

Department of English, Theatre, Film & Media
ENGLISH Courses
upper level, including Honours
2019-2020

(PLEASE NOTE: this course list is subject to change without notice. Please see Aurora Class Schedule for up-to-date information.)

6 credit hour courses spanning BOTH Fall and Winter terms

ENGL 2130

Fall+Winter (6)

Literature of the Romantic Period

Dr. Pamela Perkins

ENGL 2140

Fall+Winter (6)

Literature of the Victorian Period

Dr. Vanessa Warne

ENGL 2170

Fall+Winter (6)

American Literature to 1900

Dr. Dana Medoro

ENGL 2570

Fall+Winter (6)

The Novel

Dr. Fernando de Toro

ENGL 2640

Fall+Winter (6)

History of Critical Theory: From Plato to the Present

Dr. Adam Muller

3 credit hour FALL COURSES

ENGL 2620

Fall (3)

Introduction to Print Culture and Book History

Dr. David Watt

This course will introduce students to a broad range of topics and methods associated with the study of books and their production. Drawing on the remarkable collection of manuscripts and printed books at the University of Manitoba as well as a variety of digital resources, we will explore how books have been made over time and how their making has shaped their meaning from the middle ages to the present day. Students will develop an historical understanding of the methods associated with the making and study of books by working directly with medieval manuscripts, printed books, and digital objects while also exploring key disciplinary questions about authorship and reception.

ENGL 2760

Fall (3)

Introductory Creative Writing

Dr. Struan Sinclair

This course focuses on exploring and producing creative writing through a variety of literary genres and styles, including poetry, short fiction, dramatic monologue and memoir. The course is run as a workshop/seminar, with the aim of expanding and improving student writing and providing a broader understanding of the processes – and the cultural considerations – within which writers must work.

ENGL 2900 xTHTR **Genre: Canadian Theatre**

Fall (3) Dr. Katrina Dunn

This course will explore the history of Canadian Theatre and study a selection of notable plays and theatre works that mark significant moments in the development of the country's theatrical life. Beginning with pre-contact Indigenous performance forms, the course will chart the transposition of European stage conventions to the settler culture of colonial Canada. It will explore why a distinctly Canadian theatre took so long to develop and detail the internal and external pressures that finally yielded a body of Canadian work that is diverse, complex and often contested, and that has had considerable impact on the world stage. It will map the breadth of theatrical practice that characterizes the country, take an in-depth look at representative works of some of Canada's most significant playwrights, and follow the re-emergence of Indigenous Theatre as a powerful force in the nation's theatrical identity. Woven throughout the course will be a focus on theatre's unique contribution to historiography: the why and how of (re)telling history from multiple points of view.

ENGL 3030 **Studies in Sixteenth Century Literature: The Faerie Queene**

Fall (3) Dr. Judith Owens

Edmund Spenser's *The Faerie Queene* is the single most important poem of the Elizabethan age—and not only because of its length and breadth. Although cast as a chivalric epic /romance, with knights, ladies, monsters, and dragons, it engages with its own historical moment in myriad and profound ways. It thinks deeply about the Reformation, about nationhood and new worlds, about justice, about sexuality and gender, about science, about politics, about social orders, about poetry, about time and eternity. It is also, of course, a poem (or many poems). And we will study Spenser's art. We will study all six books of the poem. This may be the one time in your undergraduate academic career that you will enjoy the luxury of spending an entire term with one literary work!

ENGL 3800 xTHTR **Special Studies 1: Jacobean Drama**

Fall (3) Dr. Glenn Clark

This course will introduce students to the exciting and sometimes bizarre English drama written during the reign of King James, 1603 to 1625. We will examine a variety of non-Shakespearean Jacobean plays representing a range of generic forms, theatre companies, and theatrical spaces. We will develop working definitions of the dramatic genres and sub-genres which appear to have had the greatest theatrical and social impact during this period, including satire, city and citizen comedy, tragi-comedy and court tragedy, and we will explore the ways in which these dramatic types are linked and, often, mingled. At the same time, we will seek to understand some of the ways in which the themes and forms of these plays reflect and contribute to the social and political concerns of the period, including absolutism, marketing and commodification, gender instability, urban development, and religious diversification. Plays will likely include *Volpone*, *The Roaring Girl*, *The Changeling*, and *The Duchess of Malfi*.

