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# Welcome to English and Writing Studies at the Mount!

This booklet is designed to help you make your course selections for 2022-2023. Here you will find course descriptions, prerequisites, and other useful advising information for your convenience. Whether you are interested in taking an elective or working toward a degree in English, our department offers a wide range of courses from which you can select what is most suitable for your programme.

If your questions aren’t answered in this guide, you can also consult the professor of the course which interests you. The department chair, Dr. Graham Fraser, welcomes your questions; moreover, our department administrative assistant, Tracy McDonald, can often help you. Don’t forget to consult the University Calendar and the official Timetable as well. Our website (www.msvu.ca/english) is also a rich source of information. All English Majors are assigned a faculty advisor; the list of advisors is posted on the bulletin board in the English Corner, Seton 5th floor, and you are strongly advised to check with your advisor that you have made the right choices prior to registering for courses for next year.

You will find no more than twenty to thirty-five students in any English or Writing class, depending on the course level. These class sizes allow for intense, challenging, and exciting interaction between professors and students, in classes informed by our faculty’s strong commitment to research and teaching. We offer a diverse programme, ranging from contemporary cultural studies to Old English literature, with courses at every level in writing and in women’s literature and gender studies, as well as clusters of courses in literary theory, including feminist and queer theory, and children’s literature. We in the English Department enjoy teaching and learning about language, literature, and culture, and we hope that you will join us, whether for one or two electives or for a whole programme.

# Introducing Our Programs

The English Department offers a number of programs:

* a minor, concentration, major, combined major, and honours in English (ENGL)
* a minor in Writing (WRIT)

All courses offered by the department are designated as either or both ENGL or WRIT. An ENGL/WRIT designation means that the course can be counted toward any of the programs in English or toward the Writing minor. A course designated as WRIT will count toward the Writing minor, or can be taken as an elective, but will not count toward the programs in English. A course designated ENGL will not count toward the Writing minor.

For further advice on English programs, consult the department chair, Dr. Graham Fraser, or your advisor. For advice on WRIT courses and the Writing minor, consult the department writing co-ordinator, Dr. Nathaniel Street. See also the checklists in the back of this booklet, or the information in the University Calendar.

Please be advised that although the Calendar lists WRIT courses together with ENGL courses, WebAdvisor lists them separately. Therefore, English appears near the top of the dropdown box, and Writing at the bottom.

# What to Expect in the Classroom

University English teaches you both clear, articulate writing and critical analysis of the ways that language and literature work. These skills are acquired by prolonged experience and practice, rather like high-diving or ballet or piano-playing. Regular attendance and active participation in class is essential.

To maximize participation, English classes at the Mount are usually run in a discussion format. Your instructors will sometimes give short lectures to transmit information necessary to understand the background of literary works or certain critical approaches -- but on the whole, our teaching of English will not be simple transmission, any more than your learning will be simple memorization. Rather, we try to raise thought-provoking questions about literary texts, so that students can try out various solutions. Through weighing one solution against another, and checking all these solutions against the text, students should acquire a good sense of critical analysis and literary judgment. This will, over time, make students’ responses more convincing, more sophisticated, and more able to take account of the full complexity of literature.

These skills are carried over into the formulation of written arguments. English Department faculty make an effort to give full, careful comments on each student’s written work. If taken to heart, these comments should give insight into the structure of argument and the conventions of academic writing, so year by year the writing of English students will increase in precision and authority.

The skills gained by these teaching practices -- the ability to think through problems and then to communicate the results convincingly -- will be useful not only in English classes but in any number of different fields and professions.

WRIT courses take as their field of study the theory and practice of writing, in academic contexts and beyond. Writing courses will introduce writing as a rhetorical practice: a highly intentional exercise of choices to achieve a particular goal, in various situations, in different genres, and using multiple conventions. Topics range from an introduction to the field of writing studies, through creative writing and persuasion, to theory and research in the field. The Writing minor at the Mount is unique in the region as it encompasses all of these areas.

# Experiential Learning – Hands-on Learning

The Mount has long been a leader in experiential learning, and we in the English Department provide students with many opportunities to develop skills they can apply to real-world experiences. Experiential learning not only happens in the classroom, but can include activities such as co-op work terms, internships, practicums, volunteerism, research projects and service learning.

In addition to experiential learning activities in the classroom, the following opportunities are available in the English Department:

* Optional Bachelor of Arts internship program (BART 3399) -- at least 13 weeks at 35 hours per week of paid employment (one work term). Students can apply after completing 10 units of university study.
* Optional service learning or volunteerism opportunities:
  + English/History Writing Workshop Leaders lead writing workshops for students -- up to 20 weeks of part-time paid employment
  + Student liaisons -- up to 20 weeks part time employment
  + Writing Centre tutors, part time paid/volunteer opportunities
  + Mount Library Archivist assistant
  + English Society Executive members (e.g., fundraising, planning conferences)
  + English Blog writers
* Optional study abroad: students can travel and study in another country and complete academic course work with a partnering post-secondary institution
* Optional research projects in 3000- and 4000-level ENGL and WRIT courses
* Research assistantships
* Honours thesis
* Annual Atlantic Undergraduate English Conference
* Optional creative arts-based research projects are integrated in ENGL 3361,   
  ENGL 3364, ENGL 3376, ENGL 4475, ENGL 4405
* Other optional practical experiences are embedded in ENGL 2216, ENGL 2201,   
  ENGL 3313, WRIT 2222, WRIT 3331, WRIT 3332

# Prerequisites

Please consult the Calendar and make sure that you are adequately prepared for the courses you want to take. Generally, you may register in a 2000-level ENGL course once you have completed one unit of ENGL at the introductory (1000) level or five units of any university study. ENGL courses at the 3000 and 4000 levels require successful completion of at least one unit of ENGL at the 1000 level, although at least one unit of ENGL at the 2000 level is strongly recommended.

