

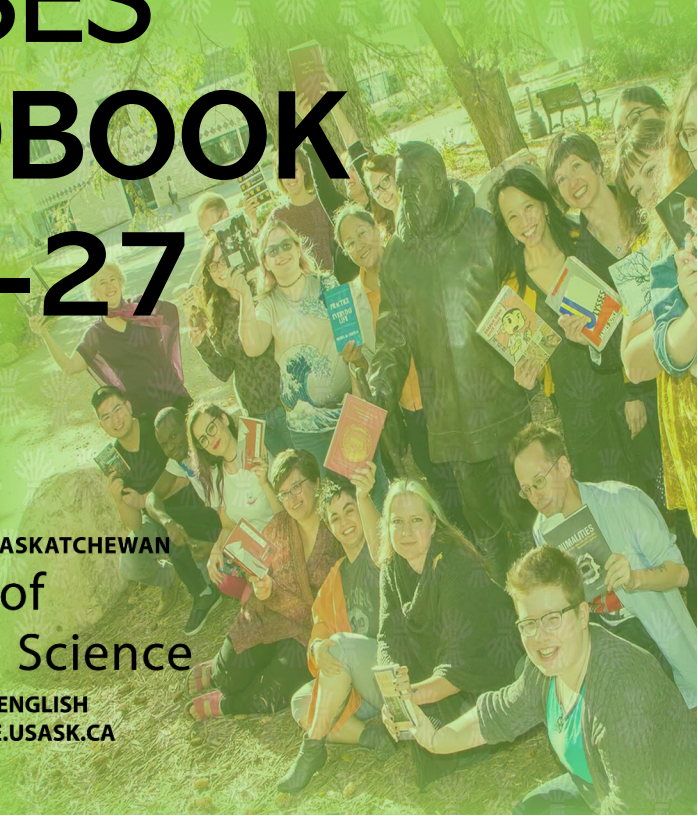
DEPARTMENT OF ENGLISH SENIOR UNDERGRADUATE CLASSES HANDBOOK 2026-27



UNIVERSITY OF SASKATCHEWAN

College of
Arts and Science

DEPARTMENT OF ENGLISH
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: DATE TBA

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 2026-27 Canadian Graduate Scholarship competition (deadline 1 December).

Honours Colloquium: Friday, February 7, 2027

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>

Undergraduate Awards Reception: Thursday, April 1, 2027

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 1](#) 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>

2026-27 SENIOR COURSES: BY TERM

SPRING/SUMMER (2026)

- 213.3 A History of English Sounds and Spelling
- 254.3 Canadian Speculative Fiction

TERM 1 (2026)

- 209.3 Transnational Literatures
- 211.3 History and Future of the Book
- 217.3 Mythologies of Northern Europe
- 220.3 Studies in the Craft of Writing
- 225.3 Shakespeare: Tragedy and Romance
- 226.3 Fantasy and Speculative Fiction
- 243.3 Introduction to Indigenous Literatures
- 278.3 English Satire
- 302.3 Creative Writing Poetry
- 311.3 The Canterbury Tales
- 324.3 Renaissance Drama
- 340.3 Eighteenth Century British Literature
- 352.3 Canadian Fiction
- 358.3 Canadian Drama
- 368.3 Approaches to 20th and 21st Century Poetry
- 381.3 American Literature from 1900 to the Present
- 394.3 Literary and Cultural Theory
- 402.3 Topics in Anglo Saxon and Medieval Literature
- 414.3 Topics in 19th Century British Literature: Victorian and Edwardian Children's Literature
- 488.3 Topics in Genres and Contexts: Introduction to Comparative Literature
- 497.0 Honours Colloquium

TERM 2 (2027)

- 210.3 Literary Canons and Cultural Power
- 215.3 Life Writing
- 220.3 Studies in the Craft of Writing
- 224.3 Shakespeare: Comedy and History
- 230.3 Literature for Children
- 242.3 Indigenous Storytelling of the Prairies
- 246.3 Short Fiction
- 255.3 Mapping Canadian Literature
- 301.3 Old English Language and Culture
- 314.3 Early British Drama
- 319.3 Renaissance Literature | The Sixteenth Century
- 327.3 English Drama 1660 to 1737
- 338.3 Contemporary North American Indigenous Literatures
- 362.3 The British Novel 1800 to 1850
- 366.3 Creative Writing Fiction
- 418.3 Topics in 19th Century Canadian Literature: Money and the "Hideous Routine" of Early Canadian Poetry
- 444.3 Topics in Decolonizing and Transnational Literatures: Decolonizing Literary Voice
- 496.3 English Career Internship

