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

DEPARTMENT OF ENGLISH
SENIOR UNDERGRADUATE CLASSES HANDBOOK 2022-23

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: 19-22 April 2022
While students are welcome to contact the Undergraduate Chair at any time for advice on their English degrees, early advising is recommended for upper-year English Majors and all Honours students. Please get in touch with Professor Ella Ophir at e.ophir@usask.ca (306-966-2056) to set up an appointment for course planning. Students can also consult with the College of Arts and Science Undergraduate Student Office (student-advice@artsandscience.usask.ca).

Graduate School and Funding Information Session: Wednesday 21 September 2022
Students are invited to attend this overview of the graduate programs offered in the Department of English, including the Master of Fine Arts in Writing and Master's and Doctoral degrees in English. As well as the benefits of graduate studies, the session will address the application process, provide an overview of funding opportunities, and outline best practices for funding applications. Participants can also sign up for workshops to support success in the 2022-23 SSHRC competitions (deadline: 1 December for MA SSHRC applications).

Honours Colloquium: Friday 3 February 2023
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 8 March 2023
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 University's Career Services. All are welcome to attend!

Undergraduate Awards Reception: Wednesday 5 April 2023
Our annual awards ceremony recognizes recipients of the many prizes and scholarships available to students of English. In addition to the presentation of awards, there will be a reception for all English students as well as faculty, donors, and community partners as we celebrate the remarkable accomplishments of our award winners. For more information on the Scholarships and Awards available to English Majors and Honours students, see our website: https://artsandscience.usask.ca/english/undergraduates/awards.php

English Degree Types

We offer a range of degrees, as well as Minors in English and in Canadian Literature. We also 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 credit units of 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 and 3 cu from Category 5 (27 cu total)
18 cu other senior English classes
ENG 497.0: Honours Colloquium
(12 cu must be at the 300 level, 12 cu at the 400 level, 3 cu Canadian, and 3 cu Indigenous)

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

ENGLISH UPPER-YEAR COURSE OFFERINGS 2022-23: BY TERM

TERM 1

207.3	(01)	Introduction to Colonial and Decolonizing Literatures
212.3	(01)	A History of English Words
215.3	(61)	Life Writing
224.3	(61)	Shakespeare: Comedy and History
224.3	(W01)	Shakespeare: Comedy and History (online)
232.3	(01)	Gothic Narrative
242.3	(01)	Indigenous Storytelling of the Prairies
260.3	(01)	Crime and Detective Fiction
277.3	(61)	Literary Uses of Mythology
311.3	(61)	The Canterbury Tales
327.3	(01)	English Drama 1660-1737
330.3	(01)	British and Irish Literature 1900 to 1950
334.3	(61)	Prose and Poetry of the Victorian Period
358.3	(01)	Canadian Drama
363.3	(01)	Approaches to 20th and 21st Century Fiction
394.3	(01)	Literary and Cultural Theory
402.3	(01)	Topics in Anglo-Saxon and Medieval Literature: The Proverb in Medieval English and Related Literatures
404.3	(01)	Topics in 16th Century Literature in English: Love, Marriage, and Desire
414.3	(61)	Topics in 19th Century British Literature: Disability and Victorian Fiction
497.0	(01)	Honours Colloquium

TERM 2

206.3	(02)	Introduction to Cultural Studies
211.3	(02)	History and Future of the Book
217.3	(62)	Mythologies of Northern Europe
220.3	(02)	Studies in the Craft of Writing
225.3	(02)	Shakespeare: Tragedy and Romance
225.3	(04)	Shakespeare: Tragedy and Romance
230.3	(62)	Literature for Children
246.3	(02)	Short Fiction
255.3	(W02)	Mapping Canadian Literature (online)
288.3	(02)	Introduction to Film
301.3	(02)	Old English Language and Culture
314.3	(02)	Early British Drama
326.3	(02)	Renaissance Epic
331.3	(WS2)	Literature of the Romantic Period (online)
335.3	(02)	Emergence of Indigenous Literatures in Canada
340.3	(02)	Eighteenth-Century British Literature
366.3	(02)	Advanced Creative Writing: Fiction
382.3	(02)	Canadian Fiction from 1960 to the Present
446.3	(02)	Topics in Genres and Contexts of Modern Literature: “The Shock of the New” at a Hundred Years Old
484.3	(62)	Topics in Women’s Literature: Forms of Hunger: The Literary Afterlives of Simone Weil
496.0	(02)	Career Internship

ENGLISH UPPER-YEAR COURSE OFFERINGS 2022-23: BY CATEGORY

Histories of English

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

Category 1 – Anglo-Saxon and Medieval

ENG	301.3	(01)	Old English Language and Culture
	311.3	(62)	Chaucer
	314.3	(02)	Early British Drama
	402.3	(01)	Topics in Anglo-Saxon and Medieval Literature