Prerequisites for WRIT and ENGL/WRIT are spelled out in the calendar descriptions.

# Advisors

All English Majors are assigned a faculty advisor, and it is important that you consult with your advisor at least once each year. We want to help you plan your courses and to know how you are doing in them. If you do not know who your advisor is, consult the list posted on the English Department bulletin board, Seton 5th floor. If you do not find your name on the list of advisors, see the English Department administrative assistant, Tracy McDonald, and she will assign you a faculty advisor.

Students taking the Writing Minor should make an appointment to see our Writing Coordinator, Dr. Nathaniel Street.

# Requirement Checklists

Checklists with all the requirements for an English Honours, Major, Combined Major, Concentration, or Minor can help you with your course planning and selection. Short versions of these checklists are found toward the end of this booklet. The full checklists are available from your advisor or from the English department administrative assistant.

# Honours

If you are considering an honours program, read the package of information for prospective honours students available from the department administrative assistant in Seton 561 and talk to your advisor or the department chair about your interest. The program requires careful planning, especially if you are considering graduate studies. You should have a GPA of 3.0 or above in order to apply for honours; MA programs usually require a GPA of 3.4 and above for admission. Graduate programs in English usually require that students pass a second language exam at some point in their studies, so it is advisable, if you are thinking of going on to do an MA or PhD in English, to take a language course during your undergraduate years.

# English Professionalization Co-Curricular Record

The Mount has a Co-Curricular Recognition Program (CCRP) which offers students a way to formally document all of their non-academic, extra-curricular involvement in an official format known as a Co-Curricular Record (CCR). Starting in 2016, the English Department developed the English Professionalization Co-Curricular Record to encourage students to participate in departmental activities which will enrich their university experience and help to prepare them for their future careers. To receive an English Professionalization Co-Curricular Record, students must attend a number of different department activities, which may include talks by English faculty, presentations by guest speakers, the English Honours Colloquium, information sessions on the English programme, excursions and events organized by the English Department or English Society. For more information, please see the department chair, Dr. Graham Fraser.

# The English Corner and English Society

The English Corner is the area outside Seton 515-517, where students are welcome to gather. The English Society, a campus group of English students and their friends, has an office, Seton 526, where you will find helpful fellow students and notices of events and activities. The English Society sponsors theatre trips, readings, theme parties, and participation in the Annual Atlantic Undergraduate English Conference, at which students from universities across Atlantic Canada gather to read their creative writing and critical essays.

# Keeping Informed

Study skills workshops, readings, visiting lecturers, new courses, job vacancies -- there are many announcements and events about which you should keep informed during the year. Browse in the English Corner -- the bulletin boards present regularly updated information for English students and faculty.

Check the website as well for course descriptions, faculty profiles and contact information, recent research activities, and news about English faculty and students. Our homepage is msvu.ca/english. You can read more about our students, graduates, and faculty by going to our blog <msvuenglish.wordpress.com>, where you can subscribe via email for the latest updates. To contact English students directly, you can join the English Society Facebook group at <http://www.facebook.com/msvuenglishsociety> or follow them on Instagram @msvu\_englishsociety.

Finally, if you want instant updates and headlines about University and Department matters, local cultural events, and occasional job postings check out our Twitter account: @MSVU\_English. You can find links to all of these social media on our homepage

Chair: Graham Fraser

Tel: 457-6216

Email: graham.fraser@msvu.ca

Administrative Tracy McDonald

Assistant Tel.: 457-6346

Email: tracy.mcdonald@msvu.ca

# Course List 2022 – 2023

|  |  |  |  |
| --- | --- | --- | --- |
| WRIT 1120 18  ENGL 1170 18 | ½ unit  ½ unit | The Writing Process: Theory and Practice  Sync. Online: Tues/Thurs, 6:00-8:30 p.m.  Introduction to Literature: Literary Genres  Sync. Online: Tuesday, 6:00-8:30 p.m. | TBA  TBA |
| ENGL/WRIT  2220 18 | ½ unit | Writing to Influence:  Introduction to Rhetorical Persuasion  Sync. Online: Wednesday, 6:00-8:30 p.m. | TBA |
| ENGL 2242 18 | ½ unit | Themes in Women’s Writing  Sync. Online: Tues/Thurs, 6:00-8:30 p.m. | TBA |
| ENGL 3366 18 | ½ unit | Nineteenth-Century British Novel  Sync. Online: Tues/Thurs, 6:00-8:30 p.m. | TBA |

## Summer Session I, 2022: May 9 - June 24

## Summer Session II, 2022: July 4 – August 19

|  |  |  |  |
| --- | --- | --- | --- |
| WRIT 1120 19 | ½ unit | The Writing Process: Theory and Practice  Sync. Online: Mon/Wed, 6:00-8:30 p.m. | TBA |
| ENGL 1171 18 | ½ unit | Introduction to Literature: Literary Transformations  Sync. Online: Tuesday, 6:00-8:30 p.m. | TBA |
| ENGL/WRIT 2221 18 | ½ unit | Introduction to Creative Writing Sync. Online: Tues/Thurs, 6:00-8:30 p.m. | TBA |
|  |  |  |  |

