english
2020-21
the possibilities are endless

SENIOR UNDERGRADUATE CLASSES
HANDBOOK 2020-21
DEPARTMENT OF ENGLISH
The Value of an English Degree

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

Important Dates for Department of English Undergraduates

Department of English Early Advising Week: April 6 - 10, 2020
While students are welcome to contact the Undergraduate Chair at any time for advice on their English degrees, early advising is available for upper-year English Majors and all Honours students. Please get in touch with Professor Ella Ophir at e.ophir@usask.ca (306-966-2056) or the Department Head, Professor Wendy Roy (wendy.roy@usask.ca, 306-966-2132), to set up an appointment for course planning. Students can also consult with the College of Arts and Science Undergraduate Student Office in Room 265 of the Arts Building (student-advice@artsandscience.usask.ca, 306-966-4231).

Graduate School and Funding Information Session: Wednesday, 23 September 2020
Students are invited to attend this overview of the graduate programs offered in the Department of English, including the MFA in Writing and literary studies Masters and Doctoral degrees. As well as the benefits of graduate studies, the session will address the application process, provide an overview of funding opportunities, and outline best practices for funding applications. Participants can also sign up for workshops to support success in the 2020-21 SSHRC competitions (deadline: 1 December for MA SSHRC applications).

Honours Colloquium: Friday, 5 February 2021
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 Event: Wednesday, 3 March 2021
Join us for an information session on how a degree in English can prepare you for the demands and opportunities of today’s job market. As well as a talk by a distinguished alumnus, there will be presentations on the Career Internship course (ENG 496.3), on the benefits of graduate studies in English, and on the nuts and bolts of career planning from a representative of the Student Enrolment and Career Centre. All are welcome to attend!

Undergraduate Awards Reception: Wednesday, 31 March 2021
Our annual awards ceremony recognizes the many recipients of prizes and scholarships available through the Department of English. In addition to the presentations, there will be a reception for all English students as well as faculty, donors, and community partners as we celebrate the remarkable accomplishments of our award winners. For more information on the Scholarships and Awards available to English Majors and Honours students, see our website: http://artsandscience.usask.ca/english/undergraduates/awards.php
English Degree Types

We offer Three-year, Four-year, and Honours degrees, as well as Minors in English and in Canadian Literature, and we contribute to the interdisciplinary Certificate in the Study of Indigenous Storytelling. An English degree at any level will introduce you to the major genres, time periods, and geographical areas of literature in English, and will help you develop critical, analytical, research, and communication skills. The more concentrated the study, the more those skills will be refined. Each program except the certificate requires 6 cu 100-level English, as well as:

3-year B.A. Major Requirements:
6 cu English classes from among Categories 1, 2, or 3
18 cu other senior English classes
(12 cu must be at the 300 level, 3 cu Canadian Lit, and 3 cu Indigenous Lit)

4-year B.A. Major Requirements:
6 cu Foundation courses
6 cu each from two of Categories 1, 2, or 3 (12 cu total)
12 cu other senior English classes
(15 cu must be at the 300 level, 3 cu Canadian Lit, and 3 cu Indigenous Lit)

B.A. Honours Major Requirements:
12 cu Foundation courses
6 cu from each of Categories 1, 2, 3, and 4/5 (24 cu total)
18 cu other senior English classes (or ENG 120.3) & ENG 497.0
(12 cu must be at the 300 level, 12 cu at the 400 level, 3 cu Canadian, and 3 cu Indigenous)

B.A. Double Honours Major Requirements:
6 cu Foundation courses
6 cu each from two of Categories 1, 2, or 3 (12 cu total)
12 cu other senior English classes & ENG 497.0
(12 cu must be at the 300 level, 6 cu at the 400 level, 3 cu Canadian, and 3 cu Indigenous)

English Minor Requirements:
6 cu 300-level courses
9 cu other English courses

Canadian Literature in English Minor Requirements:
ENG 255.3
12 cu other Canadian Literature courses

Certificate in the Study of Indigenous Storytelling Requirements:
3 cu ENG 100-level, INDG 107.3, and ENG 242.3
12 cu selected ENG, INDG, and DRAM courses

THE HONOURS PROGRAM

The Honours program is for students who have a keen interest in literature or who intend to pursue graduate work in English or professional programs such as Law, Journalism, or Library and Information Science. It is also suitable for those who wish to pursue careers in writing-intensive fields such as education, public relations, or publishing. The minimum required average is 70%. Students must apply by May 31 through the College of Arts & Science Undergraduate Office; a link to the form is on the Department’s website (Advising and Resources, under the Undergraduates tab). The program includes participation in the Honours Colloquium, and eligibility for several dedicated scholarships. For details see https://programs.usask.ca/arts-and-science/english/ba-hon-english.php
ENGLISH UPPER-YEAR COURSE OFFERINGS 2020-21
BY TERM

6-CREDIT-UNIT CLASSES
ENG  202.6 (01)  Reading the Canon: Texts and Contexts
204.6 (01)  History and Future of the Book

3-CREDIT-UNIT CLASSES - TERM 1
ENG  206.3 (01)  Introduction to Cultural Studies
207.3 (01)  Introduction to Colonial and Decolonizing Literatures
220.3 (01)  Studies in the Craft of Writing
224.3 (01)  Shakespeare: Comedy and History
225.3 (online)  Shakespeare: Tragedy and Romance
226.3 (online)  Fantasy and Speculative Fiction
232.3 (01)  Gothic Narrative
242.3 (01)  Indigenous Storytelling of the Prairies
246.3 (01)  Short Fiction
277.3 (online)  Literary Uses of Mythology
301.3 (01)  Old English Language and Culture
311.3 (62)  The Canterbury Tales
322.3 (01)  Renaissance Literature II: The Seventeenth Century
334.3 (62)  Prose and Poetry of the Victorian Period
382.3 (01)  Canadian Fiction from 1960 to the Present
359.3 (online)  Western Canadian Literature
402.3 (01)  Topics in Anglo-Saxon and Medieval Literature: Medieval Women
404.3 (01)  Topics in 16th Century Literature in English
414.5 (01)  Topics in 19th Century British Literature: The Romantic Era Sonnet
416.3 (01)  Topics in 19th Century American Literature: Emily Dickinson