ENGL 3990 **Studies in Post-Modernism: TBA**

Fall (3) Dr. Fernando De Toro

ENGL 4630 Honours Seminar: **Racial Futurities**

Fall (3) Dr. Serenity Joo

This course explore the relationship between race and futurity through a diverse body of ethnic American literary and theoretical texts. It is particularly invested in the ways in which contemporary authors and theorists of color depict the future for different times of American history. Often skeptical of paradigms of acceptance and assimilation into liberal humanism's limited boundaries that never work in the favor of people of color, these writers instead rethink what "human" can mean altogether, through the literary, historical, and/or theoretical tropes of ghosts, zombies, aliens, slaves, and robots. The course will be rooted in the discourse of Afro-pessimism (as a rejection of assimilation politics) forwarded by a cluster of African American theorists including Hortense Spillers, Christina Sharpe, Saidiya Hartman, Katherine McKittrick, and Fred Moten. We will then contemplate the ways in which their theories intersect or diverge from the concerns of other ethnic studies/queer theorists, including José Muñoz, J. Halberstam, and Kandice Chuh. Primary texts we will read may include Toni Morrison's *Beloved*, M. NourbeSe Phillip's *Zong!*, Octavia Butler's *Fledgling* and "Amnesty," Colson Whitehead's *Zone One*, Grek Pak's film *Robot Diaries*, Julie Dash's film *Daughters of the Dust*, and the collection of Native American science fiction entitled *A Walk in the Clouds*. Relevant visual art examples will also be incorporated into the course syllabus.

ENGL 4630 Honours Seminar: **Metamorphoses**

Fall (3) Dr. Diana Brydon

This course will examine the concept of metamorphosis in theory, fiction, and poetry. Beginning with a translation of Ovid, the course will examine the ways in which writers have both embraced change and given shape to fears of change through either welcoming or deploring transgressions of the boundaries between different kinds of humans, and human, animal, place, and machine, creating or ostracizing monsters in the process. Texts to be examined may include Ovid, *Metamorphoses*; David Malouf, *An Imaginary Life*; Donna Haraway, "*The Cyborg Manifesto*"; Suzette Mayr, *Moon Honey*; Madeline Ashby, *Company Town*; Nnedi Okorafor, *Book of the Phoenix*; Andre Alexis, *Fifteen Dogs*, and Margaret Atwood's *Circe Poems*.

ENGL 4630 Honours Seminar: **Inventing the Actress on the Stage and Page**

Fall (3) Dr. Erin Keating

When the first woman stepped onto the English public stage in 1660, she was not merely playing the role of Desdemona; she was performing a role never before seen in England: the professional actress. Studying signature roles, satirical pamphlets, actress memoirs, and other aspects of the fan culture that grew up around the first celebrity actresses in the Restoration and early eighteenth-century, this class will investigate the ways that both society and actresses themselves sought to control and define their public personas. Alongside the primary texts, we will read selections from theatre historians and from current theorists of performance, sexuality, queerness, and affect.

