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The University of New Brunswick

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Department of  
**English**



Undergraduate Programme  
and Courses Offered

**2020-2021**

The University of New Brunswick

# Department of English

Undergraduate Programme  
and Courses Offered

# 2020-2021

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# TABLE OF CONTENTS

<b>FACULTY AND STAFF</b>	1
<b>WHY STUDY ENGLISH?</b>	2
<b>PROGRAMMES</b>	
Major in English	4
Creative Writing Option (Major)	5
Drama Option (Major)	6
Minor in English	6
Minor in Creative Writing	7
Honours in English	8
Creative Writing Option (Honours)	10
Double Major in Drama	11
Minor in Drama	12
<b>GENERAL INFORMATION</b>	
Prizes and Scholarships	13
Prizes and Scholarships for which Students Must Apply	15
Other Activities	17
Department Policies of Special Interest to Students	18
Office Hours	19
<b>COURSES OFFERED IN 2020-2021</b>	
First-Year Courses	20
Second-Year Courses	22
Third- and Fourth-Year Courses	27
Honours Seminars	37
<b>CHECKLIST FOR ENGLISH MAJORS</b>	42
<b>PROPOSED COURSE OFFERINGS 2021-2022</b>	43

## FACULTY AND STAFF

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## WHY STUDY ENGLISH?

### DEVELOP YOUR COMMUNICATION SKILLS

Studying literature will refine your reading and writing skills. The authors you read provide models of powerful uses of language; working your way through essays that are edited and corrected by experienced professors ensures practice in techniques of effective writing. Class discussions and seminar presentations furnish ample opportunity to cultivate strategies for public speaking. Excellent communication skills are a necessity for success in any aspect of personal and professional life.

### INCREASE YOUR EMPLOYMENT OPPORTUNITIES

Major corporations hire BA graduates because of their ability to communicate well, to organize effectively, and to work successfully with others. Degrees with strong English components also prepare students for careers in the media, in education, in publishing, and in the public service. As well, an English degree provides a superb background for advanced study in education and in graduate, journalism, and law schools.

### POTENTIAL CAREERS FOR ENGLISH GRADUATES

Surveys done by a number of universities in Canada and the United States have found English graduates in all of the fields listed below. These are only some of the career options for students with a background in English. For many of these positions, a BA in English is an entry-level qualification; for others, it is a strong foundation for the more specialized training required by the profession.

#### In the Media

- editor
- journalist
- blogger
- columnist
- reviewer
- proofreader
- writer
- scriptwriter
- script reader
- casting officer
- research assistant
- actor
- news commentator
- novelist
- dramatist
- poet

#### In Public Service

- elected representative
- executive assistant
- civil servant
- teacher
- librarian
- archivist
- curator
- speech pathologist
- social worker
- researcher
- professor
- diplomat
- minister

#### In Business

- public relations
- personnel officer
- advertising copywriter
- management trainee
- consultant
- accountant
- travel agent
- sales representative
- bank officer
- insurance agent
- lawyer
- e-courseware developer

## COURSES IN WRITING

In today's world, high levels of literacy are indispensable. Skills in reading and writing are basic to other subjects at the university as well as to English courses. They are also valuable for any career a student may pursue after graduation. All the Department's courses include an emphasis on writing, and most first-year courses provide in-class instruction in improving writing skills. Those with a specific focus on writing are described below. In Expository Writing, the Department of English offers ENGL 1103 (Fundamentals of Clear Writing), ENGL 1144 (Reading and Writing Non-Fiction Prose), ENGL 2114 (Effective Professional Communications), ENGL 2115 (Writing for New Media: Digital Literacies), and ENGL 3113 (Writing in Academic and Professional Contexts); we also offer several courses in Creative Writing, including ENGL 2195 (Introduction to Creative Writing: Poetry and Drama), ENGL 2196 (Introduction to Creative Writing: Fiction and Screenwriting), ENGL 3123 (Creative Writing: Poetry), ENGL 3143 (Creative Writing: Short Fiction), ENGL 3153 (Creative Writing: Non-Fiction), ENGL 3163 (Creative Writing: Drama), ENGL 3183 (Creative Writing: Screenwriting for Short Formats), and ENGL 3186 (Creative Writing: Feature Screenplay). All Creative Writing courses include workshops devoted to the analysis of assignments written by the students.

ENGL 1000 is designed mainly for Arts students, but is open to students from all faculties; it is normally required for the English Major and for Honours. The course helps students improve their practical skills in critical reading and written analysis; a substantial portion of the course is devoted to improving writing skills.

ENGL 1103 is designed for students who wish to write standard English with proficiency. It teaches writing skills including punctuation, grammar, diction, sentence structure, paragraph construction, and general essay structure. Enrolment in ENGL 1103 is limited to 25 students per section. This course is offered in multiple sections as resources permit.

ENGL 1144 and ENGL 1145 are large lecture courses; their weekly tutorials emphasize writing, with the focus in ENGL 1145 being on the basic mechanical skills and the focus in ENGL 1144 being on larger rhetorical elements. These courses are available to **all** UNB students who want a literature course with some in-class emphasis on writing. These courses are designed to teach reading and writing skills to students from all disciplines.

ENGL 2114 teaches students how to produce key business documents. Students practise their writing skills and apply their knowledge to Artificial Intelligence Digital Simulation Learning modules that present real world business challenges.

ENGL 2115 combines theory and practice by teaching students how to understand and critically engage with new technologies and online resources and by giving students the skills to begin to create their own content as they learn how to write for new media.

ENGL 3113 focuses on writing in academic and professional contexts. Frequent writing assignments allow students to refine their skills in various forms of written communication. The course is intended for students in the final two years of their programme and is open to all UNB students. Enrolment is limited to 18 students.

ENGL 2195 and ENGL 2196 are second-year Creative Writing courses which discuss the craft of poetry and fiction, though some attention is also given to drama and screenwriting. ENGL 3123, ENGL 3143, ENGL 3153, ENGL 3163, ENGL 3183, and ENGL 3186 are advanced Creative Writing courses designed for students with a strong interest in writing poetry, fiction, creative non-fiction, drama, or screen-plays. Enrolment in these courses is limited, and students should register as early as possible. Priority for admission will be given to students intending to pursue the Creative Writing option within a Major or Honours in English.

## PROGRAMMES

The Department offers in its general programme a wide range of courses on British, Canadian, American, and Postcolonial literature. It also offers courses in creative and expository writing and in drama production, some of which are parts of special programmes in Drama and in Creative Writing.

### ADMISSION TO A MAJOR PROGRAMME

All Major students must complete ENGL 1000 (or equivalent) and ENGL 2901 and 2902, with a grade of C or better. A student who does not take ENGL 2901 and 2902 in the second year of the programme must take the missing course(s) in the third year. A student with a high standing in introductory courses and a particular interest in English should consider entering the Honours programme (see “Honours in English”). The Major programme is designed to give students interested in English the opportunity of pursuing their studies with a good deal of freedom in the choice of courses.

### MAJOR IN ENGLISH (SINGLE/DOUBLE MAJOR)

Single Major students must, as part of their final 60 ch, complete a minimum of 30 ch of advanced-level (3000- and 4000-level) English courses, including 6 ch in literature in English before 1660 and 6 ch in literature in English, 1660-1900.