Category 2 – 16th and 17th Centuries

ENG	224.3	(61)	Shakespeare: Comedy and History
	224.3	(W01)	Shakespeare: Comedy and History (online)
	225.3	(02)	Shakespeare: Tragedy and Romance
	225.3	(04)	Shakespeare: Tragedy and Romance
	326.3	(02)	Renaissance Epic
	404.3	(01)	Topics in 16th Century Literature in English: Love, Marriage, and Desire

Category 3 – 18th and 19th Centuries

ENG	327.3	(01)	English Drama 1660-1737
	331.3	(WS2)	Literature of the Romantic Period (online)
	334.3	(61)	Prose and Poetry of the Victorian Period
	340.3	(02)	Eighteenth-Century British Literature
	414.3	(61)	Topics in 19th Century British Literature: Disability and Victorian Fiction

Category 4 – 20th and 21st Century

ENG	206.3	(02)	Introduction to Cultural Studies
	288.3	(02)	Introduction to Film
	242.3	(01)	Indigenous Storytelling of the Prairies
	330.3	(01)	British and Irish Literature 1900 to 1950
	335.3	(02)	Emergence of Indigenous Literatures in Canada
	358.3	(01)	Canadian Drama
	363.3	(01)	Approaches to 20th and 21st Century Fiction
	382.3	(02)	Canadian Fiction from 1960 to the Present
	446.3	(02)	Topics in Genres and Contexts of Modern Literature: "The Shock of the New" at a Hundred Years Old
	484.3	(62)	Topics in Women's Literature: Forms of Hunger: The Literary Afterlives of Simone Weil

Category 5 – Decolonizing, Transnational, and Diasporic Literatures

ENG	207.3	(01)	Introduction to Colonial and Decolonizing Literatures

Non-Category:

ENG	215.3	(61)	Life Writing
	217.3	(62)	Mythologies of Northern Europe
	220.3	(02)	Studies in the Craft of Writing
	230.3	(62)	Literature for Children
	232.3	(01)	Gothic Narrative
	246.3	(02)	Short Fiction

	260.3	(01)	Crime and Detective Fiction
	277.3	(61)	Literary Uses of Mythology
	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	255.3	(W02)	Mapping Canadian Literature (online)
	358.3	(01)	Canadian Drama
	382.3	(02)	Canadian Fiction from 1960 to the Present

Indigenous Learning Requirement

ENG	242.3	(01)	Indigenous Storytelling of the Prairies
	335.3	(02)	Emergence of Indigenous Literatures in Canada

ENGLISH UPPER-YEAR COURSE OFFERINGS 2022-23
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/

Requirements

- 6 credit units (cu) of 100-level English is the **maximum** that can be taken for credit, with the exception of ENG 120.3: Introduction to Creative Writing, which may be taken for an additional 3 cu of English.
- 6 cu at the 100 level is a prerequisite for 200-level English classes.
- 3 cu at the 200 level is a pre- or co-requisite for 300-level English classes.
- Students interested in the Honours program are encouraged to take at least one Histories of English class in second year.
- Permission of the Department's Undergraduate Chair is required for enrolment in 400-level classes. Please contact Professor Ella Ophir at 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 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 111 through 114.

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

HISTORIES OF ENGLISH CLASSES

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

211.3 (02) HISTORY AND FUTURE OF THE BOOK
T2 TR 11:30 (Peter Robinson)
This course is a journey through four thousand years of writing: from the invention of writing systems, the beginnings of literature inscribed on clay tablets, papyrus and parchment, though manuscripts and the invention of complex books, print and mass communication up to the internet, social media, and video gaming. We will see how books have changed, through many kinds of physical objects, to blinking pixels on screens. We will explore how what books contain and how we read them have changed. In sum, we will investigate how our concepts and experience of technology affect the way we read.

ENG 212.3 (01) A HISTORY OF ENGLISH WORDS
T1 MWF 2:30 (Yin Liu)
This course surveys some aspects of the history of English as a language, from Proto-Indo-European to the present day, through exploring the formation and histories of English words. Students will learn skills and knowledge to study the lexicon and morphology of English, and will discover how the past of English affects its present.

200-LEVEL CLASSES

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

ENG 206.3 (02) INTRODUCTION TO CULTURAL STUDIES
T2 MWF 2:30 (Gerald White) – Category 4

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

207.3 (01) INTRODUCTION TO COLONIAL AND DECOLONIZING LITERATURES
T1 MWF 9:30 (Joanne Leow) – Category 5

The ideas and practices of Empire, imperialism, colonialism, and settler colonialism are some of the most significant influences on contemporary civilization. How we think of language, land, history, race, gender, power and knowledge continues to be deeply affected by the legacies of colonial thinking. In this course, we will examine representations of the colonial and its legacies: colonial education and language policy, the histories of slavery and indenture, plantation logic, resource extraction, the creation of contact zones, the hybridization of languages and social

practices, and cultural loss and appropriation. To do so we will read selections of colonial literature and thought paired with postcolonial and decolonial works. Some of the texts will present us with uncomfortable confrontations with racism, white supremacy, conceptions of progress and development, ideas of the exotic and cultural difference. We will focus on defining key concepts such as coloniality, Empire, imperialism, postcolonialism, Orientalism, hybridity, and decoloniality as they are represented in a range of literary texts and genres.