*Course List Fall/Winter 2021 – 2022*

|  |  |  |  |
| --- | --- | --- | --- |
| WRIT | 1120 | Fall or Winter | The Writing Process: Theory and Practice |
| ENGL | 1155 | FW | Intro. to Lit.: Gender and Form |
| ENGL | 1170 | Fall or Winter | Intro. to Lit.: Literary Genres |
| ENGL | 1171 | Fall or Winter | Intro. to Lit.: Literary Transformations |
| ENGL | 2201 | FW | Shakespeare |
| ENGL  ENGL  ENGL  ENGL  ENGL | 2202  2205  2207  2213  2220 | Fall  FW  Winter  Fall  Fall or Winter | Introduction to Critical Methods  Introduction to Literature for Children and Young Adults  Queer Literature and Film  Contemporary Film  Writing to Influence: Introduction to Rhetorical Persuasion |
| ENGL/WRIT | 2221 | Fall | Introduction to Creative Writing |
| WRIT  ENGL/WRIT | 2222  2223 | Winter  Winter | Introduction to Editing  History of Writing, Reading and the Book |
| ENGL | 2263 | Winter | Detective Fiction |
| WRIT  ENGL | 3212  3311 | Fall  Fall | Selected Topics in Writing: Writing Pedagogy  Indigenous Feminisms and Sexualities |
| ENGL | 3319 | Fall | Modern Poetry to 1945 |
| ENGL | 3327 | Fall | Victorian Literature |
| ENGL/WRIT | 3330 | Winter | Myths and Theories about Writing |
| ENGL  ENGL | 3346  3352 | Winter  FW | Contemporary Literature  Nineteenth-Century American Literature |
| ENGL | 3364 | Winter | Shakespeare’s Contemporaries |
| ENGL/WRIT | 3377 | Winter | Old English: Translation Theory and Practice |
| ENGL  ENGL | 4415  4480 | Winter  Fall | Studies in Children’s Literature  Studies in Literature and Film |
|  |  |  |  |

**Note: FW indicates a full-unit course running from September to April.**

**Fall and/or Winter indicates a half-unit course and the term in which it is offered.**

Please see your academic advisor **before** registering for courses for 2022-23.

If you do not know the name of your advisor please contact the English Department administrative assistant at: Tracy.McDonald@msvu.ca

# Getting Started: 1000-level courses

### ENGLISH

If you are considering a major in English or if you are looking to sharpen your critical faculties, then choose ENGL 1170/1171 or ENGL 1155. These are introductions to English studies at the university level, but they take different approaches. Read the descriptions that follow carefully.

If this is your first experience of English study at university, please note that it will differ from high school, and students sometimes report a drop in their English grades. You will need a GPA of 2.0 (equivalent to a C average) in English to become and to remain a major. The Calendar has a full description of the meaning of the various grades used in the university, and your English professors will most likely distribute in class the English Department Marking Scheme handout which describes how the department applies the university’s grading system. Copies of this handout are available from the department administrative assistant, Tracy McDonald.

### WRITING

WRIT 1120 is a course in writing theory and practice; it is the foundation of the minor in Writing, but it is valuable for any student. Those who enjoy writing and its challenges will find more enjoyable challenges, and will acquire a deeper understanding of how writing is accomplished, from first glimmering of idea to final edit. English majors and minors can take this course as an elective.

**WRIT 1120 The Writing Process: Theory and Practice/half unit**

**Fall or Winter**

**NOTE:**In WRIT 1120, you will be challenged and assisted to develop new strengths, whether or not you consider yourself to be a “good writer” already. This course is not “remedial”; it will challenge you to improve your writing skills by slowly and recursively engaging rich, rewarding, and often difficult ideas, texts, and problems. You will practice your writing as a process, done in your own time and in conjunction with your classmates and your instructor.

In this course, you will approach writing from a rhetorical perspective: that is, writing is not just a matter of following a series of rules or applying a set of templates. Instead, writing involves making choices that are appropriate to the situation. You will get practice in drafting and substantial revision as well as editing and polishing.

This course is the foundation of the Writing minor; it is recommended that you take 1120 before you attempt any other WRIT or WRIT/ENGL courses.

**Fall**

01F MW 9:00 - 10:15 TBA

02F MW 1:30 - 2:45 TBA

03F MW 4:30 - 5:45 TBA

04F TTh 10:30 - 11:45 N. Street

05F TTh 4:30 - 5:45 TBA

18F **Sync. Online**: TTh, 6:00 - 7:15 TBA

**Winter**

06W MW 9:00 - 10:15 TBA

07W MW 4:30 - 5:45 TBA

08W TTh 9:00 - 10:15 TBA

09W TTh 10:30 - 11:45 TBA

10W TTh 4:30 - 5:45 TBA

19W **Sync. Online**: MW, 6:00 - 7:15 TBA

**ENGL 1155 Introduction to Literature: Gender and Form/one unit**

FW 01FW MW 12:00 – 1:15 R. Zuk

02FW TTh 1:30 – 2:45 K. Macfarlane

An introduction to the critical study of the major forms of fiction, poetry, and drama, using examples from the time of Chaucer to the present day. Readings will include a balance of female and male writers, and a special focus for discussion will be representations of gender. Note: Students may not take both ENGL 1155 and ENGL 1170/1171 for credit.

(This course is also listed as a women-emphasis course in the Women’s Studies Department.)

**ENGL 1170 Introduction to Literature: Literary Genres/half unit**

Fall or Winter 01F MW 10:30 - 11:45 TBA

02F MW 3:00 - 4:15 TBA

03F TTh 9:00 - 10:15 TBA

04F TTh 12:00 - 1:15 TBA

18F **Sync. Online:** M, 6:00 - 7:15 TBA

05W TTh 12:00 - 1:15 TBA

19W **Sync. Online:** M, 6:00 - 7:15 TBA

An introduction to the terms and methods of literary analysis. Through critical study of a range of literary works, including short fiction, poetry, drama, and a novel, students will acquire the skills needed to write about them effectively. Note: Students who have received credit for ENGL 1155 may not take this course for credit.

**ENGL 1171 Introduction to Literature: Literary Transformations/half unit**

Fall or Winter 01F TTh 3:00 - 4:15 B. Russo

02W MW 10:30 - 11:45 TBA

03W MW 1:30 - 2:45 TBA

04W MW 3:00 - 4:15 TBA

05W TTh 3:00 - 4:15 B. Russo

18W **Sync. Online:** T, 6:00 - 7:15 TBA

An introduction to the critical study of literature from different historical periods. By following a particular theme or genre from the Middle Ages to the present day, students assess how writers are influenced by, respond to, and transform previous texts. It is recommended that students take ENGL 1170 before ENGL 1171. Note: Students who have received credit for ENGL 1155 may not take this course for credit.