3-CREDIT-UNIT CLASSES - TERM 2
ENG  224.3 (02)  Shakespeare: Comedy and History
224.3 (online)  Shakespeare: Comedy and History
225.3 (02)  Shakespeare: Tragedy and Romance
230.3 (62)  Literature for Children
242.3 (online)  Indigenous Storytelling of the Prairies
243.3 (02)  Introduction to Indigenous Literatures
255.5 (02)  Mapping Canadian Literature
260.3 (02)  Crime and Detective Fiction
286.3 (62)  Courtly Love and Medieval Romance
288.3 (02)  Introduction to Film
313.3 (02)  Middle English Romances
331.3 (online)  Romantic Literature
335.3 (02)  Emergence of Indigenous Literatures in Canada
340.3 (02)  Eighteenth-Century British Literature
341.3 (62)  The British Novel 1850 to 1900
366.3 (62)  Advanced Creative Writing: Fiction
377.3 (02)  Approaches to Modern and Contemporary Drama
444.3 (02)  Topics in Decolonizing and Transnational Literatures: Counter-Empires: Decolonizing Speculative Fiction
ENGLISH UPPER-YEAR COURSE OFFERINGS 2020-21
BY CATEGORY

Foundation Classes:
ENG 202.6 (01)  Reading the Canon: Texts and Contexts
204.6 (01)  History and Future of the Book

Category 1 – Anglo-Saxon and Medieval:
ENG 301.3 (01)  Old English Language and Culture
311.3 (61)  The Canterbury Tales
313.3 (02)  Middle English Romances
402.3 (01)  Topics in Anglo-Saxon and Medieval Literature: Medieval Women

Category 2 – 16th and 17th Centuries:
ENG 224.3 (02)  Shakespeare: Comedy and History
224.3 (61)  Shakespeare: Comedy and History
224.3 (T2 online)  Shakespeare: Comedy and History
225.3 (02)  Shakespeare: Tragedy and Romance
225.3 (T1 online)  Shakespeare: Tragedy and Romance
322.3 (01)  Renaissance Literature II: The Seventeenth Century
404.3 (01)  Topics in 16th Century Literature in English

Category 3 – 18th and 19th Centuries:
ENG 331.3 (T2 online)  Romantic Literature
334.3 (61)  Prose and Poetry of the Victorian Period
335.3 (02)  Emergence of Indigenous Literatures in Canada
340.3 (02)  Eighteenth-Century British Literature
341.3 (62)  The British Novel 1850 to 1900
414.5 (01)  Topics in 19th Century British Literature: The Romantic Era Sonnet
416.3 (01)  Topics in 19th Century American Literature: Emily Dickinson

Category 4 – 20th and 21st Century:
ENG 207.3 (01)  Introduction to Colonial and Decolonizing Literatures
242.3 (01)  Indigenous Storytelling of the Prairies
242.3 (T2 online)  Indigenous Storytelling of the Prairies
243.3 (02)  Introduction to Indigenous Literatures
255.3 (02)  Mapping Canadian Literature
359.3 (T1 online)  Western Canadian Literature
377.3 (02)  Approaches to Modern and Contemporary Drama
382.3 (01)  Canadian Fiction from 1960 to the Present
444.3 (02)  Topics in Decolonizing and Transnational Literatures:
            Counter-Empires: Decolonizing Speculative Fiction
466.3 (02)  Topics in 20th Century Canadian Literature: Michael Ondaatje
Category 5 – Media, Culture, and Community:
- ENG 206.3 (01) Introduction to Cultural Studies
- ENG 288.3 (02) Introduction to Film

Non-Category:
- ENG 220.3 (01) Studies in the Craft of Writing
- ENG 226.3 (T1 online) Fantasy and Speculative Fiction
- ENG 230.3 (62) Literature for Children
- ENG 232.3 (01) Gothic Narrative
- ENG 246.3 (01) Short Fiction
- ENG 260.3 (02) Crime and Detective Fiction
- ENG 277.3 (T1 online) Literary Uses of Mythology
- ENG 286.3 (62) Courtly Love and Medieval Romance
- ENG 366.3 (62) Advanced Creative Writing: Fiction
- ENG 496.3 (02) Career Internship
- ENG 497.0 (01) Honours Colloquium

Canadian:
- ENG 255.5 (02) Mapping Canadian Literature
- ENG 359.3 (T1 online) Western Canadian Literature
- ENG 382.3 (01) Canadian Fiction from 1960 to the Present
- ENG 466.3 (02) Topics in 20th Century Canadian Literature: Michael Ondaatje

Indigenous Learning Requirement:
- ENG 242.3 (01) Indigenous Storytelling of the Prairies
- ENG 242.3 (T2 online) Indigenous Storytelling of the Prairies
- ENG 335.3 (02) Emergence of Indigenous Literatures in Canada

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UNIVERSITY OF SASKATCHEWAN
Department of English
COURSE DESCRIPTIONS FOR THE ACADEMIC YEAR 2020-21

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

Enrolment Requirements:

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

100-LEVEL CLASSES

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

Note: Only 6 credit units of ENG 110 through 114 may be taken for credit.

ENG 110.6 LITERATURE AND COMPOSITION

An introduction to the main kinds of literature. In addition to learning the tools of critical analysis, students will study and practice composition. Note: This class is being phased out.

ENG 111.3 LITERATURE AND COMPOSITION: READING POETRY

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

ENG 112.3 LITERATURE AND COMPOSITION: READING DRAMA

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

ENG 113.3 LITERATURE AND COMPOSITION: READING NARRATIVE

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

ENG 114.3 LITERATURE AND COMPOSITION: READING CULTURE

An introduction to historical and contemporary cultural forms in English. In addition to learning the tools of critical analysis, students will study and practice composition. ENG 114
classes are focussed by topic; course descriptions will appear on the Department of English website: https://artsandscience.usask.ca/english/undergraduates/100.php

**ENG 120.3 INTRODUCTION TO CREATIVE WRITING**

**Note:** ENG 120 counts as 3 credit units of 100-level English, BUT it may be taken for credit in addition to 6 credit units of ENG 110 through 114.

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

**FOUNDATION CLASSES**

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

**202.6 (01) READING THE CANON: TEXTS AND CONTEXTS**

T1/T2  MWF  9:30 (Sarah Powrie) – Foundation class

The English literary canon has been a fraught and fiercely debated notion. Critics argue that the Western canon is elitist and outdated, that it is ethnocentric and sexist since it privileges European male voices while excluding the diverse array of post-colonial Anglophone writers. Defenders argue that the canon is a-cultural and a-historical, that great writers write about experiences common to the human condition, that a canon-less curriculum would not only erode the understanding of the literary past but would also fragment literary studies into a multitude of unrelated sub-specialized fields. This course seeks to engage this cultural debate through the study of the English literary canon. Charting the tradition from “Beowulf to Virginia Woolf” and beyond, we will examine works of influential and lesser-known authors alike.