215.3 (61) LIFE WRITING
T1 TR 10:00 (Cynthia Wallace)

What does a medieval woman's account of passionate piety have to do with your Facebook wall? How do nineteenth-century letters and postmodern poetry relate to Instagram? How can writing shape a life, both on and off the page? In this course we will consider several types of life writing— autobiography and biography, essays and memoir, dairies and letters, Tweets and blogs—in order to explore questions of how life writing works to construct a self, why it appeals to both writers and readers, and the ways its forms have changed over time. Students will also practice some life writing of their own, in both longer formats and 140-character prose.

217.3 (62) MYTHOLOGIES OF NORTHERN EUROPE
T2 TR 1:00 (Michael Cichon) – Non-category

After the Cosmic Cow licked the universe into existence, Odin and his brothers killed a giant and fashioned the heavens from his skull and oceans from his blood. Learn the rest of the story in English 217. The Men of Ulster were proverbially late for every battle they fought, due to birth pangs incurred after making a pregnant goddess race a chariot. There's much more to this story and we'll read it in English 217. Shapeshifter magician Gwydion fab Don fashioned a bride of flowers for his nephew, cursed to never have the love of a mortal woman. There's a story that can only end in tears and we'll see how in English 217. English 217 is a study of the mythologies of medieval northern Europe, including a survey of the sources, an examination of several chief deities and myths associated with them, and a consideration of some old northern European literary evidence.

220.3 (01) STUDIES IN THE CRAFT OF WRITING
T2 TR 2:30 (TBA) – 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 SHAKESPEARE: COMEDY AND HISTORY
(61) T1 TR 11:30 (Arul Kumaran) *and* (W01) T1 (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 (02) SHAKESPEARE: TRAGEDY AND ROMANCE
T2 T 18:00 (TBA)

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 (04) 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 one of Shakespeare's earliest tragedies, *Romeo & Juliet*, followed by *Hamlet*, *Othello* 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 adaptions and experimental stagings, both in the theatre or on film. Questions of love and gender relations are clearly central to *Romeo and Juliet* and *Othello*, while *Hamlet* and *Macbeth* 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.

230.3 (61) LITERATURE FOR CHILDREN
T2 TR 10:00 (Kylee-Anne Hingston) – Non-category

Who are children's books really for—the children who read them, or the adults who write, make, and buy them? Are even the "fun" children's books secretly all about teaching lessons? And why are bunny rabbits so ubiquitous in the genre? To investigate these questions, this course explores the defining features of children's literature and the ways those features evolved over the genre's development: in doing so, we will trace the different conceptualizations of childhood across changing historical and cultural contexts. Beginning with the folk and fairy tales from which children's literature germinated and closing with the YA dystopia, this course covers oral tales, picture books, short stories, and novels published between the eighteenth- and twenty-first centuries for an audience of children or young adults. Take this course to re-encounter old childhood friends, such as Peter Rabbit (Potter) and the "Wild Things" (Sendak), and be introduced to new ones, such as 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*). However, children's literature is deceptively simple but very complex, so be prepared for a course with heavy critical thinking as well as fun reading.

232.3 (01) GOTHIC NARRATIVE
T1 MWF 10:30 (TBA) – Non-category

This course will trace the Gothic mode, in its various forms, from its origins in Britain in the 1760s through its assimilation into mainstream literature in the nineteenth century and beyond.

242.3 (01) INDIGENOUS STORYTELLING OF THE PRAIRIES

T1 TR 10:00 (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.

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.

ENG 255.3 (W02) MAPPING CANADIAN LITERATURE

T2 online (Wendy Roy) – Category 4, Canadian

"Where is here?" is a key question posed by Canadian literary critic Northrop Frye. Frye argues that for Canadians and their literatures, the question of place is more central than the question of personal identity, "Who am I?" This course will interrogate and revise Frye's assertion by examining literary works that focus not only on geographical place, but also on social and cultural positioning. Lectures and class discussions will consider Canadian fiction and poetry from their earliest manifestations to the present day. The course will map Canadian literature through attention to, among other topics, Indigenous oratures; explorer-settler perspectives on Canada; Canadian nationalism after Confederation; Canadian iterations of modernism and postmodernism; and literary constructions of Canadian experience by prairie writers, Indigenous writers, and Canadian diasporic writers.