# 2000-level courses

You may take a 2000-level course once you have completed one unit of literature at the 1000 level or five units of any university study. Completion of at least one unit at the 2000 level is recommended for English courses at the 3000/4000 level.

**ENGL 2201 Shakespeare/one unit**

FW 01FW MW 12:00 – 1:15 R. Green

In this course we will examine a range of plays by William Shakespeare from across his career (1590s-1610s), covering the genres of comedy, history, tragedy, and romance. We will study these works in their historical, socio-political, theatrical, and contemporary cinematic contexts and reflect on the implications these contexts can have for an understanding of his plays. Key themes that will frame our discussions are power, authority, rebellion, and revenge in connection to gender, race, sexuality, and family ties. In addition, we will consider how Shakespeare explores these topics from genre to genre.

**ENGL 2202 Introduction to Critical Methods/half unit**

Fall 01F TTh 10:30 - 11:45 K. Macfarlane

Literary theory explores how we do what we do as readers and literary critics. It explores the issues around how language works, how we define and work with literary and cultural texts, how we work through the series of complex codes and meanings that make up our culture, how our material position (our social position, our race, gender, ability, sexuality etc.) affects the use of language, the production of literature, the structures and forms of narrative, our position as readers and a variety of other issues related to our relationship with the texts around us.

This course is structured as an *introduction* to critical theory as a field of study with the aim of providing students with a strong grounding in the methods, terms, and strategies that underpin English studies. You will be introduced to the major schools and approaches that shape contemporary theory (such as psychoanalysis, Marxist theory, structuralism, poststructuralism, feminist theory and postcolonialism). In addition to reading texts about theory, we will read selected primary theoretical works and we will read selected literary texts through a variety of critical lenses.

This course is required for English majors and *strongly* recommended for all English students at all levels of the programme, and for all students interested in thinking about language, literature and culture.

**ENGL 2205 Introduction to Literature for Children and Young Adults/one unit**

FW 01FW MW 3:00 – 4:15 R. Zuk

A study of folktales as well as fairy tales, picturebooks, poetry, and novels created for children and young adults from 1700 to the present. An emphasis will be on the diverse views of children and childhood over time and between cultures.

**ENGL 2207 Queer Literature and Culture/half unit**

Winter 01W TTh 10:30 - 11:45 B. Russo

What is queerness? How is it performed in culture? Policy? Art? This course will provide an exploration of 2SLGBTQ+ culture and literatures from a range of historical periods through a combination of theory, art, film, television, and/or other forms of popular culture.

**ENGL 2213 Contemporary Film/half unit**

Fall 01F MW 1:30 - 2:45 B. Russo

This course will focus primarily on the nuanced language used in film to convey meaning to audiences, including but not limited to elements of cinematography, mis-en-scène, editing, and sound. We will initially consider a brief history of film to provide a context and understanding of the various components of film evolution. We will also explore film forms and genres. Through our discussions, you will develop an understanding of the manner in which film conveys meaning beyond the narrative. Films used for this course will cover a broad range; however, contemporary films will be most often selected.

**ENGL/WRIT 2220 Writing to Influence:**

**Introduction to Rhetorical Persuasion/half unit**

Winter 01W TTh 1:30 - 2:45 N. Street

Fall 18F **Sync. Online** T 6:00 - 7:15 TBA

Pre-requisite: WRIT 1120 or five units of university study.

If you are taking this course in the Writing minor, you are recommended to complete WRIT 1120 first.

This class takes Aristotle’s definition of rhetoric as “an ability, in each case, to see the available means of persuasion” as a starting point for theorizing and practicing the persuasive power of writing. We will study classical rhetorical concepts and techniques – *invention, kairos, ethos, stasis, topoi* – for discovering, creating, and analyzing rhetorical argument. Students will do this by learning the theory and history of these concepts, practice using them to analyze the rhetorical power of example texts, and mobilizing them in their own writing. This work will culminate in a semester-long research project written for a popular audience in the spirit of essays written for publications like *The Walrus, The Atlantic*, and *The New Yorker.*

**ENGL/WRIT 2221 Introduction to Creative Writing/half unit**

Fall 01F TTh 4:30 - 5:45 TBA

Pre-requisite: 0.5 unit of English at the 1000 level or permission of the instructor.

If you are taking this course in the Writing minor, you are recommended to complete WRIT 1120 first.

A study and practice of creative writing, including poetry, fiction, and/or creative non-fiction, in a workshop environment driven by writing exercise and peer review. Instruction will be grounded in contemporary creative writing from peer-reviewed journals. Additionally, the course may be supplemented by visits from or to creative writers.

**WRIT 2222 Introduction to Editing/half unit**

Winter 01W  MW 4:30 - 5:45 TBA

Pre-requisite: WRIT 1120 and ENGL/WRIT 2220 or permission of the instructor.

A practical and historical study of text editing. Particular attention will be paid to practices of manuscript analysis, substantive editing, copy editing, and proofreading, using standard practices set by the Editors’ Association of Canada. Students will practice editing texts from a range of genres: literature, scientific and humanist scholarship, and popular writing. Students will have access to a number of professional resources, including professional editors.

