Department of English, Theatre, Film & Media

ENGLISH Courses 2022-2023 (tentative)
upper level, including Honours

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

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<th>Course Code</th>
<th>Course Title</th>
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<td>ENGL 2070</td>
<td>Literature of the Sixteenth Century</td>
<td>Fall+Winter (6)</td>
<td>Dr. Judith Owens</td>
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<td>A survey of poetry, prose, and drama by major and minor writers from a century that witnessed momentous changes in religion, socio-economic structure, culture, and literature. From Thomas More at the start of the century to Edmund Spenser near the end of it, writers engaged with--and helped to shape--the developments that make the sixteenth century such an exciting one in English history and culture. In addition to More and Spenser, the course may include Thomas Wyatt, Isabella Whitney, Philip Sidney, Mary Sidney, Christopher Marlowe, John Donne, Elizabeth Carey, and Shakespeare.</td>
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| ENGL 2130   | Literature of the Romantic Period                | Fall+Winter (6) | Dr. Michelle Faubert |
|             | In this course we will study the canonical greats of the Romantic period, such as Jane Austen, William Wordsworth, William Blake, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats, and Lord Byron, as well as some writers who sometimes do not appear on Romanticism syllabi, such as Mary Wollstonecraft, Charlotte Dacre, and Anna Laetitia Barbauld. By focussing on various political and cultural issues, such as the French Revolution, slavery and abolition, the “Woman Question,” the rise of psychiatry, shifts away from conventional religion, and the celebration of the child, we will consider whether or not we can really speak of an integrated Romantic movement. We will also concentrate on poetic form – particularly the lyric, ode, ballad, sonnet, and the use of terza rima – in order to determine how innovative these supposedly rebellious writers really were. The warring issues of tradition versus innovation, establishment versus rebellion, which characterized the period, lead to questions about canonicity. We will ask, How do the canonical principles of inclusion work? Are we free to reshape the canon according to current scholarly interests? This tumultuous and prolific period of literary giants and forgotten genius provides a plethora of diverse answers. |

| ENGL 2180   | American Literature since 1900                   | Fall+Winter (6) | Dr. Dana Medoro     |
|             | This course covers a range of genres and focuses on the experimental modes of American literature as it developed after 1900. It also provides instruction in close-reading, research, |

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**IMPORTANT—CHANGE TO HONOURS PROGRAM THEORY REQUIREMENT**

As of Fall 2021, ENGL 2640 History of Critical Theory (6 credits) is no longer a requirement for the Honours program and it will not be offered again. Instead, students are required to take ENGL 2650 (3 credits) and another three-credit course selected from a list. This list will vary each year.

If you have already taken ENGL 2640, you have satisfied the requirement and you do not have to take these additional courses.

If you have any questions, please contact the Associate Head, Dr. Alison Calder, at alison.calder@umanitoba.ca
grammar, and writing. A three-hour final exam worth 25% of the total grade is a component of the grading scheme.

**ENGL 2270**  Canadian Literature  
Fall+Winter (6)  Dr. Alison Calder  
What is it like to live here? The answer to that question depends on your gender, race, and class, among other factors. This course surveys 20th- and 21st-century Canadian literature, focusing on poetry and fiction from diverse communities to gain a better understanding of historical contexts and present-day Winnipeg. Novels may include: *The Magpie* by Douglas Durkin, *Wild Geese* by Martha Ostenso, *Under the Ribs of Death* by John Marlyn, *Disappearing Moon Café* by SKY Lee, *The Kappa Child* by Hiromi Goto, *Moon of the Crusted Snow* by Waubgeshig Rice, and *Brother* by David Chariandy. This class satisfies the Canadian literature requirement for Honours students.