3 credit hour WINTER COURSES

ENGL 2190 **Special Topics: Canadian Memoir**

Winter (3) Dr. Warren Cariou

In the last hundred years, the memoir has become increasingly important and popular as a vehicle for examining the meanings of self, community, and time. This course will investigate the roles of memory, history, and the act of writing in memoirists' self-constructions. We will ask questions such as these: How stable is the self? What is the role of trauma in self-creation and/or in the loss of identity? How reliable is memory, and what are the challenges and possible pitfalls of transforming memory into narrative? Can the act of writing represent or even create one's authentic identity? This course focuses on the specific contexts of Canadian memoir-writing, giving particular attention to aspects of gendered, racial, ethnic and national identity within the contexts of settler-colonialism, multiculturalism, and the troubled current state of "CanLit". We will also study the evolving conventions of memoir-writing, giving special attention to issues of truthfulness, historical witnessing, collective memory, and the complicating factor of multiple authorship. Memoirs to be studied will include work by Michael Ondaatje, Fred Wah, Chelene Knight, Tanya Tagaq, and Therese Maillhot.

ENGL 2830 **Literature of Africa and/or the Caribbean**

Winter (3) Dr. Dana Medoro

This course will cover contemporary and twentieth-century poetry and fiction by Caribbean writers from a number of different countries. It will provide instruction in close reading and analysis, in theories and processes of decolonization, and in writing techniques. Assignments include in-class tests, an essay, and a final examination.

ENGL 2900 xTHTR **Genre: Shakespeare: Performance History and Criticism**

Winter (3) Dr. Margaret Groome

Performance criticism has become one of the fastest growing and "cutting edge" areas in Shakespeare Studies. Therefore in this course it is the performance texts of 7 plays by Shakespeare which are the focus of study. We will consider the unique insights that are afforded by considering the performance history of these plays, from Shakespeare's time to the present day. We will begin by examining the conditions of production in Shakespeare's time and then consider major changes that have occurred in staging, actors' and directors' interpretations, and in the dramatic texts themselves. For example, in 1681 Nahum Tate "adapted" King Lear, rewriting the end so that Lear does not die, and his version was used in every performance of the play until 1838. Accounting for such changes will involve discussing the different social, political, and economic contexts in which Shakespeare's works have been produced through various centuries. The course will be informed by theories of New Historicism, Cultural Materialism and Semiotics. Plays to be studied will likely include Much Ado About Nothing, The Taming of the Shrew, Richard 11, King Lear, Macbeth, Titus Andronicus, and The Winter's Tale. Scenes from film and television versions of the plays will be shown.

ENGL 3120 xTHTR **Studies in Restoration and Eighteenth-Century Literature:
Comedy on the Restoration Stage**

Winter (3) Dr. Erin Keating

Looking at the playwrights, actors and comedies that dominated Restoration theatre, this course will balance discussions about the Restoration theatre community with close readings of some of the most important comedies on the late seventeenth-century stage, including (but not limited to) Etherege's *The Man of Mode*, Behn's *The Rover*, and Congreve's *The Way of the World*.

ENGL 3270 **Studies in Canadian Literature: Writing from Turtle Island**

Winter (3) Dr. Alison Calder

Indigeneity, immigration, diaspora, exile, slavery, refugee experience, settlement, colonization: there are many ways that people have arrived in the part of Turtle Island that some people now call Canada. This course looks at literary representations of all these experiences. In discussing narratives from both past and present, we will come to understand the ways in which some of these stories are privileged over others. Possible primary texts include: *Omuskego Cree stories* told by Louis Bird; selections from *Manitowapow: Stories from the Land of Water*; *Disappearing Moon Café* by SKY Lee; *The Book of Negroes* by Laurence Hill; *The Komagata Maru Incident* by Dorothy Livesay; *The Electric Field* by Kerri Sakamoto; *The Flying Years* by Frederick Niven; *The Foreigner* by Ralph Connor; *The Magpie* by Douglas Durkin; *In the Skin of a Lion* by Michael Ondaatje; *Settlers of the Marsh* by Frederick Philip Grove.