**ENGL/**

**WRIT 2223 History of Writing, Reading, and the Book/half unit**

Winter 18W **Multi-Mode Online** T 6:00 - 7:15 A. Smol

Book history is an interdisciplinary field, and in this course our topics will range from literary and rhetorical analysis to historical research and cultural debates. We will study the book as a material object, from scroll to codex to digital text, and review the development of oral, manuscript, print, and digital culture from antiquity to the contemporary era, setting Western developments in a global context. We will discuss the social, political, and economic factors at play in constituting writing systems, readers, authors, patrons, scribes, printers, and publishers in different eras, including contemporary developments in digital writing and publishing. We’ll examine the book’s relation to power in discussions of censorship, libraries, sacred texts, and the revolutionary power of books. We’ll consider the nature of oral traditions and their interaction with written literacies. Course readings will alternate between non-fiction (in theoretical and historical articles) and fiction (*People of the Book* by Geraldine Brooks,short stories byThomas King, and *Fangirl*, a young adult novel by Rainbow Rowell). The course will offer options for creative projects and exercises.

This is a multimodal online course consisting of one required 75-minute synchronous class every week, along with asynchronous components: participation in a discussion forum before every class, an individual written response after class, and at various points in the term, two essays and a take-home exam. For more information about the course, please see <http://annasmol.net/teaching/englwrit2223> .

This course may also count as a 0.5 elective in the Cultural Studies program.

**ENGL 2263 Detective Fiction/half unit**

Winter 01W TTh 3:00 - 4:15 K. Macfarlane

This course is an introduction to the genre of detective fiction. The emphasis this term will be on how concepts of the rational, the irrational, and the intuitive shape selected works in the genre. We will be paying particular attention to the use of scientific methods in works that pit the detective against the supernatural, the uncanny, and the monstrous and the way that these categories challenge and/or uphold narratives of nation, gender, sexuality, and race. Our focus will be on nineteenth century works such as those by Arthur Conan Doyle, Edgar Allan Poe, and William Hope Hodgson, but we will also take our inquiries into the twentieth and twenty-first centuries. We will read selective works of non-fiction (about detection as well as critical sources about the genre) to help contextualise our discussions.

# 3000/4000-level courses

Courses at the 3000 or 4000 level require successful completion of at least one unit of literature at the 1000 level. At least one unit at the 2000 level is recommended.

**WRIT 3212 Selected Topics in Writing: Writing Pedagogy/half unit**

Fall 01F TTh 1:30 - 2:45 N. Street

This course engages one simple question: how do we teach writing? Engaging that question, however, is far from simple. The history of composition studies emerged humbly enough, with a demand, in the late 19th and early 20th centuries, to prepare less-privileged students (the kind who didn’t grow up with Latin tutors) to take university literature courses. In other words, we could say that composition studies began in 1885, with a newly mandated course at Harvard titled “English A.” Over the course of the next 50 years, the mandatory first-year writing course spread across North America, especially in The United States. Most instructors of these courses were literary scholars who “paid their dues” teaching first-year writing until they could get a “real job” teaching literature. Those who did not “advance” (disproportionately women) made careers teaching writing.

Something happened in the 100-or-so-years after the start of English A. Instructors discovered that teaching writing is not simply a matter of teaching the “basics” of grammar and genre so students would be ready for “real” or “more advanced” studies. Instructors realized that the teaching of writing requires research, philosophical care, and pedagogical sophistication. In short, it requires a field of study dedicated to better understanding what writing is, how we relate to it, and how we are able to learn and teach it.

This course surveys the major theoretical and pedagogical developments in composition studies since the mid 20th century. We will pay particular attention to“process pedagogy,” which treats writing as a fluid, non-linear process rather than as a product to “get right.” We will further cover other major theories that inform contemporary pedagogy, including expressivism, social constructivism, and feminism. We will consider how these pedagogies inform writing instruction in the classroom and in tutoring, especially in writing centres.

This course will provide ample opportunities for experiential learning. Through a series of workshops, students will tutor each other, using their own writing as case-studies. Additionally, students will develop and refine their own approaches to writing instruction and articulate that approach in a Statement of Teaching Philosophy. This course should be of particular interest to students preparing for admission to a B.Ed. program and/or those who wish to work in the MSVU Writing Centre.

**ENGL 3311 Indigenous Feminisms and Sexualities/half unit**

Fall 01F TTh 12:00 - 1:15 B. Russo

“Indian people must wake up! They are asleep! . . . Part of this waking up means replacing women in their rightful place in society. . . . There’s no power in medicine that has all force unless it‘s balanced. The woman must be there also, but she has been left out! When we still had our culture we had the balance. The women made ceremonies, and she was recognized as being united with the moon, the earth, and all the forces on it. Men have taken over. Most feel threatened by holy women. They must stop and remember the loving power of their grandmothers and mothers.”—Rose Auger (Cree), Native Aboriginal Women’s Summit 2007.

Resonating with the hope of healing, Rose Auger’s (Cree) speech is a call for the awakening of Indigenous feminisms and sexualities. Yes, Indigenous *feminisms*: a plurality as wide ranging and diverse as Indigenous peoples. Pre-settler contact, many Indigenous nations were matriarchal in structure, while others were egalitarian, and still others were patriarchal. The values structures, kinship formations, and systems of identity pre-colonization were richly varied and unique.

The primary focus of this course will be the intersectional consideration of Indigenous feminisms and sexualities at the interstices of race and class. What are Indigenous feminisms? How are Indigenous feminisms different from other forms of feminism? Why study Indigenous feminisms? What does the term Indigenous sexualities mean, and what does it encompass? How are Indigenous feminisms and Indigenous sexualities influenced by and performed at the intersections of race and class in North America? How is sexual violence institutionalized and institutionally weaponized and deployed to preserve settler and patriarchal positionality? These contested issues provide a springboard into the complex realm of Indigenous expression. As these topics broadly encompass an array of Indigenous experience, expression, and scholarship, this course will consider specific forms, and issues within each area. However, regardless of the focus, the course will consistently employ an Indigenous epistemology and an Indigenous critical framework. The course will also place Indigenous feminist and sexuality theories in dialogue with their contemporaries of the Western-European canon.