Courses meeting the pre-1660 requirement include ENGL 3040, 3260, 3263, 3269, 3283, and 3284. Courses meeting the 1660-1900 literature requirement include ENGL 3343, 3385, 3400, 3406, 3410, 3416, 3443, 3608, 3707, and 3708. Other courses in these areas may be offered from time to time. For a Double Major the requirements are the same, except that the advanced-level minimum is 24 ch. No course may be counted toward the fulfilment of the minimum Major requirement unless it is passed with a grade of C or better.

In order to give recognizable coherence to the regular Major programme, some regulations are in effect regarding the minimum 30 ch (Single Major) or 24 ch (Double Major) of advanced-level courses. Students are permitted to count in this minimum up to 9 ch total of advanced-level courses drawn from the following group: Film Studies, Writing, and Theatre (drama production). Any advanced-level English course may be chosen in addition to the specified minimum.

Students transferring credits from another university should note that at least half the advanced-level credits counted toward a UNB English Major must be from courses taken at the University of New Brunswick. **Please note:** all courses for the Major must be free electives (that is, electives which are not used to meet requirements of another programme) within a student's programme.

Admission of English Majors to Honours seminars will depend on the numbers enrolled and the standing in English of the student applying. Students admitted to Honours seminars should have demonstrated an ability to work at the Honours level. Permission of the Director of Majors and Honours and of the instructor is required.

All students entering the Major programme should consult with the Director of Majors and Honours (see page 1).

## CREATIVE WRITING OPTION (MAJOR)

The Department offers a Creative Writing option within the English Major. The requirements for this programme are that a student complete the normal English Major requirements in terms of both historical coverage and course restrictions as explained under "Major Programme," along with courses from relevant creative writing areas, as indicated below:

<i>Both</i>	ENGL	2195	Introduction to Creative Writing: Poetry and Drama
<i>and</i>	ENGL	2196	Introduction to Creative Writing: Fiction and Screenwriting



And at least *two* of the following four course options:

ENGL 3123 Creative Writing: Poetry

ENGL 3143 Creative Writing: Fiction

ENGL 3163 Creative Writing: Drama

*and either*

ENGL 3183 Creative Writing: Screenwriting for Short Formats

*or*

ENGL 3186 Creative Writing: Feature Screenplay

Any student who is interested in this programme should consult the Director of Creative Writing, Professor Sue Sinclair (Carleton Hall 242), and the Director of Majors and Honours. See also the section on “Courses in Writing” (pages 3-4).

## DRAMA OPTION (MAJOR)

The Department offers a Drama option within the English Major. The requirements for this programme are that a student complete the normal English Major requirements along with courses from the relevant drama areas, as indicated below:

ENGL 1000 (or equivalent)

ENGL/DRAM 2173 and ENGL/DRAM 2174

ENGL 2901 and ENGL 2902

*and*

at least 30 ch in English courses at the advanced level, including the following:

- ENGL/DRAM 3170
- at least 6 ch in pre-1660 literature in English
- at least 6 ch in literature in English, 1660-1900
- at least 12 ch courses in dramatic literature.

Normally, students must take ENGL/DRAM 2173 and ENGL/DRAM 2174 or have comparable experience before enrolling in ENGL/DRAM 3170. Any student who is interested in this programme should consult the Director of Majors and Honours as well as the Director of Drama, Professor Len Falkenstein.

## MINOR IN ENGLISH

The Minor in English consists of at least 24 ch in English completed with a grade of C or better, at least 12 ch of these from advanced-level (3000- and 4000-level) courses. The courses for the Minor must be approved by the Director of Majors and Honours, and must form a “coherent set or sequence of courses” as called for by the general university regulations for the Minor. Students should note that any courses compulsory for their other programmes may not be counted toward a Minor.

Students transferring credits from another university should note that at least half the credits counted towards a UNB Minor in English must be from courses taken at the University of New Brunswick.

Students pursuing an English Minor, especially those interested in the BEd programme, are strongly advised to take ENGL 1000 (or a combination of courses such as ENGL 1144 or ENGL 1145 and ENGL 2263, ENGL 2603, ENGL 2608, ENGL 2703, or ENGL 2903) and ENGL 2901 and ENGL 2902 as a lower-level foundation.

## MINOR IN CREATIVE WRITING

The Minor in English (Creative Writing) consists of 24 ch in English as specified below, including at least 12 ch of 3000- and 4000-level courses. All courses to be counted towards the Minor must be completed with a grade of C or better and must form a “coherent set or sequence of courses” as called for by the general university regulations for the Minor. The courses for the Minor in English (Creative Writing) must be approved by the Director of Majors and Honours. Students should note that any courses compulsory for their degree program may not be counted towards a Minor.

*Required courses (12 ch):*

- **both** ENGL 2195 and ENGL 2196
- at least **two** of the following four course options:
  - ENGL 3123
  - ENGL 3143
  - ENGL 3163
  - either** ENGL 3183 **or** ENGL 3186

*Electives (12 ch):*

- any other 12 ch of ENGL courses, including at least 6 ch at the 3000- or 4000-level; additional courses in creative writing may be included

Students transferring credits from another university should note that at least half the credits counted towards a UNB Minor in English (Creative Writing) must be from courses taken at the University of New Brunswick.

## HONOURS IN ENGLISH

The Honours programme gives undergraduates whose main area of interest is English and who have a high level of ability in the subject an opportunity to study more intensively, more independently, and at a more advanced level than in the Major programme.

The Honours degree offers opportunities for advanced studies and independent research. Because it guarantees a certain breadth of knowledge in English, it carries more prestige than a Major. Some provinces (but not New Brunswick) require an Honours degree for teachers at the secondary level, and most Canadian graduate schools, including UNB, require an Honours degree or its equivalent for admission. This does not mean that students without an Honours degree are never admitted, but it does mean that such students may be required to make up courses. Because of their more specialized work in seminars, Honours students can usually cope with the demands of graduate school better than other students can. The Department does not, however, regard the Honours programme simply as preparation for graduate school. It is also an end in itself, giving the able student a richer course of study than the Major programme.

### ADMISSION TO THE HONOURS PROGRAMME

Students enter the Honours programme at the end of the second or the beginning of the third year and must have completed at least one course in English. (In exceptional circumstances, a student entering fourth year can be admitted.) Students must complete 6 ch of introductory ENGL courses; ENGL 1000 is strongly recommended for those who wish to do Honours. Students should complete ENGL 2901 and 2902 by the end of the second year and must have met this requirement by the end of the third year. Students must have an average of at least B+ in English literature courses and a GPA of at least 2.5 in their non-English courses. The Director of Majors and Honours will make the decision on admissions.

Students are reminded of the **Marion Anderson Memorial Prize**, awarded to the most promising student entering the Honours Programme in English Literature.

## REQUIREMENTS OF THE HONOURS PROGRAMME

### SINGLE HONOURS

Single Honours students must complete 60 ch of English courses in total, including the following:

- ENGL 1000 (or equivalent)
- ENGL 2901 and ENGL 2902
- 6 ch in literature in English before 1660 at the upper level (NOT including Honours seminars)
- 6 ch in literature in English, 1660-1900, at the upper level (NOT including Honours seminars)
- five Honours seminars (including ENGL 5083), for a total of 15 ch at the 5000 level (Honours students who have already taken ENGL 3083 should take five regular Honours seminars.)
- 21 ch of upper-level ENGL electives (usually 3000-level courses, but students may choose to take an extra Honours seminar)

Students interested in applying for admission to the Honours programme should see the Director of Majors and Honours.

