

# English

## Faculty

**Gregory Brophy,**

B.A. (Trent), B.Ed. (Queen’s), M.A. (Western), Ph.D. (Western); Associate Professor

**Shawn Malley,**

B.A., M.A. (UNB), Ph.D. (UBC); Professor

**Patrick McBrine,**

B.A. (UNB), B.A. (Queen’s), M.A., Ph.D. (Toronto); Associate Professor

**Linda Morra,**

B.A. (Toronto), M.A., Ph.D. (Ottawa); Professor

**Jessica Riddell,**

B.A. (St. Mary’s), M.A., Ph.D. (Queen’s); Professor

**Steven Woodward,**

B.A. (Queen’s), B.A.A. (Toronto Metropolitan University), M.A., Ph.D. (Toronto); Professor;

*Chair of the Department*

## Program Overview

Within the liberal education environment of Bishop’s University, the Department of English offers a diverse range of courses and programs to help students develop their critical appreciation of texts of all kinds (literature, film, television, popular culture, etc.), and broaden their understanding of culture and its relationship to the individual, from historical and theoretical perspectives. Students of English develop analytical, research, and communication skills that are well-suited to many careers in today’s information economy. Recent graduates have pursued graduate studies and careers in fields as diverse as videogame design, teaching English, advertising and marketing, filmmaking, law, politics, publishing, television, education, journalism, and business communications.

### Foundation Year

The four Foundation Year courses taken by ALL English Majors and Honours students are:

ENG 100, Introduction to English Studies; ENG 102, Approaches to Media Studies; ENG112, English Literary Tradition: The Middle Ages and the Renaissance; and ENG 113, English Literary Tradition: The Eighteenth Century to the Present.

### Cognate Courses

Students in the Honours Literature program and the Major Concentration in Literature and Education may count Drama courses in English Literature, CLA 202 “The Classical Influence on Shakespeare” and Education 211 “Introduction to Young Adult Literature” as satisfying English requirements, subject to the approval of the Department. Courses in Classical, French, German, and Spanish literatures, as well as mythology and the Biblical Literature may also be considered as cognates. No more than two cognate courses (6 credits) may be counted as part of these programs.

### Double Counting Policy

No more than 2 courses (6 credits) may be double-counted between any English programs.

### Faculty Requirements

Majors and Honours students in English must satisfy the Humanities Faculty requirements outlined at the beginning of the Humanities section of this calendar. Students with program combinations which require more than 72 credits are exempt from this requirement.

## English Honours

### Honours in Literature (60 credits)

HONENL

The Honours in English Literature is designed for students who wish to specialize in the study of English Literature, especially with the goal of continuing to study the subject at the graduate level.

Students in this program take at least 60 credits, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG102, ENG 112, ENG 113
- 2) The Core Required course (3 credits): ENG 215, “Introduction to North American Literatures”
- 3) At least 10 courses (30 credits) from the Areas of Specialization. Of these 10 courses, 4 courses (12 credits) must be selected from Group A, 4 courses (twelve credits) from Group B, and 2 courses (six credits) from Group C. At least four of the courses in the Areas of Specialization must be 300- or 400-level seminars. Students are strongly encouraged to take courses from all ten areas, and are required to take at least two of the areas in Group A and at least three of the areas in Group B.

#### Group A:

Old English and Middle English: 221, 222, 310, 314 (or 216), 315  
Sixteenth and Seventeenth Century: 223, 224, 225, 226, 320, 321, 325, DRA 222  
Eighteenth Century: 332, 390

#### Group B:

Romantic: 249, 295, 342, 348  
Victorian: 254, 255, 350  
Twentieth-Century British: 250, 251, 258, 360  
Canadian: 252, 253, 275, 352, 358, 359  
American: 256, 257, 260, 261, 353

#### Group C:

Postcolonial: 123, 228, 358, 375  
Critical Theory: 202, 232, 234, 236, 239, 353, 395

- 4) And five elective English courses (15 credits), at least two of which must be at the 200 or 300 level, or ENG 471 and ENG 472 in their stead.

As per Humanities Faculty guidelines, students must attain an average of 70%, calculated on the best 60 credits in the program (including cognates) in order to graduate with an Honours degree.

## Honours in Film and Media Studies

**(60 credits)**

**HONENF**

The Honours in Film and Media Studies is designed for students who wish to specialize in these areas, especially with the goal of continuing to graduate studies.

Students in this program take at least 60 credits in Film and Media, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG 102, ENG 112, ENG 113
- 2) Three Core Requirements (9 credits): ENG/DRA 170, ENG 279 (formerly ENG 289), ENG 280
- 3) One of ENG 287 or ENG 291 (3 credits)
- 4) Seven Core Electives (21 credits): CDC 100, CDC 200, CLA 150, ENG 124 (formerly ENG 219), ENG 217, ENG 218, ENG 236, ENG 237/PSY 247, ENG 278, ENG 281, ENG 282, ENG 283, ENG 287, ENG 291, ENG 293, ENG 294, ENG 295, ENG 297, ENG 298, ENG 350, ENG 381, ENG 382, ENG 383, ENG 384, ENG 463, FIH 235, FIH 240, FRA 250, FRA 255, FRA 259, GER 250, GER 270, GER 271, MUS 115 (formerly MUS 02), MUS 116, PHI 345, RSC 237, SOC 105, SOC 241, SPA 318, SPA 320, SPA 333
- 5) Five English Electives (15 credits). At least two elective courses must be at the 200 or 300 level, or ENG 471 and ENG 472 in their stead.

As per Humanities Faculty guidelines, students must attain an average of 70%, calculated on the best 60 credits in the program (including cognates) in order to graduate with an Honours degree.

## English Majors

### Literature Concentration

**(48 credits)**

**MAJENL**

Students in the English Major, Literature Concentration, take at least 48 credits in English, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG 102, ENG 112, ENG 113
- 2) The Core Required course (3 credits): ENG 215, "Introduction to North American Literatures"
- 3) At least three courses (9 credits) in English Literature before 1900, chosen from CLA 202, DRA 222, ENG 115, 217, 221, 222, 223, 224, 225, 226, 249, 254, 255, 260, 261, 295, 310, 314 (or 216), 315, 320, 321, 332, 342, 348, 350, 356 and 390
- 4) Eight English electives (24 credits)

### Film and Media Studies Concentration

**(48 credits)**

**MAJENF**

Students in the English Major, Film and Media Studies Concentration, take at least 48 credits in English, including:

- 1) The Foundation Year courses (12 credits): ENG 100, ENG 102, ENG 112, ENG 113
- 2) ENG/DRA 170 Introduction to Film (3 credits)
- 3) At least two Core Courses (6 credits) from ENG 279, ENG 280, ENG 287, ENG 291

- 4) Five Core Electives (15 credits), chosen from CDC 100, CDC 200, CLA 150, ENG 124 (formerly ENG 219), ENG 217, ENG 218, ENG 236, ENG 237/PSY 247, ENG 278, ENG 279 (formerly ENG 289), ENG 280, ENG 281, ENG 282, ENG 283, ENG 287, ENG 291, ENG 293, ENG 294, ENG 295, ENG 297, ENG 298, ENG 350, ENG 381, ENG 382, ENG 383, ENG 384, ENG 463, FIH 235, FIH 240, FRA 250, FRA 255, FRA 259, GER 250, GER 270, GER 271, MUS 115 (formerly MUS 102), MUS 116, PHI 345, RSC 237, SOC 105, SOC 241, SPA 318, SPA 320, SPA 333
- 5) And four English Electives (12 credits)

## English Minors

For students in any discipline at Bishop's who, in addition to their major concentration, wish to develop a secondary area of expertise in one of the fields offered through the English Department, we offer five different minors.