**204.6 (01) HISTORY AND FUTURE OF THE BOOK**

T1/T2  TR  1:00 (Yin Liu) – Foundation class

This course is a multimillennial romp (but an informed and rigorous one) through the history of the things that literature is written on, or in, or towards. It focuses on the material contexts of English literature, but it will also reach beyond that focus to explore questions about memory, design, physicality, survival and sustainability, information, reading, and media. We will be looking at carvings on stone, blinking lights on screens, and a lot of other things in between. In sum, we will investigate literature as a product of many different forms of technology, and how our concepts and experiences of technology affect the way we read.
200-LEVEL CLASSES

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

**ENG 206.3 (01) INTRODUCTION TO CULTURAL STUDIES**

T1  MWF  10:30 (Lindsey Banco) – Category 5

Cultural studies is the exploration of “culture,” what Raymond Williams calls “one of the two or three most complicated words in the English language.” Cultural studies analyzes the artistic, political, social, and material texts and objects that populate our lives. It assumes that such objects go well beyond “mere entertainment” or “mere utility” and affect deeply how we perceive class, race, gender, and other markers of identity. As an introduction to the theory and practice of cultural studies, this course will familiarize students with some of the most important thinkers and interpretive frameworks in the field. In addition to learning some of the major theoretical approaches to cultural studies, students will use some of the tools of critical analysis to analyze different forms of cultural production, including literature, popular culture, and print and electronic media. Texts will include popular writing, advertising, consumer culture, film, television, music, photography, digital culture, and even public spaces like city streets and airports. This course will offer many opportunities for reflection and writing on texts, cultural styles, and media environments.

**ENG 207.3 (01) INTRODUCTION TO COLONIAL AND DECOLONIZING LITERATURES**

T1  TR  2:30 (Joanne Leow) – Category 4

What is Empire? How does colonialism continue to affect our lives today? What does decolonization mean? How are these complex concepts depicted in literary and cultural texts? This course is an introduction to colonial and decolonizing literatures. We will focus on defining key concepts such as coloniality, Empire, imperialism, postcolonialism, Orientalism, hybridity, and decoloniality as they are represented in a range of literary texts and genres. We will examine representations of the colonial and its legacies: slavery and indenture, plantation logic, resource extraction, and cultural loss and appropriation. Readings will be drawn from a selection of texts from the regions that have been affected by colonialism, settler colonialism, and imperialism. These include sub-Saharan Africa, the Indian subcontinent, the Caribbean, Canada, Australia, New Zealand, and Southeast Asia. Expect to read works by writers such as Joseph Conrad, E.M. Forster, Graham Greene, Chinua Achebe, Jean Rhys, Tsitsi Dangarembga, Anita Desai, Jamaica Kincaid, Zadie Smith, Arundhati Roy, Nalo Hopkinson, Thomas King, Alfian Sa’at, Patricia Grace, and Tash Aw.

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

T1  TR  11:30 (Sheri Benning) – Non-category

Through close readings of contemporary literature, students will hone skills required for writing original poetry and prose (short fiction, novels/novellas, and/or creative non-fiction). In addition to reckoning with elements of style in both genres (i.e. figurative language, prosody, narrative stance, character and plot), students will explore the varied 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 workshops in which students will 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 (02) SHAKESPEARE: COMEDY AND HISTORY
   T2  TR  2:30 (Joanne Rochester) – Category 2
   Note: Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

Although Shakespeare’s tragedies are the plays most of us are familiar with, the first plays he produced are histories and comedies; his first solo commercial success was the spectacular Richard III, and he didn’t produce most of his major tragedies until he had been writing for a decade. The early plays, the comedies and histories, are the ones that establish Shakespeare’s reputation and provide a frame for his work. In this course we will read three comedies about conflict and commerce in love, sex, and marriage: Midsummer Night’s Dream, Much Ado About Nothing, and the much darker Merchant of Venice, which deals with hatred (antisemitism) as well as love. The comedies also raise questions about the roles and nature of women and men, and about sexual anxiety and anger, as well as dealing with broader social desires and conflicts. We’ll also read two of his histories — Richard II and Henry IV part I — which are part of a larger cycle of eight plays that deal with the history of the civil wars that resulted in the rise of the Tudors to the English throne. Both plays are works of propaganda and politics, as much as history, and we’ll be reading them in that context.

224.3 (61) SHAKESPEARE: COMEDY AND HISTORY
   T1  MWF  8:30 (Arul Kumaran) – Category 2
   Note: Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

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

224.3 (online) SHAKESPEARE: COMEDY AND HISTORY
   T2  (TBA) – Category 2
   Note: Students with credit for ENG 221.6 or 321.6 may not take this class for credit.

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.
Shakespeare’s drama constitutes what is possibly the most influential material in the canon of English Literature and countless works from the seventeenth century to the modern period carry the mark of his characters and plots. His tragedies and romances contain many of the Bard’s most fascinating characters — the witty Mercutio, devilish Iago, and scheming Prospero. In this course we will study the formal elements, historical contexts, and performative aspects of Romeo and Juliet, Othello, King Lear, Hamlet, Cymbeline, and The Tempest. We will examine these plays with an eye to Shakespeare’s tendency to ask open questions to his audience, rather than providing them with answers. Our goal will be to explore the important conflicts that the plays introduce and the possibilities and potential interpretations that arise from such readings. Our analysis of these plays will be based in academic and historical frameworks that will inform our contemporary contextualization and responses to topics such as power, race, gender, violence, and sexuality. Some key questions we will ask include: What is the difference between justice and revenge? What does women’s agency look like in Shakespeare’s plays? What do the interactions between men and women tell us about Shakespeare’s dynamics of power? How might the archetypes in Shakespeare inform our own sense of tragedy?

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.

This course examines literary genres that explore alternative worlds, experiment with the bounds of the real, and challenge the norms of reading. The course moves from precursors in legend, folktale, and romance, to Victorian fantasy, science fiction, utopian and dystopian fiction, and late 20th-Century feminist revisionary narratives.