ENG 260.3 (02) CRIME AND DETECTIVE FICTION

T1 T 18:00 (TBA) – Non-category

Through the study of novels, short stories, critical essays, and historical documents, this course explores the roots of the modern detective story, its "golden age" consolidation in the 1920s and 30s, and its recent variations.

277.3 (61) LITERARY USES OF MYTHOLOGY

T1 MWF 11:30 (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 even today? 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, expressing the anxieties and aspirations of an array of authors.

288.3 (02) INTRODUCTION TO FILM
T2 MWF 10:30 Lab T 4:00 (William Bartley) – Category 4

This course is a survey of narrative film from its beginnings 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 an international selection of important directors, both men and women In the process, we'll look closely at such movements, styles and genres as Soviet Montage, German Expressionism, French poetic realism, New Wave, Italian Neo-Realism, post-war Japanese film, Hollywood comedy, and *film noir*.

300-LEVEL CLASSES

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

301.3 (01) OLD ENGLISH LANGUAGE AND CULTURE
T2 MWF 11:30 (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.

311.3 (61) THE CANTERBURY TALES
T1 MWF 1:30 (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.

314.3 (02) EARLY BRITISH DRAMA
T2 MWF 1:30 (Sarah Powrie) – Category 1

This course investigates the medieval "mystery" plays– the medieval equivalent to the Saskatoon Fringe Festival or the Cineplex Odeon. The production of the plays was a massive community effort, resulting in day-long sequence of biblical dramas, which were performed in the streets and squares of the town. Only after decades of performances did anyone think of committing these plays to written form. So, unlike modern theatre, in which the playwright's script often precedes performance, medieval plays existed in performance long appearing in print. Given the performative quality of these works, this class will ask students to engage in a certain amount of acting, as part of an attempt to reconstruct the performance behind the script.

326.3 (02) RENAISSANCE EPIC
T2 TR 10:00 (Brent Nelson) – Category 2

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

327.3 (01) ENGLISH DRAMA 1660 to 1737
T1 TR 2:30 (Allison Muri) – Category 3

This course begins in 1660 when the Stuart dynasty was restored to the kingdoms of England, Scotland, and Ireland. In 1642 puritans had forbidden stage plays, considered to be amoral and profane, and closed the theatres. So they remained for eighteen years until King Charles II returned from exile in France and granted rights to two companies to present theatrical entertainments. The enthusiastic return of theatrical companies, playwrights, actors, and audiences to London stages initiated numerous innovations ranging from the introduction of women performers on stage, to the development of a new form called pantomime, to the construction of new playhouses with purpose-built stages and moving stage pieces. We will begin with the ribald comedies of William Wycherley and Aphra Behn, encounter one of the first musical comedies in John Gay's deeply satirical *Beggar's Opera*, then move on to the rise of sentimentalism in drama as exhibited by such authors as Susan Centlivre and Richard Steele, and finally to Henry Fielding whose political satires inspired a new form of censorship in the Licensing Act of 1737. In addition to studying plays as literary works, we will examine representations of the theatre in book illustrations, broadsides, and prints, both satirical and celebratory.

330.3 (01) BRITISH AND IRISH LITERATURE 1900 TO 1950
T1 MWF 10:30 (Ann Martin) – Category 4

The first half of the twentieth century saw remarkable changes in the political, economic, and cultural conditions to which Irish and British artists were responding. This course will engage with a range of those responses, as we read popular, middlebrow, and high modernist texts

alongside selected political writings and manifestos. A core focus will be the relationship between social shifts and the form and content of the era's fiction, drama, and poetry. In our considerations of the interplay between historical events and British and Irish art, we'll be looking at how writers navigate a shifting world from different and, at times, conflicting positions. Major topics will include Empire and decolonization, suffrage and changing gendered and sexual identities, generational divides and overlaps, and the pervasive influence of war. Authors under study will include Siegfried Sassoon, T. S. Eliot, W. B. Yeats, G. B. Shaw, Noel Coward, Dorothy L. Sayers, Una Marson, James Joyce, and Virginia Woolf.

331.3 (WS2) LITERATURE OF THE ROMANTIC PERIOD
T2 online (TBA) – Category 3

A study of British literature from 1780 to 1830, examining the nature of Romanticism and the usefulness of the term "Romantic," and Anna Barbauld, Charlotte Smith, Robert Burns, William Blake, William and Dorothy Wordsworth, Samuel Taylor Coleridge, Mary Prince, Jane Austen, Lord Byron, Charles Lamb, Mary and Percy Bysshe Shelley, John Keats, Felicia Hemens, and John Clare. We will consider how these writers contribute to our understanding of Romantic engagements with issues including imagination, art, revolution, gender, race, and class.