### The English Minor

**(24 credits)**

**MINENG**

This minor allows students to sample from the many different aspects and areas of English literatures, film and media studies, and communication offered through the English department. The English Minor requires any 8 courses (24 credits) from the department's List of Courses.

### The Literature Minor

**(24 credits)**

**MINENL**

This minor allows students to focus on English literary texts. The Literature Minor requires any 8 literature courses (24 credits) from the department's List of Courses.

### The Film and Media Studies Minor

**(24 credits)**

**MINFIL**

The Film and Media Studies Minor provides an introduction to the study of film through the increasingly rich, interdisciplinary approach that now defines this field. Film courses are typically taught in the cinema class room (Nicolls 4), which is equipped with excellent projection and sound equipment, as well as cinema seating. The Film and Media Studies Minor requires the completion of 24 credits in the following manner:

- 1) Core Requirements (6 credits): DRA/ENG 170 and ONE of ENG 279, ENG 280, ENG 287, ENG 291
- 2) Core Electives (18 credits): Choose SIX courses from the following:
 

CDC 100	Introduction to Communication
CDC 200	Communication and Media Studies: Theory and Practice
CLA 150	The Ancient World in Film and Television
ENG 102	Approaches to Media Studies
ENG 124	Introduction to the Graphic Novel ( <i>formerly ENG 219</i> )
ENG 217	The Arthurian Tradition
ENG 218	The Gothic Tradition
ENG 236	Popular Culture
ENG 237/PSY 247	Lessons from the Marvel Universe

ENG 278	Science Fiction in Literature and Film
ENG 279	Film History to 1939 (formerly ENG 289)
ENG 280	Film History after 1939
ENG 281	Canadian Cinema
ENG 282	Film Adaptation
ENG 283	The Documentary Film
ENG 287	Image and Communication
ENG 291	Film Theory
ENG 293	Four Filmmakers
ENG 294	Film Comedy
ENG 295	Jane Austen and Film
ENG 297	From Aliens to Zombies
ENG 298	Studies in Directors/Actors: Alfred Hitchcock
ENG 350	Technology, Media and Literature in Victorian England.
ENG 381	The Evolution of the Fairy Tale in Literature and Film
ENG 382	Screenwriting
ENG 383	Digital Filmmaking
ENG 384	Documentary Filmmaking
FIH 235	Moving Images in the Visual Arts
FIH 240	Art, Popular and Mass Culture
FRA 250	French Cinema
FRA 255	Littérature et cinéma au Québec
FRA 259	Québec Cinema
GER 250	German History in Recent Films
GER 270	Introduction to German Film
GER 271	East German Cinema
MUS 115	Film Music I (formerly MUS 102)
MUS 116	Film Music II
PHI 345	Topics in Philosophy of Film
RSC 237	Film and Religion
SOC 105	Media and Society I
SOC 241	Cinema
SPA 318	Spanish Cinema
SPA 320	Hispanic Cinemas and Social Engagement
SPA 333	Hispanic Literature and Film

### Communication and Digital Culture Minor (24 credits) MINCDC

The Communication and Digital Culture minor offers practical and theoretical instruction in writing and speaking in a variety of academic, creative, and professional contexts, including communication, journalism, copywriting, and various modes of digital production. Housed within an English department that prepares students as critical readers and effective writers, the Minor works to “broadcast” these strengths by networking with the rich spectrum of cultural production and critique underway at Bishop’s. Drawing on multiple disciplines, this program develops technical expertise in various modes and media, providing training in the skills of communication, critique and collaboration that will help students to develop confident and compelling voices in their chosen field. Students must choose 24 credits from the two categories below, “Core Requirements” and general “Electives.”

**Note:** Individual departments choose when to offer their own courses and whether or not to preregister students or limit enrollment. Therefore, it is best to consult the BU Timetable each semester in conjunction with the list below, to see which courses in the minor will be offered.

- 1) **Core Requirements (6 Credits):** CDC 100 Introduction to Communication AND CDC 201 Writing for Digital Media OR ENG 116 Effective Writing
- 2) **Electives (18 credits). Choose any 6 courses from the following:**

#### Communication and Digital Culture (CDC) Electives

CDC 200	Communication and Media Studies: Theory and Practice
CDC 400	Senior Professionalization Seminar: Portfolio

#### Williams School of Business

BMK 211	Marketing Management
BMK 214	Consumer Behaviour
BMK 323	Marketing Communication
BMK 345	International Marketing and Export Management
BMK 354	Digital Marketing

#### Arts Administration

AAD 252	Arts Administration: Communications and Marketing
AAD 150	Arts Administration: Internal Operations (formerly AAD 250)

#### Drama

DRA 191	Voice and Media
DRA 271	Playwriting I
DRA 282	Playwriting II

#### English

ENG 102	Approaches to Media Studies
ENG 116	Effective Writing
ENG 200	Creative Writing: Poetry
ENG 201	Creative Writing: Prose
ENG 202	History of English Language
ENG 203	Creative Writing: Experiments in Prose
ENG 204	Creative Writing: Experiments in Poetry
ENG 205	Art of Persuasion: Rhetoric from Classical to Contemporary
ENG 206	Creative Writing: The Graphic Novel
ENG 209	Introduction to Creative Writing
ENG 236	Popular Culture
ENG 285	Journalism
ENG 286	On-Line Journalism
ENG 287	Image and Communication: Visual Culture and Critique
ENG 296	Sports Writing
ENG 382	Screenwriting
ENG 383	Digital Filmmaking
ENG 384	Documentary Filmmaking

#### Experiential Learning (limit 6 credits)

ENG 450	Experiential Learning: Journalism
ENG 456	Experiential Learning: Analysis, Design, and Implementation
ENG 457	Communications: Magazine Editing and Publishing
ENG 458	Experiential Learning: Literary Journal Editing
ENG 459	Public Scholarship and Academic Editing and Publishing

**Fine Arts**

- FIS 182 Photography  
FOS 385 Printmaking: Contemporary Practice

**History**

- HIS 275 Digital History

**Music**

- MUS 378 Introduction to Recording Technology  
MUS 379 Recording Technology II

**Computer Science/Graphic Design**

- CS 203 Interactive Web Page Design  
CS 301 Computer Ethics  
CS 330 Developing Mobile Apps (formerly CS230)

**Sociology**

- SOC 105 Media and Society  
SOC 280 Interpersonal Communication

**Sports Studies**

- SPO 170 Social Media and Sport  
SPO 370 Public Relations in Sport

**Indigenous Studies Minor****(24 credits)****MININD**

A number of English courses contribute to the Indigenous Studies Minor, an interdisciplinary program designed to introduce students to the global processes of cultural encounters and the resultant responses of resistance, accommodation, and adaptation. Students will be exposed to theories and world-wide applications of, and responses to, imperialism and colonialism, as well as decolonization and post-colonialism. For more information on the Indigenous Studies Minor, please consult the program description in the Academic Calendar.

**List of Courses****CDC 100 Introduction to Communication 3-3-0**

This course provides a dynamic introduction to the four pillars of communication—oral, written, visual, performative—and offers effective strategies for success in each area. The course combines lectures and workshops, modeling the critical skills in the study of communications while developing the practical skills students require to claim an active role in shaping the cultural conversation. Units culminate in a series of productions—ranging from public addresses, to web design, to podcasting—that emphasize the public nature of the course's interventions into culture, pushing student creations beyond the margin of the page and the classroom.

**CDC 200 Communication and Media Studies: Theory and Practice 3-3-0**

An examination of the forms and theories of communication, this course introduces students to critical and practical knowledge of a variety of communication frameworks, from the nature of the self, to constructive participation in groups. With a focus on the English language and meaning-making (semiology), we will move outward from the self-concept and self-perception, to the nature of language, listening, non-verbal communication, group communication, and the nature of persuasion and power as they apply to language use.