**ENGL 3670**  Studies in the Novel: Indigenous Novels of Turtle Island  
Fall+Winter (6)  Dr. Warren Cariou  
This course examines the recent history of narrative fictions by Indigenous writers from several different nations and cultural communities in North America. We will discuss the emergence of the Indigenous novel as a distinct form in second half of the twentieth century, giving special attention to the extraordinary flourishing of this genre from the 1990s to the present. Throughout the course we will discuss the influence of oral traditions upon these works, and we will study several oral stories by Okanagan, Cree, Métis and Anishinaabeg storytellers. We will examine the formal innovations of Indigenous novelists and also their treatment of themes such as land relations, Indigenous languages, colonization and decolonial action, residential school history, the politics of cultural identity, and the ethics of community belonging. We will study works by writers from a wide range of cultural backgrounds, including Beatrice Mosionier (Métis), Harry Robinson (Okanagan Syilx), Leslie Marmon Silko (Laguna), Thomas King (Cherokee), Tomson Highway (Cree), Eden Robinson (Haisla/Heiltsuk), Katherena Vermette (Métis), Louise Erdrich (Anishinaabeg), and Richard Wagamese (Anishinaabeg). Course requirements are three essays, two brief presentations, and active class participation.

### 3 credit hour FALL COURSES

**ENGL 2190**  Special Topics: The Memoir  
Fall (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? We will also study the evolving conventions of memoir-writing, giving special attention to issues of truthfulness, historical witnessing, collective memory, and the use of images. Aspects of gendered, racial, ethnic and national identity will also be examined, with an eye toward understanding the writers’ attachments—willing and otherwise—to various human communities. Memoirs to be studied will include work by Virginia Woolf, Lucy Grealy, Alison Bechdel, Dave Eggers, Ta-Nehisi Coates, and Jordan Abel. Course work requirements are: one 1500-word essay, one 2000-word term paper, and a two-hour final examination. Classroom participation is also required.
ENGL 2190  Special Topics: Food and Identity: Tastes and Texts  
Fall (3)  Dr. Erin Weinberg  
In this course, we will analyze how authors use food to represent identity as the product of constant self-fashioning. We will explore the deeper meanings behind what and how characters consume, and will reflect on the subjective, culturally driven assumptions about what foods or ways of eating are high- or low-class, clean or unclean, civilized or uncivilized. We will read literature from genres including poetry, short fiction, the novel, drama, and creative non-fiction. This course will provide you with much food for thought and a taste for detailed close reading!

ENGL 2910  Comics  
Fall (3)  Dr. Lucas Tromly  
This course will examine the expressive possibilities of the medium of comics. We will begin by discussing important formal aspects of comics and develop the skills required for the close reading of visual narrative. Our readings will explore the wide range of personal and historical experience that has been represented through comics and the stylistic diversity of these representations. We will discuss widely-read graphic novels alongside work from communities that are important to Winnipeg, including comics by Filipino Canadian and Indigenous creators.

ENGL 3130  Studies in the Romantics: Writing Romantic Women  
Fall (3)  Dr. Michelle Faubert  
In this course, we will study novels and a few poems about women and written by women. Beginning with and focusing mostly on the Romantic period, when the “woman question” was asked in earnest by women and men inspired by the revolutionary fervour of the age, we will explore how female authors constructed women’s social roles through novels, not only with respect to their potential love and career choices, but also in regard to the range of emotions thought to be possible for them. In what ways were women oppressed and how do these female authors confirm these limitations or promote change for women? Attention to developments in the mode of the novel – from the late eighteenth-century novel of sentiment to the related Gothic novel, to the novel of manners of the Regency period, to the realistic mode in the Victorian period and after – will highlight how literary technique can be used as an important tool for social commentary.

