

# Department of English Handbook

2023-24

## General Information

The study of English literature is an exploration of the ways in which we express or create worlds through language. Literary works help us not only imagine other worlds and forms of human experience, but also learn how to become better readers, writers, editors, researchers, and critical thinkers.

We offer a range of degrees, as well as Minors in English and in Canadian Literature. As of Fall 2023 we offer a Certificate in Creative Writing; we also contribute to the interdisciplinary Certificate in the Study of Indigenous Storytelling. For details see the [program catalogue](#).

## The Honours Program

The English Honours program is recommended for students who have a particularly 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 program details see <https://programs.usask.ca/arts-and-science/english/ba-hon-english.php>

## Important Dates for English Undergraduates

**Graduate School and Funding Information Session: Wednesday 20 September 2024**

Students are invited to attend this overview of the graduate programs offered in the Department, including the MFA in Writing and Masters and Doctoral programs 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.

**Honours Colloquium: Friday 2 February 2024**

In this capstone of their degree, Honours English students in their final year of study present ten-minute papers during a day devoted to celebrating undergraduate research. All are welcome to attend this event!

**Career Options for Students of English: Wednesday 6 March 2024**

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 recent graduate who has gone on to do interesting things, there will be presentations on the Career Internship course (ENG 496.3), on the benefits of graduate studies in English, and on the nuts and bolts of career planning from a representative of Career Services. You don't have to be an English major to attend: all are welcome!

**Undergraduate Awards Reception: Wednesday 3 April 2024**

Our annual awards ceremony recognizes the many recipients of prizes and scholarships available through the Department of English. In addition to the presentations, there will be a reception for all English students as well as faculty, donors, and community partners as we celebrate the remarkable accomplishments of our award winners. For more information see: <https://artsandscience.usask.ca/english/undergraduates/awards.php>

# English Course Offerings by Term

## TERM 1

- 210.3 Literary Canons and Cultural Power
- 209.3 Transnational Literatures
- 220.3 Studies in the Craft of Writing
- 224.3 Shakespeare: Comedy and History
- 230.3 Literature for Children (online)
- 232.3 Gothic Narrative
- 242.3 Indigenous Storytelling of the Prairies
- 254.3 Canadian Speculative Fiction
- 277.3 Literary Uses of Mythology (online)
- 282.3 Feminist Critical Theory and Literature by Women
- 301.3 Old English Language and Culture
- 305.3 Canadian Fiction from Beginnings to 1960
- 308.3 Creative Nonfiction Workshop
- 319.3 Renaissance Literature: The Sixteenth Century
- 340.3 Eighteenth-Century British Literature
- 362.3 The British Novel 1800 to 1850
- 377.3 Approaches to Modern and Contemporary Drama
- 381.3 American Literature from 1900 to the Present
- 402.3 Topics in Anglo-Saxon and Medieval Literature: Narratives of Chivalry
- 466.3 Topics in 20<sup>th</sup>-Century Canadian Literature: The National Film Board

## TERM 2

- 211.3 History and Future of the Book (online)
- 220.3 Studies in the Craft of Writing
- 224.3 Shakespeare: Comedy and History (online)
- 225.3 Shakespeare: Tragedy and Romance
- 230.3 Literature for Children
- 243.3 Introduction to Indigenous Literatures
- 246.3 Short Fiction
- 286.3 Courtly Love and Medieval Romance
- 288.3 Introduction to Film
- 294.3 Techniques of Canadian Poetry from Sonnet to Spoken Word
- 302.3 Creative Writing - Poetry
- 310.3 Old English Literature
- 312.3 Early Chaucer: Dream & Romance Tragedy
- 331.3 Literature of the Romantic Period
- 338.3 Contemporary North American Indigenous Literatures
- 359.3 Western Canadian Literature
- 368.3 Approaches to 20th and 21st Century Poetry
- 383.3 Decolonizing Theories and Literatures
- 394.3 Literary and Cultural Theory
- 444.3 Topics in Decolonizing and Transnational Literatures
- 460.3 Topics in 20th Century British and Irish Literature: Virginia Woolf
- 496.3 Career Internship

# English Course Offerings by Category

## Histories of English

- 210.3 (T2) Literary Canons and Cultural Power
- 211.3 (T1) History and Future of the Book