**ENGL 3319 Modern Poetry to 1945/half unit**

Fall 01F MW 10:30 - 11:15 G. Fraser

The Modernist period (1900-1945) was a time of radical artistic change, crisis, and invention. In this course we will examine a range of Modernist poems and poetics in order to understand the innovations of Modernist literature against the background of nineteenth-century poetry, and we will look into connections between Modernist poetry and other Modernist movements in art (especially visual art) and the larger cultural, scientific, philosophical, and political shifts and crises which shaped the first decades of the twentieth century.

Modernist poetry is often intentionally difficult in terms of both its poetic form and the complexity of its ideas. It expects much of its audience and demands that its readers rise to its level and meet it on its own terms. This course is designed to confront, understand, and hopefully enjoy these difficulties (and perhaps even to reveal them to be not so difficult after all). Some of the poets and poetic movements addressed will include: Imagism, Vorticism, Surrealism, Loy, Williams, Yeats, Pound, Eliot, H.D., Stevens, Stein, Moore, Riding, and Bishop.

Text: *Norton Anthology of Modern and Contemporary Poetry* Volume 1. 3rd ed.

**ENGL 3327 Victorian Literature/half unit**

Fall 01F TTh 3:00 - 4:15 K. Macfarlane

In this course we will be focusing on the ways in which Empire, with all of its related issues around social reform, social inequities, definitions of race, nation, and “civilisation”, was represented in British literature from approximately the 1850s until the turn of the century. We will be using selected works of critical theory as well as non-fiction sources from the period to help contextualise our discussions of literary works by authors such as Charles Dickens, Arthur Conan Doyle, Elizabeth Gaskell, and H. Rider Haggard.

**ENGL/WRIT 3330 Myths and Theories about Writing/half unit**

Winter 01W TTh 10:30 - 11:45 N. Street

Is writing just second-rate speaking? What does it mean to be an author? Does writing communicate and, if so, what? And what *is* writing, anyway? Beginning with Plato’s *Phaedrus,* wherein Socrates warns that writing will degrade “living” thought, this course tackles the mythological foundations of writing.

This course is structured as an extended meditation on the question of writing. At all points, we could reduce the class and its texts to a handful of simple questions: what is writing? how does it work? how does it affect us? Our course texts will engage these questions from a variety of angles that take into account the *mythos* of writing. We will treat myth in several ways: as false beliefs about writing that must be re-considered, as legendary points of origin that need to be sifted through, and as a kind of power that must be articulated. We’ll do this by discussing key philosophical and literary texts in class, but you’ll do much of your thinking-work by writing *through* the texts and the problems and theories they engage. Thus, part of the class’ goal is to both theorize and perform the mythological power of writing.

**ENGL 3346 Contemporary Literature/half unit**

Winter 01W MW 10:30 - 11:45 G. Fraser

This course examines some of the concerns of contemporary postmodern fiction. We will pay particular attention to postmodern conceptions of authorship, history, memory, autobiography, and the role of material objects in culture and fiction. We will also examine the ways in which these texts challenge the traditional boundaries between fiction and other textual forms (poetry, the image, non-fiction genres) and their efforts to bend or re-create language and fictional form into new shapes. Some of these works are popular in orientation and others are more obscure – all, however, are important and compelling works of literature which offer a great deal to think about and enjoy.

***Tentative Text List:***

Baker, *The Mezzanine*; Beckett, *Nohow On*; Brossard, *Mauve Desert*; Carey, *Alva and Irva*; Carson, *The Autobiography of Red*; Hoban, *Riddley Walker*; Johnson, *The Unfortunates*; Marcus, *The Age of Wire and String*; Sebald, *Rings of Saturn*; Shapton, *Important Artifacts…*

**ENGL 3352 Nineteenth-Century American Literature/one unit**

FW 01FW MW 1:30 - 2:45 TBA

A study of American literature from 1776 to 1900. The course examines constructions of a national identity from the Declaration of Independence to later Civil War and topics such as resistance, gender, slavery, Indigenous relations, and American Romanticism. Authors may include Callahan, Cooper, Dickinson, Emerson, Melville, Poe, Stowe, and Wheatley.

For English Honours students, this course fulfills the requirement of 0.5 units of Eighteenth-Century or Romantics and 0.5 units of Nineteenth-Century British or American Literature.

**ENGL 3364 Shakespeare’s Contemporaries/half unit**

Winter 01W MW 3:00 – 4:15 R. Green

The late sixteenth and early seventeenth century is known as the golden age of English drama and not just because Shakespeare was writing for the stage. Playgoing was like watching Netflix today. Theatre was pop culture, and, like today’s pop culture, it reflected the social anxieties of the time—anxieties about social hierarchy, gender relations, and politics to name a few. In this course we will read some of the most popular plays of the period by playwrights who worked alongside or in competition with Shakespeare: writers such as Christopher Marlowe, Ben Jonson, and Thomas Middleton, who may have influenced Shakespeare’s work or were influenced by it. We will also read works by writers like Elizabeth Cary whose plays were not publicly performed but who may have had just as much influence on Shakespeare. We will think of these works not just as written texts, but as live performances staged for audiences who both cheered and jeered.

**ENGL/WRIT 3377 Old English: Translation Theory and Practice/half unit**

Winter 01W TTh 12:00 - 1:15 A. Smol

Translation is both an academic subject of study and a creative art. Learning to translate Old English will give you the opportunity to experience first-hand the processes and challenges of translation, raising your awareness of translators’ choices no matter what language you are reading. We will examine translation theories from the Middle Ages to the present, discussing concepts of originality and equivalence, the status of translations, and issues dealing with gender and colonialism.

You will put these theories into practice by learning to translate Old English, one of the languages spoken and written in Britain from approximately the 5th to the 11th century. We’ll start with the basics of grammar while reading widely in modern translations of Old English poetry to become acquainted with this early medieval literature. These readings will introduce you to a growing body of contemporary texts termed the “New Old English” poetry. At the same time, you will learn to translate for meaning before eventually crafting a polished translation of a short passage on your own along with an analysis of your theoretically informed choices as a translator.

