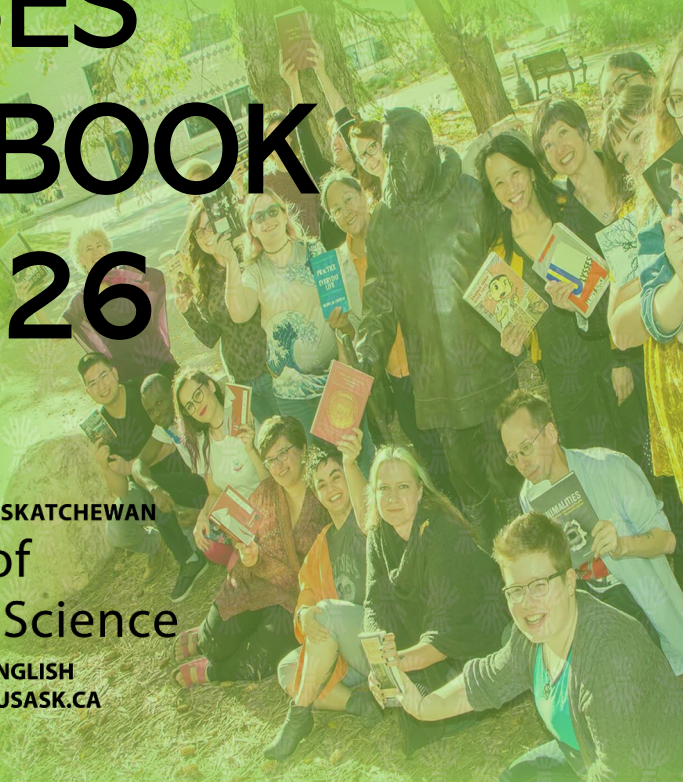


DEPARTMENT OF ENGLISH SENIOR UNDERGRADUATE CLASSES HANDBOOK 2025-26



UNIVERSITY OF SASKATCHEWAN
College of
Arts and Science

DEPARTMENT OF ENGLISH
[ARTSANDSCIENCE.USASK.CA](https://artsandscience.usask.ca)



The Value of an English Degree

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

Important Dates for Department of English Undergraduates

Graduate School and Funding Information Session: Thursday 2 October 2025.

Students are invited to attend this overview of the graduate programs offered in the Department of English: The Master of Fine Arts in Writing and Master's and Doctoral degrees in English. As well as the benefits of graduate studies, the session will address the application process, provide an overview of funding opportunities, and outline best practices for funding applications. Participants can also sign up for workshops to support success in the 2025-26 Canadian Graduate Scholarship competition (deadline 1 December).

Honours Colloquium: Friday 6 February 2026

In this capstone of their degree, graduating English Honours students present ten-minute at a conference-style celebration and showcase of their research. All are welcome to attend this event! See

<https://artsandscience.usask.ca/english/students/undergraduates/honours-colloquium.php>

Career Options for Students of English: Thursday 5 March 2026

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

Undergraduate Awards Reception: Thursday 2 April 2026

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/students/undergraduates/index.php#ScholarshipandAwards>

English Degree Types

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

3-year B.A.

6 cu English classes from **among** Categories 1, 2, or 3

18 cu other senior English classes

(12 cu must be at the 300 level, 3 cu Canadian, and 3 cu Indigenous)

4-year B.A.

3 cu Histories of English courses

ENG 394.3: Literary and Cultural Theory

3 cu from each of Categories 1, 2, 3, 4, and 5 (15 cu total)

12 cu other senior English classes

(15 cu must be at the 300 level, 3 cu Canadian, and 3 cu Indigenous)

B.A. Honours

6 cu Histories of English courses

ENG 394.3: Literary and Cultural Theory

6 cu from each of Categories 1, 2, 3, 4 and 3 cu from Category 5 (27 cu total)

18 cu other senior English classes

ENG 497.0: Honours Colloquium

(12 cu must be at the 300 level, 12 cu at the 400 level, 3 cu Canadian, and 3 cu Indigenous)

B.A. Double Honours

6 cu Histories of English courses

ENG 394.3: Literary and Cultural Theory

3 cu from each of Categories 1, 2, 3, 4, and 5 (15 cu total)

12 cu other senior English classes & ENG 497.0

(12 cu must be at the 300 level, 6 cu at the 400 level, 3 cu Canadian, and 3 cu Indigenous)