This course focuses on identifying what makes children’s literature for children. We will be asking questions such as, What are the defining features of children’s literature? What makes a particular book, story, or poem for children rather than for readers? How does the 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 themes? Above all, we ask, What cultural purpose 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 roots for what we consider children’s literature.
We will also read picture books aimed at young children, and novels (illustrated and not) for older children and young adults, published from the eighteenth to the twenty-first centuries.

232.3 (01) GOTHIC NARRATIVE
   T1  MWF 12:30 (Kathleen James-Cavan) – Non-category

“The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins?”

-- from “The Premature Burial” by Edgar Allan Poe

If you dare, take this course where you will encounter the shadow side of literature in English. Marginalized in literary history for its sensational effects, monsters, ghosts, mad scientists, vampires, and trashy plots, the Gothic rises like the undead from its beginnings in mid-Enlightenment novels and plays to contemporary film and music. In this course we will examine the politics of the Gothic over four centuries, explore the pleasures of horror, and consider its future. The reading list will include such classic tales as Walpole’s *The Castle of Otranto*, Lewis’s *The Monk*, Radcliffe’s *The Italian*, and Stoker’s *Dracula*, parodies such as Austen’s *Northanger Abbey*, and short fiction and poetry by writers such as Poe, Lovecraft, Oates, Atwood, and Munro. Content note: please be aware the material on this course includes representations of incest, sexualized violence, murder, and death.

242.3 (01) INDIGENOUS STORYTELLING OF THE PRAIRIES
   T1  TR 10:00 (Bidwell) – Category 4, Indigenous Learning Requirement

This course introduces students to the diverse storytelling and intellectual traditions of the Prairies and Great Plains region of Turtle Island by focusing on the role of place—and more specifically the category of *home*—in Indigenous literary self-representation. How do Indigenous stories about relationships to the Prairies as a place—whether rural, urban, reserve, bush, or otherwise—negotiate the multiple and often competing racial, sexual, gendered, and economic forces that define life under settler colonialism? How do these representations resist settler colonialism’s investment in undoing those relationships? How might we locate issues of global concern in these hyperlocal realities? Students will be encouraged to think about their own relationships to place through formal and informal assignments and class discussions.

242.3 (online) INDIGENOUS STORYTELLING OF THE PRAIRIES
   T2 (TBA) – Category 4, Indigenous Learning Requirement

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

243.3 (02) INTRODUCTION TO INDIGENOUS LITERATURES
   T2  TR 1:00 (Bidwell) – Category 4, Indigenous Learning Requirement

This course provides a broad introduction to the study of Indigenous literatures in the Canadian context, preparing students for more advanced study of Indigenous literatures in the discipline of English. 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 (01) SHORT FICTION**  
T1 MWF 1:30 (Ludmilla Voitkovska) – Non-category

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

**255.5 (02) MAPPING CANADIAN LITERATURE**  
T2 MWF 1:30 (Wendy Roy) – Category 4, Canadian

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

**260.3 (02) CRIME AND DETECTIVE FICTION**  
T2 MWF 11:30 (Ann Martin) – Non-category

Stories of crime and detection remain among the most popular forms of fiction. This course explores the modern detective story through its roots in narrative and poetic forms associated with early modern “true crime,” its consolidation in 19th Century “tales of ratiocination,” its “golden age” in the 1920s and 30s, and its expression in hardboiled and film noir traditions. A thread for the course will be the relationship between hegemonic social norms and the narrative conventions that come to typify the genre, as well as the challenges posed to both through successive waves of crime and detective fiction—and successive sleuths. We’ll begin with a structuralist reading of the Hardy Boys and Nancy Drew series to establish the basics of the form. After examining the codification and aesthetics of crime and detective fiction into the 19th century, we’ll explore the social and cultural implications of texts that respond to the pressures of modernity, the Cold War, and postmodern approaches to the law, morality, and justice. Readings may include work by Poe, Conan Doyle, Christie, Sayers, and Chandler, as well as texts such as Huston’s *The Maltese Falcon*, Pollock’s *Blood Relations*, Mosley’s *Devil in a Blue Dress*, and Khan’s *A Deadly Divide*. 
277.3 (online) LITERARY USES OF MYTHOLOGY
   T1 (TBA) – 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.

286.3 (62) COURTLY LOVE AND MEDIEVAL ROMANCE
   T2 TR 10:00 (Michael Cichon) – Non-category

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 and gender construction, including codes of chivalry and the code 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 mediaeval poems and romances which highlight the complementary and sometimes conflicting codes of chivalry and love.

288.3 (02) INTRODUCTION TO FILM
   T2 TR 10:00 / Lab M 3:30 (Gerald White) – Category 5

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, and political cinema. 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.

300-LEVEL CLASSES

Enrolment Requirements: 3 cu at the 200 level is a pre- or co-requisite for most 300-level English classes (exceptions: ENG 301, 310, and 366).

ENG 301.3 (01) OLD ENGLISH LANGUAGE AND CULTURE
   T1 MWF 2:30 (Richard Harris) – Category 1

This is the first of two 3 cu classes (the second is ENG 310.3) intended to convey reading competence in Old English and to examine points of contact between the Anglo-Saxons and the Norse invaders of England. The Anglo-Saxon Chronicle records for the year 787 A.D. a
first, non-productive interaction along the coast of Mercia between a local guard and some
Norsemen. In succeeding centuries, the road of contact was rarely smooth, even after the
Peace of Wedmore and the settlement of the Danes in the north and east of what became
England. We will examine the processes of cultural interchange between these several
Germanic peoples as they are presented in Old English primary sources, in translation from
Latin or Old Norse where necessary, and in more recent texts of history and criticism. In
order to approach Anglo-Saxon materials, we will spend the 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.

311.3 (61) THE CANTERBURY TALES
   T1 TR 10:00 (Michael Cichon) – Category 1

“Wine can rot your mind,” warns Chaucer’s Summoner. “Ignorant people like stories,” the
Pardoner asserts, just before narrating his tale. “By God!” exclaims the Wife of Bath, “If
women had written as much as clerics, they’d surely ascribe more wickedness to men than all
the males from Adam could defend!” And when a character named “Chaucer” has finished
narrating his “Tale of Sir Thopas,” he is told, “By God, to put it in a word: your awful
writing isn’t worth a turd!” Find out for yourself what Chaucer’s writing may or may not be
worth in this class, as we read selections from his Canterbury Tales, arguably the greatest
human comedy in English.