ENGL 3800  Special Studies: Shakespeare and Intersectionality  
Fall (3)  Dr. Jamie Paris  
This course will explore the works of William Shakespeare through the lenses of premodern critical race studies, with a focus on intersectionality. We will use these analytic tools to explore Shakespeare’s so-called “race plays” that think about the intersections of race, gender, and class like Othello, Anthony and Cleopatra, Titus Andronicus, as well as plays that are not obviously “race plays” to think critically about the intersections of whiteness, class, and gender in plays like Much Ado About Nothing, Romeo and Juliet and Hamlet. Our class will read secondary criticism of Shakespeare written primarily by BIPOC scholars, and we will explore contemporary productions of the plays put on by major theaters like Shakespeare in the Park, The Globe, and the Stratford Theatre Festival ask us to think critically about the functions of race, gender, and sexuality on the stage.

ENGL 3920  Special Topics in Science Fiction and Fantasy: Speculative Fiction and Abolition  
Fall (3)  Dr. Hee-Jung Serenity Joo  
As abolitionist activists and scholars have noted, the movement to imagine safer and more just worlds for all (abolition) is in its own way a practice in speculative fiction, one that dares to imagine supposedly unimaginable worlds. With a focus on the comparative settler states of...
Canada and the US, we will study speculative fictional works that articulate two-spirit/queer, anticolonial and antiracist worlds, and read them against contemporary abolitionist scholarship also committed to these ideals. A core part of the course is devoted to understanding a distinctly anticolonialist theory of abolition on the Prairies rooted in Indigeneity, and how this may diverge from (though certainly influenced by and in alignment with) antiracist approaches that often dominate US-based abolitionist discourse. Specifically, we will read speculative fiction by two-spirit/queer Indigenous artists and other artists of color, as these works often articulate visions of the future that both critically undermine existing settler colonial worlds and articulate other possible ones, both past and future. Keywords that will structure our discussions of abolition include: transformative justice, mutual aid, and desire. Students will also have an opportunity to engage with one of the many Winnipeg-based abolition groups either current or past, so that they may better understand the relationship between speculative fiction and abolition from a local perspective.

Literary readings may include the Indigiqueer speculative fiction short story collections *Love beyond Space and Time* (edited by Hope Nicholson) and *Love after the End* (edited by Joshua Whitehead); Janelle Monáe’s *The Memory Librarian*; and works by Larissa Lai, Darcie Little Badger, Leah Lakshmi Piepzna-Samarasinha, and Kama La Mackerel. Theoretical readings may draw from writings by adrienne marie brown, Mariame Kaba, Derecka Purnell, Dean Spade, and the recent collection, *Disarm, Defund, Dismantle: Police Abolition in Canada* (edited by Shiri Pasternak, Kevin Walby, and Abby Stadnyk).

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**ENGL 4630 x7050  Honours Seminar: Asian Canadian Cultural Activism**

*Fall (3)  Dr. Lindsay Diehl*

This course examines cultural forms, particularly memoir, fiction, and film, to explore the complicated agency involved in representing Asian Canadian histories, experiences, and identities. Our discussions will focus on how these cultural forms play an activist role in negotiating and contesting dominant constructions of Canadian history and culture.

We will start with selections from Asian Canadian literary anthologies, which are often regarded as the starting point of Asian Canadian cultural consciousness. We will then move through literature and films that draw attention to racial legacies involving the Chinese Exclusion Act, the Komagata Maru Incident, and the Japanese Canadian Internment. Lastly, we will attend to transnationalisms of Asian Canadian cultural forms, and their ability to disrupt national epistemologies and formations.

As part of this course, students will be able to complete a Community Awareness Project, which will allow them to work collaboratively on a creative-critical project, like a zine, video, or website. A goal of this project is to produce material that could potentially be used during Winnipeg’s Asian Heritage Month, which occurs in May.

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**ENGL 4630 x7840  Honours Seminar: Working Life**

*Fall (3)  Dr. Mark Libin*

This seminar begins by taking very seriously the statement by Karl Marx and Friedrich Engels that, “It is not the consciousness of men [sic] that determines their being, but on the contrary, their social being determines their consciousness” (‘Preface to A Contribution to the Critique of Political Economy’). Other theoretical starting points will be Mark Fisher’s quip that contemporary workers will often risk their lives trying to read a work email while driving, and Frederic Jameson’s solemn thesis on the subject of dystopian films that it is easier to imagine the end of the world than to imagine the end of capitalism.