**CDC 201 Writing for Digital Media 3-3-0**

This course introduces students to the world of professional digital writing. Nearly every business today requires an in-house team to create internal and external communication strategies for multiple digital channels. This course covers the most common forms of online content production with emphasis on effective writing skills and strategies for a variety of media platforms and audiences. It also considers the effective use of image and sound to promote written materials, teaching students how to reach different audiences through multimedia

**CDC 400 Senior Professionalization Seminar: Portfolio 3-3-0**

This senior professionalization seminar focuses on the development of student portfolios that showcase the unique experience, education and training of each student in the Communication and Digital Culture program. Coursework will support students in crafting an authentic and compelling expression of their distinctive vision and values.

*Prerequisite: CDC 100*

**ENG 100 Introduction to English Studies 3-3-0**

A gateway to English studies, this course challenges students to develop critical thinking, speaking, and writing about a wide array of texts, from poetry and fiction to television, film and digital media. The course's workshop structure stresses collaborative work and active engagement with the subject matter through various forms of creative and critical expression (e.g. creative revisions of poetry, journals, Moodle posts, debates, and short essays). Exercises will isolate and develop the core critical skills upon which students will depend throughout their studies in English.

*Note: Students who have received credit for ENG 105 are not eligible for ENG 100.*

*Offered every Fall*

**ENG 102 Approaches to Media Studies 3-3-0**

Through a close examination of the different forms of contemporary culture people are frequently exposed to and consume – movies, TV sitcoms, internet blogs, pop music, and so on – this course considers how our understandings of reality and our perceptions about society and our identities are shaped by the various media that surround us. Informed by both cultural theory and the history of media, this course offers a series of case studies of media texts with the goal of helping students understand the nature and effects of our contemporary media culture.

*Offered every Winter*

**ENG 104 Approaches to Short Fiction 3-3-0**

This course introduces students to the study of fiction through the analysis of short stories and novellas from various literary traditions and historical periods. Stories will be discussed in terms of such aspects of fiction as plot, character, setting, point of view, voice, discourse, tone, symbol, and theme.

**ENG 108 The American Short Story 3-3-0**

This course examines the development of the short story form in the United States from its beginnings in the work of Irving, Poe, and Hawthorne, through Fitzgerald and Hemingway, up to such contemporary writers as Oates and Barth. Subjects to be examined include the Gothic tradition, the influence of Puritanism, the African-American experience, gender, and madness.

**ENG 110 English Writers of Quebec 3-3-0**

Selected short stories, novels, plays, and poems of such writers as Hugh MacLennan, Mordecai Richler, Brian Moore, Joyce Marshall, Ralph Gustafson, David Fennario, A.M. Klein, F.R. Scott, and Irving Layton will be studied. Such topics as "English-French Relations," "The Immigrant Experience," "Male-Female Relationships," "Class Conflicts," and "The Jewish Experience" will be examined.

**ENG 111 Canadian Short Story 3-3-0**

This course will examine a wide variety of Canadian short stories, from the late nineteenth century until the present. The authors studied may range from Roberts and Callaghan, to such contemporary writers as Munro, Atwood, Glover, and Vanderhaeghe.

*Offered every year*

**ENG 112 English Literary Tradition: The Middle Ages and the Renaissance 3-3-0**

An introductory historical survey of major works and genres of British literature from its beginnings to the Restoration. Students will analyze literary works within their historical, social, and cultural contexts. The course emphasizes close reading of individual texts.

*Offered every Fall*

**ENG 113 English Literary Tradition: The Eighteenth Century to the Present 3-3-0**

This course provides an introductory survey of major works and genres of British literature from the Restoration to the end of the Twentieth century. Close reading of individual texts will be informed by analysis of their historical, social, and cultural contexts.

*Offered every Winter*

**ENG 115 Women Writers before 1900 3-3-0**

A survey of literature in English by women from the Middle Ages until the beginning of the twentieth century in the perspectives of feminist critical theory. The course includes poetry, fiction, and nonfictional prose.



**ENG 116 Effective Writing 3-3-0**

Writing is a key competency in communicating across the disciplines. Students will read a variety of texts of different genres so as to become familiar with various types of academic and professional discourse. Students will be encouraged to analyze writing strategies, content, organization, and style with a view to improving their overall writing abilities. Students will also be made aware of different writing situations, particularly those that may arise in their own disciplines.

*Prerequisite: Students are normally expected to have achieved a result of at least "5-" on the EWP Exemption Credit Examination before they attempt ENG 116.*

*Students who need a course in basic writing are encouraged to register in the course English Writing Proficiency (EWP 115). Note: Students who have received credit for ELA 116 are not eligible for ENG 116.*

**ENG 118 Literature of the Environment 3-3-0**

This course will introduce students to a selection of literature -- fiction, poetry, criticism and literary non-fiction--that deals with the relationship of humans with the natural world.

**ENG 123 Introduction to Indigenous Literatures in Canada 3-3-0**

This course is an introduction to traditions and innovations in Indigenous literatures in Canada through textual analysis and an examination of cultural contexts. The primary focus will be on contemporary literatures; however, we will also read selections from earlier texts. We will explore how Indigenous writers draw from European, American, and Indigenous traditions, and how their more recent works reflect histories of struggle both in style and content. Although written texts will form the core of the course, we may also examine contemporary popular media—especially film—and their representations of the Indigenous.

**ENG 124 The Graphic Novel 3-3-0**

This course will introduce students to the genre of the Graphic novel and will examine visual rhetoric in literature, history, journalism and popular culture. Possible topics include superhero fantasy, gender stereotypes, sexuality, war, racism and drug abuse.

*Formerly ENG 219*

**ENG 170 /****DRA 170 Introduction to Film 3-3-0**

This course provides a broad introduction to the study of film as art. In the first few weeks of the course, we'll familiarize ourselves with the formal dimensions of Film Studies, exploring how screenwriting, cinematography, editing, lighting, sound, and production design contribute to this collaborative art form. Having developed this aesthetic vocabulary and understanding, the class will move on to investigate different modes of film production (fictional narrative, documentary, experimental), and the critical issues and debates that have shaped the discipline (topics may include genre, auteurism, industry structures, globalization, and ideology).

**ENG 200 Creative Writing: Poetry 3-3-0**

A workshop seminar for students interested in writing poetry.

*Not open to 1st year students*

**ENG 201 Creative Writing: Prose 3-3-0**

A workshop seminar for students interested in writing fiction.

*Not open to 1st year students*

**ENG 202 History of the English Language 3-3-0**

A survey of the transformations of the English language from its beginnings to the present studied in the context of the major social, political, and literary developments in English history. The course includes an introduction to basic linguistic concepts as applied to the study of the English language and an overview of Canadian English.

**ENG 203 Creative Writing: Experiments in Prose 3-3-0**

A practical course in writing a variety of fiction and non-fiction prose forms. Work will be edited and critiqued in workshop sessions by peers and the instructor.

*Not open to 1st year students*

**ENG 204 Creative Writing: Experiments in Poetry 3-3-0**

A practical course in writing a variety of poetic forms. Work will be edited and critiqued in workshop sessions by peers and the instructor.