## Category 1 – Anglo-Saxon and Medieval

- 301.3 (T1) Old English Language and Culture
- 310.3 (T2) Old English Literature
- 312.3 (T2) Early Chaucer: Dream & Romance Tragedy
- 402.3 (T1) Topics in Anglo-Saxon and Medieval Literature

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

- 224.3 (T1) Shakespeare: Comedy and History
- 224.3 (T2) Shakespeare: Comedy and History (online)
- 225.3 (T2) Shakespeare: Tragedy and Romance
- 319.3 (T1) Renaissance Literature: The Sixteenth Century

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

- 331.3 (T2) Literature of the Romantic Period
- 340.3 (T1) Eighteenth-Century British Literature
- 362.3 (T1) The British Novel 1800 to 1850

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

- 242.3 (T1) Indigenous Storytelling of the Prairies
- 254.3 (T1) Canadian Speculative Fiction
- 288.3 (T2) Introduction to Film
- 305.3 (T1) Canadian Fiction from Beginnings to 1960
- 338.3 (T2) Contemporary North American Indigenous Literatures
- 359.3 (T2) Western Canadian Literature
- 368.3 (T2) Approaches to 20th and 21st Century Poetry
- 377.3 (T1) Approaches to Modern and Contemporary Drama
- 381.3 (T1) American Literature from 1900 to the Present
- 460.3 (T2) Topics in 20th Century British and Irish Literature: Virginia Woolf
- 466.3 (T1) Topics in 20<sup>th</sup>-Century Canadian Literature: The National Film Board

## Category 5 – Decolonizing, Transnational, and Diasporic Literatures

- 209.3 (T1) Transnational Literatures
- 383.3 (T2) Decolonizing Theories and Literatures
- 444.3 (T2) Topics in Decolonizing and Transnational Literatures

## Non-Category

- 220.3 (T1) Studies in the Craft of Writing
- 220.3 (T2) Studies in the Craft of Writing
- 230.3 (T1) Literature for Children (online)
- 230.3 (T2) Literature for Children
- 232.3 (T1) Gothic Narrative
- 243.3 (T2) Introduction to Indigenous Literatures
- 246.3 (T2) Short Fiction
- 286.3 (T2) Courtly Love and Medieval Romance
- 277.3 (T1) Literary Uses of Mythology (online)
- 282.3 (T1) Feminist Critical Theory and Literature by Women
- 302.3 (T2) Creative Writing - Poetry
- 308.3 (T1) Creative Nonfiction Workshop
- 394.3 (T2) Literary and Cultural Theory
- 496.3 (T2) Career Internship

## Canadian Literature

- 254.3 (T1) Canadian Speculative Fiction
- 294.3 (T2) Techniques of Canadian Poetry From Sonnet to Spoken Word
- 305.3 (T1) Canadian Fiction from Beginnings to 1960
- 359.3 (T2) Western Canadian Literature
- 466.3 (T1) Topics in 20<sup>th</sup>-Century Canadian Literature: The National Film Board

## Indigenous Learning Requirement

- 242.3 (T1) Indigenous Storytelling of the Prairies
- 243.3 (T2) Introduction to Indigenous Literatures
- 338.3 (T2) Contemporary North American Indigenous Literatures

## English Course Offerings by Level

Please check the University of Saskatchewan [Class Search](#) for the most up-to-date scheduling information and for summer course offerings.

### Histories of English

#### 210.3 Literary Canons and Cultural Power

T1 MWF 9:30-10:20 Sarah Powrie

The English literary canon has been a fraught and fiercely debated notion. Critics argue that the Western canon is elitist, ethnocentric, and sexist since it privileges European male voices while excluding the diverse array of postcolonial Anglophone writers. Defenders argue that the canon is non-political, that it represents the human condition, that a canon-less curriculum would erode our understanding of the literary past. This course seeks to engage this cultural debate about tradition and representation: Whose works get read? Whose works have influence? And why does it matter?

#### 211.3 History and Future of the Book

T2 online TBD

This course is designed to introduce students to historical and contemporary developments in the technology and impact of the book. We will begin with oral pre-literate cultures, and move on to the invention of writing systems and scripts, the creation of papyrus and the scroll; we will explore medieval manuscripts, the invention and impact of the Gutenberg printing press, the origins (and futures) of the encyclopedia, the development of copyright law in the eighteenth century and its contemporary transformation; and move onto censorship; the social impact of mass-produced books and of digital texts; the relationships between media and literature; and the rise of social media. We will consider some recent developments in electronic literature, publishing, and book culture and the long history of the book that informed them. At every stage

we will ask whether recent developments in communication technology compel us to ask new questions and seek new answers, or return us to old questions in new ways.