This seminar, then, will examine the way that the endemic capitalist system profoundly shapes the individual identity and consciousness of the worker. We will be engaging with theoretical texts by authors such as Marx and Engels, Fisher, Jameson, among others, that chart the impact of capitalism on the worker. We will also look at literature, including film, that gives us insight into
the working life of humans. The seminar will also encourage its members to contemplate individual examples of how work has shaped the identity of themselves or someone they can personally relate to. One seminar presentation, one short essay, one “social (auto)biography.” Readings will include: Herbert Marcuse, *One Dimensional Man*. Nina Power, *One Dimensional Woman*. Mark Fisher, *Capitalist Realism*. Heike Geissler, *Seasonal Associate*. Sarah Daniels, *The Gut Girls*. Eula Biss, *Having and Being Had*.

**ENGL 4630 x7900  Honours Seminar: Medieval Drama**
Fall (3) Dr. Glenn Clark

Fourteenth, fifteenth, and early sixteenth-century English drama is often perceived as little more than simple allegory, as essentialist, ideologically monolithic and uninspiring. Such stereotypes misrepresent the communal and collaborative energies of these non-commodified theatrical events, which reflect in complex and unexpected ways the diversity, dispersal of authority and capacity for self-reflection of a surprisingly theatrical as well as deeply religious culture. While these plays often affirm subjectivity as a consequence of fellowship, they also embody the conflicts and instabilities of competitive courtly and civic environments, and may gradually come to provide the matrix for a certain kind of individualism. We will consider a variety of the most spirited and influential plays of the late medieval and very early early-modern period, including a selection of the mystery cycle plays, the best-known moralities and an assortment of Tudor interludes. As we examine the complex engagements of these plays within their respective contexts, we will also become familiar with their dramatic language, conventions and production techniques.

**3 credit hour WINTER COURSES**

**ENGL 2190  Special Topics: The Cultural Construction of Madness in the Romantic Period**
Winter (3) Dr. Michelle Faubert

In this course, we will explore how insanity – or “madness” as it was called in the nineteenth century – was constructed in a British cultural context in the Romantic period. Using such methodologies as New Historical and feminist criticism, we will examine a wide variety of canonical literary and non-canonical texts, medical texts, paintings and films to discover how each cultural mode contributed to definitions of madness. Although we will focus mainly on the construction of madness in the Romantic era, when psychiatry was first established as a field and its definitions of insanity were beginning to be disseminated widely in popular culture, we will also consider our own impressions of madness through reference to contemporary cultural works; these works will act as foils through which we may consider how our ideas of this particular “other” have been formed and reflect the earliest representations of madness. We will study how the idea of madness and its associated cultural phenomena are created by the society in which they appear. The main concern of the course is not to determine or deny the reality of insanity (although this topic is a fascinating part of critical approaches to madness); my use of the now politically incorrect term “madness” and its derivatives should be understood as signaling the real focus of the course: to better understand how a host of ideological concepts that revolve around the subject of madness are formed by the establishment (or, simply, powerful figures in society), and how these concepts are either confirmed or challenged in literature.

**ENGL 2190  Special Topics: The Arctic in 19th-Century British Culture**
Winter (3) Dr. Pamela Perkins

In this class we will investigate the 19th-century British fascination with the Arctic and polar exploration. While the course material will include work by canonical authors, including Mary Shelley and Sir Arthur Conan Doyle, we will also look at a variety of other sources, including
travel writing, magazine articles, newspaper stories, and accounts of visual spectacles such as the fashionable Arctic panoramas and displays of skills by Inuit visitors to Britain.