313.3 (02) MIDDLE ENGLISH ROMANCES
   T2 TR 8:30 (Yin Liu) – Category 1

The Middle English romances are what people in late medieval England read for fun: stories
about questing knights, ambitious kings, shipwrecked women, friendly carnivores, blood-
soaked battles, diabolical saints, and much more. They are always action-packed, often
improbable, sometimes brilliant. The primary reading for the course will be in Middle
English.

322.3 (01) RENAISSANCE LITERATURE II: THE SEVENTEENTH CENTURY
   T1 TR 11:30 (Brent Nelson) – Category 2

The rich and varied literature of the seventeenth century reflects a time when England was
emerging into modernity, a time that saw a revolution in politics and science and a reshaping
of social bonds and relationships. It was a time of ardent religious devotion and bitter
division and a time of New World encounters in a rapidly expanding globe. This course will
survey the diverse literature of this period, from the frankly sexual and sacred lyrics of John
Donne to the tortured devotional meditations of George Herbert, from the often muted and
private voices of women writers to the public debates of religion, science, and politics in
Francis Bacon, Sir Thomas Browne, and John Milton.
331.3 (online) ROMANTIC LITERATURE
T2 (TBA) – Category 3

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

334.3 (62) PROSE AND POETRY OF THE VICTORIAN PERIOD
T1 MWF 11:30 (Kylee-Ann Hingston) – Category 3

Is it inevitable that a country with significant military and economic power influences or even controls other countries? Does the colour of a person’s skin or their socio-economic background necessarily shape their identity? Does art have to serve a purpose, or is beauty an end in its own right? These are the kinds of questions that Victorians were asking and answering in their poetry and prose. By reading poems and prose essays on the hot issues of the Victorian era—eugenics, imperialism, class division, prostitution, religious doubt, the rights of women, and sexuality, to name a few—students will evaluate the role that poetry, prose, and the periodical press played in Victorian cultural debates, and they will develop an understanding of the social and cultural frameworks that shaped the prose and poetry of the period. In addition to covering the canonical works of poets and essayists such as the Brownings, Tennyson, Ruskin, and Mill, students will encounter lesser-known writers such as the factory worker Ellen Johnston and the Bengalese poet Michael Madhusdan Dutt. Moreover, students get a chance to discover now-unknown poems and essays on their own by delving into digital archives and dusty hard-copies of Victorian periodicals and sharing their discoveries more widely in class and online.

335.3 (02) EMERGENCE OF INDIGENOUS LITERATURES IN CANADA
T2 TR 11:30 (Jenna Hunnef) – Category 3, Indigenous Learning Requirement

Many courses on Indigenous literatures begin with the “renaissance” of Indigenous writing heralded by the publication of N. Scott Momaday’s House Made of Dawn in 1968. However, by its very definition, a renaissance cannot emerge out of nothing; it is the expression of a renewed interest in an already existing artistic, intellectual, or cultural tradition. This class will introduce students to a diverse array of Indigenous oral and written traditions that pre-existed the so-called “Native American Renaissance,” and broaden students’ understanding of Indigenous political, aesthetic, and cultural concerns as they have been expressed in writing and other narrative forms since before the European invasion of Turtle Island and until the 1970s. Placing the relationship between literary form and the expression of political and personal resistance to military imperialism, settler colonialism, assimilation, (ex)termination, and legislative genocide (among other destructive forces and policies) at the centre of our discussions, we will study a selection of texts—including oral narratives, essays, letters, poems, short stories, plays, and novels—to consider how earlier Indigenous authors and storytellers strategically mobilized and innovated upon literary and formal conventions in response to contemporary political and cultural crises.
340.3 (02) EIGHTEENTH-CENTURY BRITISH LITERATURE
T2  MWF 12:30 (Kathleen James-Cavan) – Category 3

You are invited to a feast of wit, satire, amorous adventure, and (a little) naughtiness! You haven’t lived until you’ve peeked into Pepys’s diary, travelled with Gulliver, or discovered Aphra’s “Disappointment.” In this course we will encounter the origins of the modern newspaper, musical theatre, life writing, and the novel, and witness the rise of women as writers and actors on the stage. In this period the development of the so-called new science had reverberations in all aspects of culture, literature, and belief. We will read works by Aphra Behn, John Dryden, John Gay, Eliza Haywood, Lady Mary Wortley Montagu, Alexander Pope, Jonathan Swift, Frances Burney, and Phillis Wheatley.

341.3 (62) THE BRITISH NOVEL 1850 TO 1900
T2  TR  1:00 (Kylee-Ann Hingston) – Category 3

During the mid- to late-Victorian period, Britain was reeling from massive industrial, economic, and social changes. In this turbulent time—a period of industrialization and urban growth as well as of tremendous anxieties about gender and sexuality, religious faith, class conflict, the psychology of crime, and human identity in general—the novel became the preeminent genre, and the novelist a potent force for social change. In this survey of fiction from 1850 to 1900, we will examine how novelists developed and re-worked conventions of genre, narration, and narrative form to investigate their society’s cultural preoccupations. Authors who may be covered include Charles Dickens, Elizabeth Gaskell, Wilkie Collins, George Eliot, Thomas Hardy, and Robert Louis Stevenson.

359.3 (online) WESTERN CANADIAN LITERATURE
T1 (TBA) – Category 4, Canadian

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

366.3 (62) ADVANCED CREATIVE WRITING: FICTION
T2  W  6:00 (Guy Vanderhaeghe) – Non-category

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

Note: Evidence of practice and skill in the writing of creative prose as determined by the instructor is required for admission to this class. A special application is available from the Student Services Office in Room 155 of St. Thomas More College.
377.3 (02) APPROACHES TO MODERN AND CONTEMPORARY DRAMA
   T2  MWF 1:30 (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 19th century through to contemporary plays and performances. While works in translation will be addressed, including those by Ibsen, Strindberg, and Chekhov, the primary focus will be British, Irish, and American dramatists, such as O’Neill, Osborne, Beckett, Pinter, Williams, Stoppard, and Churchill.