English Minor

6 cu 300-level courses

9 cu other English courses

Canadian Literature in English Minor

ENG 255.3

12 cu other Canadian Literature courses

Certificate in Creative Writing

3 cu ENG 220

12 cu selected ENG and DRAM courses

Certificate in the Study of Indigenous Storytelling

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

12 cu selected ENG, INDG, and DRAM courses

THE HONOURS PROGRAM

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

2025-26 SENIOR COURSES: BY TERM

SPRING/SUMMER (2025)

242.3 Indigenous Storytelling of the Prairies

233.3 Page and Stage

TERM 1 (2025)

206.3 Introduction to Cultural Studies

211.3 History and Future of the Book

220.3 Studies in the Craft of Writing

224.3 Shakespeare: Comedy and History

225.3 Shakespeare: Tragedy and Romance

230.3 Literature for Children

242.3 Indigenous Storytelling of the Prairies

260.3 Crime and Detective Fiction

282.3 Feminist Theory and Literature by Women

301.3 Old English Language

305.3 Canadian Fiction to 1960

312.3 Early Chaucer

363.3 Approaches to 20th and 21st Century Fiction

373.3 English Fiction to 1800

383.3 Decolonizing Theories and Literatures

394.3 Literary and Cultural Theory

406.3 Topics in 17th Century Literatures

412.3 Topics in Indigenous Literatures

417.3 Topics in Creative Writing

497.0 Honours Colloquium

TERM 2 (2026)

210.3 Literature Canons and Cultural Power

220.3 Studies in the Craft of Writing

224.3 Shakespeare: Comedy and History

232.3 Gothic Narrative

243.3 Introduction to Indigenous Literatures

246.3 Short Fiction

284.3 Beowulf and Tales of Northern Heroes

294.3 Techniques of Canadian Poetry

308.3 Creative Writing Non-Fiction

310.3 Old English Literature

313.3 Middle English Romances

326.3 Renaissance Epic

334.3 Prose and Poetry of Victorian Period

335.3 Emergence of Indigenous Literatures in Canada

359.3 Western Canadian Literature

416.3 Topics in 19th Century American Literature

460.3 Topics in 20th Century British and Irish Literature

496.3 English Career Internship

497.0 Honours Colloquium

SPRING/SUMMER (2026)

213.3 History of English Sounds and Spelling

254.3 Canadian Speculative Fiction

2025-26 SENIOR COURSES: BY CATEGORY

Histories of English

ENG	210.3	Literary Canons and Cultural Power
	211.3	History and Future of the Book

Category 1 – Anglo-Saxon and Medieval

ENG	301.3	Old English Language and Culture
	310.3	Old English Literature
	312.3	Early Chaucer
	313.3	Middle English Romances

Category 2 – 16th and 17th Centuries

ENG	224.3	Shakespeare: Comedy and History
	225.3	Shakespeare: Tragedy and Romance
	326.3	Renaissance Epic
	406.3	Topics in 17 th Century Literatures

Category 3 – 18th and 19th Centuries

ENG	334.3	Prose and Poetry of Victorian Period
	373.3	English Fiction to 1800
	416.3	Topics in 19 th Century American Literature

Category 4 – 20th and 21st Century

ENG	206.3	Introduction to Cultural Studies
	242.3	Indigenous Storytelling of the Prairies
	243.3	Introduction to Indigenous Literatures
	335.3	Emergence of Indigenous Literatures in Canada
	305.3	Canadian Fiction to 1960
	359.3	Western Canadian Literature
	363.3	Approaches to 20 th and 21 st Century Fiction
	460.3	Topics in 20 th Century British and Irish Literature

Category 5 – Decolonizing, Transnational, and Diasporic Literatures

ENG	383.3	Decolonizing Theories and Literatures
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Non-Category

ENG	213.3	Histories of English Sounds and Spelling
	220.3	Studies in the Craft of Writing
	230.3	Literature for Children
	232.3	Gothic Narrative
	233.3	Page and Stage
	246.3	Short Fiction
	260.3	Crime and Detective Fiction

282.3	Feminist Theory and Literature by Women
284.3	Beowulf and Tales of Northern Heroes
394.3	Literature and Cultural Theory (required for 4-year degrees)
308.3	Creative Writing Non-Fiction
417.3	Topics in Creative Writing
496.3	Career Internship
497.0	Honours Colloquium