497.0 Honours Colloquium

SPRING/SUMMER (2027)

277.3 Literary Uses of Mythology

288.3 Introduction to Film

2026-27 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
	311.3	The Canterbury Tales
	314.3	Early British Drama
	402.3	Topics in Anglo Saxon and Medieval Literature

Category 2 – 16th and 17th Centuries

ENG	224.3	Shakespeare: Comedy and History
	225.3	Shakespeare: Tragedy and Romance
	319.3	Renaissance Literature The Sixteenth Century
	324.3	Renaissance Drama

Category 3 – 18th and 19th Centuries

ENG	327.3	English Drama 1600 to 1737
	340.3	Eighteenth Century British Literature
	362.3	The British Novel 1800 to 1850
	414.3	Topics in 19 th Century British Literature: Victorian and Edwardian Children’s Literature
	418.3	Topics in 19 th Century Canadian Literature: Money and the “Hideous Routine” of Work in Early Canadian Poetry

Category 4 – 20th and 21st Century

ENG	242.3	Indigenous Storytelling of the Prairies
	243.3	Introduction to Indigenous Literatures
	338.3	Contemporary North American Indigenous Literatures
	352.3	Canadian Fiction
	358.3	Canadian Drama
	368.3	Approaches to 20 th and 21 st Century Poetry
	381.3	American Literature from 1900 to the Present

Category 5 – Decolonizing, Transnational, and Diasporic Literatures

ENG	209.3	Transnational Literatures
	444.3	Topics in Decolonizing and Transnational Literatures: Decolonizing Literary Voice

Non-Category

ENG	215.3	Life Writing
	217.3	Mythologies of Northern Europe
	220.3	Studies in the Craft of Writing
	226.3	Fantasy and Speculative Fiction

230.3	Literature for Children
246.3	Short Fiction
277.3	Literary Uses of Mythology
278.3	English Satire
288.3	Introduction to Film
302.3	Creative Writing – Poetry
366.3	Creative Writing – Fiction
394.3	Literary and Cultural Theory
488.3	Topics in Genres and Contexts of Literature: Introduction to Comparative Literature
496.3	Career Internship
497.0	Honours Colloquium

Canadian Literature

ENG 254.3	Canadian Speculative Fiction
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Indigenous Learning Requirement

ENG 242.3	Indigenous Storytelling of the Prairies
243.3	Introduction to Indigenous Literatures
255.3	Mapping Canadian Literature
338.3	Contemporary North American Indigenous Literatures

2026-27 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 Ella Ophir, 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 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 MWF 10:30 (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? Whose stories get centered, and why? What is the value of reading, and what do we lose if this habit is disrupted?

ENG 211.3 HISTORY AND FUTURE OF THE BOOK

T1 MWF 14:30 (Muri)

This course is designed to introduce students to a history of English Literature through snapshots of historical and contemporary developments in the technology and impact of the book. It focuses on three aspects of the book’s history and its prospects: the evolution of media, from bound leaves of parchment or paper, to contemporary e-books and web pages; the relationship between the medium of expression and literary expression; and the relationships between the history of the book and the culture of digital texts. In the process, we will explore medieval scriptoria; the invention and impact of the Gutenberg printing press; the impact of mass-produced books and of digital texts; and the relationships between media and literature.

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 209.3 TRANSNATIONAL LITERATURES

T1 TR 10:00 (Rajiva) – Category 5

This course examines a diverse body of literatures that we might call "transnational": literature written in response to patterns of migration and collective trauma, straddling national, geographical, cultural, religious, ethnic, and social borders. As we move through the course, we will learn how to read transnational literature carefully and ethically, without reducing experience to fit generalizations, truisms, and unconscious biases. In so doing, we will seek to challenge static definitions of place and belonging, studying the conditions of diaspora, critical perspectives on migration and movement, and the aesthetics of literary representation.