382.3 (01) CANADIAN FICTION FROM 1960 TO THE PRESENT
   T1  TR 1:00 (Kevin Flynn) – Category 4, Canadian

Writers of Canadian fiction have flirted with history for well over a century, but it wasn’t until the 1960s that they truly fell in love with it. From the late-19th century through the mid-20th century, historical periods and events were used in Canadian fiction primarily as backdrops for the tales that writers wanted to tell. But the ascendancy of postmodernism in the 1960s changed the game completely: instead of just using historical facts to lend believability to their stories and characters, later authors began to investigate the intellectual underpinnings of history itself by taking advantage of the narrative qualities of the historical record and how it is constructed. In doing so, they also changed readers’ presuppositions of what historical fiction does, and how it does it. In this course we will study Canadian fiction from the past half-century and consider the ways in which its treatments of history reframe important questions about topics such as race, ethnicity, and gender; immigration and citizenship; and the reliability of historical narrative itself.

400-LEVEL CLASSES

Enrolment requirements: 400-level classes are seminars: they are limited to 15 students, and involve more intensive study, student-led discussion, and independent research than regular senior classes. While designed for Honours students, other students (usually upper-year Majors) may also be admitted. All students require permission from the Department’s Undergraduate Chair. Contact Prof. Ella Ophir: e.ophir@usask.ca

402.3 (01) TOPICS IN ANGLO-SAXON AND MEDIEVAL LITERATURE: MEDIEVAL WOMEN
   T1  R 10:30 (David Parkinson/Lucy Hinnie) – Category 1

“A woman is an imperfect creature excited by a thousand foul passions, abominable even to remember, let alone to speak of.” (Boccaccio, Il Corbaccio, c. 1355)

“Grab ‘em by the p***y.” (Donald Trump, 2005)

As we proceed in our twenty-first century lives, still preoccupied with the behaviour and transgressions of women, it is ever pertinent to examine the roots of this fascination, and to interrogate it. This course casts its eye back into the medieval period, considering a variety of texts dated from the 13th to 16th centuries, both authored by, and written about, women.
Pivotal works by Christine di Pizan, Birgitta of Sweden, Margery Kempe, and Julian of Norwich will be studied through a lens of feminist and historicist criticism, alongside a plenitude of other texts offering a three-dimensional and human study of what it was to be a medieval woman. The inherent understanding of women only in their roles relative to men and marriage (as daughters, sisters, wives and widows) is a paradigm that will be addressed directly, alongside the way in which we characterise and understand victimhood, from the nebulous ideas about appropriate behaviour to the politics of a woman’s appearance. This course offers a new pathway into understanding changing roles of women, and the misogynist anxieties of the medieval era, in a literary context. Further contextual reading may include, but not be limited to, works by Joan Kelly, Lindy West, Sara Ahmed, and Carissa M. Harris.

404.3 (01) TOPICS IN 16TH CENTURY LITERATURE IN ENGLISH

T1  F 1:30 (Joanne Rochester) – Category 2

The drama of Shakespeare and his contemporaries was born from the broad performance practices of the 16th century. The commercial public theatres of London and the literary marketplace they generated weren't constructed until the 1570s, but actors and authors had been producing scripts from the beginning of the century and before, working for diverse audiences, playing spaces and theatrical contexts. This seminar will examine a wide range of texts, from the biblical pageants of late-medieval Cycle drama to the bare-bones scripts of strolling companies. We will look at allegorical morality plays, humanist plays written for political debate, plays produced as rhetorical exercises by universities and schools, plays written for children’s companies to perform at court, and elaborate entertainments and masques performed for the courts of Henry VIII and Elizabeth I. We will cover some broader European influences — performances by Italian Commedia del Arte troupes and French performers — as well as the non-dramatic literary traditions, from sonnet sequences to prose romances, that playwrights pillaged for material. Styles and topics range from elevated debates on the nature of rule or the works of faith to cheerful obscenity, often in the same play! We'll be covering a century’s worth of drama, starting with works from the 1490s — the short pageants of the York and Wakefield Cycles and Medwall’s Fulgens and Lucrece — and ending with plays from the 1590s by Kyd, Marlowe and Shakespeare.

414.5 (01) TOPICS IN 19TH CENTURY BRITISH LITERATURE: ROMANTIC ERA SONNET

T1  W 12:30 (Lisa Vargo) – Category 3

Wordsworth wrote,

Scorn not the Sonnet; Critic, you have frowned,
Mindless of its just honours; with this key
Shakespeare unlocked his heart; the melody
Of this small lute gave ease to Petrarch’s wound.

The Romantic era sonnet is a source of some of the best-known poems of the period. We will consider how Romantic writers are in dialogue with a rich literary tradition, while also desiring to innovate form and subject during an era when the notion of poet and the subject of poetry are under transformation. Writers to be considered will likely include Charlotte Smith, William Bowles, Ann Radcliffe, Samuel Taylor Coleridge, Mary Robinson, William Wordsworth, John Keats, Percy Shelley, John Clare, Agnes Strickland, Hartley Coleridge, and Elizabeth Barrett Browning. These 14-line poems are beautiful, inspiring, and fun to read. The class text will be A Century of Sonnets: The Romantic-Era Revival, ed. Paula Feldman
and Daniel Robinson (Oxford UP), available as an online text on the U of S library web site. Inexpensive used copies are available at www.abebooks.com or via www.amazon.ca.

416.3 (01) TOPICS IN 19TH CENTURY AMERICAN LITERATURE: EMILY DICKINSON
T1 T 9:30 (William Bartley) – Category 3

We will read the poems of Emily Dickinson (1830-1886) who, in her lifetime, was an unknown, small-town poet with a fiercely subversive sense of vocation, and whose greatness is as undeniable as her strangeness. We will try to accommodate the latter and to account for the former. To that end we will examine her intellectual preoccupations as we learn to find our way through the inseparable complexities and idiosyncrasies of her style—a passage illuminated by attending to her appropriations and modifications of literary tradition, to the distinctive features of her poetic persona, to her techniques of composition, and to the textual issues raised in recent scholarship. We will also examine the ways in which Dickinson was shaped by and engaged the legacies of Puritanism, the Enlightenment, and Romanticism in New England culture. In the end, we will discover (among other possibly congruent qualities) a ruthlessly precise, rebellious, and profoundly incisive intelligence in critical, passionate engagement with the problems of religious belief, personal identity, and love.