Canadian Literature

ENG	254.3	Canadian Speculative Fiction
	294.3	Techniques of Canadian Poetry
	305.3	Canadian Fiction to 1960
	359.3	Western Canadian Literature

Indigenous Learning Requirement

ENG	242.3	Indigenous Storytelling of the Prairies
	243.3	Intro Indigenous Literatures
	335.3	Emergence of Indigenous Literatures in Canada

Note: ENG 412.3 Topics in Indigenous Literatures does not yet qualify for Category 5 or for the Indigenous requirement

2025-26 SENIOR COURSE DESCRIPTIONS

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

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 Brent Nelson brent.nelson@ussask.ca (until June 30), or Professor Ella Ophir, e.ophir@usask.ca (after June 30)

100-LEVEL CLASSES

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

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

ENG 111.3 LITERATURE AND COMPOSITION: READING POETRY

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

ENG 112.3 LITERATURE AND COMPOSITION: READING DRAMA

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

ENG 113.3 LITERATURE AND COMPOSITION: READING NARRATIVE

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

ENG 114.3 LITERATURE AND COMPOSITION: READING CULTURE

An introduction to historical and contemporary cultural forms in English. In addition to learning the tools of critical analysis, students will study and practice composition. ENG 114 classes are focused by topic; course descriptions will appear on the Department of

English website:

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

ENG 120.3 INTRODUCTION TO CREATIVE WRITING

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

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

HISTORIES OF ENGLISH CLASSES

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

ENG 210.3 LITERARY CANONS AND CULTURAL POWER

T2 (Sarah Powrie)

The term “literary canon” refers to a body of literary works regarded as authoritative, worthy of attention, and foundational to the study of literature. It implies that those works need to be prioritized—discussed, studied, assigned as required reading, recognized with prizes, adapted for film—since those works offer the cultural vocabulary for the discipline. Historically speaking, what counted as essential reading has been informed by cultural gatekeepers, such as editors, writers, teachers and literary critics. But as digital media, algorithms, and GenAI increasingly shape public literacies, the landscape of literary studies is being fundamentally altered. This course seeks to interrogate foundational questions about the uses of reading and writing: what forces shape our reading choices? What is the value of reading? What is the value of writing in the age of GenAI? What is at stake if those activities are disrupted?

ENG 211.3 HISTORY AND FUTURE OF THE BOOK

T1 (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, through 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

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 INTRODUCTION TO CULTURAL STUDIES

T1 (Lindsey Banco) – Category 4

Cultural studies is the study of “culture,” what Raymond Williams calls “one of the two or three most complicated words in the English language.” Cultural studies analyzes the artistic, social, political, and material texts and objects in our lives. It assumes such objects go beyond “mere entertainment” or “mere utility” and affect 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 important thinkers and interpretive frameworks 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 film and electronic media. Texts will include popular writing, advertising, film, television, music, photography, digital culture, and even public spaces like city streets and airports.

ENG 213.3 HISTORY OF ENGLISH SOUNDS AND SPELLING

Summer 2026 (Yin Liu) – Non-category

This course surveys some aspects of the history of English as a language, from Proto-Indo-European to the present day, through exploring how English has been and is pronounced and written. We will investigate methods for studying English phonology and orthography, ways in which the human history of English speakers has shaped the language, dialect variety and standardization, and past and present controversies surrounding spoken and written forms of English around the world.

ENG 220.3 STUDIES IN THE CRAFT OF WRITING

T1 (TBD) – Non-category

T2 (TBD) – Non-category

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

ENG 224.3 SHAKESPEARE: COMEDY AND HISTORY

T1 (Arul Kumaran) – Category 2

T2 (Brent Nelson) – 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.

ENG 225.3 SHAKESPEARE: TRAGEDY AND ROMANCE

T1 (Brent Nelson) – Category 2

In this course, we will revisit some of Shakespeare’s most famous plays and introduce some that are less familiar and, perhaps, a little bit surprising. In the tragedies we will examine the high stakes world of moral choice and action amid complex circumstances for both the powerful and the powerless. In the Romances, we will enter a world apart from the centres of power and adjacent to the world and concerns of comedy.