*Not open to 1st year students*

**ENG 205 The Art of Persuasion: Rhetoric, and its Uses and Abuses, From Classical to Contemporary Culture 3-3-0**

This course focuses on the history, theory, and practice of rhetoric across disciplinary boundaries. While exploring texts drawn from philosophy, literature, history, psychology, religion, and politics, we will trace common themes, including a sustained attention to the deployment of rhetoric to serve various ideological and polemical purposes, the ethical dimensions of rhetorical use, and the ways in which language seeks to build consensus and create meaning even as it is always at risk of being destabilized, troubled, or deconstructed. The objectives of the course are two-fold: 1) to develop a critical acumen for the identification and analysis of persuasive strategies in arguments 2) to be able to produce persuasive texts and speeches informed by classical theories and techniques.

**ENG 206 Creative Writing: The Graphic Novel 3-3-0**

This course further examines graphic novels and other sequential storytelling examples with an emphasis on applying literary theories to visual rhetoric. Students will also learn about Book Arts, and how to exploit all elements of "the book" to create artist's books. The class will examine theories on graphic storytelling, wordless communication, colour, layout and typography. Students will be required to produce multiple copies of their original work to learn reproduction techniques.

**ENG 209 Introduction to Creative Writing 3-3-0**

This is an introduction to reading and writing poetry and prose, an opportunity to develop your craft through dynamic exchange with the traditions and innovations that drive contemporary literary practice. Interlacing critical reflection and creative application, the course alternates between seminar-style discussions of literature designed to introduce students to an array of formal tools and techniques, and workshops where students submit their original work for class discussion and development. Assessment will be based on preparation and participation, timely submissions, and a final portfolio.

**ENG 210 History of Children's Literature 3-3-0**

An historical and critical study of children's literature in English. The course includes an overview of the history of children's literature and introduces students to the critical analysis of a variety of its genres, including nursery rhymes, folk and fairytales, myths and legends, fables, poetry, and "classic" novels. Some of the issues to be discussed may include didacticism, oral and written discourse, appropriation, the development of special literature for children, and the representation of social issues.

**ENG 212 Crime Stories: The Great Detectives 3-3-0**

An exploration of the development of narratives dealing with crime and punishment from some of its earliest manifestations as pulp fiction or popular reading to sophisticated modern fiction that continues to dominate the best-seller lists. Assigned texts cover both British and North American crime writing in order to demonstrate the evolution of different conventions and themes of the genre. The course will also explore how detective fiction in particular can reveal or even subvert the dominant ideology and culture of its time and place.

**ENG 215 Introduction to North American Literatures 3-3-0**

This course prepares students for the broader study of American, Canadian and Indigenous literatures by contextualizing and analyzing national literary texts; making linkages between these disparate bodies of literature; and drawing insights about socio-political, literary and cultural developments.

**ENG 217 The Arthurian Tradition 3-3-0**

A survey of the evolution of the mythic romance of King Arthur and the Knights of the Round Table from its earliest beginnings to modern times. Various works representative of the tradition will be selected from different historical periods and from different media, including film and the visual arts as well as literature.

**ENG 218 The Gothic Tradition 3-3-0**

In this course, we shall read representative texts from a wildly popular genre that emerged in the late eighteenth century: the Gothic! Beginning with an examination of the medieval connotations of the term "gothic" and its resonances in 18th-, 19th-, and 18th-century aesthetics, our reading will consider the form, readership, and social vision of various types of gothic literature.

**ENG 220 Fantasy 3-3-0**

This course will explore the genre of fantasy in literature and film either through study of several works by a particular individual (Tolkien, Pullman) or a theme present in a selection of works by different authors.

**ENG 221 God, Good Kings and Vikings: Early Medieval Literature 3-3-0**

This course offers an introduction to the language and literature of the early Medieval period (600–1100 CE) in translation. All texts will be in modern English.

**ENG 222 The Garden of Desire: Late Medieval Literature 3-3-0**

This course offers a survey of late Medieval Literature (1100–1500) from a variety of texts and genres, including the ballad, the lyric, the romance, the saint's life, etc. All texts will be in Middle English.

**ENG 223 Elizabethan Shakespeare (1590-1603) 3-3-0**

Close study of six plays written and performed in the reign of Elizabeth in relation to the theatrical, social, political, and cultural practices of Elizabethan society and the Elizabethan court.

**ENG 224 Jacobean Shakespeare (1603-1614) 3-3-0**

Close study of six plays written and performed in the reign of James I in relation to the theatrical, social, political, and cultural practices of Jacobean society and the Jacobean court.

**ENG 225 The Stratford "Shakesperience" 3-3-0**

The focus of the course will be the study of 6 plays (3-4 Shakespeare plays) from the annual Spring season of the Stratford Festival in Stratford, Ontario. The course will start with an intensive classroom experience (online and in-person) and involve a discussion of the theoretical questions that underlie performance and performance criticism. Together as a class, we will explore the themes of the plays, engage in careful analysis and close reading, and compare various film versions. The field study component takes students to Stratford, Ontario, for an immersive experience watching 6 plays, participating in workshops, meeting with actors and directors, taking backstage tours, and hearing guest lectures from various experts with a focus on repertory theatre

**ENG 226 Fashioning the Self: An Early Modern Literary Guide to Identity 3-3-0**

A central preoccupation in the early modern period was the belief that identity is something to be made, performed, and constantly refined through persistent effort. For many 16th century courtiers, the possibilities are almost limitless. But how does one go about fashioning one's identity in this brave new world?

Perhaps not surprisingly, the early modern period also saw the proliferation of self-help books aimed at individuals learning to navigate a whole new ontological terrain. Baldassare Castiglione's *The Book of the Courtier*, Thomas Elyot's *The Book of the Governor*, Pico della Mirandola's *Oration on the Dignity of Man*, and even William Caxton's preface to Thomas Malory's *Morte D'Arthur* provide guidance and practical advice about how to make it in the world. We will read early modern texts and also explore how these highly performative strategies of self-fashioning resonate in our post-modern world.

**ENG 228 Introduction to Post-Colonial Literature 3-3-0**

This course is an introduction to post-colonial literature and theory. We begin with a discussion of what "post-colonial" means to writers of countries formerly colonized by the British before moving into literatures composed by writers from Africa, Australia, the Caribbean, India, Ireland, and the Pacific.

**ENG 232 Ecocriticism 3-3-0**

Students in this course will study the rise of Ecocriticism by tracing the changing attitudes towards the environment as seen in a selection of English literature from the eighteenth century through to the present day. The class will study literary works in a range of genres as well as the central eco-critical theorists such as Williams, Kolodny, Rueckert, Buell and McDowell.

**ENG 234 Contemporary Literary Theory 3-3-0**

This course explores diverse topics and debates in contemporary literary criticism. The student will examine the assumptions, intentions and rhetoric of representative critical texts and theoretical schools. Practical application of literary theory to texts is emphasized.

**ENG 236 Popular Culture 3-3-0**

A very large portion of contemporary culture is mass culture, and mass culture has generally been disparaged by intellectuals from the early 20th century on. More recently, however, critics have begun to celebrate the utopian possibilities of mass culture, the way that individuals actually put mass cultural products to use, converting mass culture (culture produced for the masses) into popular culture (a culture used by the people). The tension between these two views of contemporary culture will underpin this course as we examine theories about and practices of popular culture, including advertising, movies, romances and comics, sitcoms and soap operas, stardom and fandom, blogging and online shopping, and pornography.

**ENG 237 Lessons from the Marvel Universe 3-3-0**

In this class we examine the psychology of storytelling in the Marvel universe and what it tells us about our own untapped superpowers. We explore issues of morality, identity, leadership, and learning by exploring how we can connect with literary and psychological theory in a close reading of the storytelling in the Marvel Universe. We will take a deep dive into characters such as Captain Marvel, Loki, Wanda, Black Panther, and Black Widow. Evaluation will be on collaborative participation, writing, and creative assignments  
*Cross Listed with PSY 247*

**ENG 238 Confessions, Memoirs and Life Writing 3-3-0**

This course will begin with the explosion in confessions, memoirs and life writing in the 18th century and then move through later works in the 19th and 20th centuries. As we read these works we will consider how fact and fiction merged in presentations of self to challenge the reader, society, and literary genres.