### 200-Levels

#### 209.3 Transnational Literatures

T1 MWF 2:30-3:20 TBD *Category 5*

An introduction to literatures written between histories, geographies, and cultural practices and produced at the borders of nations and languages/lects, when authors move from one national and/or linguistic context to another, or when peoples are dispersed from their original homelands and settle in diasporic socio-cultural formations.

#### 220.3 Studies in the Craft of Writing

T1 TR 2:30-3:50 TBD  
T2 TR 2:30-3:50 TBD

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

### 224.3 Shakespeare: Comedy and History

T1 TR 10:00-11:20 Arul Kumaran

T2 online TBD

*Category 2*

This course focuses on the romantic comedies and English history plays that Shakespeare wrote for Elizabethan audiences in the first half of his theatre career. It also examines the darker, more tragicomic “problem comedies” that he wrote under James I. Study of the histories will demonstrate their contribution to the nationalist project of Reformation England, while study of the comedies will explore their use of humour and verbal wit in the representation of human identity.

### 225.3 Shakespeare: Tragedy and Romance

T2 TR 10:00-11:20 Arul 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 17th century. This course will focus on a selection of plays in this genre, and will also treat his late romances, a comic genre in which fateful adventures end in forgiveness and reconciliation between enemies.

### 230.3 Literature for Children

T1 online TBD

T2 TR 10:00-11:20 Kylee-Anne Hingston

What are the defining features of children’s literature? What makes a particular book, story, or poem *children’s* literature? That is, what makes it for children rather than for readers? How does its intended audience, and that audience’s age and literacy level, shape its form? Its content? Its style? How do its form and style—including its illustrations—shape its content? And, most importantly, since children’s literature is written, published, and purchased *by adults*, what cultural purposes does children’s literature serve? To

investigate these questions, we will learn about the history and development of children’s literature, reading folk and fairy tales that provide the genre’s roots, picture books aimed for pre-readers, and longer fiction for older children and young adults, published between the eighteenth to twenty-first centuries.

### 232.3 Gothic Narrative

T1 MWF 12:30-1:20 Lindsey Banco

From Mary Shelley’s 1818 novel *Frankenstein* to Kyle Edward Ball’s experimental 2022 horror movie *Skinamarink*, horror fiction and film owe a significant debt to the Gothic mode. This course offers a survey of Gothic literature from its beginnings in the middle of the eighteenth century, through its considerable popularity in the nineteenth century, to the multitude of forms it takes—including contemporary horror novels and films—in the twentieth and twenty-first centuries. In approaching the Gothic mode’s key questions, its main thematic issues, and its recurring stylistic features, this course will explore changes in our understanding of terror, the irrational, and the supernatural. What does it mean to transgress the boundaries between good and evil, safety and danger, sanity and insanity, and the human and non- (or in-) human? What roles do violence, ghosts, decay, madness, racial and gender anxiety, and regional hauntings have in our literary traditions? Students are forewarned that the Gothic is sometimes disturbing, frightening, or violent; some of the material in this course may be as well.

### 242.3 Indigenous Storytelling of the Prairies

T1 TR 10:00-11:20 Jenna Hunnef

*Category 4, Indigenous Learning Requirement*

This course introduces students to the diverse storytelling traditions and literary histories of the Prairies and Great Plains regions of Turtle Island by focusing on the role of place—and more specifically the category of *home*—in Indigenous literary self-representation. It will also provide students with knowledge of historical and political contexts specific to the Prairies. How do

Indigenous stories about relationships to the Prairies as a place—including small towns, big cities, reserves, grassy plains, and boreal forests—negotiate the multiple and often competing racial, sexual, gendered, and economic forces that seek to define Indigenous life in settler-colonial states? Furthermore, how do these representations resist settler colonialism's investment in undoing those place-based relationships? Students will be encouraged to think about their own relationships to place through formal and informal assignments and class discussions.