ENG 230.3 LITERATURE FOR CHILDREN

T1 (Kylee-Anne Hingston) – Non-category

This course examines children’s literature from a literary perspective, asking questions about how beliefs about children (what they are like or should be like) shape the form, style, and content of literature made for children. To interrogate how these beliefs—and the literature produced by them—have changed over time, we will learn about the history and development of children’s literature, reading folk and fairy tales that provide the roots for what we consider children’s literature, picture books aimed for young children, and novels for older children and young adults, published between the eighteenth to twenty-first centuries.

ENG 232.3 GOTHIC NARRATIVE

T2 (Allison Muri) – 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.

ENG 233.3 PAGE AND STAGE

Summer 2025 (Arul Kumaran)

This course examines English drama in performance and will be offered in conjunction with the offerings of one of Saskatoon’s theatre companies. It will focus on dramaturgy, staging, and interpretation through performance and will involve live performances, film

adaptations, lecture and class discussion, seminar reports, and guest lectures from theatre professionals and drama scholars.

ENG 242.3 INDIGENOUS STORYTELLING OF THE PRAIRIES

T1 (Jenna Hunnef) - Category 4, Indigenous Learning Requirement

Spring 2025 (Jessica McDonald) – 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.

ENG 243.3 INTRODUCTION TO INDIGENOUS LITERATURES

T2 (Jenna Hunnef) - Category 4, Indigenous Learning Requirement

ENG 243 provides a broad introduction to the study of Indigenous literatures, primarily in the Canadian context, preparing students for more advanced study of Indigenous literatures in the discipline of English. Students will read and listen to a diversity of First Nations, Métis 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. We will take Cherokee scholar Daniel Heath Justice's observation that "relationship is the central ethos of Indigenous literature" (*Why Indigenous Literatures Matter* 158) as the broad thesis for this class, and course readings have been chosen to illustrate this guiding principle while assignments have been designed to develop students' understanding of it.

ENG 246.3 SHORT FICTION

T2 (Ludmilla Voitkovska) – Non-category

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

ENG 254.3 CANADIAN SPECULATIVE FICTION

Spring 2026 (Wendy Roy) – Canadian

Canada has recently seen an explosion of fiction that asks readers to think about their relationship with the environment, including Thomas Wharton's 2023 novel *The Book of Rain*. This class will study speculative fiction in Canada, with a focus on works that can help us think in critical ways about situations like climate change, pandemics, and political strife. We will start from the premise that such dystopian and apocalyptic texts are 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. Because of the nature of the course, many of the texts will address difficult subject matter, but hopeful narratives will also be included.

ENG 260.3 CRIME AND DETECTIVE FICTION

T1 (Brad Congdon) – Non-category

Perhaps no genre is more concerned with the structure of society than crime and detective fiction. The protagonist of such stories—often a private eye, sometimes a killer—takes us on a journey from the dark streets and back alleys to the halls of business and government, providing readers with a guided tour of the city and the powers that shape it. In this course, we will examine novels, short stories, and critical essays to explore the roots of the modern detective story. Along the way, we'll examine major eras of crime and detective fiction, including the origin of detective fiction in the works of Victorian-era authors, the development of hardboiled and noir fiction in the early and mid-twentieth century, and recent examples of the genre. Authors covered may include: Arthur Conan Doyle, Edgar Allan Poe, Agatha Christie, Dashiell Hammett, Raymond Chandler, Dorothy B. Hughes, Chester Himes, Walter Mosely, Louise Erdrich, and Katherine Vermette.

ENG 282.3 FEMINIST THEORY AND LITERATURE BY WOMEN

T1 (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. How, for instance, did Julian of Norwich, writing in the fourteenth century, Amelia Lanyer writing in the seventeenth, Elizabeth Barrett Browning writing in the nineteenth, and Virginia Woolf writing in the twentieth century not only write their own lives into being but also invite both readers and later writers into a similar project? How have feminist theorists increasingly nuanced the question of what it is to be a woman—and a human—and how we ought to be together in the world? We will focus especially on fiction, poetry, and theoretical texts of the last fifty years, likely reading Toni Morrison, Gloria Anzaldúa, bell hooks, Chimamanda Adichie, and Katherine Vermette.

ENG 284.3 BEOWULF AND TALES OF NORTHERN HEROES

T2 (Michael Cichon) – Non-category

The warrior-poet, sorcerer, berserker, and farmer Egil 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 Egil's life even though Egil 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*, *Egilssaga* 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.

ENG 294.3 TECHNIQUES OF CANADIAN POETRY

T2 (Jessica McDonald) – Canadian

This course instructs students in the critical methodology of the study of poetry. It examines such mechanics as rhyme, rhythm and meter, imagery and symbolism, figurative language, sound devices, and the conventions of verse forms. Students thus enhance their literary-critical vocabulary and learn a range of methods for building an understanding and appreciation of poems. 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.

300-LEVEL CLASSES

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

ENG 301.3 OLD ENGLISH LANGUAGE AND CULTURE

T1 (Michael Cichon) – Category 1

Hwaet! You, too, can learn the language of the *Beowulf*-poet, Caedmon the Cowheard who couldn't sing, some Victims of the Vikings, and the earliest works of that ubiquitous poet Anonymous. English 301.3 is the first of two half-classes intended to convey reading competence in Old English. We will spend this class acquiring grammatical and lexical competence in the literary language of the Anglo-Saxons so that by December, successful students will be able to read simple passages in Old English with the help of a glossary and a very helpful Magic Sheet....

ENG 305.3 CANADIAN FICTION TO 1960

T1 (Wendy Roy) – Category 4, Canadian

This course studies the development of Canadian fiction in English from the end of the 18th century to 1960. We will examine the roots of Canadian fiction in exploration and settlement writing and in Indigenous orature; consider turn-of-the-century ideas about Canadian identity, politics, and social issues; and conclude with a discussion of prairie realist and modernist short stories and novels. Works will be examined in their historical and social contexts. The course focuses in particular on the ways in which Canadian short fiction, novels, and non-fictional prose narratives have responded to stylistic and structural experiments in other English literatures and have exemplified Canadian social relations and historical events.

ENG 308.3 CREATIVE WRITING NON-FICTION

T2 (TBD) – Non-category

An introductory seminar/workshop in the basic techniques and methods of writing creative nonfiction. By examining the works of established writers, studying craft and history, engaging in workshop discussions, and producing a portfolio, students will be prepared to move forward to the advanced study of creative nonfiction. Participants must be prepared to have their work discussed by the instructor and their fellow students in a workshop atmosphere.

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

ENG 310.3 OLD ENGLISH LITERATURE

T2 (Yin Liu) – Category 1

You've fought the grammar, and now you get to fight the dragons. This is Old English literature in the untranslatable wealth of the original language, featuring witty metaphors, talkative inanimate objects, dejected wanderers, bloodthirsty outlaws, and women you don't want to mess with. How does one deal with nasty winter weather, loneliness, cut-throat politics, cowardly allies, unconventional heroes, arrogant Vikings, the crushing inevitability of time passing, things that come out of the dark and eat one's friends, and did I mention dragons? Take this course and find out how some people in early medieval England imagined facing these familiar challenges. We will read some shorter poems and prose, and all of *Beowulf*, in the original Old English.

Note: Pre-requisite: ENG 301.3

ENG 312.3 EARLY CHAUCER

T1 (Peter Robinson) – Category 1

The course examines Geoffrey Chaucer's literary works before *The Book of the Tales of Canterbury*, the shorter and lyric poems, the dream visions and the romance tragedy *Troilus and Criseyde*. We will explore these poems as evidence of the development of a new and distinctive Chaucerian poetic, point the way to the *Tales of Canterbury*.

ENG 313.3 MIDDLE ENGLISH ROMANCES

T2 (Michael Cichon) – Category 1

English 313.3 is a study of several representative Middle English Romances, their sources, and their various contexts—genre, rhetorical technique, historical/cultural contexts, authorship, transmission and the like. The romances we will study treat such themes as nature/nurture and correction, trial and ordeal, holy war, and challenges to the Round Table. The principal poems we'll read and analyse will illumine other works which students of medieval literature are likely to encounter, both in English and in the other vernaculars of the period.

ENG 326.3 RENAISSANCE EPIC

T2 (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.

ENG 334.3 PROSE AND POETRY OF VICTORIAN PERIOD

T2 (Kylee-Ann Hingston) – Category 3

By reading poems and prose essays on the hot issues of the Victorian era—imperialism, class division, prostitution, religious doubt, the rights of women, and sexuality, to name a few—students will evaluate the role that poetry and prose played in Victorian cultural debates, and they will develop an understanding of the social and cultural frameworks that shaped the prose and poetry of the period. In addition to covering the canonical works of poets and essayists such as the Brownings, Tennyson, Ruskin, and Mill, students will encounter such lesser-known writers as the factory worker Ellen Johnston and the Bengalese poet Michael Madhusdan Dutt.

ENG 335.3 EMERGENCE OF INDIGENOUS LITERATURES IN CANADA

T2 (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, letters, 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 359.3 WESTERN CANADIAN LITERATURE

T2 (Kevin Flynn) – Category 4, Canadian

In this course we will study works by diverse writers with deep roots and/or an enduring presence in the Canadian west. Our readings will take us through poetry, fiction, and literary non-fiction from this region, and we’ll consider, among other things, the way that the prairie—and the prairie’s place in the wider world—is depicted in these works. But we’ll also think about other things beyond just the literary representation of the region. We’ll discuss Indigenous culture, women’s and men’s roles in the west (both traditional and much more up-to-date), psychological realism, poetic forms, and many other things depending on where our conversations lead us.

ENG 363.3 APPROACHES TO 20TH AND 21ST CENTURY FICTION

T1 (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, each one redefining the possibilities of the form. Dissatisfied with conventional modes of narration and representation, 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 some 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 graphic narrative and Alison Bechdel’s *Fun Home*.

ENG 373.3 ENGLISH FICTION TO 1800

T1 (Allison Muri) – Category 3

Before the modern novel took shape, English fiction was a mix of romance, travelogues, rogue biographies, and political satire that resisted literary classification. In this course we will read early romances, criminal confessions, tales of shipwrecks, forbidden love, and supernatural terror. In this course we'll encounter Aphra Behn's radical storytelling; Daniel Defoe's castaways and criminals; Jonathan Swift's sharp satire; Henry Fielding's witty, irreverent narratives; and Horace Walpole's eerie gothic imaginings, uncovering along the way how early fiction tackled questions of race, class, gender, power, and morality. We will study how these unconventional works of early fiction reflected shifting ideas about identity, society, and power, ultimately shaping the literary forms that would give rise to the novel in its many genres today.

ENG 383.3 DECOLONIZING THEORIES AND LITERATURES

T1 (Jay Rajiva) – 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, postcolonial, and decolonial theory, alongside the study of literary works by authors such as Akwaeke Emezi, Arundhati Roy, Tayeb Salih, and Derek Walcott. Examining hybridity, queer identity, collective trauma, nationalism, diaspora, and feminism, we will discuss how postcolonial literature presents an aesthetic and ethical challenge to the Anglo-American literary canon.

ENG 394.3 LITERARY AND CULTURAL THEORY

T1 (Lindsey Banco) – Non-category

In literary and cultural studies, theory is a method and a set of tools for exploring how literature and other cultural texts produce meaning. This course offers a survey of some of the most prominent ideas in literary and cultural theory. We will study various historical and contemporary theories—including New Criticism, semiotics, Marxism, feminism and gender theory, post-colonialism, deconstruction, and ecocriticism—with an eye toward four goals: (1) developing a vocabulary of key terms and concepts used by scholars of literary and cultural studies; (2) studying theory as an object in its own right; (3) applying theoretical concepts to core literary and cultural texts; and (4) fostering a sense of self-reflexive, idiosyncratic inquiry into what we read and how we make sense of it. This course will feature considerable discussion of Bram Stoker's 1897 novel *Dracula* through a variety of theoretical lenses.

400-LEVEL CLASSES

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

ENG 406.3 TOPICS IN 17th CENTURY LITERATURES

T1 (Arul Kumaran) – Category 2

Focus and texts vary from year to year according to the interests of instructors. See the department website or the current course handbook for 400-level course descriptions.

ENG 412.3 TOPICS IN INDIGENOUS LITERATURES

T1 (Kristina Bidwell)

In his collection of essays, *Winipêk*, Niigaan Sinclair argues that, when protestors toppled a statue of Queen Victoria in Winnipeg, “citizens changed the story.” This course will explore how cities create public narratives about themselves and how writers, artists, and the public respond to, challenge, and change these stories. Considering examples from the Canadian cities of Saskatoon, Prince Albert, Winnipeg, Vancouver, Toronto, and Corner Brook, we will analyze how Indigenous, Black, and other minoritized writers have responded to and challenged urban master narratives. We will read works by writers such as Katherena Vermette, Maria Campbell, John Brady McDonald, Douglas Walbourne-Gough, Wayne Compton, David Chariandry, and Peter Millard. We will also, as a class, visit public spaces and monuments on campus and in the city to “read” the stories they are telling. Students will carry out primary research on how these sites have been publicly narrated. Finally, students will have the option to create their own narrative intervention in a public space.

Note: This course does not yet qualify for Category 5 or for the Indigenous requirement.

ENG 416.3 TOPICS IN 19TH CENTURY AMERICAN LITERATURE

T2 (Kandice Sharren) – Category 3

In the recently rediscovered poem “Ocean,” Phillis Wheatley Peters describes the “waves on waves devolving without End” that make up a storm at sea. Written on her return to Boston from London in 1773, the poem’s sublime imagery recalls the voyage she made over a decade earlier, after being kidnapped in West Africa and enslaved at the age of seven. But if the horrors of the Middle Passage shape some writers’ representation of the ocean, other writers see its dangers as powerfully seductive, such as Kate Chopin, for whom, “The touch of the sea is sensuous, enfolding the body in its soft, close embrace.” From the enormous scale of the transatlantic slave trade in the eighteenth century to the technological developments in hydropower and travel in the nineteenth-century that enabled further colonization and resource extraction, water has long had a powerful pull on the cultural imagination of the United States. This course will focus on 18th and 19th century engagements with what Herman Melville calls “the watery part of the world” in the opening lines of *Moby Dick*: oceans, yes, but also rivers, lakes, ponds, and swamps. Alongside current diaspora, Indigenous, and ecocritical theories, we will read authors such as Phillis Wheatley Peters, Margaret Fuller, Henry David Thoreau, Edgar Allan Poe, Herman Melville, Elizabeth Stoddard, Walt Whitman, Hannah Crafts, Charles Chesnut and Kate Chopin.

ENG 417.3 TOPICS IN CREATIVE WRITING

T1 (Sheri Benning) – Non-category

Students will produce a portfolio of written work. Focus and texts vary from year to year according to the interests of instructors. Watch the website for a forthcoming description.

ENG 460.3 TOPICS IN 20TH CENTURY BRITISH AND IRISH LITERATURES

T2 (Ann Martin) – Category 4

In a scene from Virginia Woolf’s 1937 novel *The Years*, a character sees a photograph of Mussolini in a newspaper: “‘Damned’—Eleanor shot out suddenly, ‘bully!’” The image suggests not just the timeliness of Woolf’s texts but also the interrelatedness of the personal and the public, the local and the (inter)national, the private and the published. In Woolf’s body of work, the one influences the other in profound ways. It is this reciprocal dynamic that will inform our exploration of her not-untroubled legacy as a political writer and as an author who examines lives and experiences of the obscured. We’ll work from Woolf’s early essays and short stories, which signal her play with form and content, as she theorizes modernist techniques and explores internal as well as external realities. Against the backdrop of interwar modernity, we’ll read *A Room of One’s Own* (1928) and the later essay/pamphlet *Three Guineas* (1938) to consider how they intersect with issues she addresses in novels such as *Mrs. Dalloway* (1925), *The Waves*, and *Between the Acts* (1941). Class discussions may at times be guided by guest speakers from other institutions, as we work from our own positions here on Treaty 6 territory to engage with the current field of Woolf Studies.

ENG 496.3 CAREER INTERNSHIP

T2 (Sarah Powrie) – Non-category

The Career Internship Seminar is designed to assist upper-year English majors in translating their academic learning into applied skills by providing work opportunities alongside workshops on professionalization. The course presupposes that participating students have limited work experience in English-related fields, such as communications or teaching; thus, the internship placements will be entry-level positions. The course's primary objective is to help undergraduate students to develop employability skills and to communicate those skills convincingly to prospective employers.

ENG 497.0 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, held in the first week of February. Presentations are normally adapted from essays written for 300- or 400-level courses, after consultation with the course professor or the Undergraduate Chair. Three development sessions, starting in Term 1, will provide information on the form and function of the colloquium, establish working groups, guide the process of adaptation, and review best practices for presentations as well as professional conference etiquette. Note that while this course is required for Honours and Double Honours students, it has no credit unit value. Students will receive informal feedback, but there will be no formal evaluation. Students entering the final year of the Honours program should contact the Undergraduate Chair to confirm enrolment in ENG 497: Professor Ella Ophir at 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 (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 <https://artsandscience.usask.ca/english/students/undergraduates/index.php#ScholarshipandAwards>. 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: <https://artsandscience.usask.ca/students/scholarships.php>

Ronald and Mary Dyck Memorial Awards in English

\$1,000 (two)

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

Hannon Scholarships

\$5,000 (several)

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

Mary Lou Ogle Award for the Study of Communications

\$5,000 (amount varies)

- Awarded annually to an English major in the third or fourth year of the program who intends to pursue a career in the field of communications, broadly defined. This includes, but is not limited to, work in journalism (print or other media); editing and publishing; library and information science; education; speech pathology; corporate, government, or non-profit communications; public relations; and advertising.

- Candidates must be residents of Saskatchewan, graduates of a Saskatchewan high school, demonstrate financial need, and submit an essay of approximately 500 words outlining career intentions relating to communications.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by **October 1**. Supporting documents may be submitted to asg.studentawards@usask.ca

Hannon Travel Scholarships

\$7,000 (several)

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

J. B. McGeachy Prize in English

\$800

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

Avie Bennett Prize in Canadian Literature

\$700 and a set of New Canadian Library books

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

Yuans Award in Canadian Literature

\$500

- Open to continuing undergraduate English majors who have completed at least 6 credit units in Canadian literature.

- To apply, complete the online application in the [Scholarships and Bursaries channel](#) in PAWS, and submit an essay on Canadian Literature from a class in the regular session to asg.studentawards@usask.ca by **May 15**.
- Selection is based on academic achievement and the merits of the submitted essay.
- The same essay may be considered for the Bennett Award. However, please submit both application forms.

Peter T. Millard Scholarship

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

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

M. J. Coldwell Prize in Canadian Affairs

\$1,000 (several)

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

Reginald J. G. Bateman Scholarship in English

\$1,000 (value varies)

- 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

<https://artsandscience.usask.ca/english/students/graduates/funding.php> for details, and contact the Department of English Graduate Chair, Professor Ann Martin (ann.martin@usask.ca)



ENGLISH UNDERGRADUATE SOCIETY

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

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

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

Follow Us! Contact Us! Join Us!

Instagram: [usaskeus](https://www.instagram.com/usaskeus)

E-mail: english.undergrad.society@ussu.ca

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

WRITING HELP

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

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

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

KEYWORDS FOR RESUMES:

SKILLS DEVELOPED IN ENGLISH COURSES

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

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

– Toni Morrison, “Grendel and His Mother”

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

Certificate in Creative Writing

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

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

Required courses (15 credits)

3 credits	<ul style="list-style-type: none"> • ENG 220.3 Studies in the Craft of Writing
6 credits:	<ul style="list-style-type: none"> • ENG 110.6 Literature and Composition • ENG 111.3 Literature and Composition Reading Poetry • ENG 112.3 Literature and Composition Reading Drama • ENG 113.3 Literature and Composition Reading Narrative • ENG 114.3 Literature and Composition Reading Culture • ENG 120.3 Introduction to Creative Writing • DRAM 231.3 Introduction to Indigenous Playwriting • ENG 302.3 Creative Writing Poetry • ENG 308.3 Creative Writing Nonfiction • DRAM 331.6 • ENG 365.6 Creative Writing Workshop • ENG 366.3 Creative Writing Fiction • ENG 417.3 Topics in Creative Writing
6 credits:	<ul style="list-style-type: none"> • DRAM 231.3 Introduction to Indigenous Playwriting • ENG 302.3 Creative Writing Poetry • ENG 308.3 Creative Writing Nonfiction • DRAM 331.6 • ENG 365.6 Creative Writing Workshop • ENG 366.3 Creative Writing Fiction • ENG 417.3 Topics in Creative Writing

Certificate in the Study of Indigenous Storytelling

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

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

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

Required courses (21 credits)

3 credits	<ul style="list-style-type: none">• 100-level English Courses
6 credits	<ul style="list-style-type: none">• INDG 107.3 Introduction to Canadian Indigenous Studies• ENG 242.3 Indigenous Storytelling of the Prairies
12 credits	<ul style="list-style-type: none">• 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 Metis 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

Your possibilities are endless

English Honours students at the 2025 Honours Colloquium



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College of
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