334.3 (61) PROSE AND POETRY OF THE VICTORIAN PERIOD
T1 TR 10:00 (Hingston) – Category 3

From the 1830s to the turn of the century, Britain was experiencing rapid and momentous industrial, economic, political, and social changes, and the periodical press was the primary forum wherein the era's hot issues were debated and competing ideologies disseminated. This course introduces students to established, well known and lesser-known, popular examples of Victorian poetry and non-fiction prose from the 1830s to the 1890s. By paying close attention to the works' literary and rhetorical techniques, students will discover how social and cultural frameworks shaped the prose and poetry of the period. Delve into the digital archives and dusty book-covers of Victorian periodicals to encounter "sages" writing in prophetic tones, journalists adopting street-sweepers' speech-patterns, "Poetesses" exclaiming in sentimental verse, and working-class poets lamenting in driving rhythms. Such were the voices appearing on the pages of magazines and newspapers to discuss the concerns of the era: imperial expansion, class mobility, women's rights, poverty, eugenics, race, evolution, epidemics, disability, sexuality, and religious doubt.

335.3 (02) THE EMERGENCE OF INDIGENOUS LITERATURES IN CANADA
T2 TR 2:30 (Jenna Hunnef) – Indigenous Learning Requirement

Many courses on Indigenous literatures begin with the "renaissance" of Indigenous writing heralded by the publication of N. Scott Momaday's House Made of Dawn in 1968. However, by its very definition, a renaissance cannot emerge out of nothing; it is the expression of a renewed interest in an already existing artistic, intellectual, or cultural tradition. This class will introduce students to a diverse array of Indigenous oral and written traditions that pre-existed the so-called "Native American Renaissance," and broaden students' understanding of Indigenous political, aesthetic, and cultural concerns as they have been expressed in writing and other narrative forms since before the European invasion of Turtle Island and until the 1970s. Placing the relationship between literary form and the expression of political and personal resistance to military imperialism, settler colonialism, assimilation, (ex)termination, and legislative genocide (among other destructive forces and policies) at the centre of our discussions, we will study a selection of texts—including oral narratives, essays, poems, short stories, and novels—to consider how earlier Indigenous authors and storytellers strategically mobilized and innovated upon literary and formal conventions in response to contemporary political and cultural crises.

ENG 340.3 (02) EIGHTEENTH-CENTURY BRITISH LITERATURE
T2 MWF 12:30 (Allison Muri) – Category 3

A time of rebels and reactionaries, Enlightenment Britain (1660–ca. 1800) saw writers respond to dramatic social change. In this brief but grand tour of literary modes and genres, students will encounter many of the ideas that underpin contemporary Eurocentric culture. The course will include works of satire and sentiment, amatory fiction and poetry, slave narrative, plays of wit, and the first periodicals. Authors may include Aphra Behn, Jonathan Swift, Alexander Pope, Samuel Richardson, Henry Fielding, Lady Mary Wortley Montague, Mary Wollstonecraft, Ignatius Sancho, Samuel Johnson, and Laurence Sterne. In addition to studying literary works, we will examine representations of relevant people, places, and events in book illustrations, broadsides, prints, and paintings.

358.3 (01) CANADIAN DRAMA
T1 MWF 9:30 (Kevin Flynn) – Category 4, Canadian

The development of Canadian drama in English, with emphasis on the period since 1960.

ENG 363.3 (01) APPROACHES TO 20TH AND 21ST CENTURY FICTION
T1 TR 1:00 (Ella Ophir) – Category 4

"It's a bad habit writing novels—it falsifies life, I think." So Virginia Woolf confided to her diary in 1915, before proceeding to write another eight novels that together turned English fiction on its head. Dogged by a sense of the limitations of conventional narrative, writers of the twentieth century rethought the peculiar business of novel writing again and again, pushing the boundaries of form and subject matter in dazzling and disorienting ways. In this course we'll read a sampling of the most searching and inventive reimaginings of the purpose and power of fiction and its murky borders with non-fiction. We'll begin with James Joyce's *Portrait of the Artist* and traverse about a hundred years, concluding with a look at the contemporary flourishing of the graphic novel and Alison Bechdel's *Fun Home.*

366.3 (02) ADVANCED CREATIVE WRITING: FICTION
T2 W 18:00 (TBA) – Non-category

English 366 is an advanced course in writing the short story. Through in-class discussions, exercises, and course readings, students will be tutored in the art and craft of making compelling stories. They will learn how to create striking characterizations, effective dialogue, well-rendered settings, plausible causation, and a consistent point of view. Much of the classroom experience will be in workshop format, wherein the instructor and the entire class will examine closely, and discuss in detail, the work of their peers.

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. The application form is available from Diana Tegenkamp, Office Coordinator, English: english.department@usask.ca Once it is filled out, it can be returned to Diana at: english.department@usask.ca

ENG 382.3 (02) CANADIAN FICTION FROM 1960 TO THE PRESENT
T2 MWF 9:30 (Kevin Flynn) – Category 4, Canadian

A study of Canadian fiction in English, and some non-fictional prose, from 1960 to the present.