**ENG 239 Feminist Literary Theory 3-3-0**

A survey of contemporary feminist theory, including feminist literary history, the economic and social conditions of women writers, the connections between gender and genres, the distinguishing characteristics of feminist and women's reading and writing, and feminist debates about subjectivity.

**ENG 241 War and Literature 3-0-0**

This course will examine how a particular modern war is depicted in literature. We will consider the role such literary depictions play in shaping public opinion and creating an understanding of warfare. Students will study works in a range of genres including poetry, prose, and drama.

**ENG 249 Early Romantic Poetry: Revolutionary Experiments 3-3-0**

This course will study poetry of the early British Romantic period (1780-1800) to examine how it challenged and revolutionized our critical understanding of a poet and of poetry. We will study works by Blake, Burns, Coleridge, Robinson, Smith, and Wordsworth to trace these changes in the role of the poet, experimentation with poetic form, and a broadening of poetic subject matter.

**ENG 250 The Modern British Novel: Experiments in Fictional Form 3-3-0**

This course examines the way British novelists of the early twentieth century created new fictional forms to explore the interior life of their characters as well as the problems of their day. Novelists such as Conrad, Ford, Woolf, Forster, Lawrence, Huxley, and Waugh will be studied in relation to a variety of topics, including Imperialism, anarchism, the Suffragette movement, the Great War, psychoanalysis, science and technology, the rise of Fascism, and class conflicts.

**ENG 251 Keep Calm and Carry On: The British Dystopian Novel 3-3-0**

This course traces the development of the British novel after high modernism, paying special attention to the dystopian tradition. Against the backdrop of the decline of the British Empire, the legacy of WWII, multiculturalism, terrorism and the surveillance state, we will explore how these novels negotiate problems of labor and exploitation, desire and consumption, gender and oppression, language and propaganda. We'll also try to make sense of the dystopian novel's current extraordinary popularity, particularly given the genre's typically oppositional stance towards popular culture and consumer society.

**ENG 252 English-Canadian Literature to the First World War 3-3-0**

This course explores English-Canadian literature from the nineteenth century through to the First World War. Analysis focuses on the development of national identities in relation to various cultural, political, social and historical factors.

**ENG 253 English-Canadian Literature from the First World War to the Present 3-3-0**

This course explores English-Canadian literature from the First World War to the present. Analysis focuses on the aesthetic and cultural developments in English Canada and the impact of international, national, and regional issues.

**ENG 254 Tooth and Claw: Animal Nature in Victorian Culture 3-3-0**

This survey of Victorian fiction and poetry investigates the variety of symbolic uses to which animals were put during the nineteenth century, a revolutionary moment in which discoveries in geology and paleontology were throwing into question humanity's place in the natural world. Reading a range of literary forms (from children's fables to lyric poetry to the realist novel), we'll explore how animals served the Victorian imagination, cast alternately as indices of humane and moral quality, as embodiments of domestic ideology and "savage" desires, as grotesque figures of political caricature, and as exotic objects of imperial curiosity.

**ENG 255 Legal Bodies: Crime & Culture in Victorian England 3-3-0**

This course explores a range of Victorian literary forms, paying particular attention to the culture's deep fascination with crime. We'll investigate the scene of the crime and the body of the criminal as sites of societal crisis that allowed artists to probe anxieties about class, gender, race, urbanism and empire. Works by Braddon, Browning, Dickens, Collins, Rossetti, Stevenson and Wilde will be examined.

**ENG 256 The Early Twentieth-Century American Novel 3-3-0**

The modern American novel to 1955. Such novelists as Fitzgerald, Hemingway, Faulkner, West, Steinbeck, Ellison, and Hurston will be studied. Among the topics to be considered: "The American Dream," religion, society, race relations, and war.

**ENG 257 The Contemporary American Novel 3-3-0**

This course focuses on the contemporary American novel, 1960 to the present. Of particular note will be the postmodern novel and the manner by which it reacts to and shifts away from the literature of the modern period. Depictions of popular culture and satiric renderings of high culture will form part of the discussion.

**ENG 258 Contemporary British Novels 3-3-0**

This course explores literature in English over the past forty years, following a diverse range of authors who have complicated and expanded our ideas about the United Kingdom and its "national" literatures. As the old empire gives way to new political formations, literature reflects experiences of British culture that are subversively postmodern and postcolonial. The course focuses on the novel as a panoramic art form that is uniquely equipped to depict the scope of social networks in contemporary life. We'll examine the ways that contemporary subjects are marked by immigration, globalization, sexual revolution, mass communication, class and identity politics—changes echoed in novelistic experiments with form and style. Writers to be studied may include Martin Amis, Angela Carter, Kazuo Ishiguro, Hanif Kureishi, Salman Rushdie, Zadie Smith, and Jeanette Winterson.

**ENG 260 Literature of the American Renaissance, 1820-1860 3-3-0**

This course examines representative works of the "American Renaissance," a literary period defining the emergence of an American literary style characterized by literary experimentation rooted in transcendentalism (intuition as the source of truth). Reading authors from a diverse range of genders and ethnicities, topics include, but are not limited to, the Gothic imagination, nature, social reform, and civil disobedience.

**ENG 261 Literature of the American Civil War and Reconstruction, 1860-1900 3-3-0**

This course examines the work of American writers from 1860 to 1900, a period whose literature encompassed and reflects the tumult of civil war and the painful process of nation-building. Topics include, but are not limited to, narratives of the war, emancipation, native American voices and the realist reaction to pre-war romanticism in the reconstruction period, including the popularity of frontier writing, local colorists, and the emergence of New Woman fiction.

**ENG 275 The Contemporary Canadian Novel 3-3-0**

The contemporary novel, from the 1970s to the present. The novelists to be studied may include Atwood, Laurence, Munro, Davies, Ondaatje, Hodgins, and Shields. Topics to be considered may extend to the role of women, depictions of masculinity, history and myth, sainthood, the portrait of the artist.

**ENG 278 Science Fiction in Literature and Film 3-3-0**

An examination of the futuristic worlds of science fiction as they focus on rather than distract readers from prevalent cultural anxieties and concerns. Students shall consider how science fiction as a symbolist genre variously constructs and deconstructs hegemonic cultural practices within our present digital, networked, information age. Taking an interdisciplinary approach, students shall consider both the history and form of science fiction and some of the theoretical and cultural issues endemic to the genre.

**ENG 279 Film History to 1939 3-3-0**

This course offers a survey of the technological innovations and aesthetic movements that shaped film production and direction from the 1890s to the outbreak of World War II. Topics to be studied include early experiments in photography, the beginnings of narrative cinema, German Expressionism, French Poetic Realism, forms of comedy, Soviet Silent Cinema and the theory of montage, the Hollywood studio and star systems, and the introduction of sound and colour to motion pictures. A wide range of films are studied to acquaint students with the contours of film history to 1939.

**ENG 280 Film History after 1939 3-3-0**

This course offers a survey of the development of cinema from the outbreak of WWII until the present by considering a range of national cinemas, directors, and aesthetic movements. Topics will include propaganda and documentary films of the war period, Neorealism, Film Noir, genre filmmaking and auteur cinema of the 1950s, Eastern European cinema, Ealing Comedies and Hammer Horror, Japanese post-war cinema, the French New Wave, Italian films of the 1960s, German New Cinema, Canadian cinema after 1970, the New Hollywood, and China's three cinemas.

**ENG 281 Canadian Cinema 3-3-0**

Covering the entire history of Canadian cinema, this course examines the challenging economic and cultural context of film production and distribution in Canada, the tension between pan-Canadian and regional cinemas, the documentary tradition, First-Nations cinema, experimental filmmaking, and the thematic links of Canadian cinema to Canadian literature and culture more generally.

**ENG 282 Film Adaptation 3-3-0**

What is lost, and what is found, in translation? This class explores the theory and practice of filmic adaptation, exploring a variety of texts (often multiple remediations of the same story) that allow us to perform a comparative analysis of linguistic and visual art forms. Class discussion and course assignments are designed to provide ongoing training in the formal study of film. We'll consider how these translations highlight the "specificity" of film (the resources and limits, industry and audience, that are peculiar to cinema), as well as showcasing the remarkably adaptive nature of a medium that has evolved by absorbing and synthesizing other forms of art, from magic and burlesque shows to comic books and video games.

**ENG 283 The Documentary Film 3-3-0**

This course will trace the historical evolution and impact of English language documentary film and video. From John Grierson's original definition of "the creative treatment of actuality," documentary has evolved from propaganda to direct cinema/cinéma vérité to docudrama. Two important questions will be addressed: Do documentary film and video's reductive forms of interpreting events truly illuminate our media-saturated world? How can studying documentary better help us understand a society dominated by media giants?

**ENG 285 Journalism 3-3-0**

This course teaches the basic requirements of reporting and news writing: interviewing, clear writing, critical thinking, accuracy, story organization, news judgment, and ethical considerations. Students will practice writing news and study some examples of good journalism.

**ENG 286 Online Journalism 3-3-0**

A hands-on, real-life approach to accurate reporting of local news stories through an online newspaper created and maintained by course participants with active supervision/involvement by the instructor/managing editor. The online paper will be a modified collaborative news website: students will generate the news, but all copy must be funneled through the managing editor to maintain accuracy and quality of content.

**ENG 287 Image and Communication: Visual Culture and Critique 3-3-0**

This course aims to cultivate visual literacy, primarily by examining our ingrained "ways of seeing" and interrogating common-sense ideas about the relation between images and reality. Lectures and class discussion will be devoted to close analysis of objects that both illustrate and critique established theories of the image. From photography, to graffiti, to everyday iconography such as traffic signs and advertising, we'll consider the ways in which images carve up the world we live in, possessing the capacity to naturalize or defamiliarize the conventions of everyday life.

**ENG 291 Film Theory 3-3-0**

This course introduces students to some of the more influential theoretical perspectives that have shaped the viewer's understanding of film over the past century. The course will begin with the realist-formalist debates of classical theory and proceed to examine the impact of literary criticism, semiotics, feminism, psychoanalysis, and Marxism on contemporary film theory. Films from different genres and national cinemas are used to illustrate the various approaches to interpreting and evaluating cinema.

**ENG 293 Four Filmmakers 3-3-3**

The diversity of cinema since its invention more than 100 years ago will be explored through the examination of a selection of the films of four filmmakers representing different periods, nations, and/or genres of cinema. The filmmakers chosen for study will vary from year to year.



**ENG 294 Film Comedy 3-3-0**  
Filmmakers discovered film's potential for comedy almost from the moment of the invention of the movies, and quickly developed a wide range of techniques and genres to amaze and amuse audiences. This course surveys the full history of this major branch of film production, considering its key figures and wide variety of genres, from the slapstick antics of Chaplin and Keaton through the screwball comedies of Howard Hawks, Frank Capra, and Billy Wilder, to the scathing satires of Monty Python and others.

**ENG 295 Jane Austen and Film 3-3-0**  
This course will examine Jane Austen both as a British novelist and also as an iconic figure taken up by the film industry. The class will study four of her novels, their publication histories, and recent phenomenal success as films. Where possible, a selection of the various film adaptations of each novel will be studied to allow the student to gain a better appreciation of Austen as a writer and consider how the various novels and film adaptations reflect the ideologies of their own period.

**ENG 296 Sports Writing 3-3-0**  
This course examines themes and styles of the sports writing genre in journalism, fiction, and documentary narratives. One focus will be on the basics: interviewing athletes, writing tight, running game stories on deadline in CP style, and producing lively features and in-depth profiles. Students will also read works from Gary Smith, Al Stump, George Plimpton, A.J. Liebling, Jim Boulton, Ken Dryden, Maya Angelou, Hunter S. Thompson, among others and examine film segments based on athletes and events that are representative of sports writing themes, including: Cobb, Eight Men Out, Slap Shot, Hoosiers, Breaking Away, Rudy, Raging Bull, Rocky, and The Greatest. Students will produce sports-related stories in CP style, as well as analyses of sports writing, reportage, and films.

**ENG 297 From Aliens to Zombies: Everything You Ever Wanted to Know about Horror but Were Afraid to Ask 3-3-0**  
In this course, we'll explore cinema's obsession with "monster movies." A key concern will be the depiction of the monster as inhuman: an embodiment of hostile difference that threatens the security and integrity of human experience and identity. We'll ask how this foreignness is imagined by different cultures at different times, often functioning as an index of political tensions, and a symptom of societal fears and sexual taboos. Turning from the strange creatures depicted on screen, we'll also consider the effects these films have on the bodies of viewers. Horror films captivate and appall us because they remind us that we have nerves, desires and appetites. What sort of unusual pleasures do we derive from subjecting ourselves to sensations of fear, pain and awe?

**ENG 298 Studies in Directors/Actors: Alfred Hitchcock 3-3-0**  
Alfred Hitchcock is often titled the "master of suspense" because of his brilliant manipulation of audiences through the thriller movies (like *Vertigo* and *Psycho*) he made over a fifty-year career. By the 1960s, he was also being recognized as an auteur, a commercial filmmaker exploring a particular range of subjects, including the power of cinema itself, and expressing something like an artistic vision. That vision, his technical innovations, and his self-reflexive commentaries on the cinema have been the subject of much critical attention. This course examines a range of the movies he made over the full span of his career, split between Britain and the United States, and considers the rich critical legacy that surrounds his work.

**ENG 310 Old English 3-3-0**  
This course offers an introduction to the language and literature of the Old English period (600–1100 CE). Here lie the foundations of the English language and the origins of social, political and religious institutions that would help to shape the next thousand years in England. Translations do not do this writing justice, and so we will learn to read Old English in the original. In doing so, we will gain special insight into the English language. No previous experience is expected or required.

**ENG 314 Chaucer: The Canterbury Tales 3-3-0**  
Travel the pilgrimage road with the master storyteller of medieval England, Geoffrey Chaucer. Meet some of the most famous characters of English literature and read tales that range from high romance and tragedy to low comedy and burlesque. The focus of the course will be on reading *The Canterbury Tales* in Middle English within their particular literary, social, and historical contexts. Students with credit for ENG 216 cannot receive credit for ENG 314.

**ENG 315 Romance and Dream Vision in Medieval England: The Sacred and the Profane 3-3-0**  
Romance and dream vision represent two of the most significant genres of medieval literature. Both are well represented by major texts in Middle English whose subjects range from sophisticated philosophical and religious themes to social comedy and pure escapism - often all within the same work. The focus of the course will be on reading primary texts in Middle English within their particular literary, social, and historical contexts.

**ENG 320 Sixteenth-Century Poetry and Prose: Exploration and Discovery 3-3-0**  
After nearly a century of civil war, England under the Tudors experienced a period of relative peace and stability and an opportunity for cultural catching up. The writers of the time confronted a broad range of ideas and phenomena associated with the European renaissance and the intensified exploration by Europeans of the world beyond their continent. They needed to think about their relationships to classical civilization, to the peoples and places described by travelers and explorers, and to the other within their midst as mediated by the powerful influence of Petrarch on the ideas and practices associated with the erotic. The course will examine some of the ways in which writers of the sixteenth century both responded to these relationships and shaped them.