444.3 (02) TOPICS IN DECOLONIZING AND TRANSNATIONAL LITERATURES: COUNTER-EMPIRES: DECOLONIZING SPECULATIVE FICTION
T2 T 9:30 (Joanne Leow) – Category 4

“Space: the final frontier” — so begins the famous opening monologue of the popular television series Star Trek. Why does colonial discourse permeate so many conventional fantasy, science fiction, and counterfactual historical narratives? Why do so many Euro-American speculative fictions re-create hierarchies and structures of Empire? In this course, we will read decolonial and postcolonial speculative fictions that challenge and critique imperialism, and its ongoing cultural and discursive legacies. We will examine counterfactual/alternate histories, narratives of space and time travel, horror film, dystopian and apocalyptic stories, and magical realist texts that centre minority and postcolonial subjects. Can the expansive genre of speculative fiction resist the impulse to uncritically depict minority peoples as aliens, monsters, ghosts, automatons, and zombies? What kinds of new worlds might we imagine then? Expect an eclectic selection of readings and films by Asian, African, Caribbean, and Latin American writers. Possible readings include works by N.K. Jemisin, Ken Liu, Sonny Liew, Charles Yu, Vandana Singh, Lysley Tenorio, Kojo Laing, Nnedi Okorafor, Karen Tei Yamashita, Salman Rushdie, Jordan Peele, and Carmen Maria Machado.
Born in Ceylon (now Sri Lanka), Michael Ondaatje emigrated to Canada by way of England and settled in Montreal in 1962. He was awarded his first Governor General’s Award for literature just eight years later. Since that time, he has become renowned for the stylistic beauty of his work and the sensuality of its imagery. But Ondaatje is no mere literary stylist: his works engage with sociopolitical issues such as immigration, terrorism, and the construction of history; personal experiences such as addiction, separation, and grief; and aesthetic categories such as jazz, collage, and the grotesque. In this course we will read Ondaatje’s major works of poetry and prose and think about the balance in his work between aestheticism and political engagement, and whether that balance disappears at times in potentially dangerous ways.

ENG 496.3 (02) CAREER INTERNSHIP
T2 M 2:30 (Kathleen James-Cavan) – Non-category

“So, what are you going to do with that English degree?” If you’ve ever found yourself at a loss for an answer to this question, this course may be for you. Internship students earn three credit units while gaining valuable experience in areas such as:

- research
- public relations
- writing for publication
- grant-writing
- editing
- teaching writing
- promoting literacy

Interns provide approximately 80 hours to the organization they are placed with, over a twelve-week period, and under the joint supervision of Prof. James-Cavan and a workplace supervisor. The time commitment is comparable to that expected in other honours seminars. In addition, all interns meet as a class every second week throughout the term. One short incident analysis, two brief journal entries, and one substantial term paper are required. There is no final examination. Internships are available with a range of organisations in the wider Saskatoon community and units within the University. In the past, interns have been placed with Sage Hill Writing Experience, Shakespeare on the Saskatchewan, PAVED Arts, Student Learning Services, the University Library, the Communications department in the College of Arts and Science, Student Enrolment and Services Division, the Saskatchewan Literacy Network, Frontier College, Saskatoon Correctional Centre, Sherbrooke Community Centre, and the Department of English / MFA in Writing. Interested students should contact Prof. James Cavan (kathleen.james-cavan@usask.ca) and Prof. Ella Ophir (e.ophir@usask.ca).

ENG 497.0 (01) HONOURS COLLOQUIUM
T1/T2 (Ann Martin / Ella Ophir) – Non-category

The Department of English Honours Colloquium is a required (and really great) part of the Honours program. Graduating Honours and Double Honours students prepare short scholarly papers for conference-style presentation at the Colloquium, a day-long event held in the first week of February. Presentations are normally adapted from graded (or about to be graded) essays written for 300- or 400-level courses, after consultation with the course professor or the Undergraduate Chair. Three development sessions, starting in Term 1, will...
provide information on the form and function of the colloquium, establish working groups, guide the process of adaptation, and review best practices for presentations as well as professional conference etiquette. Note that while this course is required for Honours and Double Honours students, it has no credit unit value. Students will receive informal feedback, but there will be no formal evaluation. Students entering the final year of the Honours program should contact the Undergraduate Chair to confirm enrolment in ENG 497.
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UNDERGRADUATE AWARDS AND SCHOLARSHIPS

Listed below are the scholarships and awards designated for English majors and/or that are adjudicated by the Department of English. Questions regarding these awards may be directed to Brigitte McGhee in Arts 520 (asg.studentawards@usask.ca, tel. 306-966-5489). Awards for which applications are required appear in order of due date.

Information about Department of English scholarships and awards may be viewed online at http://artsandscience.usask.ca/english/undergraduates/awards.php. For information on university-wide scholarships, awards, and bursaries, see the University of Saskatchewan awards website at http://students.usask.ca/money/scholarships.php. For College of Arts and Science awards, see: http://artsandscience.usask.ca/undergraduate/scholarships.php.

Ronald and Mary Dyck Memorial Awards in English
$1,000 (two)
• Awarded annually to one third-year and one fourth-year English major, on the basis of an original essay (max. 750 words) on the value of a liberal arts education.
• Candidates must have graduated from a Saskatchewan high school in a city or town of less than 100,000 residents.
• To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by October 15. Supporting documents may be submitted to asg.studentawards@usask.ca

Hannon Scholarships
$3,000 (multiple)
• Awarded annually to third-year and fourth-year English Honours students, on the basis of academic achievement, university and community involvement, and character.
• To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by October 15. Supporting documents may be submitted to asg.studentawards@usask.ca

Mary Lou Ogle Award for the Study of Communications
$3,500-5,000 (amount varies)
• Awarded annually to an English major in the third or fourth year of the program who intends to pursue a career in the field of communications, broadly defined. This includes, but is not limited to, work in journalism (print or other media); editing and publishing; library and information science; education; speech pathology; corporate, government, or non-profit communications; public relations; and advertising.
• Candidates must be residents of Saskatchewan, graduates of a Saskatchewan high school, demonstrate financial need, and submit an essay of approximately 500 words outlining career intentions relating to communications.
• To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by October 15. Supporting documents may be submitted to asg.studentawards@usask.ca
Hannon Travel Scholarships
$7,000 (several)
- Awarded annually to graduating English Honours students (competitive with Pharmacy & Nutrition), on the basis of a travel proposal, university and community involvement, and character. Academic achievement may be taken into consideration.
- Candidates must have completed a minimum of 18 credit units in the previous year’s Regular Session.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by January 15. Supporting documents may be submitted to the Student Finance and Awards office, by email to awards.documents@usask.ca, in person, or by mail.

