Category 5

How are imperialist and colonial projects deeply entwined with the environment and how is this reflected in and refracted through literary and cultural texts? What material and symbolic legacies have been left by Empire in the lands, waters, air, and lives of communities who were or continue to be colonized? In this course, we will read (post)colonial texts and theories that take up the centrality of the ecological. We will consider how narratives of development, imperialism, conquest, and the “natural” have shaped and challenged views of the environment in (post)colonies and settler colonies. Theorists and writers that we will study include Elizabeth DeLoughrey, Ann Laura Stoler, Anna Tsing, Donna Haraway, Deb Cowen, Mahasweta Devi, Patricia Grace, Robert Nixon, Ken Saro-Wiwa, Warren Cariou, Amitav Ghosh, Dipesh Chakrabarty, Leanne Simpson, and Winona Duke.

### **460.3 (01) TOPICS IN 20<sup>TH</sup> CENTURY BRITISH AND IRISH LITERATURE: JOSEPH CONRAD AND MODERNISM**

T1 W 1:30 (Ludmilla Voitkovska) – Category 4

He remains one of the most complex figures of modernism, capable of spinning entertaining yarns of life at sea that turn out to explore unexpected philosophical depths. He bequeathed to modernism the sense that life must have an ultimate meaning, but one that can never be made fully explicit. At the time of spreading disillusionment with the existing models of the individual and the social, Conrad exposed European sensibilities to alternative cultures, ethics, and social structures. His treatment of imperialism reflected a growing unease at the barbarity of the colonizers' behavior toward colonized people. Conrad's concern with narration and epistemology reflects the struggle to convey through the medium of language the heterogeneity of modern life. Modernism has been characterized as a literature of crisis, and Conrad places crisis at the center of his narrative. According to Fredric Jameson, Conrad's writing thematizes "the emergence not merely of what will be contemporary modernism . . . but, also, still tangibly juxtaposed with it, of what will variously be called popular culture or mass culture." Conrad convinces us that the Victorian era is over, in other words, by accurately forecasting the shape of the culture to come next.

### **464.3 (02) TOPICS IN 20<sup>TH</sup> CENTURY AMERICAN LITERATURE: TIME, TECHNOLOGY, AND RACE**

T2 W 9:30 (Jenna Hunnef) – Category 4

On “the day of two noons,” November 18, 1883, time converged with technology when clocks and watches across the United States were synchronized to improve the efficiency and reliability of train schedules. However, the standardization of time dictated by the demands of transportation technologies was not accompanied by the standardization of equal access to those technologies or to the freedom of movement that they literally and figuratively represent. From divisive temporalities that consigned Indigenous peoples to the nation's “primitive” past while surveying their lands for the cities of the future, to the exploitative labour practices that built the railroads, to the segregation of buses, trains, and streetcars, the convergence of time and technology is inextricably bound to the United States' history of race relations. Reading a diverse selection of poetry, stories, novels, and essays, this class will consider how this reality was reflected in the writings of Indigenous, African American, Asian American, and settler writers in the twentieth and twenty-first centuries. Particular attention will be paid to the synchronicities that emerge from the enjambment of these works and how they revise national fantasies of linear progress. Primary source readings may include works by Zitkála-Šá, Willa Cather, Jean Toomer, Laura Ingalls Wilder, Ralph Ellison, Toni Morrison, Maxine Hong Kingston, Louise Erdrich, and Colson Whitehead, among others.