We study Old English in order to read and translate it but not to converse in it as you would a modern language. Learning to read Old English will acquaint you with a fascinating literature, challenge your historical preconceptions, and allow you to engage creatively with the texts in workshopping your own translation – and, of course, in the process improving your understanding of how language works, essential knowledge if you hope to become a teacher, writer, editor, or effective communicator in any role. No previous knowledge of the language – or even of grammar – is expected. For more details about the course, please go to the course webpage at <http://annasmol.net/teaching/englwrit3377>.

**For English Honours students**, this course may count as a 0.5 medieval credit or as a half unit of a theory credit. **For English Majors**, this course partially fulfills the requirement of a pre-nineteenth-century course. **For Writing Minor students,** WRIT 3377 counts as an upper-level elective in the Writing Minor.

**ENGL 4415 Studies in Children’s Literature: Always Coming Home: The Quest for Belonging in Children’s Literature from the African Diaspora** **/half unit**

Winter 01W TTh 3:00 - 4:15 R. Zuk

**Course description**

The concept of “home,” of belonging, is a central trope in children’s literature that, in picture books, novels, and folklore authored by writers of the African diaspora, is complicated by the displacement, material insecurity, and physical and symbolic violence attendant on systemic anti-Black racism. This course will be grounded in readings selected from recent, influential studies of racialized childhood and children’s literature. Having supplemented that preparation with a consideration of Black cultural theory, we will move on to an analysis of folklore, poems, picture books, stories, and novels for children and young adults created by iconic as well as emergent Black Canadian, American, and West Indian writers and illustrators.

**ENGL 4480 Studies in Literature and Film/half unit**

Fall 01F MW 4:30 - 5:45 R. Green

In this course we will explore the relationship between literature and film by looking at how some of Shakespeare’s plays have been adapted to film. Shakespeare’s work has been a popular source for screen adaptations since the film industry began at the end of the nineteenth century. We will examine why filmmakers worldwide continue to adapt Shakespeare’s plays and what happens when a work intended for the late sixteenth- and early seventeenth-century stage is adapted to a different media and different culture in the twentieth and twenty-first centuries. We will consider the cultural value of Shakespeare and how adaptations of his work are marketed, along with the relationship between “live” theatre, the larger-than-life movie screen, and the virtual life of social media. Throughout, our exploration of the print, stage, and screen versions of Shakespeare’s plays will be informed by theories of adaptation.

*Note: Students who have received credit for ENGL 3380 may not take ENGL 4480 for credit.*

***Forward Planning***

Our upper-level courses are offered in rotation, usually in alternate years. The courses listed below are the 2000- to 4000-level courses which we hope to offer in 2023-2024. Unfortunately, we cannot guarantee the accuracy of this projection as the timetable will be affected by faculty sabbaticals, levels of funding, and other factors beyond the department’s control. We will ensure, however, that Majors and Honours students will be able to meet their requirements.

|  |  |  |
| --- | --- | --- |
| ENGL | 2201 | Shakespeare |
| ENGL | 2202 | Introduction to Critical Methods |
| ENGL | 2207 | Queer Literature and Culture |
| ENGL | 2213 | Contemporary Film |
| ENGL/WRIT | 2220 | Writing to Influence: Introduction to Rhetorical Persuasion |
| ENGL/WRIT | 2221 | Introduction to Creative Writing |
| WRIT | 2222 | Introduction to Editing |
| ENGL | 2242 | Themes in Women’s Writing |
| ENGL | 2260 | Poetry |
| ENGL  ENGL  ENGL/WRIT | 2261  2270  3212 | Short Fiction  Classical Traditions  Selected Topics in English and Writing |
| ENGL/WRIT  ENGL  ENGL | 3221  3308  3310 | Creative Non-Fiction  Romantic Rebels and Reformers  Indigenous Literature: Indigenous Futurisms |
| ENGL  ENGL  ENGL | 3327  3342  3352 | Victorian Literature  Modern Fiction  Nineteenth-Century American Literature |
| ENGL  ENGL | 3355  3365 | Sixteenth-Century Literature  Eighteenth-Century British Novel |
| ENGL  ENGL  ENGL | 3376  4408  4480 | Medieval Literature  Critical Theory  Studies in Literature and Film |

### Summer School 2023

### Summer Session I:

|  |  |  |
| --- | --- | --- |
| WRIT | 1120 | The Writing Process: Theory and Practice |
| ENGL | 1170 | Introduction to Literature: Literary Genres |
| ENGL/WRIT | 2220 | Writing to Influence: Introduction to Rhetorical Persuasion |
| ENGL | 2270 | Classical Traditions |
| ENGL | 3366 | Nineteenth-Century British Novel |

### Summer Session II:

|  |  |  |
| --- | --- | --- |
| WRIT  ENGL  ENGL/WRIT | 1120  1171  2221 | The Writing Process: Theory and Practice  Introduction to Literature: Literary Transformations  Introduction to Creative Writing |
| ENGL | 2262 | Science Fiction |

**Short Version of Checklists**

MINOR in ENGLISH

❏ one full unit of introductory English (usually taken within first 5 units of degree)

**ENGL 1155** Introduction to Literature: Gender and Form (full unit)

**OR**

**ENGL 1170/1171** Introduction to Eng. Lit: Literary Genres/Literary Transformations

(Students may not take both ENGL 1155 and ENGL 1170/1171)

❏ one full unit in English at 2000 level or above

ENGL

❏ one full unit in English at 3000 level or above

ENGL

MINOR in WRITING

❏ WRIT 1120

❏ two and one half units at 2000 level or above selected from WRIT, ENGL/WRIT,

LIBR 2100, or WRIT/COMM 3512

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Please note that in Web Advisor you have to search under “Writing” or “Library”  
(not “English”) for Writing minor courses.