### **243.3 Introduction to Indigenous Literatures**

T2 TR 2:30-3:50 TBD

*Indigenous Learning Requirement*

A broad introduction to the study of Indigenous literatures in the Canadian context, preparing students for more advanced study of Indigenous literatures in the discipline of English. Students will read and listen to a diversity of First Nations, Metis and Inuit texts and oral stories, and learn to understand them as part of Indigenous literary traditions and histories. They will learn key concepts and approaches in Indigenous literary study, including learning about the processes of settler colonialism past and present. A focus will be placed on students understanding the literatures in terms of their own position and context.

### **246.3 Short Fiction**

T2 MWF 1:30-2:20 Ludmilla Voitkovska

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

### **254.3 Canadian Speculative Fiction**

T1 MWF 10:30-11:20 Wendy Roy

*Category 4*

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

### **277.3 Literary Uses of Mythology**

T1 online TBD

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. The course emphasizes the ways in which different writers can find quite different kinds of significance in the same myth.

### **282.3 Feminist Critical Theory and Literature by Women**

T1 TR 1:00-2:20 Cindy Wallace

"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? We will focus especially on fiction, poetry, and theoretical texts of the last fifty years, reading writers including Toni Morrison, Gloria Anzaldúa, bell hooks, Chimamanda Adichie, Madeleine Thien, and Katherena Vermette.

### **286.3 Courtly Love and Medieval Romance**

T2 MWF 2:30-3:20 Michael Cichon

Andreas Capellanus wrote that “love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex, which causes each one to wish above all things the embraces of the other and by common desire to carry out all of love’s precepts in the other’s embrace.” Ramon Llull says that “for likewise as chivalry gives to a knight all that to him appertains, in likewise a knight ought to give all his forces to honor chivalry.” This course is a study of romantic love and chivalry in the literature of the Middle Ages. The medieval period saw the development of fundamental modes of western socialisation, including codes of chivalry and of *fin’amors*, or courtly love, which defines heterosexual union as the supreme experience for all who are truly gentle. Vernacular literature (writing in languages other than Latin) played a crucial role in disseminating these codes. The course will focus on a number of medieval poems and romances which highlight the complementary and sometimes conflicting codes of chivalry and love.

### **288.3 Introduction to Film**

T2 MWF 2:30-3:20 / Lab T 4:00-6:00 Gerald White  
*Category 4*

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 special 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.

### **294.3 Techniques of Canadian Poetry From Sonnet to Spoken Word**

T2 TR 10:00-11:20 TBD

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 Levels**

#### **301.3 Old English Language and Culture**

T1 TR 11:30-12:50 Michael Cichon *Category 1*

English 301.3 is the first of two half-classes intended to convey reading competence in Old English. In order to approach Anglo-Saxon materials, we will spend this entire first half-class acquiring grammatical and lexical competence in early West Saxon (c. 900), the literary language of Anglo-Saxon England. By December successful students will be able to read simple passages in Old English prose with the help of a glossary.

### 302.3 Creative Writing - Poetry

T2 T 6:00-8:50 TBD

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. 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 poems in varied styles and forms.

### 305.3 Canadian Fiction from Beginnings to 1960

T1 MWF 9:30-10:20 TBD *Category 4*

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

### 308.3 Creative Nonfiction Workshop

T1 T 6:00-8:50 TBD

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.

### 310.3 Old English Literature

T2 MWF 11:30-12:20 Richard Harris

*Category 1*

A study of several poems and some prose passages in Old English, including elegies, battle narratives, and a more extensive consideration of Beowulf than in English 301, including its backgrounds and analogues.

### 312.3 Early Chaucer: Dream & Romance Tragedy

T2 MWF 9:30-10:20 Sarah Powrie

*Category 1*

The course investigates Chaucer's early works: his dream visions and *Troilus and Criseyde*. Chaucer's *Troilus and Criseyde* was the *Downton Abbey* of its time. The narrative is part love-story, part historical drama, representing a forbidden romance within a glamorous society that is doomed but doesn't recognize it yet. In the dream visions, Chaucer explores the various powers of the imagination: as a source of creativity, as reserve of resilience, as a guide for living ethically. Studying Chaucer's dream visions will help us recognize the importance of dreams in medieval culture and reflect on their significance in our own time.

### 319.3 Renaissance Literature: The Sixteenth Century

T1 TR 2:30-3:50 Arul Kumaran

*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.