**ENGL 2760 Introductory Creative Writing**  
Winter (3)  
Dr. Warren Cariou  
Offers students the chance to explore the basic forms of creative writing - poetry, fiction, and drama - whether or not they have made previous formal attempts to write in these forms. A sample of the student's writing is not required for admission to this course. The format is seminar and workshop and will include, as needed, lectures on the fundamentals of creative writing.

**ENGL 2830 Literature of Africa and/or the Caribbean**  
Winter (3)  
Dr. Mark Libin  
**The Nigerian Novel: Past, Present and Future**  
This course will focus on the English language fiction of Nigeria, dealing with a range of texts that address a variety of important issues to that country. We will begin with novels concerned with the damaging effects of colonialism on African culture (Achebe, Emecheta), and continue on with a range of novels exploring contemporary issues such as globalization, emigration, poverty, neoliberalism, gender and sexuality. Finally, we glimpse into the “future” of Nigeria with science fiction set in Lagos, and discuss the importance of Afrofuturism. We will, of course, be aware of literary matters of form, style, and narration while dealing with the postcolonial themes in each of these novels. Two essays, final exam, class participation.  

**ENGL 2900 xTHTR Genre: Revolutions in Genre: 20th Century Theatre**  
Winter (3)  
Dr. William Kerr  
Following the experimentations in the late nineteenth century, and particularly those by Henrik Ibsen on the one hand and August Strindberg on the other, theatre of the twentieth century swung between extreme forms of naturalistic illusionist practice and non-naturalistic anti-illusionist practice in an effort to communicate the “real” contemporary condition, which then further evolved to more politically based practices to claim and represent identity, particularly underrepresented identity. Using lectures, discussion, films, and in-class stagings, this class will focus on plays and theatre artists of the twentieth century. By studying texts, performances, critical and theoretical reactions, and the intended and actual audiences, we will look at the theatre as a particularly fruitful source to examine this “crisis of representation.”  
Course Objectives:  
- to further the student’s understanding of dramatic theory and theatre aesthetics through a study of the theatre of this century  
- to further the student’s understanding of how the forms of theatre of this century functioned in relation to its audience, and the material, social, political and literary structures and conditions of the period.

Winter (3)  
Dr. Glenn Clark  
This course will introduce students to the major works of Christopher Marlowe, including his poetic translations and drama. We will explore his suspicion of absolutes, his destabilization of boundaries, his generation of interpretive instability and his glimpses of freedom in
disillusionment. We will consider these thematic predispositions in relation to his technical and stylistic innovations and his responses to the artistic, intellectual and political world of late-Tudor England. Among other topics, we will examine Marlowe’s representations of love, sexuality, religion, imperialism, ambition, and history. As we discuss these issues, we will attend to the generic features of Marlowe’s texts. Are Marlowe’s carnivalesque dramas fully tragic? In sum, we will learn why Marlowe was a foundational figure for early-modern English literature. Texts to be studied will include his translations of Ovid’s Elegies, Dido Queen of Carthage, Hero and Leander, Edward the Second, The Jew of Malta, Tamburlaine the Great Parts I and II, and Doctor Faustus.

ENGL 3170 Studies in American Literature: American Crime Culture
Winter (3) Dr. Lucas Tromly
This course will explore the preoccupation with crime in American culture. We will work from a contradiction: while crime is frequently framed as something that America’s citizens need to be protected from, the criminal anti-hero is sometimes celebrated as an unlikely articulation of American qualities. Our course will cover a range of genres and will analyze different figures of transgression (the con man, the gangster) as well as the enforcement of the legitimate world (the detective, the confession, the prison). We will also discuss how race, class, gender, sexuality, and globalization inform and trouble the meaning of criminality and lawfulness. Authors discussed may include Truman Capote, Vera Caspary, Raymond Chandler, Patricia Highsmith, Chester Himes, Dorothy B. Hughes, Iceberg Slim, and Jim Thompson.