ENG 394.3 (01) LITERARY AND CULTURAL THEORY
T1 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 understand 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 that will include Joseph Conrad's *Heart of Darkness*, Chinua Achebe's "The Sacrificial Egg," a group of texts by Irish women writers, and other short works.

400-LEVEL CLASSES

Requirements: 400-level classes are seminars: they are limited to 15 students, and involve more intensive study, student-led discussion, and independent research than regular senior classes. While designed for Honours students, upper-year English majors may be admitted as space allows. All students require permission from the Department's Undergraduate Chair. Please contact Professor Ella Ophir at e.ophir@usask.ca

402.3 (01) TOPICS IN ANGLO-SAXON AND MEDIEVAL LITERATURE: THE PROVERB IN MEDIEVAL ENGLISH AND RELATED LITERATURES
T1 T 1:30 (Richard Harris) – Category 1

Among the phraseological building blocks of oral narrative, proverbs are usually perceived as originating from the folk. They are useful also in the rhetoric of the learned, however, and their occurrences in the written texts of medieval Germanic literature attest to a sophistication and occasionally ironic significance not generally associated with the assumed spontaneity of orature. This course will survey the historical and cultural backgrounds of wisdom literature at the same time as it allows students to consider the literary uses of paroemial material in such works as *Beowulf*, five Old Icelandic sagas (*Vǫlsunga saga, Njáls saga, Grettis saga, Hrafnkels saga and Hænsa-Þóris saga*) and the Middle High German Nibelungenlied. It is to be expected that such a closely defined micro-structural approach to the texts will enrich our appreciation of the composition of this literature as well as providing a better understanding of that body of oral tradition from which it has grown.

ENG 404.3 (01) TOPICS IN 16TH CENTURY LITERATURE IN ENGLISH : LOVE, MARRIAGE, AND DESIRE
T1 R 1:30 (Joanne Rochester) – Category 2

Love, marriage, and romance are major themes of the literary output of 16th century England. In poetry, prose and drama, lyrics celebrate a lover's beauty, sonnet sequences are written to woo, celebrate or flatter, comedies and tragedies turn on the struggles of love, and love lies, at least ostensibly, at the heart of romance epics such as Sidney's *Arcadia* and Spenser's *The Faerie Queene.*

But the period also used the language of love, courtship and desire for many other ends -- to gain political power, facilitate religious expression, comment allegorically on politics, and achieve social ambitions. Early Modern families of all ranks saw marriage and courtship as strategies for gain and social advancement. The language of desire was also used to smooth political negotiations and relations between lords and servants, the monarch and courtiers, and

even parents and children. These varied uses drive the development of poetry and the lyric – so a love poem is most frequently not about love.

Treatments of love on the stage vary widely; romantic love and marriage is the central concern of Shakespeare's romantic comedies, but satiric writers like Middleton, Jonson and Marston present erotic desire as a comically debased, an inherently ridiculous force which no wise man trusts; marriage and cuckoldry go hand in hand. Tragedies often turn on failed love, betrayal, or erotic obsession (incest, same-sex desire) and often end in domestic violence. "Patient Grissel" tales of abused wives or deceived husbands form a particular sub-genre of domestic tragedy, while the idealized world of romances feature impossible tales of separated lovers reunited by the whims of the gods or fate. The literature of the period rings every change possible on the topic: realist, cynical, idealized, allegorical and transformative, debased, erotic and pornographic.

This broad topic is chosen to enable us to read a spectrum of texts, ranging through prose pamphlets and broadsides, diaries and personal histories, poetry, including selections of sonnet sequences (Shakespeare, Sidney) and poetry and prose epics (the *Arcadia* and Spenser's *The Faerie Queene*), plays (tragedies, tragicomedies, comedies and romances) to occasional works such as wedding masques, coronation pageants, and tilts. We are centered in the period 1520-1603, but will dip into the early 17th century if we can, to include particularly interesting plays.

ENG 414.3 (61) TOPICS IN 19TH CENTURY BRITISH LITERATURE: DISABILITY AND VICTORIAN FICTION

T1 F 1:30 (Kylee-Ann Hingston) – Category 3

Throughout the nineteenth century, the concept of the human body—where it begins and ends, how it connects to one's identity or soul, what it represents socially and culturally—was continually being negotiated in response to rapid changes in industry, technology, and medicine, in social and economic class structures, and in religious doctrine and practice. As a result, "disability is everywhere in Victorian literature and culture," Martha Stoddard Holmes notes. In this course, we will examine the way those negotiations appear in Victorian short fiction, paying particular attention to disability's place in narrative form and genres to uncover the ways certain bodies, minds, and behaviours were invested with meaning. To help ground our analysis in the methodologies of narrative theory and literary disability studies, we will also do selected readings from those fields alongside Victorian stories and novellas.