### **331.3 Literature of the Romantic Period**

T2 WMF 12:30-1:20 TBD

*Category 3*

A study of British literature from 1780 to 1830, examining the nature of Romanticism and the usefulness of the term "Romantic," and emphasizing the works of such writers as William Wordsworth, Mary Shelley, and John Keats.

### **338.3 Contemporary North American Indigenous Literatures**

T2 TR 1:00-2:20 Jenna 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 North American literatures during the last fifty years. Our reading of a diverse, though not exhaustive, selection of literary texts from the early 1970s to the present will include works of Indigenous genre fiction, 2SLGBTQ literature and art, poetic 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.

### **340.3 Eighteenth-Century British Literature**

T1 MWF 10:30-11:20 Allison Muri *Category 3*

A time of rebels and reactionaries, Enlightenment Britain (1660-1800) saw writers respond to dramatic social change. In this brief but grand tour of literary modes and genres, students will encounter many of the ideas that underpin contemporary Eurocentric culture. The course will include works of satire and sentiment, amatory fiction and conduct books, political poetry, slave narratives, plays of wit, and the first periodicals. Featured authors may include Behn, Swift, Pope, Richardson, Fielding, Burney, and Johnson.

### **359.3 Western Canadian Literature**

T2 MWF 9:30-10:20 TBD *Category 4*

A study of Western Canadian literature in English, especially fiction, poetry, and drama, produced on the Canadian prairies.

### **362.3 The British Novel 1800 to 1850**

T1 TR 10:00-11:20 Kylee-Anne 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.

### **368.3 Approaches to 20th and 21st Century Poetry**

T2 TR 2:30-3:50 Ella Ophir *Category 4*

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

### **377.3 Approaches to Modern and Contemporary Drama**

T1 MWF 1:30-2:20  
Ludmilla Voitkovska *Category 4*

Reflecting the remarkable transformation of theatre in modernist and postmodern contexts, this course engages with dramatic texts and movements from the late nineteenth century through to contemporary plays and performances. While works in translation will be addressed, including those by Ibsen and Strindberg, the primary focus will be British, Irish, and American dramatists, such as Shaw, O'Neill, Beckett, Pinter, Williams, Hansberry, Stoppard, Churchill, and Kane.

### **381.3 American Literature from 1900 to the Present**

T1 MWF 2:30-3:20 Lindsey Banco *Category 4*

From the turn of the twentieth century, the United States has been marked by, among other things, two important literary and cultural phenomena: modernism and postmodernism. This course will focus on fiction and poetry but will examine these forms in the context of popular culture, more broadly. As a survey of American literature from 1900 to the present, this course is an attempt to figure out what these two large movements look like, to understand how and why the shift from modernism to postmodernism occurred, to account for the differences and similarities between them, to situate them in the contexts of traumatic events such as World Wars I and II and the assassination of President John F. Kennedy, and, in a post-9/11 and “post-truth” present, to ask: What’s next?

### **383.3 Decolonizing Theories and Literatures**

T2 TR 10:00-11:20 Cindy Wallace *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 discourses, reading such theorists as Frantz Fanon, Edward Said, Chandra Talpade Mohanty, Paul Gilroy, Gayatri Spivak, and Lee Maracle. As we seek to define key terms and trace important debates, we will approach our theoretical readings in conversation with literature, including possible texts by Jean Rhys, Chimamanda Adichie, Salman Rushdie, Derek Walcott, Zadie Smith, and Thomas King.

### 394.3 Literary and Cultural Theory

T2 MWF 10:30-11:20 Lindsey Banco

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.

### 400 Levels

#### 402.3 Topics in Anglo-Saxon and Medieval Literature

T1 F 1:30-4:20 Michael Cichon *Category 1*

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*; Malory's Pentecostal Oath, Froissart's Chronicles, Henry IV's musings on Chivalry; religious dimensions of chivalry, Bernard's Rule for the Templars, the Grail Quest; renaissance courtesy and civility, Castiglione's *Book of the Courtier* and Della Casa's *Galateo*.

### 444.3 Topics in Decolonizing and Transnational Literatures

T2 R 1:30-4:20 Cindy Wallace *Category 5*

The Caribbean-American feminist writer and activist Audre Lorde famously proclaimed in 1983, "The master's tools will never dismantle the master's house." In this seminar we will seek to understand how various women writers in postcolonial locations echo, extend, or challenge Lorde's provocative claim. In other words, how do women writers use and conceptualize the English language, the Western literary canon, the project of nation building, the Christian religion, and the political aims of democracy, independence, and power? Can the goods and goals of oppressors be appropriated in the name of freedom, or are they inescapably tainted—and if so, what are the alternatives to using the master's tools? In addition to key texts in postcolonial feminist theory, we will likely read novels by Toni Morrison, Jean Rhys, Buchi Emecheta, Louise Erdrich, Kiran Desai, and Chimamanda Ngozi Adichie.

#### 460.3 Topics in 20th Century British and Irish Literature: Virginia Woolf

T2 T 1:30-4:20 Ann Martin *Category 4*

Virginia Woolf's body of work speaks to her consistent questioning of early twentieth-century Britain and the traditions by which it was shaped—an impulse extended in our own century by writers such as Sina Queyras and Kabe Wilson. This course will explore Woolf's place in literary history as a modernist and a self-proclaimed snob (she was joking) (mostly), as well as a deeply political analyst whose writing represents a sustained social critique of her moment in time. We'll work from *A Room of One's Own* (1928) according to her play with form and content, and explore further the implications of her style in analyses of selected short fiction, essays, and novels, such as *Mrs Dalloway* (1925) and *Between the Acts* (1941). Woolf's emphasis on lived experiences of modernity and her rendition of subjective states and modern identities will focus much of our work, as we examine how and to what ends she represents a time of remarkable flux, change, and conflict.

### 466.3 Topics in 20<sup>th</sup>-Century Canadian Literature

T1 T 1:30-4:20 Gerald White *Category 4*

The topic here is the National Film Board of Canada (also known as the NFB). We will begin with the NFB's roots in the British documentary movement of the 1930s, and move on to discussion of its earliest years as a producer of WWII propaganda, its 1950s and 60s reputation as a hotbed both of technical innovation and Quebec nationalism, the linked 1960s and 70s programmes of Challenge for Change / Société nouvelle / the Indian Film Crew, its development of cutting edge techniques in animation and multi-screen projection (culminating in the experiments of Expo 67), its special divisions of the 80s and 90s such as Studio D (devoted to films by women) and Studio 1 (an early Indigenous film production unit based in Edmonton), its sometimes-successful and sometimes-misguided forays into feature-narrative filmmaking, its shift from being a self-contained operation with staff filmmakers (and we will have a special focus on the last of these staff directors, the Abenkai filmmaker Alanis Obomsawin) to its present-day reality as a producer and funding body, and finally its contemporary experiments in virtual environments and other forms of "expanded cinema."

### 496.3 Career Internship

T2 M 2:30-5:10 (biweekly) Powrie

This course is designed to prepare students to meet the job market by introducing them to a work environment that allows them to apply their academic skills. Students will identify their own goals for the class and will reflect on ways that their work placement dovetails with their academic experience. Internships are available

with a range of organisations in Saskatoon and units within the University. Past placements have included Sage Hill Writing Experience, Shakespeare on the Saskatchewan, PAVED Arts, Student Learning Services, the University Library, Arts & Science and University communications offices, the Saskatchewan Literacy Network, Frontier College, Saskatoon Correctional Centre, Sherbrooke Community Centre, the Department of English, and the MFA in Writing program. The time commitment is comparable other 400-level courses: interns provide approximately 70 hours to the organization they are placed with, and meet as a class every second week throughout the term. Interested students should first contact the Undergraduate Chair, Professor Ella Ophir: [e.ophir@usask.ca](mailto:e.ophir@usask.ca)

### 497.0 Honours Colloquium

T1/T2 (Ella Ophir)

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, an event held in the first week of February. Presentations are normally adapted 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 entering the final year of the Honours program should contact the Undergraduate Chair, Professor Ella Ophir, to confirm enrolment: [e.ophir@usask.ca](mailto:e.ophir@usask.ca)

#### Join the English Undergraduate Society!

The EUS is a student led that aims that connects English students and those interested in English-related studies to each other, to faculty in the English Department, and to the campus community. We plan informal get-togethers, professor meet-and-greets, movie nights, book sales and exchanges, study sessions, and scholarship application support (and parties!). **Follow us! Contact us! Join us!**

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