ENGL 3940 Special Topics in Travel Writing: Travelling the Eighteenth Century
Winter (3) Dr. Pamela Perkins
This central objective of this class is to introduce students to shifting concepts of the purpose and value of travel and travel writing over the course of the eighteenth century. The material covered will include fictional and non-fictional accounts of various types of travel, including exploration narratives, depictions of the Grand Tour – a supposedly educational tour that was notorious at the time for encouraging expense and dissipation -- sentimental journeys, and pleasure jaunts. We will ground our study of this material in both 18th- and 21st-century theories of travel, and, in doing so, will analyze some of the ways in which British writers used encounters with unfamiliar landscapes and cultures to explore their own cultural identities and values.

ENGL 4630 x7090 Honours Seminar: Asian American Queer Inhumanisms
Winter (3) Dr. Serenity Joo
This seminar examines Asian American speculative fiction and film that strategically embraces the inhuman stereotypes Asian subjects are often conflated with—aliens, robots, and other non-human entities that signal dystopian futures—in order to both critique the limits of the category of the “human” as well as explore anticolonial, anticapitalist worlds of belonging and being rooted in queer and ecological relations. Taking cues from work in queer inhumanisms, it explores what happens when Asians “turn away from the demand for full humanity” (Luciano and Chen) and instead intentionally conflate themselves with non-human objects. What new notions of race can emerge, and what new notions of human emerge? Working through the figures of the “cooler,” alien, robot, and zombie, we will explore a cluster of Asian American speculative fictional texts through a comparative race approach, in order to critically understand how racialized and Indigenous populations imagine the future on their own terms, for they have survived their worlds ending, over and over.
Cultural texts may include on a selection of the following: Ling Ma’s Severance, Colson Whitehead’s Zone One, and Jeff Barnaby’s Blood Quantum (zombies); Greg Pak’s Robot Diaries, Alex Proya’s I, Robot, and Alex Rivera’s Sleep Dealer (robots); Charles Yu’s How to Live Safely in a

ENGL 4630 x7940  Honours Seminar: Scandal, Sex, and Satire: Restoration and 18th-Century Secret History  
Winter (3) Dr. Erin Keating
Combining scandal, politics and celebrity gossip, secret histories claim to expose the private lives of the leading citizens of the day, as long as the reader has the required knowledge (or a printed key) to decode the text. Inextricably connected to its moment of authorship and reception, to the subjects of the text, and to the official historiography of the time, secret history can prove a puzzle for modern readers divorced from the specificities of that moment. Yet many of these texts reveal, shape, and, in some cases, contest ideologies that remain dominant even today and thus provide an interesting lens through which to re-examine our current moment. In this class, we will read a variety of secret histories, from anonymous texts currently only available through online databases to more critically examined works by authors such as Dryden, Behn, Manley and Haywood. We will interrogate the ways that current criticism has sought to define and subsume these texts within the discourses of the novel and satire, and actively consider what these often bizarre narratives can reveal about reading practices, authorship, politics and gender during the long Restoration.

ENGL 4630 x7980  Honours Seminar: Literature and the Museum  
Winter (3) Dr. Vanessa Warne
This course examines representations of the museum in nineteenth-century literature and explores ways in which literary texts and museum spaces are aligned by their shared investment in material culture and, more specifically, in the story-telling potential of objects. Guided both by the nineteenth-century object lesson and by Bachelard Gaston's The Poetics of Space, we will explore museum spaces, real and imagined, as well as literary depictions of museum artefacts as objects of desire, educational tools, and trophies of colonial violence. Primary texts scheduled for study are: H.G. Wells' The Time Machine, Oscar Wilde's The Picture of Dorian Gray, Edith Nesbit's The Story of the Amulet, Wilkie Collins' The Moonstone, and the poetry of Michael Field. In addition to authoring short essays and a seminar, students will undertake a curatorial project, selecting and interpreting a nineteenth-century object for an end-of-term exhibition.