ENG 446.3 (02) TOPICS IN GENRES AND CONTEXTS OF MODERN LITERATURE: "THE SHOCK OF THE NEW" AT A HUNDRED YEARS OLD

T2 T 1:30 (Ella Ophir) – Category 4

With their strange forms and other offenses against propriety, the works that came to be called "modernist" were absorbing and responding to the rapid changes of the first decades of the twentieth century—the steady reshaping of everything from everyday life to global relations and warfare to fundamental conceptions of time, space, and (though rather more slowly) race, gender, and sexuality. From our vantage point a century on we will examine a selection of the era's experimental literary works and inquire into the aesthetics of rupture, dislocation, and shock. How familiar is modernist defamiliarization, how new is modernism now? (How new, we might ask, was it ever?) What modernist legacies have been absorbed into the cultural mainstream, and what might remain to be activated? What might those who called themselves modern a hundred years ago have to offer a world in which the pace of change, and the powers of destruction, have accelerated beyond their imaginings? We will begin with a tale of a literal explosion, Joseph Conrad's *The Secret Agent*; other writers may include Gertrude Stein, Djuna Barnes, Hope Mirrlees, T.S. Eliot, Virginia Woolf, Sophie Treadwell, William Faulkner, Langston Hughes, and Zora Neale Hurston.

ENG 484.3 (62) TOPICS IN LITERATURE BY WOMEN: FORMS OF HUNGER: THE LITERARY AFTERLIVES OF SIMONE WEIL

T2 R 1:30 (Cynthia Wallace) – Category 4

This course examines the French philosopher-mystic Simone Weil's provocative influence in twentieth- and twenty-first-century women's writing in English. Beginning with a study of Weil's key texts and key concepts, including her Leftist politics, her attention-oriented ethics, her anti-colonialism, and her religious turn, the course then turns to women writers who have been influenced by—and who have grappled with—Weil's legacy. These may include Adrienne Rich, Mary Gordon, Anne Carson, Audre Lorde, M. NourbeSe Philip, Stephanie Strickland, Lorri Nielsen Glenn, and Maggie Helwig. We will wonder together about the compulsive impulse to write and rewrite Weil's life as a site of generative tension about feminism and embodiment, religion and ethics, and anti-imperialism in contemporary women's writing.

ENG 496.3 (02) CAREER INTERNSHIP

T2 M 2:30 (TBA) – Non-category

"So, what are you going to do with that English degree?" If you've 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, communications, grant-writing, editing, teaching writing, and promoting literacy. Internships are available with a range of organisations in Saskatoon and the University. Past placements have included Sage Hill Writing Experience, Shakespeare on the Saskatchewan, PAVED Arts, Student Learning Services, the University Library, Arts & Science and University communications offices, the Saskatchewan Literacy Network, Frontier College, Saskatoon Correctional Centre, Sherbrooke Community Centre, the Department of English, and the MFA in Writing program.

The time commitment is comparable to that expected in other 400-level courses: interns provide approximately 70 hours to the organization they are placed with, and meet as a class every second week throughout the term. Coursework includes reflective and analytical assignments and one substantial term paper. Interested students should contact Professor James-Cavan (kathleen.james-cavan@usask.ca) and Professor Ophir (e.ophir@usask.ca).

ENG 497.0 (01) HONOURS COLLOQUIUM

T1/T2 (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 Ophir at e.ophir@usask.ca

FACULTY MEMBERS

LINDSEY BANCO, B.A. Hons. (Alberta), M.A. & Ph.D. (Queen's), Professor; lindsey.banco@usask.ca

WILLIAM BARTLEY, B.A. (Alberta), M.A. (San Francisco State), Ph.D. (Alberta), Associate Professor; w.bartley@usask.ca

KRISTINA BIDWELL, B.A. (Memorial), M.A., Ph.D. (Toronto), Professor; kristina.bidwell@usask.ca

MICHAEL CICHON, STM. B.A. (St Francis Xavier), M.A. (Wales, Bangor), M.A. (Toronto), M.S.L. (Pontifical Institute of Mediaeval Studies), Ph.D. (Toronto), Associate Professor; mcichon@stmcollege.ca

KEVIN FLYNN, B.A. (McGill), M.A. (Dalhousie), Ph.D. (McGill), Assistant Professor; kevin.flynn@usask.ca

RICHARD HARRIS, B.A. (University of the South), M.A. (Florida), Ph.D. (Iowa), Professor; richard.harris@usask.ca

KYLEE-ANNE HINGSTON, STM. B.A. Hons. (Regina), M.A. (Saskatchewan), Ph.D. (Victoria), Assistant Professor; khingston@stmcollege.ca

JENNA HUNNEF, B.A. Hons. (Western), M.A. (Western), Ph.D. (Toronto), Assistant Professor; jenna.hunnef@usask.ca