ENGL 3550 **Studies in British Literature since 1900: British Working Class Fiction**

Winter (3) Dr. Mark Libin

"You'll never live like common people,
You'll never do whatever common people do,
You'll never fail like common people,
You'll never watch your life slide out of view,
And dance and drink and screw,
Because there's nothing else to do." — "Common People," Pulp

This course looks at the aesthetics and politics of representing the "working class" in British literature of the twentieth century. We will begin with E.M. Forster's attempt to not only represent the working class honestly, but solve the problem of working class impoverishment, in his novel, *Howards End*. We will continue to look at the styles and genres that British writers have utilized in their attempts to portray an authentic representation of the working class. We will also pay attention to differences in representation when issues of gender, nationality, and race are also addressed. Texts that may be considered include: Tony Harrison, *Selected Poems*; George Orwell, *Down and Out in London and Paris*; Henry Green, *Living*; John Osborne, *Look Back in Anger*; Nell Dunn, *Poor Cow*; Sam Selvon, *The Lonely Londoners*; Allan Sillitoe, *Saturday Night and Sunday Morning*; Monica Ali, *In the Kitchen*; Pat Barker, *Union Street*; Irvine Welsh, *Trainspotting*; Darren McGarvey, *Poverty Safari*, and Ken Loach's film, *I, Daniel Blake*.

ENGL 4630 **Honours Seminar: Healing Arts in Early-Modern Literature and Culture**

Winter (3) Dr. Judith Owens

This course will focus on a wide array of practices, both material and textual, that can be

considered arts of healing in Renaissance England. Our study will range from the healing of bodies to the healing of the body politic to the healing of spirits. We will read pharmaceutical manuals, medicinal recipe books; we will read about midwifery; we will read treatises on witchcraft; we will read anatomies of illness, physical and spiritual. We will also read literature: satires, elegies, epitaphs, poetry of consolation. One of the themes running through the course will be the relationship in this period between magic and science. Another of the themes will be the gendering of knowledge in this period. Which of the healing arts fell under the purview of women? Which under the auspices of men?

ENGL 4630 **Honours Seminar: [Awkwardness and Grace](#)**

Winter (3) Dr. David Watt

“We live,” writes Adam Kotsko, “in an awkward age.” Readers familiar with *The Office* and *The 40-Year Old Virgin* may be well situated to contemplate awkwardness in other ages. This seminar focuses on the later Middle Ages, a time when some of the most graceful writers—including the Gawain poet and Julian of Norwich—create remarkably awkward moments and when some of the most awkward moments—like those that appear in Thomas Hoccleve’s depiction of the fifteenth-century office and Margery Kempe’s attempt to be considered a virgin well after 40—arise out of a profound desire for grace. Together, we will explore a range of texts and genres in order to reflect on the relationship between awkwardness and grace in the later Middle Ages and our own.

ENGL 4630 **Honours Seminar: [Irish Theatre-Staging Identity](#)**

Winter (3) Dr. William Kerr

In this course, we will examine the theatre as a staging place for Irish (and English) identity. Since Irish and Anglo-Irish playwrights (like Congreve, Farquhar, Sheridan, Goldsmith, Boucicault, Wilde, and Shaw) have played such an important role in the historical development of English theatre and given the particularly special position of Ireland as a staging ground for colonial and postcolonial practices, we will examine the Irish theatre as a liminoid space in which outsiders who are also insiders create and contest versions of Irish identity within a larger English dominated world. In such a space Dion Boucicault in the 19th century could create images of the Irish onstage praised by the Irish in Ireland for finally escaping from the caricature of the stage Irishman while being condemned by the Irish in England for furthering that stereotype. Considering this backdrop, we will look at the importance of the Irish theatre in forging a sense of national identity during the 20th century that (may) move beyond the stereotypes as we examine firstly W.B. Yeats, J.M. Synge, Lady Gregory and Sean O’Casey at the Abbey and then focus on the more current flourishing in Irish Theatre that begins with Brian Friel, J.B. Keane, and Tom Murphy before moving to playwrights like Frank McGuinness, Sebastien Barry, Marina Carr, Anne Devlin, Christina Reid, Enda Walsh, Conor McPherson, and Martin McDonagh.