McGeachy Prize in Journalism
$700 toward expenses incurred in the pursuit of journalism (e.g. equipment, research, production, tuition for a School of Journalism)
- Awarded annually in April for work in journalism, published during the preceding twelve months, by a student of the University. The work may be in any medium, including print, web, radio, and television.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by April 30. Supporting documents may be submitted to asg.studentawards@usask.ca

Avie Bennett Prize in Canadian Literature
$500 and a set of New Canadian Library books
- Awarded annually for the best essay in Canadian literature by a student in any year of the program.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by April 30. Supporting documents may be submitted to asg.studentawards@usask.ca

Yuans Award in Canadian Literature
$500
- Awarded annually for the best essay in Canadian literature by a student in any year of the program, and who has completed at least 6 credits in Canadian Literature.
- To apply, log into the Scholarships and Bursaries channel in PAWS and click on the green “Apply for awards” button by April 30. Supporting documents may be submitted to asg.studentawards@usask.ca

Peter T. Millard Scholarship
$1,000-$3,000
- Awarded annually to one undergraduate student in any college for outstanding scholarly or artistic work related to LGBTQ* issues. Eligible works include essays, reports, creative writing, artworks or portfolios, and individual projects.
- Submissions must have been completed for a University of Saskatchewan class, and be worth at least 10% of the final grade for a 3 cu class or 20% for a 6 cu class. They must be accompanied by a letter from the instructor identifying the weighting of the assignment and the mark it received.
- Apply through Continuing Scholarships by June 1.
M. J. Coldwell Prize in Canadian Affairs
$1,000 (six)
- Awarded annually to full-time and part-time students with the highest academic achievement in any 18 credit units in any of the following areas of study: Canadian economic affairs, Canadian government, Canadian history, and Canadian literature.
- Candidates are eligible in the year in which the credit units in the above areas of study are completed.
- Contact Student and Enrolment Services (awards@usask.ca) for application details. Deadline June 1.

Reginald J. G. Bateman Scholarship in English
$2,000
- Awarded annually to the third-year student with the highest academic standing in the Honours English program who is proceeding, in the next academic session, to the fourth year of the program. Chosen in April for award in the Fall term.
- No application required.

R. A. Wilson Memorial Scholarship
$600
- Competitive with Philosophy. Awarded annually to a full-time student proceeding to the fourth year of the Honours English or the Honours Philosophy program, based on academic achievement in the program.
- No application required.

Roscoe R. Miller Scholarship
$500
- Awarded to the student in the third or fourth year of the Honours English or the Honours Geography program who, in the previous year, achieved the highest standing in the program. (Alternates annually between English and Geography.)
- No application required.

Award for Excellence in English Studies
$1,000
- Awarded annually to recognize the academic achievement of an undergraduate student who has majored in English and who is graduating in either the Fall or Spring Convocation. The award will be made at the Spring Convocation Arts and Science Award banquet.
- No application required.

GRADUATE AWARDS AND SCHOLARSHIPS

If you have solid grades and are wondering about your options after your undergraduate degree, consider applying for a Master’s degree in English at the University of Saskatchewan. Scholarships may be available.

See http://artsandscience.usask.ca/english/graduates/index.php for details, and contact the Department of English Graduate Chair Lindsey Banco (lindsey.banco@usask.ca) for a coffee and consultation (and maybe even a chat about the Gothic…).
UNIVERSITY OF SASKATCHEWAN
ENGLISH UNDERGRADUATE SOCIETY

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

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

Follow Us! Contact Us! Join Us!
Facebook: uofseusociety
Twitter: @eusuofs
Instagram: english.undergrad.society
E-mail: english.undergrad.society@usask.ca

The University of Saskatchewan has a vibrant English community full of interesting discussions, new perspectives, and fantastic people. Take advantage of these great opportunities, and have an even better university (and English class) experience!
Student Learning Services

WRITING HELP

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

Students may seek advice at any stage of the writing process, whether they are developing a topic or drafting revisions, and for any kind of academic writing: an exam, a five-page assignment, or a lengthier research essay. Tutors assist students in sharpening their powers of expression, but do not proofread or edit student papers. ESL/EAL instruction is not provided. For more information on language instruction, please consult the Language Centre website (https://admissions.usask.ca/colleges/language.php) and contact the Centre by e-mail (reception.uslc@usask.ca) or by phone: 306-966-4351.

More information about Writing Help can be found by contacting Liv Marken, Writing Help Coordinator (writinghelp@usask.ca; 306-966-2771).
JOB TITLES OF UNIVERSITY OF SASKATCHEWAN ENGLISH ALUMNI

❖ Consultant, Learning Management Systems (SaskPower)
❖ Regional Sales Manager (SilverBirch Hotels and Resort)
❖ Communications Specialist (Affinity Credit Union)
❖ Adult Programs and Volunteer Coordinator (READ Saskatoon)
❖ Executive Director (Broadway Business Improvement District)
❖ General Manager (Verb Media / Parity Publishing)
❖ Portfolio Associate (BMO Wealth Management)
❖ Manager of Community Development (Kidney Foundation of Canada)
❖ Senior Safety Lead (Stantec)
❖ Communications Director (The Lighthouse Assisted Learning)
❖ Co-Founder (JackPine Press)
❖ Coordinator, Undergraduate Research Initiative (University of Saskatchewan)

KEYWORDS FOR RESUMES:
SKILLS DEVELOPED IN ENGLISH COURSES

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

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

– Toni Morrison, “Grendel and His Mother”
*(The Source of Self Regard: Selected Essays, Speeches, and Meditations, 2019)*
Certificate in the Study of Indigenous Storytelling

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

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

<table>
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<tr>
<th>Credits</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>• 100-level English courses</td>
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</table>
| 6       | • INDG 107.3 – Introduction to Canadian Indigenous Studies  
|         | • ENG 242.3 – Indigenous Storytelling of the Prairies |
| 12      | • DRAM 111.3 – Indigenous Performance Methods  
|         | • DRAM 231.3 – Introduction to Indigenous Playwriting  
|         | • ENG 243.3 – Introduction to Indigenous Literatures  
|         | • ENG 335.3 – The Emergence of Indigenous Literature in Canada  
|         | • ENG 338.3 – Contemporary North American Indigenous Literatures  
|         | • INDG 215.3 – Métis Political and Poetic Writing  
|         | • INDG 270.6 – Literature of Native North America |

Questions about how the Certificate in the Study of Indigenous Storytelling fits into your program? Contact student-advice@artsandsscience.usask.ca
English Honours students presented papers on their research at the English Honours Colloquium on 7 February 2020.