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

T2 M 2:30 (Kathleen James-Cavan) – 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 areas such as:

- research
- internal and external communications
- writing for publication

- grant-writing
- editing
- teaching writing
- promoting literacy

Interns provide approximately 70 hours to the organization they are placed with, over a twelve-week period, and under the joint supervision of Prof. James-Cavan and a workplace supervisor. The time commitment is comparable to that expected in other honours seminars. In addition, all interns meet as a class every second week throughout the term. One short incident analysis, two brief journal entries, and one substantial term paper are required. There is no final examination. Internships are available with a range of organisations in Saskatoon and the University. In the past, interns have been placed with Sage Hill Writing Experience, Shakespeare on the Saskatchewan, PAVED Arts, Student Learning Services, the University Library, the Communications department in the College of Arts and Science, University Communications, the Saskatchewan Literacy Network, Frontier College, Saskatoon Correctional Centre, Sherbrooke Community Centre, the Department of English, and the MFA in Writing. **For current ENG 496 outcomes see:**

<https://artsandscience.usask.ca/english/undergraduates/english-career-internship.php>

Interested students should contact Professor James-Cavan ([kathleen.james-cavan@usask.ca](mailto:kathleen.james-cavan@usask.ca)) and the Undergraduate Chair: Professor Ann Martin at [ann.martin@usask.ca](mailto:ann.martin@usask.ca) or (after 1 July 2021) Professor Ella Ophir at [e.ophir@usask.ca](mailto:e.ophir@usask.ca)

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

T1/T2 Online (Ella Ophir) – 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, a day-long event held in the first week of February. Presentations are normally adapted from graded (or about to be graded) 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 Ann Martin at [ann.martin@usask.ca](mailto:ann.martin@usask.ca) or (after 1 July 2021) Professor Ella Ophir at [e.ophir@usask.ca](mailto:e.ophir@usask.ca)



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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 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 15**. Supporting documents may be submitted to [asg.studentawards@usask.ca](mailto:asg.studentawards@usask.ca)

### *Hannon Scholarships*

\$3,000 (multiple)

- 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 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.

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

\$500 (minimum; amount varies) 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***

\$600 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 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, 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 Employment 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 the Department of English Graduate Chair Lindsey Banco ([lindsey.banco@usask.ca](mailto:lindsey.banco@usask.ca)) for a coffee and consultation (and maybe even a chat about the Gothic...).



## 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](#)

Twitter: [@eusuofs](#)

Instagram: [english.undergrad.society](#)

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

<https://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

The University Library provides free writing support to all USask students, no matter their discipline or level of study.

Tutors can help you to:

- get started on an assignment
- clarify your goals
- improve your organization and writing style
- learn how to outline, draft, and revise your work
- practice the conventions of writing in your discipline
- notice patterns of error in your writing, which will help you to improve and focus your editing and proofreading
- understand the rules of grammar, sentence structure, and punctuation
- paraphrase, summarize, quote and cite your sources.

There are two ways to receive help:

- 1) Book an appointment to meet with a tutor via Webex. Instructions and support for using Webex will be provided.
- 2) Receive help via email.

For more information, visit our website, <https://library.usask.ca/studentlearning/writing-help/> or email [writinghelp@usask.ca](mailto:writinghelp@usask.ca)

We look forward to helping you!

## **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



“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 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	• <b>100-level English courses</b>
6 credits	• <b>INDG 107.3</b> – Introduction to Canadian Indigenous Studies • <b>ENG 242.3</b> – Indigenous Storytelling of the Prairies
12 credits	• <b>DRAM 111.3</b> – Indigenous Performance Methods • <b>DRAM 231.3</b> – Introduction to Indigenous Playwriting • <b>ENG 243.3</b> – Introduction to Indigenous Literatures • <b>ENG 335.3</b> – The Emergence of Indigenous Literature in Canada • <b>ENG 338.3</b> – Contemporary North American Indigenous Literatures • <b>INDG 215.3</b> – Métis Political and Poetic Writing • <b>INDG 270.6</b> – Literature of Native North America

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)



UNIVERSITY OF SASKATCHEWAN

College of Arts and Science

DEPARTMENT OF ENGLISH  
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English Honours students recorded research presentations for prior viewing,  
and engaged in online, live discussion panels via Zoom  
at the English Honours Colloquium 5 February 2021.