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 215.3 LIFE WRITING

T2 TR 10:00 (Wallace) Non-category

What does a medieval woman's account of passionate piety have to do with a twenty-first-century influencer? 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, social media 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. *Prerequisites:* 6 cu of 100-level ENG.

ENG 217.3 MYTHOLOGIES OF NORTHERN EUROPE

T1 TR 14:30 (Cichon) – Non-category

The mythologies of the North are at once brutal and mystical. These stories are replete with heroic struggles, epic battles and journeys to the Otherworld. The myths of northern Europe provide a window to the mindsets of ancestral peoples, promote values like self-reliance, loyalty and wisdom, and have greatly influenced modern fantasy literature and media. This year, students in Eng 217.3 will study the Irish *Cattle Raid of Cooley*, the *Four Branches of the Mabinogi* and a native Welsh Arthurian Tale, and some Scandinavian myths, all in translation.

ENG 220.3 STUDIES IN THE CRAFT OF WRITING

T1 R 17:30 (Instructor) – Non-category

T2 R 17:30 (Instructor) – Non-category

A study of “reading like a writer,” this course explores two genres—typically, contemporary poetry and fiction—through the critical analysis and subsequent practice of literary technique. In addition to engaging with elements of style through lectures and workshops, students will explore the aesthetic and sociopolitical underpinnings of assigned readings to consider how form and content exist in a mutually enlivening relationship. 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 completed at least one research essay and a portfolio of polished writing in two genres.

ENG 224.3 SHAKESPEARE: COMEDY AND HISTORY

T2 MWF 8:30 (Instructor) – Category 2

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

ENG 225.3 SHAKESPEARE: TRAGEDY AND ROMANCE

T1 TR 10:00 (Kumaran) – Category 2

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

ENG 226.3 FANTASY AND SPECULATIVE FICTION

T1 MWF 11:30 (Congdon) – Non-category

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

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

ENG 230.3 LITERATURE FOR CHILDREN

T2 TR 14:30 (Hingston) – Non-category

ENG 230 is a critical study of literature written or adopted for children and young adult readers. Emphasizing the history and development of children's literature, the course includes folk and fairy tales that provide the roots for what we consider children's literature, picture books aimed for young children, and longer fiction for older children and young adults. In the course, we'll be asking such questions as What makes a particular book, story, or poem children's literature, for children rather than for readers? How does its intended audience, and that audience's age and literacy level, shape its form, content, and style? What do the form, content, and style tell us about what adults writing, publishing, and buying this literature believe children should learn?

ENG 242.3 INDIGENOUS STORYTELLING OF THE PRAIRIES

T2 Online, asynchronous (Abram) - Category 4, Indigenous Learning Requirement
A study of the Indigenous storytelling traditions in the prairie region, including oral traditions and written literature.

ENG 243.3 INTRODUCTION TO INDIGENOUS LITERATURES

T1 TR 10:00 (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 MWF 11:30 (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 255.3 MAPPING CANADIAN LITERATURE

T2 MWF 14:30 (Flynn) – Canadian

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

ENG 277.3 LITERARY USES OF MYTHOLOGY

Spring 2027 (Instructor) – Non-category

An introduction to the theory of myth and selected examples of the classical and other myths most frequently adapted and reinterpreted in literature in English. Emphasizes the ways in which different writers can find quite different kinds of significance in the same myth.

ENG 278.3 ENGLISH SATIRE

T1 TR 11:30 (Robinson) – Non-category

Texts studied will include Chaucer’s *Tales of Canterbury*, Jonathan Swift’s “A Modest Proposal” and *Gulliver’s Travels*, various other texts from the “golden age” of English satire in the eighteenth century, Oscar Wilde’s *The Importance of Being Earnest*, Stephen Leacock’s *Sunshine Sketches*, the films of Charles Chaplin and the current boom in satire across every medium, including late night talk show; comedy troupe (Monty Python), film (*Barbie*), and TikTok.