CONCENTRATION in ENGLISH

**(Bachelor of Arts - General Studies)**

❏ one full unit of introductory English (usually taken within first 5 units of degree)

ENGL 1155 Introduction to Literature: Gender and Form (full unit)

OR

ENGL 1170/1171 Introduction to Eng. Lit: Literary Genres/Literary Transformations

(Students may not take both ENGL 1155 and ENGL 1170/1171)

❏ one full unit in English at 2000 level or above

ENGL

❏ two full units of English at 3000 level or above

ENGL

AND

ENGL

TOTAL: 4 full units of English

Continues on full version ...

MAJOR in ENGLISH

(20-unit degree)

❏ one full unit of introductory English (usually taken within first 5 units of degree)

ENGL 1155 Introduction to Literature: Gender and Form (full unit)

OR

ENGL 1170/1171Introduction to Eng. Lit: Literary Genres/Literary Transformations

(Students may not take both ENGL 1155 and ENGL 1170/1171)

❏ ENGL 2201 Shakespeare (full unit) (usually taken after completion of first 5 units of degree)

❏ ENGL 2202 Introduction to Critical Methods (half unit)

❏ one full unit from the following:

ENGL 3300 Restoration and Eighteenth-Century Lit. (full unit)

ENGL 3355 Sixteenth-Century Lit. (half unit)

ENGL 3356 Seventeenth-Century Lit. (half unit)

ENGL 3361 Old English Literature (full unit)

ENGL 3364 Shakespeare’s Contemporaries (half unit)

ENGL 3365 Eighteenth-Century British Novel (half unit)

ENGL 3376Medieval Literature (half unit)

ENGL 4475 Studies in Medievalism (counts as half unit)

ENGL 4476 Studies in Medieval Culture (half unit)

Special Topics course which may be used to meet requirements:

❏ one and a half units of English at 2000 level or above

ENGL

ENGL

❏ two full units of English at 3000 or 4000 level

ENGL

ENGL

ENGL

❏ one unit of English at the 4000 level

TOTAL: 8 full units of English Continues on full version ...

HONOURS in ENGLISH

(20-unit degree)

Admission to the Honours program must be approved by English Dept. Honours committee. Typically, application through the dept. chair would be made after completion of 10 units of study; acceptance contingent upon agreement of faculty member to supervise the thesis.

❏ one full unit of introductory English (usually taken within first 5 units of degree)

ENGL 1155 Introduction to Literature: Gender and Form (full unit)

OR

ENGL 1170/1171Introduction to Eng. Lit: Literary Genres/Literary Transformations

(Students may not take both ENGL 1155 and ENGL 1170/1171)

❏ ENGL 2201 Shakespeare (full unit) (usually taken after completion of first 5 units of degree)

❏ ENGL 2202 Introduction to Critical Methods (half unit)

❏ ENGL 4499 Honours Thesis (full unit) Including the presentation of an honours colloquium and attendance at the colloquia of other honours students

❏ Of all the ENGL courses taken for the honours degree, 1.0 unit must be at the 4000 level in addition to ENGL 4499

❏ one full unit from Theory group (group A):

ENGL 3330 Myths and Theories about Writing (half unit)

ENGL 3354 Issues in Modern Canadian Literature and Theory (full unit)

ENGL 3363 Feminisms and their Literatures (full unit)

ENGL 3377 Old English: Translation Theory and Practice (half unit)

ENGL 4407 Queer Theory (half unit)

ENGL 4408Critical Theory (half unit)

ENGL 4454Postcolonial Literature and Theory (half unit)

❏ 4 units from groups B,C,D,E, and F, with at least one-half unit from 4 different groups

B: Medieval: ENGL 3361, 3376, 4475, 4476

C: Renaissance: ENGL 3355, 3356, 3364

D: Eighteenth-Century or Romantics: ENGL 3300, 3307, 3308, 3352, 3365

E: Nineteenth-Century British or American Literature: ENGL 3328, 3352, 3366, 4427

F: Twentieth-Century Literature: ENGL 3313, 3319, 3342, 3346, 3354, 3363, 4448, 4480

Special Topics course which may be used to meet requirements:

❏ **1.5 additional units of any English at the 2000 level or above**

ENGL

ENGL

TOTAL: 10 full units of English Continues on full version ...

COMBINED ENGLISH MAJOR

(20-unit degree)

❏ one full unit of introductory English (usually taken in first 5 units of degree)

ENGL 1155Introduction to Literature: Gender and Form (full unit)

OR

ENGL 1170/1171 Introduction to Eng. Lit: Literary Genres/Literary Transformations

(Students may not take both ENGL 1155 and ENGL 1170/1171)

❏ ENGL 2201 Shakespeare (full unit) (usually taken after completion of first 5 units of degree)

❏ ENGL 2202 Introduction to Critical Methods (half unit)

❏ one full unit from the following:

ENGL 3300Restoration and Eighteenth-Century Lit. (full unit)

ENGL 3355 Sixteenth-Century Lit. (half unit)

ENGL 3356 Seventeenth-Century Lit. (half unit)

ENGL 3361 Old English Literature (full unit)

ENGL 3364 Shakespeare’s Contemporaries (half unit)

ENGL 3365Eighteenth-Century British Novel (half unit)

ENGL 3376Medieval Literature (half unit)

ENGL 4475 Studies in Medievalism (counts as half unit)

ENGL 4476 Studies in Medieval Culture (half unit)

Special Topics course which may be used to meet requirements:

❏ one and a half units of English at 2000 level or above

ENGL

AND

ENGL

❏ one other full unit of English at 3000 level or above

ENGL

TOTAL: 6 full units of English

Continues on full version …

Notes: