

# English

## Faculty

### Gregory Brophy,

B.A. (Trent), B.Ed. (Queen's), M.A. (Western), Ph.D. (Western); Assistant Professor  
Chair of the Department

### Claire Grogan,

B.A., M.A. (Oxon), P.G.C.E. (Oxon),  
Ph.D. (Calgary); Professor,

### Shawn Malley,

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

### Linda Morra,

B.A. (Toronto), M.A., Ph.D. (Ottawa),  
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### Jessica Riddell,

B.A. (St. Mary's), M.A., Ph.D. (Queen's);  
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### Steven Woodward,

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(Toronto), Professor

## Program Overview

Within the liberal arts environment of Bishop's University, the Department of English offers a diverse range of courses and programs to help students to develop their critical appreciation of texts of all kinds (literature, film, television, etc.), and to 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 teaching English, advertising and marketing, film-making, law, politics, publishing, television, education, journalism, and business communications.

## Foundation Year

The three Foundation Year courses taken by all English Majors and Honours students are:

ENG 100, "Introduction to English Studies"; ENG 112, "English Literary Tradition: The Middle Ages and the Renaissance"; ENG 113, "English Literary Tradition: The Eighteenth Century to the Present"; and ENG 215, "Introduction to North American Literatures".

The fourth Foundation year course is ENG 101 for Literature Concentration; ENG 102 for Film and Media Studies Concentration

## 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 in English, including the Foundation year courses (12 credits), at least 30 credits from the Areas of Specialization. Of these 30 credits in the Areas of Specialization, Twelve credits (4 courses) must be selected from Group A, Twelve credits (4 courses) from Group B, and Six credits (2 courses) from Group C.

## Areas of Specialization

### Group A:

Anglo-Saxon or Middle English: 310, 311, 314, 315, 316

Sixteenth and Seventeenth Century: 223, 224, 225, 320,

321, 325, DRA 222

Eighteenth Century: 332, 333, 390

Romantic: 342, 347, 348

### Group B:

Victorian: 254, 255, 350, 351

Twentieth-Century British: 250, 251, 360, 361

Canadian: 252, 253, 275, 352, 358, 359

American: 256, 257, 353, 356, 357

### Group C:

Postcolonial: 228, 358, 375

Critical Theory: 233, 234, 236, 239

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 three of the areas in both Group A and Group B.

In addition, students must complete four elective English courses (12 credits), and either ENG 471 and 472 or two additional courses from the 200 or 300 level (6 credits) in their stead.

## 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 the Foundation year courses (12 credits), Core Courses (15 credits), five elective courses in Media Studies (15 credits) and four elective courses in Film Studies (12 credits), and either the Honours Thesis (6 credits) or two additional courses in Film and Media Studies at the 200 or 300 level (6 credits).

**Four Foundation Year Courses:** (12 credits): ENG 100, ENG102, ENG 112, ENG 113.

**Four Core Courses:** (12 credits): ENG/DRA 170, ENG 279 (formerly ENG 289), ENG 280; at least One of ENG 287, or ENG 291.

**Seven Core Electives** (21 credits): CLA 150, ENG 124 (formerly ENG 219), ENG 217, ENG 218, ENG 236, ENG 278, ENG 282, ENG 283, ENG 284, ENG 287, ENG 288, ENG 291, ENG 293, ENG 294, ENG 295, ENG 297, ENG 298, ENG 350, ENG 381, ENG 382, ENG 383, ENG 463, GER 370, GER 371, ITA 309, ITA 310, MUS 115 (formerly MUS 102), MUS 116, PHI 345, REL 237, SOC 105, SOC 241, SPA 318, SPA 333.

**Five English Electives** (15 credits): Students have the option to complete the English Honours Essay ENG 471 and ENG 472 as part of this requirement.

As per Humanities Division 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.

## Cognates

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

## English Major

### Literature Concentration (48 credits)

MAJENL

Students in the English Major, Literature Concentration, take at least 48 credits in English, including the Foundation year courses ENG 100, ENG 101, ENG 112, ENG 113 (12 credits); ENG 215, “North American Literatures” (3 credits); at least three courses in English Literature before 1900 (9 credits); and eight English electives (24 credits).

### 2) 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 the Foundation year courses ENG 100, ENG 102, ENG 112, ENG 113 (12 credits);

ENG/DRA 170 “Intro to Film” (3 credits);

*at least two Core Courses* (6 credits) from ENG 279, ENG 280, ENG 287, ENG 291;

*five Core Electives* (15 credits) chosen from CLA 150, ENG 124 (formerly ENG 219), ENG 217, ENG 218, ENG 236, ENG 278, ENG 279 (formerly ENG 289), ENG 280, ENG 282, ENG 283, ENG 284, ENG 287, ENG 288, ENG 291, ENG 293, ENG 294, ENG 295, ENG 297, ENG 298, ENG 350, ENG 381, ENG 382, ENG 383, ENG 463, GER 370, GER 371, ITA 309, ITA 310, MUS 115 (formerly MUS 102), MUS 116, PHI 345, REL 237, SOC 105, SOC 241, SPA 318, SPA 333; and Four English Electives (12 credits).

### 3) Double Major: Secondary Education and English (48 credits in English + 45 credits in Education)

MAJEEN

Program requirements for students pursuing a double major in Secondary Education and English may be found under “School of Education” in the Academic Calendar. All questions concerning courses and requirements should be referred to the Chair of the School of Education.

### Minors (24 credits)

MINENG  
MINENF

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 four different minors:

The **English Minor** allows students to sample from the many different subject areas offered through the English department. Students must complete any 24 credits of their choice, none of which may be cognate courses.

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:

**Four Core Requirements** (12 credits) composed of ENG/DRA 170 and at least three courses from ENG 102, ENG 279, ENG 280, ENG 287, ENG 291.

**Four Core Electives** (12 credits) chosen from the following list:

CLA 150	The Ancient World in Film and Television
ENG 102	Approaches to Media Studies
ENG 124	Introduction to the Graphic Novel (formerly ENG 219)
ENG 217	The Arthurian Tradition
ENG 218	The Gothic Tradition
ENG 236	Popular Culture
ENG 278	Science Fiction in Literature and Film
ENG 279	Film History to 1939 (formerly ENG 289)
ENG 280	Film History after 1939
ENG 282	Film Adaptation
ENG 283	The Documentary Film
ENG 284	Film Noir
ENG 287	Image and Communication
ENG 288	Crime Pays: The Gangster Film Genre
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 252	English-Canadian Literature to WWI
ENG 382	Screenwriting	ENG 253	English-Canadian Literature from WWI to Present
ENG 383	Digital Filmmaking	ENG 254	Animal Nature in Victorian Culture
ENG 463	Senior Seminar: Screenwriting	ENG 255	Crime and Culture in Victorian England
GER 370	Introduction to German Film	ENG 256	Early 20 <sup>th</sup> century American Novel
GER 371	East German Cinema: From Rubble Films to Ostalgic	ENG 257	Contemporary American Novel
ITA 309	Italian Cinema and Society	ENG 275	Contemporary Canadian Novel
ITA 310	Italian Cinema and Society II	ENG 278	Science Fiction in Film and Literature
MUS 115	Film Music I ( <i>formerly MUS 102</i> )	ENG 295	Jane Austen and Film Adaptation
MUS 116	Film Music II	ENG 310	Anglo Saxon Studies
PHI 345	Topics in Philosophy of Film	ENG 311	Anglo-Saxon Studies II
REL 237	Film and Religion	ENG 314	Chaucer
SOC 105	Media and Society I	ENG 315	Romance and Dream Vision in Medieval England
SOC 241	Cinema	ENG 316	Medieval Comedy and Satire
SPA 318	Spanish Cinema	ENG 320	16 <sup>th</sup> Century Poetry and Prose
SPA 333	Hispanic Literature and Film	ENG 321	17 <sup>th</sup> Century Poetry and Prose

The courses listed above are rotated and may not be offered every year. The Director of the Film Studies Program is Dr. Steven Woodward (English).

Students who want further information may contact the Director in Morris House.

## The Literature Minor (24 credits) MINENL

**This minor** allows students to focus on the many different aspects and areas of English literatures offered through the English department. The Literature Minor requires 8 courses (24 credits) from the following list:

ENG 104	Approaches to Short Fiction
ENG 100	Introduction to English Studies
ENG 101	Responding to Literature
ENG 108	American Short Story
ENG 110	English Writers of Quebec
ENG 111	Canadian Short Story
ENG 112	Eng Lit Trad I
ENG 113	Eng Lit Trad II
ENG 115	Women Writers before 1900
ENG 118	Literature of the Environment
ENG 122	Introduction to Russian Literature
ENG 123	Introduction to Indigenous Literature in Canada
ENG 202	History of the English Language
ENG 205	The Art of Persuasion
ENG 210	History of Children's Literature
ENG 212	Crime stories
ENG 215	Introduction to North American Literatures
ENG 217	Arthurian Tradition
ENG 218	Gothic Tradition
ENG 223	Elizabethan Shakespeare
ENG 224	Jacobean Shakespeare
ENG 225	The Stratford "Shakespeare"
ENG 228	Introduction to Post Colonial Literature
ENG 234	Contemporary Lit Theory
ENG 238	Confessions, Memoirs and Life Writing
ENG 239	Feminist Literary Theory
ENG 241	War and Literature
ENG 250	Modern British Novel
ENG 251	British Dystopian Novel

ENG 351	Late Victorian Poetry and Prose
ENG 352	Canadian Literature and Theories of Globalization
ENG 353	Boy Meets Girl: American Literature
ENG 356	Early 19 <sup>th</sup> Century American Literature
ENG 357	Late 19 <sup>th</sup> Century American Literature
ENG 358	Approaches to Indigenous Literary Cultures in Canada
ENG 360	Low Modernism
ENG 361	British Poetry after 1930
ENG 375	Colonial Narratives
ENG 390	Restoration Literature

## The Creative Writing and Journalism Minor (24 credits) MINCWJ

This minor is designed to help aspiring writers develop their creative abilities through the practice of writing as a discipline and vocation. Courses focus on the technical aspects of various forms of writing, including poetry, screenwriting, playwriting, journalism, fiction, and creative non-fiction. In addition, students must complete a senior seminar with a professional writer. Internships with a newspaper or literary journal will be made available. Students are also expected to participate in the rich writing life at Bishop's, which includes two student drama festivals, the Morris House Reading Series, creative writing competitions, *The Mitre*, student-run creative writing groups and *The Campus* newspaper. By the end of their studies, students will have amassed a portfolio of creative works and made business contacts with professional writers.

**Courses:** 24 credits from the following courses, including at least one senior seminar:

DRA 281	Playwriting I
DRA 282	Playwriting II
ELA 201	Advanced Composition

ELA 202	Speech
ENG 104	Approaches to Short Fiction
ENG 105	Approaches to Poetry
ENG 116	Effective Writing
ENG 200	Creative Writing: Lyric Poetry
ENG 201	Creative Writing: Short Fiction
ENG 203	Creative Writing: Experiments in Prose
ENG 204	Creative Writing: Experiments in Poetry
ENG 206	Creative Writing: Graphic Novel
ENG 282	Film Adaptation
ENG 382	Screenwriting
ENG 285	Journalism
ENG 286	On-Line Journalism
ENG 290	The New Journalism
ENG 296	Sports Writing
ENG 385	Journalism Editing and Ethics
ENG 450	Experiential Learning: Journalism
ENG 454	Experiential Learning: Broadcast Journalism
ENG 458	Experiential Learning: Literary Journal Editing
ENG459	Public Scholarship: Academic Editing and Publishing
ENG 461	Senior Seminar: Poetry
ENG 462	Senior Seminar: Fiction
ENG 463	Senior Seminar: Screenwriting
ENG 464	Senior Seminar: Journalism

*The senior seminar will be taught each year by a specialist in creative writing or journalism.*

## List of Courses

### 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 101 Responding to Literature 3-3-0

This course will develop the student's critical thinking, speaking, and writing skills in response to literary texts in English from a range of genres: primarily poetry and prose. It will develop the student's knowledge and familiarity with theoretical approaches to literature, both intrinsic and extrinsic.

*Note: Students who have received credit for ENG 106 are not eligible for ENG 101. Offered every Winter*

### 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.

*Offered every year*

### 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 analyse 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 099).*

### 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 122 Introduction to Russian Literature 3-3-0

This course will introduce students to Russian literature (in translation) through a close reading of a selection of novels, poems and short stories.

*Only offered in the spring*

### 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**  
The creation of films and what happens when we view a film are complex and fascinating phenomena. The course provides a basic understanding of the vocabulary of and approaches to narrative cinema. Each week's subject of study is applied to a number of specific films.
- 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 artists 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. *Prerequisites: ENG 124 or Permission of the Instructor*
- 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 20th 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, Pulman) or a theme present in a selection of works by different authors.
- 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 "Shakespeare" 3-3-0**  
The focus of the course will be the analysis of 4-5 Shakespeare plays as they are illuminated by performance in the Spring season of the Stratford Festival in Stratford, Ontario. The course will start with an intensive two weeks in the classroom, 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 filmic versions of important scenes within the plays.
- 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 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.  
*Prerequisite: ENG 106, 101 or permission of the instructor*
- 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.  
*Prerequisites: ENG 102, ENG 106, or permission of the instructor*
- 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 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 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 re-mediations 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 284 Film Noir 3-3-0**  
Traditionally, film noir is considered more a feeling than a genre, featuring moods of cynicism, darkness, and despair. This course will examine noir's downbeat atmosphere, graphic violence, and complex antiheroes, tracing the genre's development from its origins in World War II's pessimism to its contemporary reflections of social corruption and hypocrisy. Classic and neo-noir films will be viewed and analyzed.
- 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 On-Line Journalism 3-3-0**  
A hands-on, real-life approach to accurate reporting of local news stories through an on-line newspaper created and maintained by course participants with active supervision/involvement by the instructor/managing editor. The on-line 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 288 Crime Pays: The Gangster Film Genre 3-3-0**  
This course examines the development of the gangster film from the classical cycle of the early 1930s to the present day Sopranos. Films to be studied may include *Little Caesar*, *The Public Enemy*, *Scarface* (Hawks), *High Sierra*, *Bonnie and Clyde*, *Godfather II*, *The French Connection*, *Goodfellas*, and *Shanghai Triad*.
- ENG 290 The New Journalism 3-3-0**  
This class examines a major movement in nonfiction literature that had its genesis in the United States during the 1960s: the "New Journalism," which brought narrative elements and the writer's subjectivity to traditional news reportage. Students will analyze pioneering works of the genre, including Truman Capote's nonfiction novel *In Cold Blood*, Tom Wolfe's *The Electric Kool-Aid Acid Test* and Hunter S. Thompson's *Hell's Angels*, and will continue by exploring the so-called "Gonzo" journalism of the 1972 U.S. presidential election (with examples from the films *Where the Buffalo Roam* and *Fear and Loathing in Las Vegas*), Dominick Dunne's reporting on the O.J. Simpson criminal trial, and more recent internet manifestations of the genre. Assignments will include textual analysis and writing subjective news stories.
- 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 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.
- 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 333 Eighteenth-Century Georgian Literature: Town, Country, Name 3-3-0**  
In this course we examine a diverse range of literary texts that map England's dominance as a world power. We discover how the stability provided by George I, George II, and George III influenced the drama, poetry and novels of this period in unexpected ways.
- 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 347 Early Romantic Poetry: Revolutionary Experiments 3-3-0**  
Poetry of the early Romantic Period (1780-1800) by poets such as Blake, Smith, Robinson, Wordsworth, Coleridge, Williams and Burns. Particular attention will be paid to the social and political role of the poet, poetic form, imagination, inspiration, "masculine" and "feminine" romanticism.

- 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 351 Late Victorian Poetry and Prose: Against the Grain 3-3-0**  
This course examines the way late Victorian poets and prose writers overturned many of the cherished assumptions of High Victorianism. The poetry of Arnold, Fitzgerald, the Rossetti, Meredith, and Hardy will be studied in relation to prose writings of Pater, Huxley, Morris, and Wilde
- 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 356 Early Nineteenth-Century American Literature 3-3-0**  
This course examines the work of American writers from 1820 to 1860, including Irving, Hawthorne, Poe, Melville, Douglass, Emerson, Thoreau, and Davis. Topics to be investigated include madness, Puritanism, slavery, the situation of women, society, the nature of the universe, the natural world, and expediency versus absolutism.
- ENG 357 Late Nineteenth-Century American Literature 3-3-0**  
This course examines the work of American writers from 1860 to 1900, including Crane, Twain, James, Chopin, Whitman, Dickinson, and others. Topics to be investigated include the Civil War, Naturalism, race, Native peoples, the American identity, the situation of women, and insanity.
- 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 361 British Poetry After 1930: Explorations in Identity 3-3-0**  
This course surveys the post-modern development of British poetry. Auden, Lewis, Spender, Macneice, Thomas, Larkin, and Hughes will be studied in relation to such topics as the Depression, Communism, Futurism, neo-Romanticism, the Second World War, post-colonialism, and violence.
- 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.  
*Prerequisites: 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 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; Copyrighting 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 461 Senior Seminar: Poetry 3-3-0**

An advanced writing course taught by a professional writer.

*Prerequisites: One of DRA 281, DRA 282, ENG 200, ENG 201, ENG 203, ENG 204, ENG 285, ENG 286, ENG 382*

*Note: Enrolment may be restricted to senior students enrolled in the English Minor in Creative Writing and Journalism. Normally only one Senior Seminar is offered each year.*

**ENG 462 Senior Seminar: Fiction 3-3-0**

An advanced writing course taught by a professional writer.

*Note: Enrolment may be restricted to senior students enrolled in the English Minor in Creative Writing and Journalism. Normally only one Senior Seminar is offered each year.*

**ENG 463 Senior Seminar: Screenwriting 3-3-0**

An advanced writing course taught by a professional writer.

*Note: Enrolment may be restricted to senior students enrolled in the English Minor in Creative Writing and Journalism. Normally only one Senior Seminar is offered each year.*

**ENG 464 Senior Seminar: Journalism 3-3-0**

An advanced writing course taught by a professional writer.

*Note: Enrolment may be restricted to senior students enrolled in the English Minor in Creative Writing and Journalism. Normally only one Senior Seminar is offered each year.*

**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*