ENG 288.3 INTRODUCTION TO FILM

Summer 2027 (White) – Non-category

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

300-LEVEL CLASSES

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

ENG 301.3 OLD ENGLISH LANGUAGE AND CULTURE

T2 MWF 13:30 (Cichon) – Category 1

This course is an introduction to Old English grammar, with select readings in the original language. Successful completion of the course will enable students to enroll in English 310.3, where they will have the opportunity to read more Old English literary texts. Included also will be selections from *Beowulf* in the original language, accompanied by study of the complete poem in Modern English.

ENG 302.3 CREATIVE WRITING - POETRY

T1 R 16:30 (Benning) – Non-category

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

ENG 311.3 THE CANTERBURY TALES

T1 MWF 10:30 (Powrie) – Category 1

An introduction to the works of Geoffrey Chaucer, with principal attention to *The Canterbury Tales*.

ENG 314.3 EARLY BRITISH DRAMA

T2 TR 8:30 (Robinson) – Category 1

Early British Drama is designed to introduce students to theatrical performance in England before Shakespeare. The course begins with the earliest European and Classical dramatic texts and traces the development of distinctive forms of English drama, performed in churches, the streets and (finally) purpose-built spaces, up to 1580. In the second half of the course we will workshop performances of scenes and segments of plays studied during the term, culminating in a live performance, possibly before a real audience.

ENG 319.3 RENAISSANCE LITERATURE | THE SIXTEENTH CENTURY

T2 TR 14:30 (Instructor) – Category 2

Sixteenth-century English literature absorbed and contributed to the European Renaissance, led at Henry VIII's court by the Thomas More circle, while popular culture developed new expressions of older traditions. These rich courtly and popular traditions unite in the achievements of the Elizabethan younger generation, especially the Sidneys,

Spenser, and Shakespeare. Omitting full-length drama and epic treated elsewhere, this course highlights other major genres of prose and poetry in English from 1485 to 1603.

ENG 324.3 RENAISSANCE DRAMA

T1 TR 14:30 (Kumaran) – Category 2

A study of English drama, 1580-1640, including such playwrights as Marlowe, Kyd, Shakespeare, Jonson, Dekker, Middleton, and Ford. The course will investigate the philosophies, techniques, power, and popularity associated with Tudor, Stuart, and Caroline plays.

ENG 327.3 ENGLISH DRAMA 1600 TO 1737

T2 MWF 11:30 (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.

ENG 338.3 CONTEMPORARY NORTH AMERICAN INDIGENOUS LITERATURES

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

“Twenty-five years ago,” recalled Osage scholar Robert Warrior in 1995, “building a library of American Indian writers from books in print would have taken up no more than a few feet of shelf space. . . [T]he yield now is yards and yards” (*Tribal Secrets* xvi). Now, more than twenty-five years after Warrior made these remarks, even the most avid readers of contemporary Indigenous literatures cannot keep up with the pace of new releases, projects, and initiatives in the Indigenous literary arts. But what prompted this outpouring of creativity and what motivates it today? This class will discuss the influences, movements, and critical conversations that have facilitated the ongoing proliferation of Indigenous literatures in North America during the last fifty years. Our reading of a diverse, though not exhaustive, selection of literary texts from the early 1970s to the present will include works of Indigenous genre fiction, 2SLGBTQ literature and art, poetic meditations on the present, and speculative engagements with the literary past. In addition to considering the relationships within and among the literatures on our syllabus, students will also be encouraged to think about their relationships with the things they read and the places they read from.

ENG 340.3 EIGHTEENTH CENTURY BRITISH LITERATURE

T1 M 17:30 (Sharren) – Category 3

First published in 1759, Samuel Johnson's *Rasselas* describes a young prince whose dissatisfaction with his life of ease and luxury in the Happy Valley leads him to abandon his perfect society in search of new experiences. This tale's ambivalent depiction of an ideal society is part of a larger eighteenth-century trend in which writers explored the possibilities and limitations of new ways of structuring society. From fictionalized travel narratives in the mode of Thomas More's *Utopia* (1516) to essays arguing for all-female communities of learning to sentimental novels that saw shared feeling as the basis for a more just society, the readings in this course will trace utopian impulses through the literature and thought of the eighteenth century.

ENG 352.3 CANADIAN FICTION

T1 MWF 11:30 (White) – Category 4

This course will be a broad introduction to Canadian (more or less) fiction written (more or less) in English. We will begin in the pre-Confederation period and steadily move up to the present day, with some special focus on Mavis Gallant, Margaret Atwood, and George Elliott Clarke. We will also pay attention to work from Indigenous traditions (Inuit, First Nations, and Métis) that are based in both oral and written contexts.

ENG 358.3 CANADIAN DRAMA

T1 MWF 13:30 (Flynn) – Category 4

This course offers an in-depth exploration of Canadian drama, tracing its development from early theatrical traditions to contemporary performance. Students will examine a diverse range of plays that reflect Canada's cultural, linguistic, and regional identities, with attention to Indigenous, Francophone, and multicultural perspectives. Through close reading and discussion, the course considers how Canadian playwrights engage with themes such as identity, nationhood, colonization, gender, and social change.

ENG 362.3 THE BRITISH NOVEL 1800 TO 1850

T2 TR 11:30 (Hingston) – Category 3

English 362 will introduce you to the British novel from 1800 to 1850, which spans the end of the Romantic period to the early Victorian era. Moving from Edgeworth and Austen to Dickens and the Brontës, this course follows the novel's development as the most popular literary form of the nineteenth century, tracing in particular its increasing emphasis on domestic middle-class values: industriousness, duty, sincerity, self-improvement, and social, economic, and national progress.

ENG 366.3 CREATIVE WRITING FICTION

T2 M 17:30 (Instructor) – Non-category

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

ENG 368.3 APPROACHES TO 20TH AND 21ST CENTURY POETRY

T1 TR 11:30 (Ophir) – Category 4

Poetry has become closely identified with the expression of personal feeling, but it has a much longer history as a public form, called for on occasions of collective celebration, remembrance, and grief. That history endures in the offices of Poet Laureate in small communities and in nation states alike. And in times of public crisis, poetry still springs to the fore—quoted in news coverage, going viral on social media—as people seek words adequate to the outrage or sorrow, and comfort in the binding power of collective feeling. This course will focus on some of poetry’s most public functions and the role it has played in relation to consequential events of the past century, including wars, civil conflicts, and American presidential inaugurations. At the heart of our explorations will be questions about the particular nature and power of poetic form and the uses to which it is put in both private and public life. Students with little or no experience with poetry are welcome—indeed, encouraged—to take this course.

ENG 381.3 AMERICAN LITERATURE FROM 1900 TO THE PRESENT

T1 MWF 12:30 (Banco) – Category 4

From the turn of the twentieth century, the United States has been marked by two important literary and cultural phenomena: modernism and postmodernism. As a survey of American literature from 1900 to the present, this course is an attempt to figure out what these two large movements look like, to understand how and why the shift from modernism to postmodernism occurred, to account for the differences and similarities between them, and, in a post-9/11 present, to ask: what’s next?

ENG 394.3 LITERARY AND CULTURAL THEORY

T1 TR 13:00 (Rajiva) – Non-category

This course covers a range of different theories, methods and approaches that we can use to help understand and critically discuss literature, and which we will apply to different literary texts. Emphasizing sustained, thoughtful engagement, our approach involves a rigorous examination of the major schools of literary criticism, including but not limited to feminism, Marxism, deconstruction, postcolonial studies, and queer theory. As we read, we will foreground the significance of literary theory both to literature and to lived experience in the world.

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 402.3 TOPICS IN ANGLO SAXON AND MEDIEVAL LITERATURE

T1 T 9:30 (Cichon) – Category 1

Chivalric writing played a crucial role in creating “class-made” modes of behaviour for the medieval aristocracies and gentry, teaching virtues like refinement, restraint, and generosity. Both the romances and the manuals for knights offer insight into medieval concepts of honour, social hierarchy, and the integration of Christian values with martial duties, and indeed are the foundation for much of modern fantasy literature. This year, ENG 402.3 is cross-listed with and will be run simultaneously with CMRS 401.3. We will explore narratives of chivalry (both literary and historical), their Classical antecedents and Renaissance heirs and successors. Topics may include: *romanitas* and *virtus*; the Germanic heroic ideal; *Chanson de Gestes*, Arthurian romances; Chivalric manuals; Renaissance courtesy and civility.

ENG 414.3 TOPICS IN 19TH CENTURY BRITISH LITERATURE: VICTORIAN AND EDWARDIAN CHILDREN’S LITERATURE

T1 W 9:30 (Hingston) – Category 3

In this course, students will read a sample of canonical and non-canonical British children’s books written between the mid-nineteenth to the early twentieth century, the Golden Age of children’s literature, to examine how adult authors of time used constructions of childhood to interrogate the modern world.

ENG 418.3 TOPICS IN 19TH CENTURY CANADIAN LITERATURE: MONEY AND THE “HIDEOUS ROUTINE” OF WORK IN EARLY CANADIAN POETRY

T2 W 12:30 (McDonald) – Category 3

In Archibald Lampman’s apocalyptic poem “The City at the End of Things,” composed in 1892, the speaker tells of a city reduced to metallic machinery and fire. There, three inhuman figures are the city’s only remaining “masters,” and their constant, monotonous work is regarded by the speaker as a “hideous routine.” Decades before Lampman’s desolate city, Oliver Goldsmith writes a poem about a “rising village” that becomes, in the speaker’s view, happily populated by industrious settler-colonizers who establish the town’s social and cultural foundations. There, a peddler opens a country store filled to delightful abundance, his mercantile work the “source of all his hopes, and all his cares” as he helps the village reach prosperity and even “fame.” These two very different poems begin to reflect the variety of ways that nineteenth-century Canadian poetry expressed attitudes about work. This course will examine such poetry in its context to explore how the poets engage with real-world work- and money-related matters of their time,

including: the pursuit of wealth and the accumulation of property and other assets; the “ideal” of individual and national prosperity; and the story of Canadian settlers’ inherent industriousness (and the adjacent belief in meritocracy). Along the way, we will consider how contemporary attitudes about work and money in Canada can be traced back to these earlier contexts and to observable patterns in the poetry of early Canadian writers.

ENG 444.3 TOPICS IN DECOLONIZING AND TRANSNATIONAL LITERATURES: DECOLONIZING LITERARY VOICE

T2 T 13:00 (Rajiva) – Category 5

This course links the act of decolonizing literature to a careful and creative examination of voice in contemporary postcolonial fiction. Focusing primarily on African and Caribbean literary texts, we will examine how authors such as Edwidge Danticat, Marlon James, and J.M. Coetzee modulate narration, focalization (point of view), language, implied audience, and reader expectations to challenge colonial and neocolonial hegemonies. How does this literature productively destabilize assumptions of intimacy (in first-person narration) and distance (in third-person narration)? What decolonizing impulses are at work in a literary text narrated in “non-standard” English? Can decolonizing happen through “bad” or problematic narrators, and if so, what might it look like? Over the semester, we will situate these aesthetic concerns within specific historical, social, and cultural frames, such as the legacy of slavery, U.S. involvement in the Caribbean after World War II, the ongoing collective trauma caused by everyday “slow violence” (Rob Nixon), and the immediate post-apartheid period in South Africa.

ENG 488.3 TOPICS IN GENRES AND CONTEXTS OF LITERATURE: INTRODUCTION TO COMPARATIVE LITERATURE

T1 W 14:30 (White) – Category Non-category

World literature, cosmopolitanism, multiculturalism, theories of “general” literature, postcolonialism, multilingualism, translation: these are some of the key issues of the discipline of Comparative Literature. This seminar will introduce this discipline via readings of critical, theoretical, historical, and primary literary texts (such as work by the great literary critic George Steiner, the Swiss writer Fleur Jaeggy, or the Cuban novelist Guillermo Cabrera Infante) that give students the tools to engage literary and cultural objects from multiple linguistic traditions, both dominant (such as English, German, Italian, or Spanish) and minority (such as Irish Gaelic, Catalan, or Inuktitut). No language other than English is required, but we will certainly encourage students to bring to bear whatever linguistic skills they possess (you may have more than you think!).

ENG 496.3 CAREER INTERNSHIP

T2 M 1:30 (alternate weeks) (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 (Ophir) – Non-category

This course is the capstone of the English 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 preparatory sessions led by the Undergraduate Chair are held between October and January.

FACULTY MEMBERS

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UNDERGRADUATE AWARDS AND SCHOLARSHIPS

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

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.

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 2026 Honours Colloquium



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