ARUL KUMARAN, STM. M.A. (Madras, India), M.Phil. (Madras, India), Ph.D. (Saskatchewan), Associate Professor; akumaran@stmcollege.ca

JOANNE LEOW, B.A. Hons. (Brown), M.A. (Singapore), Ph.D. (Toronto), Associate Professor; joanne.leow@usask.ca

YIN LIU, B.A., Ph.D. (Alberta), Professor; yin.liu@usask.ca

MARIE LOVROD, M.A. (Queen's), Ph.D. (Alberta), Associate Professor of English; Program Head, Women's and Gender Studies; marie.lovrod@usask.ca

JEANETTE LYNES, M.A. (York), M.F.A. (Southern Maine), Ph.D. (York), Professor of English and Coordinator, MFA in Writing; jeanette.lynes@usask.ca

ANN MARTIN, B.A. Hons. (Toronto), M.A. (Queen's), Ph.D. (Toronto), Associate Professor; ann.martin@usask.ca

JOSH MORRISON, M.A. (Western Ontario), M.A, (Arizona), Ph.D. (Michigan), Assistant Professor; dr.josh@usask.ca

ALLISON MURI, B.A., M.A., Ph.D. (Saskatchewan), Professor; allison.muri@usask.ca

BRENT NELSON, B.A., M.A., (Waterloo), Ph.D. (Toronto), Professor; brent.nelson@usask.ca (Department Head)

ELLA OPHIR, B.A. Hons. (Simon Fraser), M.A., Ph.D. (Queen's), Associate Professor; e.ophir@usask.ca

SARAH POWRIE, STM. B.A. Hons. (Saskatchewan), M.A. (Queen's), M.A. (Toronto), Ph.D. (Toronto), Associate Professor; spowrie@stmcollege.ca

PETER ROBINSON, Dip. Ed. (Monash), M.A., Ph.D. (Oxford), Professor; peter.robinson@usask.ca

JOANNE ROCHESTER, B.A. Hons. (British Columbia), M.A., Ph.D. (Toronto), Assistant Professor; joanne.rochester@usask.ca

WENDY ROY, B.A. (Regina), B. Journalism (Carleton), M.A. (Saskatchewan), Ph.D. (McGill), Professor; wendy.roy@usask.ca

PETER STOICHEFF, B.A. (Queen's), M.A., Ph.D. (Toronto), Professor; peter.stoicheff@usask.ca (President, University of Saskatchewan)

LUDMILLA VOITKOVSKA, Ph.D. (Linguistics; Ukraine), Ph.D. (English; Saskatchewan) Professor; ludmilla.voitkovska@usask.ca

CYNTHIA WALLACE, STM. B.A. (Cedarville), M.A., Ph.D. (Loyola Chicago), Associate Professor; (Head, STM English) cwallace@stmcollege.ca

GERALD WHITE, B.A. (Oregon), M.A. (Alberta), Ph.D. (Alberta), Professor; j.white@usask.ca

FRANCIS ZICHY, B.A. (Calgary), Ph.D. (Harvard), Professor; francis.zichy@usask.ca

UNDERGRADUATE AWARDS AND SCHOLARSHIPS

Listed below are the scholarships and awards designated for English majors and/or that are adjudicated by the Department of English. Questions regarding these awards may be directed to Brigitte McGhee (asg.studentawards@usask.ca, 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

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

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

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, 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 **May 15.** Supporting documents may be submitted to 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 **May 15.** Supporting documents may be submitted to 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 **May 15.** Supporting documents may be submitted to 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 Enrolment Services (awards@usask.ca) for application details. Deadline **June 1.**

Reginald J. G. Bateman Scholarship in English
$2,000

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

R. A. Wilson Memorial Scholarship
$600

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

Roscoe R. Miller Scholarship
$500

- Awarded to the student in the third or fourth year of the Honours English or the Honours Geography program who, in the previous year, achieved the highest standing in the program. (Alternates annually between English and Geography.)
- No application required.

Award for Excellence in English Studies
$1,000

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

GRADUATE AWARDS AND SCHOLARSHIPS

If you have a strong academic record and a keen interest in literature, consider applying for a Master's degree in English at the University of Saskatchewan. You will be eligible to apply for scholarships; successful applicants will also be considered for Teaching Assistantships. See http://artsandscience.usask.ca/english/graduates/index.php for details, and contact the Department of English Graduate Chair Lindsey Banco (lindsey.banco@usask.ca) or (as of 1 January 2023) Professor Ann Martin (ann.martin@usask.ca).

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
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!

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/). 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) or by phone: 306-966-4351.

More information about Writing Help can be found by contacting Liv Marken, Writing Help Coordinator (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

⌘

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

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

Graduating English Honours students presented papers on their research at the Honours Colloquium, 4 February 2022.