**ENG 321 Seventeenth-Century Poetry and Prose: Civil War and Revolution 3-3-0**  
The seventeenth century was a period of intense political, social, and religious conflict that finally resulted in the outbreak of civil war. The course will examine some of the ways in which the writers of the period divided themselves according to the large lines of the conflict between parliament and the crown, their contributions to the parties to which they adhered, and their reflections on the divisions that tore their society apart.

**ENG 332 18th-Century Literary Journeys 3-3-0**  
In this course we shall examine a diverse range of 18th-century texts that have one thing in common: each uses travel as a plot-triggering device. We will begin the course with a reflection on what travel is, what forms it takes, and why we do it. We shall then consider why travel is such a pervasive narrative form in post-Restoration Britain. Among issues to be considered are contemporary debates on human nature and civilization, as well as relationships between scientific, historical, commercial, and colonial discourses in an age of vigorous exploration.

**ENG 342 Revolution and Romanticism 3-3-0**  
In this course we will examine the prose writings of the British Romantics from 1789-1832. Readings will explore a variety of topics generated by the French Revolution and the ensuing period of intense political anxiety and intellectual activity. Works by Paine, Burke, Wollstonecraft and Godwin will be examined.

**ENG 348 Later Romantic Poetry: The Egotistical Sublime 3-3-0**  
Poetry of the later Romantic period (1800-1832) by poets such as Byron, Baillie, Keats, Shelley, Hemans and Clare. Particular attention will be paid to the social and political role of the poet, poetic form, imagination and inspiration.

**ENG 350 Ghosts in the Machine: Technology, Media and Literature in Victorian England 3-3-0**  
This course investigates the pervasive influence of machinery on Victorian literature and culture. We'll ask how technological advancements in the fields of industry, information technology and popular entertainment changed the way Victorians thought about consciousness, labour, class, spirituality and sexuality. In addition to studying a range of nineteenth-century media, from poetry and prose to photography and early cinema, we'll also explore how contemporary culture—in genres such as sci-fi and steampunk—has worked to revision and mythologize Victorian technology.

**ENG 352 Canadian Literature and Theories of Globalization 3-3-0**  
This course will consider twentieth-century Canadian literature in the context of recent theories and aspects of globalization. We will read work by some of the important scholars who have contributed to these debates, including Anthony Giddens, David Harvey and Arjun Appadurai. Their theories will provide the framework of discussion, which will focus on immigrants and immigration, diaspora formation, experiences of alienation and racism, multiculturalism, evolving conceptualizations of Canadian citizenship, and other related themes.

**ENG 353 Boy Meets Girl: Masculinity Scholarship, Feminist Theories, and American Literature 3-3-0**  
The first National Women's Rights Convention, in Worcester, Massachusetts, was held in 1850: it signaled the emergent figure in popular culture referred to as the "New Woman." But the evolution of the "New Woman" meant complications for the role of and confusion for men. Using masculinity scholarship and feminist theories, we will explore how the male and female figure appeared in (previously) asymmetrical or imbalanced relationships, and constructions of family, race, and masculinity and femininity.

**ENG 358 Approaches to Indigenous Literary Cultures in Canada 3-3-0**  
This course will examine theoretical approaches to Indigenous literatures in Canada. It will begin by looking at literary developments from oral to contemporary written literary forms, and how the latter developed in response to colonial contact. Authors may include Thomas King, Lenore Keeshig Tobias, Eden Robinson, Armand Ruffo, Warren Cariou, and Tomson Highway.



**ENG 359 Approaches to Canadian Culture (Canadian Studies) 3-3-0**

This course will examine a range of aesthetic representations (Canadian "wilderness," historical events, Indigenous cultural imagery, and so forth) that are conceived of as indigenous to Canada. These representations, as they have evolved from the late nineteenth to the early twentieth century, will include the cultural production of Canadian writers, painters, film directors, and musicians in order to demonstrate the (often conflicting) social and political ideological structures from which these artists operated.

**ENG 360 Low Modernism: Taste, Waste, and the Marketplace 3-3-0**

Discussions of literary Modernism often turn upon the distinctions between high and low culture; but what, exactly, is "low" modernism? In this course we'll question assumptions about modernist literature's hostility to popular culture, exploring how writers participated and engaged (if ambivalently) with the tastes, conventions, and experiences of mass culture. Against a monolithic vision of Modernist aesthetics as reactionary, difficult, abstract and austere, this course aims to take pleasure seriously, reading the canon of Modernism (Joyce, Eliot, Woolf) in boisterous conversation with popular forms of entertainment, guilty pleasures, camp and kitsch.

**ENG 375 Colonial Narratives 3-3-0**

In this course, we will examine the narration of colonial experiences in various world and historical contexts. Our reading will range from the nineteenth century imperial fictions of Rudyard Kipling and Henry Rider Haggard to a selection of postcolonial texts dealing with the cultural impact and legacy of British imperialism in the Caribbean, India, Kenya, Nigeria, and Ireland. Our discussions will be informed by readings in postcolonial theory.

**ENG 381 The Evolution of the Fairy Tale in Literature and Film 3-3-0**

This course will investigate how one kind of text, the fairy tale, a genre supposedly appropriated from the oral culture of peasants, has been modified and reworked to suit a wide range of other cultural contexts. By investigating both the production and reception of fairy tales - within the literary culture of the court of Louis XIV and of 19th century England, in the folklore movements of 19th century Germany and Britain, in children's culture from the late 19th century to the present, throughout American movie culture in the 20th century, and within late-20th century feminist circles - we will see how this genre so focused on the image of metamorphosis has itself been transformed and used in radically liberating or deeply repressive ways.

**ENG 382 Screenwriting 3-3-0**

This course introduces students to the art and techniques of screenwriting for a variety of contexts and genres, such as feature films and television drama. Through critical analysis of existing screenplays and the shows and films that derive from them, students will gain an understanding of the narrative and stylistic conventions of screenwriting and will apply their understanding in the development of their own creative projects.

**ENG 383 Digital Filmmaking 3-3-0**

Combining their own technological resources (cell phones, laptops) with the university's, students will develop skills in the fundamentals of digital filmmaking: directing for film, camerawork, sound recording, production design, lighting, picture editing, and post-production sound. They will work in groups and individually to tight schedules, in a variety of genres, including documentary, narrative, and experimental film.

*Prerequisites: ENG 382, DRA 281 or permission of instructor*

**ENG 384 Documentary Filmmaking 3-3-0**

This film production course is designed to help students understand, analyze and produce documentary films. Over the course of the term, students will work independently and in groups on practical exercises and the production of several short documentary films. Lectures will introduce students to documentary scripting and workflow. Class discussions and screenings will address the theoretical and ethical challenges particular to the documentary process. Workshops will familiarize students with the university's production resources and develop essential technical skills such as interview setups, hand-held cinematography, location sound recording, and editing.

**ENG 385 News Editing and Ethics 3-3-0**

Fast, Fair and Factual. Learning the nuances of news editing is an art that requires lots of practice, but will make you a better writer in the process. Editors act as gatekeepers to ensure credibility in the news and to keep the news outlet from getting into legal trouble. Editing techniques for print, broadcast and online newswriting will be a major part of class, combined with discussions of ethical standards in journalism. Students will also study current and past legal cases that affect journalism and learn about laws governing libel, privacy, copyright, and obscenity.

*Prerequisite: ENG 285 or ENG 286*

**ENG 390 Restoration Literature: Sex, Politics and Intrigue 3-3-0**

An investigation of a selection of literature produced during the Restoration period. A period marked by the return of the English monarchy to power in 1660 and the ensuing debate in all literary genres about political turmoil, kingship, power, and sexuality.

**ENG 395 Women Writers & their Archives 3-3-0**

This course will focus on women writers' archives and literary exchanges, characterize the socio-political contexts that undergird them, and explore what incarnations these archives and literary papers may assume at different epochs. Exploring some critical work of the last twenty years that addresses archival theory, we will investigate how literary archives may be seen as an extension of literary lives and characterized multiply—as feminist, queer, activist—and therefore might be called upon to generate collective action; to go against a patriarchal, sexist, racist, or imperial grain; or to develop networks and alliances that supersede political or national borders.

**ENG 450 Experiential Learning: Journalism 3-0-10**

A practical course in composing news copy and assisting in the production of a commercial newspaper. Specific duties will be negotiated between the English Department and the newspaper.

**ENG 454 Experiential Learning: Broadcast Journalism 3-0-10**

A practical course in composing news copy and producing radio news programming. Specific duties will be negotiated between the English Department and the radio station.

**ENG 456 Communications: Analysis, Design, and Implementation 3-3-0**

This course challenges students to design a communications strategy based on the needs and profile of the projects they are assigned. Students analyze communications strategies with the help of industry experts, work together to design a communications plan tailored to the needs of the project, and implement the strategy. Students are trained on the most up to date industry standard design software with mentorship from communications professionals. Students have an opportunity to develop skills and competencies in some of the following professional fields: social media strategies; strategic marketing and guerrilla advertising; communications strategies & platforms; copywriting and professional writing; metrics and segmented narratives; website content design and optimization; fundraising.

*Admittance into the course is limited and therefore subject to instructor permission.*

**ENG 457 Magazine Editing and Publishing 3-3-0**

This experiential course focuses on effective editing of magazines, with a primary focus on magazine articles (sometimes referred to in the industry as substantive editing) to build capacities for writing both style and content, grounded in the liberal arts. Skills developed in this course include assigning or acquiring manuscripts; tailoring content for specific readerships; coaching writers according to their individual strengths and weaknesses; editing for completeness and clarity; effective cutting and silken transitions; and use of imagery, anecdote, and a variety of voices and rhythms to delight and provoke readers. Students will form an editorial board and work together to design and launch a magazine (e.g. Be you @ BU for the Recruitment Office, BU Alumni Magazine for the Advancement Office, etc). This course is invaluable for anyone planning to edit longer manuscripts, explore the magazine industry (online or in print), and for aspiring professional writers.

*Admittance into the course is limited and therefore subject to instructor permission.*

**ENG 458 Experiential Learning: Literary Journal Editing 3-0-10**

A practical course in editing The Mitre. Specific duties will be negotiated between the English Department and the Student Representative Council.

**ENG 459 Experiential Learning: Public Scholarship and Academic Editing and Publishing 3-3-0**

A practical course in the assessment, editing and publication of undergraduate academic work. In consultation with a faculty advisor from the English Department and the QUEUC conference coordinator, the student will coordinate the selection of student papers for the conference and oversee the subsequent publication of conference proceedings.

**ENG 460 Senior Seminar 3-3-0**

Advanced studies on a special topic

**ENG 471 Honours Research Proposal****3-0-0**

The preparatory stage of an individual specialized research project on a topic chosen by a student under the supervision of a member of the English Department. The student will develop a research proposal, an annotated Bibliography, and a 12 - 15 page essay on the initial findings of the project.

**ENG 472 Honours Thesis****3-0-0**

Continuation of ENG 471. The student will complete the research agenda detailed in ENG 471, and present the findings in the form of a thesis. An oral examination will be required, and the thesis will be assessed by three members of the English Department.

*Prerequisite: ENG 471*

# Études françaises et québécoises

## Faculty

**Sarah Théberge**

B.A. (Université Bishop's), M.A. (Université de Sherbrooke),  
Diplôme d'études supérieures (McGill), Ph.D. (Université de Sherbrooke)  
*Directrice du département*

**Simon Gilbert**

B.A. (Université Bishop's), M.A. (Université de Sherbrooke),  
Doctorant (Université de Sherbrooke)

**Dalle Malé Fofana**

M.A. (Université Lorraine, Nancy, France),  
Ph.D. (Université de Sherbrooke)

**Caroline Dault**

B.A. (Université du Québec à Montréal),  
M.A. (Concordia University),  
Doctorante (Université de Sherbrooke)

**Olivier Leroy**

M.A. (Université de Rouen, France)

**Vicky Poirier**

B.A. (Bishop's University),  
M.A. (Université de Sherbrooke),  
Diplôme d'études supérieures (Concordia University),  
Doctorante (Université de Sherbrooke)

**Adèle Gousset**

M.A. (Université François-Rabelais, Tours, France)

## Program Overview /

### Description des programmes

The *Département d'études françaises et québécoises* puts the emphasis on the acquisition, the quality, and the improvement of the French language at all levels, and intends to serve beginner, intermediate, and advanced students as well as native speakers. The program is composed of five levels, each of which contains a minimum of two grammar and writing courses and one course focusing on oral comprehension and expression. This provides our students with a coherent and logical learning process by the end of which they can understand, read, speak, and write French correctly.

The Department also offers a number of inter and multidisciplinary courses designed for both native and advanced non-native speakers. These courses allow students to progressively master the French grammar and language, and to become acquainted with a variety of cultural movements that are significant to the francophone world. Through the study of the works of meaningful francophone artists, students will better understand and appreciate the history of the *francophonie* and its evolution.

Le Département d'études françaises et québécoises concentre ses efforts sur l'apprentissage, l'amélioration et la qualité de la langue française pour les étudiant.e.s. de niveaux débutant, intermédiaire et avancé ainsi que pour les francophones. Chacun des cinq niveaux proposés comprend un minimum de deux cours axés sur la grammaire et la rédaction, et un sur l'expression et la compréhension orale, l'ensemble assurant aux étudiant.e.s une progression linguistique logique et cohérente au terme de laquelle ils pourront comprendre, parler, lire et écrire le français correctement et avec aisance.

Le département offre également une série de cours inter et multidisciplinaires, destinés aux étudiant.e.s francophones ou allophones avancés, qui permet de mieux maîtriser la langue française, d'acquérir de solides connaissances des divers mouvements culturels ayant marqué la francophonie, et de mieux comprendre pour ainsi apprécier davantage les créations artistiques fondatrices de son histoire et de son évolution.

### French Placement Test

Students who have completed Grade 11 French in a Canadian institution should register directly in FRE 140; those who have studied in a francophone institution can only register in the courses with the "FRA" label (below). *All other students must take the Bishop's University French Placement Test before enrolling for the first time in a course given by our department.* Hyperlink is available on the Études françaises et québécoises and the Registrarial Services section on the Bishop's website. Test results are valid for a year, and are deleted in May.

Les étudiant.e.s ayant suivi des études à temps complet dans des établissements francophones doivent faire leur sélection parmi les cours précédés du sigle "FRA", et n'ont pas à compléter le test de placement.

Pour toutes questions concernant le Test de placement, veuillez contacter la directrice du département à [stheberg@ubishops.ca](mailto:stheberg@ubishops.ca)

### Regulations regarding the Minor, Major, or Honours in French

French as a Second Language courses ("FRE") taken by students prior to their first semester at Bishop's University cannot count for a Minor, a Major, or an Honours in French unless approved by the department. French as a Second Language courses taken outside of Bishop's University (such as an immersion course) during the students' stay at Bishop's University must also receive departmental approval — before they are undertaken. Students might be requested to take an evaluation test upon completion of those courses in order to receive Bishop's University credits.