### JOINT HONOURS

Joint Honours students must complete a total of 39 ch of English courses, including the following:

- ENGL 1000 (or equivalent)
- ENGL 2901 and ENGL 2902
- 6 ch in literature in English before 1660 at the upper level (NOT including Honours seminars)
- 6 ch in literature in English, 1660-1900, at the upper level (NOT including Honours seminars)
- four Honours seminars (including ENGL 5083), for a total of 12 ch at the 5000 level (Honours students who have already taken ENGL 3083 should take four regular Honours seminars.)
- one 3 ch ENGL elective at the upper level (usually a 3000-level course, but students may choose to take an extra Honours seminar)

Students transferring credits from another university should note that at least half the advanced-level credits counted toward a UNB English Honours programme must be from courses taken at the University of New Brunswick.

## THE HONOURS SEMINAR

Honours seminars are courses which usually consist of only students enrolled in the Honours programme. Except for ENGL 5083, seminars are limited to 12 students each and meet for one three-hour period per week. Seminars deal with more specialized material and treat it at a more sophisticated level than is usual in general courses; they focus on in-class discussion, often connected with the presentation of reports and papers by the students themselves. When choosing their seminars, students are expected to give serious consideration to the advice of the Director of Majors and Honours. The Department reserves the right to limit enrolment in any seminar.

Seminars succeed to the degree that members participate actively. Therefore, each student has the obligation to **attend every session** and to contribute to discussions, whether or not the student is giving a report. Absence is permissible only for illness or other unavoidable cause; in such circumstances the student should notify the instructor as early as possible.

## CREATIVE WRITING OPTION (HONOURS)

The Department offers students wishing to concentrate on creative writing the following Honours option: English (Creative Writing). The requirements for this programme are that a student complete the normal English Honours requirements as explained under “Honours Programme,” along with courses from the relevant creative writing areas, as follows:

<i>Both</i>	ENGL 2195	Introduction to Creative Writing: Poetry and Drama
<i>and</i>	ENGL 2196	Introduction to Creative Writing: Fiction and Screenwriting

At least *two* of the following four course options:

ENGL 3123	Creative Writing: Poetry
ENGL 3143	Creative Writing: Fiction
ENGL 3163	Creative Writing: Drama
<i>and either</i>	
ENGL 3183	Creative Writing: Screenwriting for Short Formats
<i>or</i>	
ENGL 3186	Creative Writing: Feature Screenplay

Any student wishing to enroll in this programme should consult the Director of Creative Writing and the Director of Majors and Honours.

## DOUBLE MAJOR IN DRAMA

For the Drama component of a Double Major, students take a total of 30 ch chosen from required, recommended, and elective courses as listed below. Students can complete the Drama component of the Double Major over either 3 or 4 years, having entered the programme in the first or second year of their studies. Required courses for the Double Major are DRAM 1173, DRAM 2173, DRAM 2174, DRAM 2175, DRAM 3170, and *either* DRAM 4170 *or* both DRAM 4173 and DRAM 4174. For the remaining 6 ch in the programme, students can choose from a range of elective courses, with DRAM 3175 and ENGL 3877 recommended.

The recommended programme of study is as follows:

Over years one and two, it is recommended that students take a total of either 9 ch or 12 ch of DRAM, drawn from DRAM 1173, DRAM 2173, DRAM 2174, DRAM 2175, as below. Courses may be taken in any order, except that students must have completed or be concurrently registered in DRAM 1173 or DRAM 2173 in order to take DRAM 2175.

Year One: ENGL/DRAM 1173 and either ENGL/DRAM 2173  
*or* ENGL/DRAM 2174

Year Two: ENGL/DRAM 2173 (if not taken in 1<sup>st</sup> year)  
and ENGL/DRAM 2174 (if not taken in 1<sup>st</sup> year)  
and ENGL/DRAM 2175

Year Three: ENGL/DRAM 3170

Year Four: ENGL/DRAM 4170

The 6 ch of electives can be taken in any year. Students entering the programme in the second year of their studies can take DRAM 1173 simultaneously with any 2000-level DRAM course. Students wishing to spread the work of DRAM 4170 across two different academic years can choose to take DRAM 4173 and DRAM 4174 in lieu of DRAM 4170.

### Recommended Electives

DRAM 3175

ENGL 3877

### Other Electives

ENGL 3163, 3260, 3263, 3269

CCS 3123

CLAS 3403, 3413

FILM/MAAC 3999

FR 3684, 3884

MAAC 3101

Equivalent courses offered by St. Thomas University can also be used for the Double Major, with permission of the Director of Drama. Other courses, including some offerings in Film, Creative Writing, and Music, can also be taken as electives, with the permission of the Director of Drama.

Students interested in the programme are advised to consult the Director of Drama for further information, and should see the Director of Majors and Honours for programme registration.

## MINOR IN DRAMA

The Drama Minor consists of 24 ch chosen from required, recommended, and elective courses as listed below. Students can complete the Minor over either 3 or 4 years, having entered the programme in the first or second year of their studies. Required courses for the Minor are DRAM 2173, DRAM 2174, DRAM 2175, DRAM 3170, and *either* DRAM 4170 *or* both DRAM 4173 and DRAM 4174. For the remaining 3 ch in the programme, students can choose from a range of elective courses, with DRAM 1173 or ENGL 3877 being strongly recommended.

The recommended programme of study is as follows:

Year One: either ENGL/DRAM 1173 *or* ENGL/DRAM 2173  
plus either ENGL/DRAM 2174 *or* ENGL/DRAM 2175  
Year Two: ENGL/DRAM 2173 and/*or* ENGL/DRAM 2174  
and/*or* ENGL/DRAM 2175  
Year Three: ENGL/DRAM 3170  
Year Four: ENGL/DRAM 4170

The 6 ch of electives can be taken in any year. Students who choose not to take DRAM 1173 may complete the Minor with 6 ch of electives. Students wishing to spread the work of DRAM 4170 across two different academic years can choose to take DRAM 4173 and DRAM 4174, two 3 ch courses which are the equivalent of DRAM 4170.

### Recommended Electives:

ENGL/DRAM 1173  
ENGL 3877

### Other Electives:

ENGL 2195, 2263, 3163, 3260, 3263, 3269  
CCS 3123  
CLAS 3403, 3413  
FILM/MAAC 3999  
FR 3684, 3884  
MAAC 3101

Students interested in the programme are advised to consult the Director of Drama for further information.

# GENERAL INFORMATION

## PRIZES AND SCHOLARSHIPS

Please check the UNB Undergraduate Calendar for prize values or any changes to selection criteria.

- *Muriel Miller Award in Creative Writing*: For the most promising undergraduate in the Creative Writing programme.
- *Angela Ludan Levine Memorial Book Prize*: For the best creative work, graduate or undergraduate.

### First Year

- *W. S. Carter Memorial Prize*: For an outstanding student in first-year English.
- *Form and Format Prize*: For excellence in at least 6 ch of first-year English. Each candidate must be nominated by the course instructor.
- *First-Year Essay Prize*: For an outstanding essay written in an English course by a first-year student. Essays must be nominated by the course instructor.
- *Alvin Shaw Memorial Scholarship in Theatre*: Awarded to a Fredericton campus student with preference given to a student enrolled in an Arts Faculty degree program who intends to complete a Double Major or Minor in Drama or a Major in English (Drama). The recipient must enroll in at least one of ENGL/DRAM 1173, 2173, 2174, or 2175 during their first year at UNB. Theatre experience, grades and awards earned for work in drama will be the primary consideration in the selection of the recipient. The renewal of the scholarship is contingent on satisfactory academic performance and progress through the program.

### Second Year

- *Saint George Prize*: For the highest standing in second-year English.
- *Ralph St. J. and Charles E. Freeze Prize*: For an outstanding scholar in second-year English.
- *Marion Anderson Memorial Prize*: Awarded to the most promising student entering the Honours programme in English.



- *Richard Burpee Hanson Prize*: Awarded to the male student (other than a Beaverbrook Scholar) with the highest second-year grades in English and History.
- *Second-Year Essay Prize*: For an outstanding essay written in an English course by a second-year student. Essays must be nominated by the course instructor.
- *Alvin Shaw Memorial Scholarship in Drama Production*: Awarded to a Fredericton campus student who is enrolled in a Double Major or Minor in Drama or a Major in English (Drama) and who is judged to be a top performer in ENGL/DRAM 1173, 2173, 2174 and/or 2175. Preference will be given to students enrolled in an Arts Faculty degree program. Renewal of this scholarship is based on satisfactory performance and progress through the program.

### Third Year

- *Richard Bagley Memorial Scholarship*: Awarded annually to an English Major or Honours student who graduated from a New Brunswick high school and has shown excellence in upper-level Canadian Literature.
- *Marshall d'Avray Prize in English Literature*: For an undergraduate student in one of the regular courses of the third year who has shown the most promise in English literature.
- *Third-Year Essay Prize*: For an outstanding essay written in an English course by a third-year student. Essays must be nominated by the course instructor.
- *Alvin J. Shaw Prize in Theatre Arts*: Awarded annually to an outstanding student on the Fredericton campus entering the final 30 ch of a Bachelor of Arts program leading to a Double Major in Drama, a Major in English (Drama), or a Major in English with a Minor in Drama. The prize has been funded by the late Professor Alvin J. Shaw.

### Fourth Year

- *Dean D. Kermode Parr Prize in English*: For high standing in fourth-year English.
- *Archdeacon Forsyth Prize*: For the student who displays the greatest proficiency in English.

- *The Cyrus and Anne Eaton Prize in American Studies*: For the student or students in the graduating class who have done the most distinguished work in American Studies (in the Departments of English and History).
- *Fourth-Year Essay Prize*: For an outstanding essay written in an English course by a fourth-year student. Essays must be nominated by the course instructor.
- *Tom Riesterer Memorial Prize*: For the best undergraduate or graduate essay in English. Essays must be nominated by the course instructor.
- *Douglas Gold Medal*: This is the University's most prestigious undergraduate award, which is awarded each year at Encaenia to the student who writes the "best composition in prose or verse in the Greek, Latin or English languages on any subject within the regular course of study pursued in the University."

## PRIZES AND SCHOLARSHIPS FOR WHICH STUDENTS MUST APPLY

In order to be considered for the following **three** prizes (Bliss Carman Memorial Prize, Sir Charles G. D. Roberts Memorial Prize, David H. Walker Prize in Creative Writing), students must submit a manuscript to the Department of English. **All deadlines will be announced and will be posted on bulletin boards early in the Winter Term.** All submissions must include a cover sheet with your name, address, phone number, email address, and student number. Because of the anonymous nature of these contests, please do **not** put any identifying information on the manuscript.

- *The Bliss Carman Memorial Prize*: For the best group of six poems of not more than forty lines each submitted by an undergraduate student. No student may win the prize more than twice.
- *The Sir Charles G. D. Roberts Memorial Prize*: For the best short story submitted by an undergraduate student.
- *The David H. Walker Prize in Creative Writing*: For a gifted undergraduate or graduate writer. Applicants should submit a sample of their recent work (a short story or chapter of a novel, minimum 1500 words). Past winners of this award are not eligible to enter the competition, and the work submitted cannot have previously won an award or prize.

## Scholarships

To be considered for any or all of the following scholarships, students must **apply online** through e-services. Deadline and details can be found at <http://www.unb.ca/scholarships/>.

### *Richard J. Bagley Memorial Scholarship in English*

This scholarship is awarded to an undergraduate student on the Fredericton campus who has graduated from a New Brunswick high school, has completed at least 90 ch towards the Bachelor of Arts degree programme, and is enrolled in the English Major or Honours programme. Preference will be given to students who have demonstrated excellence in at least one upper-level Canadian literature course.

### *Bliss Carman Memorial Scholarships in English Literature*

A number of these scholarships (donated by the late Dr. Lorne Pierce) are available to students in the Faculty of Arts. Students must have completed at least the normal requirements for the first year of the Arts degree programme at UNB. Preference will be given to students who have demonstrated excellence in at least 12 ch in English.

### *Captain Royal A. Carrick and Marjorie Oatey Carrick Memorial Scholarship*

This scholarship is available to students majoring in English literature, who have taken at least one course in poetry, prose, or music writing. Selection is made on the basis of scholastic achievement.

### *Ben and Millie Guss Scholarship*

This scholarship is available to students who have completed the first year of their degree programme and intend to pursue an interest in the fine arts, including creative writing, theatre, film, music, visual arts, or media arts and cultures.

### *D. King Hazen Scholarship*

This scholarship is open to students enrolled in a Bachelor of Arts programme who have completed at least the normal requirements for the first year of their programme at UNB. Preference will be given to students who have demonstrated excellence in at least 6 ch in English literature. Recipients should have a substantial interest in athletics.

### *Desmond Pacey Scholarship*

This scholarship is awarded to a Fredericton campus student enrolled in the Bachelor of Arts degree programme who has demonstrated interest and ability in English literature. Selection is based on scholastic attainment and financial need.

### *Margaret C. Sheldrick Memorial Scholarship in Arts (English)*

This scholarship is open to graduates of a New Brunswick high school who have completed at least the normal requirements for the first year of the Arts degree programme. Preference will be given to students who have demonstrated excellence in at least one 6 ch course in English. Financial need will be a consideration in making the award.

## OTHER ACTIVITIES

Students in English take part in various theatre productions through Theatre UNB. Productions are associated with the drama production courses, the Drama Minor, the Drama Double Major, and with extracurricular interest and activity.

The Department brings to the University creative writers who give public readings and take part in classes and seminars. The Department has a large library of plays on DVD, available for both class and individual use.

The Department also offers colloquiums in which members of the Department and graduate students give papers in the areas of their research interest. All students interested in literature are welcome to attend.

Members of the Department edit *The Fiddlehead*, a journal of creative writing, as well as the scholarly and critical journals *Studies in Canadian Literature* and *Florilegium*, the journal of the Canadian Society of Medievalists/Société canadienne des médiévistes.

Founded in 1996 and produced entirely by English graduate students, QWERTY is an arts magazine devoted to the “possible in print.”

The undergraduate English students’ club – The Albert Ross Undergraduate English Society (ARUES) – got its name when one unsuspecting scholar made the ultimate mistake: he wrote an essay about a character who does not exist. From this blunder, the insertion of someone called Albert Ross into Coleridge’s *Rime of the Ancient Mariner*, which makes reference to an albatross, the society derives its name. Its main activities include special events (with treats!) and whatever else the members dream up. For more information, contact Professor Effinger.

The Graduate programme of the Department offers the MA in all fields of literature in English and in Creative Writing. It offers the PhD in Canadian Literature, in Early Modern Literature, in Creative Writing, and in other areas, provided supervisors and department readers are available.

## DEPARTMENT POLICIES OF SPECIAL INTEREST TO STUDENTS

### Procedure for Student Complaints and Student Comments

Students are encouraged to bring before their instructor any complaints or comments which apply to the course. The Department encourages instructors to receive students. If the student feels that the complaint or comment cannot be brought to the instructor concerned, then the student places the complaint or comment before the Chair, who will immediately inform all parties and act as an arbitrator.

### Policy on Attendance

The Department of English affirms the crucial importance of the interactive classroom experience in all its courses designed for classroom delivery. Since students must be in class in order to have that experience, no student can pass any classroom ENGL course without attending at least half of the classes in that course. Individual English courses may require students to attend a higher percentage of classes, and there are specific attendance policies for 1000- and 2000-level courses as well as for Honours seminars. It is expected that no student will miss more than four class hours per term without good reason.

### Course Comment

The Department has agreed to circulate student opinion questionnaires prepared by the Department at the end of each course. Instructors do not see these comments until after all grades have been formally submitted to the Registrar. In addition to the Department questionnaires, University Senate Student Opinion Surveys are also administered.

### Marking of Papers

It is the responsibility of members of the Department to ensure that written assignments, whether papers or tests, are returned as promptly as possible. Except in unusual circumstances, short papers should be returned *before* the next assignment is due. Longer papers should be returned within a month.

### Women Authors

The Department of English affirms its conviction that the work of women authors should be given its full and rightful place in the Department's courses.

## OFFICE HOURS

The Department of English office is open Monday to Friday from 8:15 AM to 4:30 PM during the regular academic year, and from 8:00 AM to 4:00 PM in the summer months (Victoria Day to Labour Day).

Professors establish office hours in which they meet with students to discuss their work. While this is often most relevant in the period before the submission of an essay, students should always take the opportunity to discuss their work with the course instructor. To get the most out of a meeting, it is important to prepare for it and make maximum use of the time: know what you want to discuss. If, after receiving a piece of work back, you are unclear about anything in the marking, **do seek clarification**. Instructors are always willing to elaborate on the points they have made in their marking of a piece of work. Their main concern is that you understand what they are suggesting.

## COURSES OFFERED IN 2020-2021

The following courses (except Honours seminars) are not restricted to students specializing in English. Students specializing in other departments or faculties are always welcome in English courses. If you have any questions about the suitability of a particular course for your interests, please feel free to contact either the Director of First and Second Year, the Director of Majors and Honours, or the Department Chair for more information.

### First-Year Courses

#### 1000 Introduction to Modern Literature in English

6 Credit Hours

Instructors: J. Ball/TBA

S. Sinclair/TBA

T. Finlay/TBA

TBA/TBA

M. Jarman/TBA

Full Year: MWF 8:30AM-9:20AM

Full Year: MWF 9:30AM-10:20AM

Full Year: MWF 10:30AM-11:20AM

Full Year: MWF 11:30AM-12:20PM

Full Year: MWF 12:30PM-1:20PM

Co-ordinator: J. Ball

This course introduces students to the imaginatively diverse and fascinating range of literary works written in English, primarily from the twentieth and twenty-first centuries, including short stories, essays, poems, plays, and novels. Being closest in time to our present-day reality, these works demonstrate most directly how literature helps us to deepen and clarify aspects of our lives which we have never been able to recognize fully or articulate consciously. It opens up new understandings about societies and histories beyond our own local time and place, thereby allowing us to explore the relationships and differences among them. It teaches us what it means to be human, and possibly the ways to become wise. As well, this course provides students with an opportunity to improve their practical skills in critical reading and written analysis; a substantial portion of the course is devoted to improving writing skills. All undergraduates will find the course useful, and it is particularly recommended for potential Majors and Honours students. The selection of texts will vary according to section. Students will write a minimum of two essays a term amounting to 4000-5000 words in total for the year. Additional writing exercises may be assigned. The final grade is calculated on term work, a December test (two hours), and a final examination (three hours).

## 1103 Fundamentals of Clear Writing

3 Credit Hours

Multiple sections in Fall and Winter terms. See online timetable for details.

A study of the basic principles of clear prose writing, focusing on essay structure and organization, paragraph structure, sentence structure, grammar, punctuation, and word choice, as well as revising and proofreading. Students will submit numerous written assignments.

## 1144 Reading and Writing Non-Fiction Prose

3 Credit Hours

Instructor: TBA

2<sup>nd</sup> Term: MW 8:30AM-9:20AM

& one **mandatory** tutorial (Th 2:30PM-3:20PM or F 8:30AM-9:20AM)

This course studies non-fiction prose texts from the twentieth and twenty-first centuries. By examining texts of diverse genres (essays, reviews, memoirs, graphic narratives, and so on), students will work to improve their critical, analytical, and writing skills. The course will have two lectures and one tutorial per week. Tutorials use exercises, discussions, and peer-review to assist this development. Students will write three essays in three different non-fiction genres (for example, an academic paper, a graphic narrative, and a review). Tutorial leaders (Teaching Assistants) will grade the assignments. The term mark will be worth 50% and includes attendance and participation in the weekly tutorials. Tutorials are mandatory, and missing more than 50% of tutorials results automatically in a failing grade. A final examination is worth 50%, and will focus on lecture materials and on the ability to write effectively about the course readings.

## 1145 An Introduction to Prose Fiction

3 Credit Hours

Instructor: TBA

1<sup>st</sup> Term: MW 8:30AM-9:20AM

& one **mandatory** tutorial (Th 2:30PM-3:20PM or F 8:30AM-9:20AM)

This course offers an introduction to fiction through a general analysis of the theories and conventions of narrative and discussions of relevant thematic, historical, and cultural topics. Each section will study a range of short stories, and perhaps one or two novels, written from the nineteenth century to the present. There will be two lectures and one tutorial per week, with the tutorial devoted to improving writing skills. Students will write three 500-600 word essays, to be marked by the tutorial instructor. The term mark of 50% will depend largely on a student's performance in these essays, but contributions to tutorial discussion



may also be taken into account. Tutorials are mandatory, and missing more than 50% of tutorials results automatically in a failing grade. A final examination (50%) will deal with the material covered in the lectures, although considerable emphasis will be placed on the ability to write effectively.

## 1173 Introduction to Acting and Performance

3 Credit Hours

Instructor: TBA

1<sup>st</sup> Term: TTh 1:00PM-2:20PM

This is a half-year course in the fundamentals of acting suitable for actors at all skill levels, from beginners to experienced performers. The course is also designed to be of value to anyone who wishes to become more poised at public speaking and in presentations.

Instruction will cover the basics of voice, movement, improvisation, script analysis, and monologue and scene work. Students will complete a number of performance assignments individually and in groups, culminating in a final performance project. The emphasis throughout the course will be on enjoyable, participatory, and active learning designed to make students better and more confident stage performers.

Written work for the class will consist of journal assignments and play reviews. In lieu of written exams, students will be graded primarily on their performance pieces. Because of the participation-centred nature of the course, attendance at all classes is mandatory and some rehearsal time will be required outside of regular class hours.

**\*\*Cross-listed as DRAM 1173.\*\***

## Second-Year Courses

### 2173 Acting: Body and Text

3 Credit Hours

Instructor: L. Falkenstein

1<sup>st</sup> Term: MW 2:30PM-3:50PM

ENGL/DRAM 2173 is a course suitable for both beginner and experienced actors that builds and expands on work done in ENGL/DRAM 1173 (although students need not have taken 1173 to take 2173). This course focuses on voice, movement, and script analysis, with students learning how to make the most of their bodies and voices to communicate and tell stories on stage. Students will

participate in scene work with class partners and the course will culminate in a final performance consisting of a scene study or one-act play, with rehearsal time additional to regular class hours required. Students will be evaluated based on participation in classes, rehearsals, and performances, and written work in the form of journals and play reviews. There is no final exam for the course.

**\*\*Cross-listed as DRAM 2173.\*\***

## 2174 Technical Production and Design for the Theatre

3 Credit Hours

Instructor: TBA

2<sup>nd</sup> Term: TTh 1:00PM-2:20PM

An introduction to set, lighting, sound and stage management concepts and practices for the theatre. Work will focus on the process of interpreting and executing design ideas to create stage-ready set, lighting, and sound elements and designs. Students will learn how to read and create technical drawings and design material, set up and operate audio-visual (lighting, sound, projection) equipment and document/communicate information regarding production and rehearsal processes. Students will also receive an introduction to set, lighting, and sound design for the stage.

In addition to theoretical applications, students will assist with set, sound and lighting work and show operation for one or more productions in the Theatre UNB season. Evaluation will be based on students' work for these productions, class participation, and results on regular assignments. There is no final exam for the course. Workshop and performance time additional to regular class hours is required.

**\*\*Cross-listed as DRAM 2174.\*\***

## 2175 Mainstage Production I

3 Credit Hours

Instructor: L. Falkenstein

2<sup>nd</sup> Term: MW 2:30PM-3:50PM

Entry into ENGL/DRAM 2175 is restricted to students who have taken or are currently registered in ENGL/DRAM 2173 or ENGL/DRAM 1173. Participants in this course will form a theatre company and produce, rehearse, and perform a mainstage production for the Theatre UNB season, under the direction of the instructor. Students will research the production, contribute design ideas towards it, and will in most cases also assist behind the scenes with props, costumes, and/or set construction for the show in addition to acting in it. Students may also

work exclusively backstage on the production as stage managers or in technical roles. Rehearsal time additional to class hours will be required on a regular basis, and the production will receive four performances for the public near the end of term. Students will be evaluated based on participation in classes, rehearsals, and performances, and written work in the form of journals and play reviews. There is no final exam for the course. **\*\*Cross-listed as DRAM 2175.\*\***

## **2195 Introduction to Creative Writing: Poetry and Drama**

3 Credit Hours

Instructor: S. Sinclair

2<sup>nd</sup> Term: TTh 11:30AM-12:50PM

This course offers an introduction to the writing of poetry and drama, with a focus on basic technique, style, and form. The course combines writing exercises and lectures on the elements of writing, and also introduces the workshop method, by which students provide each other with critiques of their works and learn to see their own writing with an editorial eye. Starting with the writing of drama, we will focus on characterization, setting, speech patterns, plot, and endings. Turning to poetry, we will develop skills in metaphor, imagery, form, rhythm, sound and diction. Students will hand in an original monologue, a dialogue, a one-act play, and six original poems. Students will also keep a reading journal, which they will submit along with a writing portfolio (containing the final revision of the term's work) at the end of the course. There is no final exam.

## **2196 Introduction to Creative Writing: Fiction and Screenwriting**

3 Credit Hours

Instructor: M. Jarman

1<sup>st</sup> Term: T 2:30PM-5:20PM

This course gives students the opportunity to develop their story-writing skills, as well as to apply techniques of narrative to the writing of screenplays. At times students will bring their own work to be read and discussed by classmates and the instructor. The instructor will provide guidance and some background on literary concerns relevant to the students' work. This should provide skills in editing and revising, and an openness to different kinds of writing. The course involves assigned readings. Texts include *The Seagull Reader* (short fiction), *On Directing Film*, and *American Beauty (The Shooting Script)*. The method of instruction includes class discussion of texts (fiction and a screenplay) and workshoping. Students will write one short story and one short screenplay. There are two quizzes. There is no final examination.

## 2608 Introduction to Contemporary Canadian Literature

3 Credit Hours

Instructor: T. Finlay

1<sup>st</sup> Term: MWF 12:30PM-1:20PM

In this course, we will examine Canadian literature—in multiple genres—from the past three decades. Beginning with Dionne Brand’s ground-breaking poetry, we will study representative works by such diverse authors as Marie Clements, Alex Leslie, Eden Robinson, and Joshua Whitehead. For each text under discussion, we will combine close reading strategies with a consideration of social, political, and cultural contexts. We will also grapple with issues of national identity and the Canadian “canon” in the wake of ongoing disruptions in the world of CanLit and in the larger world. Students in this course will hone their critical thinking and writing skills while gaining a deeper knowledge of, and appreciation for, Canadian literature in many of its permutations. Assignments for the course include quizzes, a presentation, a research essay, and an in-class test.

## 2703 Introduction to Modern American Literature

3 Credit Hours

Instructor: T. Finlay

2<sup>nd</sup> Term: MWF 10:30AM-11:20AM

This course explores 20<sup>th</sup>- and 21<sup>st</sup>-century American literature, primarily oriented toward non-Majors, with a particular focus on literatures of resistance. We will study a diverse range of texts, from poetry collections by Layli Long Soldier and Tommy Pico to Ellen Forney’s graphic memoir *Marbles* and Spike Lee’s film *Do the Right Thing*. For each text under discussion, we will combine close reading strategies with a consideration of social, political, and cultural contexts. We will also grapple with issues of national identity and the current state of the “union.” Students in this course will hone their critical thinking and writing skills while gaining a deeper knowledge of, and appreciation for, American literature. Assignments for the course include quizzes, a presentation, a research essay, and an in-class test.

## 2901 English Literature to 1660

3 Credit Hours

Instructors: R. Martin

1<sup>st</sup> Term: TTh 8:30AM-9:50AM

C. Canitz

1<sup>st</sup> Term: MWF 11:30AM-12:20PM

This course traces the beginnings of English literature to 1660, with a focus on love and sexuality, cultural and linguistic upheavals, religion and secularism, and the impact of imperialism. While society was structured by powerful ideas of

order grounded in religion, nature, social rank, gender, ethnicity, and race, traditional thinking about these concepts was increasingly challenged, not least by contact with non-European cultures and the Scientific Revolution. As literacy rates rose, English literature found new audiences, producing richly varied and often playful works. Works by figures such as Chaucer, Shakespeare, and Milton are central to the course, but other texts will also be discussed. Genres include poetry, drama, and prose. This course is required for the English Major and Honours programs and is strongly recommended for Minors.

**Prerequisite:** a grade of C or better in ENGL 1000 or equivalent, or permission of the instructor.

## 2902 English Literature 1660-1900

3 Credit Hours

Instructors: J. Andrews  
E. Effinger

2<sup>nd</sup> Term: MWF 9:30AM-10:20AM  
2<sup>nd</sup> Term: MWF 11:30AM-12:20PM

This course picks up the story from ENGL 2901. In these centuries industrialization, wars, and Britain's rise as an imperial power helped to spark social conflicts centring on class, race, indigeneity, gender, sexuality, politics and religion. New genres (such as the novel) emerged and others (such as poetry) transformed; the accelerating rise in literacy rates created new audiences for literature and also meant that people from an ever-broader range of social backgrounds were writing. Poetry and prose are the major genres here. The course is required for the English Major and Honours programs and is strongly recommended for Minors.

**Prerequisite:** a grade of C or better in ENGL 1000, or equivalent, or permission of the instructor.

## 2903 Literature of the Abyss

3 Credit Hours

Instructor: L. Crawford

2<sup>nd</sup> Term: TTh 10:00AM-11:20AM

**Theme: The Body and the Graphic Novel**

Graphic novels are long-form comics that straddle a number of divisions: their fun form often seems to jar with their serious content; they may be fictional, autobiographical, historical, or fantastical; they are both linguistic and image-based, visual and written. As such, graphic novels take us to a variety of abyssal places between genres and conventions. But they also do this via their often marginal settings (be it the concentration camps and hiding places of MAUS or

the funeral home of *Fun Home*). This course will ask: what becomes of bodies in this mixed-genre form that takes us to difficult places and eras? Why does the graphic novel genre seem such a good fit for stories of injustice and visceral struggle? Is there something these texts can convey about bodily experience that other genres cannot? To what extent can emotion, desire, and pain be brought alive in the graphic novel? To respond to these questions, our course texts will take us far and wide: to queer bodies in funeral homes, Indigenous bodies in colonized lands, young racialized bodies in places of conflict, and Jewish bodies during the Holocaust. Students will write papers, participate in discussions, and have the chance to create their own graphic narrative.

## 2909 International Film History

3 Credit Hours

Instructor: R. Gray

2<sup>nd</sup> Term: TTh 2:30PM-3:50PM

& mandatory film screenings T 4:00PM-6:00PM

This class is designed as a survey of film history. Due to time constraints, however, we will have a chance to explore only certain film styles, historical periods, film auteurs, and national cinemas. Here the emphasis is not on a single (hi)story, but rather a range of historical frameworks (aesthetic, technological, economic, social, cultural) which inevitably privilege certain film practices and exclude others. Each of these discourses is bound to tell a different “story” for the development of film as an art form and as a medium. It is the purpose of this class to introduce you to major phases in the development of film as an international art: we will watch and discuss films from all over the world and consider how various national cinemas have imitated, resisted, appropriated, or transformed Hollywood’s cinematic codes.

**\*\*Cross-listed as FILM 2909.\*\***

## Third- and Fourth-Year Courses

### 3083/5083 Literary Theory and Critical Practice

3 Credit Hours

Instructor: S. Schryer

1<sup>st</sup> Term: MWF 8:30AM-9:20AM

This course introduces students to a range of critical approaches used by literary and cultural critics to make sense of the world in which we live and the books that we read. Some of the literary and cultural theorists we will discuss include:

Karl Marx, Sigmund Freud, Ferdinand de Saussure, Jacques Lacan, Roland Barthes, Julia Kristeva, Jacques Derrida, Michel Foucault, Edward Said, and Judith Butler. Throughout, we will explore how these theorists' ideas might be relevant to practical interpretation. To this end, we will apply various critical perspectives to a single novel. We will also consider the limitations of each theory and explore how these approaches complement or contest one another. The course is intended to equip students with a critical vocabulary for discussing literature; a large part of the class will therefore be devoted to student debate and discussions.

### **3123 Creative Writing: Poetry**

3 Credit Hours

Instructor: S. Sinclair

1<sup>st</sup> Term: W 2:30PM-5:20PM

This is an advanced course in the writing of poetry. Students learn the craft of poetry, working on imagery and metaphor, rhythm and sound pattern, the sentence and the line, the line break, and structure and form. The class will run as a workshop, developing a friendly, engaging and trusting environment in which students provide constructive criticism of each other's writing. There will be class discussions on the formal elements of poetry and the traditions from which various kinds of poetry emerge. Poetry texts are assigned to learn techniques from established poets. Students will be expected to attend some poetry readings, and classes will include workshops, writing exercises, and lectures. The final grade will be based on a portfolio of creative writing and revisions, a reading journal on assigned texts, a presentation, and written critiques of other students' writing when assigned. There is no final examination for this course.

### **3143 Creative Writing: Short Fiction**

3 Credit Hours

Instructor: M. Jarman

2<sup>nd</sup> Term: T 1:00PM-3:50PM

This workshop allows students to advance their skills in writing, editing, and revising fiction. Students can refine stories they've already started and worked on. Students should be writing before the class begins.

Most of our time will be spent workshoping writing by members of the class. There is no final examination for this course.

## 3170 Advanced Drama Production

6 Credit Hours

Instructor: L. Falkenstein w/Tech TBA

Full Year: TTh 2:30PM-3:50PM

This course builds on the work completed in DRAM/ENGL 2170 or 2173, 2174, and 2175, and entry into it is normally restricted to students who have credit for

one or more of these courses, equivalent courses at another institution, or other advanced drama production experience. DRAM/ENGL 3170 is a project-based course that offers students advanced instruction and practice in improvisation, script analysis, performance, and technical theatre, along with an introduction to the fundamentals of directing for the stage. Students will participate in the staging of one or two mainstage productions for the Theatre UNB season and one smaller, self-directed, collectively created production; they will also complete two or three technical theatre projects that will enhance their skills in areas such as lighting and sound design, costume design, props rendering, carpentry and set construction, and scenic painting.

This course demands the full and enthusiastic participation of all students. Time demands are heavy at times and attendance at all class sessions and rehearsals is mandatory. Students will be evaluated based on class participation and written work in the form of play reviews, journals, and technical projects. There is no final exam for this course. Required textbooks will be announced on the first day of class. **\*\*Cross-listed as DRAM 3170.\*\***

## 3183 Creative Writing: Screenwriting for Short Formats

3 Credit Hours

Instructor: R. Gray

1<sup>st</sup> Term: TTh 10:00AM-11:20AM

Web series, short films, commercials, music videos, and sketch shorts are all short formats that have emerged as viable ways for screenwriters to break into the film industry. Short formats can be an affordable and achievable way for a filmmaker or a screenwriter to develop a calling card and to be considered for larger projects. For artists developing their craft, short formats are also less costly and more versatile forms in which to play and experiment; they provide an essential opportunity to develop a voice as a film artist. This intensive course guides writers through the basics of short format screenplay structure, character principles, writing and rewriting strategies. Students will be exposed to a wide range of short



films in a variety of genres so they can explore the limits and possibilities of briefer forms of cinematic storytelling. Students do not need previous writing experience but first timers should be prepared to spend extra time developing/working on their process. **\*\*Cross-listed as FILM 3183.\*\***

## 3186 Creative Writing: Feature Screenplay

3 Credit Hours

Instructor: R. Gray

2<sup>nd</sup> Term: TTh 10:00AM-11:20AM

This intensive course will guide writers through the essentials of screenplay structure, character principles, writing and rewriting strategies and the biz. The purpose of this class is to understand what makes a story cinematic. To this end, we will read several screenplays, watch the films based on them, discuss storytelling styles, openings and endings, plot points, dialogue, characterization, genre, and screenplay format. Classes will be a combination of lectures, discussions, and workshops. Students do not need previous writing experience but first timers should be prepared to spend extra time developing/working on their process.

**Prerequisite:** Students should either have completed ENGL/FILM 3183: Screenwriting for Short Formats, have the equivalent writing experience, or should seek the permission of the instructor. **\*\*Cross-listed as FILM 3186.\*\***

## 3269 Shakespeare Now

3 Credit Hours

Instructor: R. Martin

1<sup>st</sup> Term: T 6:00PM-8:50PM

After we read social media to find out what's happening in the world, we turn to Shakespeare to make sense of it. This course will look at urgent twenty-first-century issues interpreted through Shakespeare's plays and related contemporary criticism and performances, including film and media versions. Depending on the related play, such issues might include political tyranny, war, trauma, race, sexual harassment, gender, queerness, disability, body-type discrimination, colonialism, environmentalism, and animal-human relations.

**Note:** Students cannot obtain credit for both ENGL 3260 and ENGL 3269.

## 3284 Poetry & Prose of the Later Renaissance

3 Credit Hours

Instructor: E. Snook

1<sup>st</sup> Term: MWF 1:30PM-2:20PM

English 3284 examines some of the literature written in England between 1603 (when King James I took the throne) and 1667 (when *Paradise Lost* was printed, following the English Civil War, the Interregnum, and the Restoration). England was in this period both riven by deep political and religious divisions and committed to the exploration of new ideas—some more positive, such as science—and some entirely negative, such as colonialism. In this context, English men and women wrote fiction, poetry, essays, letters, diaries, and recipes. Experiments with literary form allowed writers such as Margaret Cavendish, Anne Clifford, John Donne, George Herbert, Andrew Marvell and John Milton to explore intersecting ideas about the self, the body, faith, social relations, sexuality, race, and political power.

## 3385 Restoration and 18<sup>th</sup>-Century Literature

3 Credit Hours

Instructor: E. Effinger

1<sup>st</sup> Term: MWF 11:30AM-12:20PM

This course examines the enmeshment of human and nonhuman life as represented in British literature from the long eighteenth century. This period (c. 1660-1800) marks the beginning of what many geologists are now calling the Anthropocene, an epoch defined by humanity's destructive, carbon-based footprint in the history of the earth. With this in mind, we will consider the ways in which the long eighteenth century is a rich period for ecocritical thought. By focusing on the literary, philosophical, and scientific writings of the period, what emerges is a vivacious rethinking of humanity's relationship with its nonhuman others — minerals, plants, and animals. Readings will include poetry and prose (excluding the novel) from major and minor writers (Pope, Swift, Cavendish, Blake, Barbauld) that all pursue the problematic of humanity's place in the order of things. The course will include a digital humanities component. The final project, in lieu of the traditional research essay, will offer students the opportunity to design an intensive website on a topic growing out of the course readings.

## 3410 Victorian Literature

6 Credit Hours

Instructor: E. Effinger

Full Year: MWF 10:30AM-11:20AM

This full-year course examines British Literature from the Victorian Age (1830-1901). This was a time of great transition. As Thomas Carlyle wrote in 1831, “The Old has passed away, but alas, the New appears not in its stead; the Time is still in pangs of travail with the New.” Many writers, starting in the 1830s, felt a new sense of modernity, a new historical self-consciousness, and pressing moral purpose. “Close thy Byron,” Carlyle instructed. If the Romantics were dreamers and idealists, for many Victorian writers theirs was now the time to wake up. We will read a range of poems, essays, speeches, scientific texts, novels, novellas, and plays from major and minor writers. Key topics that we will focus on include the changing educational, professional, and urban landscapes of the nineteenth century; how women and queer writers navigated and distinctly shaped these complex terrains; why writers turned so frequently to landscapes of loss, failure, or ruin; the interest in different visions of time; and how literature and science co-evolved as institutions in their own right. Authors studied will include Thomas Carlyle, J.S. Mill, Elizabeth Barrett Browning, Charles Darwin, Charles Dickens, Alfred Tennyson, Robert Browning, Emily Brontë, John Ruskin, Matthew Arnold, D.G. Rossetti, Christina Rossetti, William Morris, Michael Field, Thomas Hardy, and Oscar Wilde. Assignments include two short essays, two tests, a research paper and final exam.

Tentative list of texts: *Norton Anthology of English Literature, Vol. E: The Victorian Age* (9<sup>th</sup> or 10<sup>th</sup> edition); Emily Brontë, *Wuthering Heights* (Broadview); Dickens *Great Expectations* (Penguin); Mary Elizabeth Braddon, *Lady Audley's Secret* (Penguin)

## 3688 Canadian Literature from 1900 to 1970

3 Credit Hours

Instructor: J. Andrews

2<sup>nd</sup> Term: MWF 8:30AM-9:20AM

This survey explores a variety of Canadian texts written in English from roughly 1900 to 1970 in their historical, social, and cultural contexts. The course is designed (1) to trace the development of Modernism in Canadian literature; (2) to study some of the main authors, texts, and critical trends in the Modern and early Postmodern period in Canada; and (3) to explore aspects of an evolving multicultural Canadian identity. The main focus is on short stories and poems, but a few essays and a novel, film, or life-writing text may be studied as well. Classes will include lectures, student presentations, and discussion.

## 3788 American Modernism

3 Credit Hours

Instructor: S. Schryer

1<sup>st</sup> Term: MWF 9:30AM-10:20AM

In the early twentieth century, the world irrevocably changed. Cities changed, reorganized by pervasive technologies like the telephone, radio, and automobile. Wars changed, becoming global and slaughtering soldiers and civilians at a hitherto unimaginable scale. Subjectivities changed, as workers, women, and racial and ethnic minorities began to claim rights previously denied to them. The literature of the period reflected these changes, becoming fragmented, difficult, and diverse as writers responded to a world remade with each generation.

In this course, we will focus on American poetry and fiction written in the first half of the twentieth century. We will read the full range of American modernist writing, including experimental writers like H.D., T.S. Eliot, Marianne Moore, William Faulkner, Ernest Hemingway, and William Carlos Williams; Harlem Renaissance writers like Jean Toomer, Langston Hughes, Sterling Brown, Claude McKay, and Zora Neale Hurston; regional writers such as Willa Cather; and proletarian writers like Tillie Olson, Muriel Rukeyser, Richard Wright, and Carlos Bulosan. We will explore how this work was shaped by historical events such as World War I, the Great Migration, and the Great Depression.

## 3813 Literatures of Africa, the Caribbean, and South Asia

3 Credit Hours

Instructor: J. Ball

2<sup>nd</sup> Term: MWF 9:30AM-10:20AM

This course introduces students to contemporary literature written in English by authors from African, Caribbean, and South Asian nations that were once colonies of the British Empire. We will read six novels and a handful of poems by writers from Nigeria, Zimbabwe, Jamaica, St. Lucia, India, and Pakistan. Our general theme will be “History, Community, and the Individual,” and texts have been chosen to reflect a wide range of perspectives on this theme. We will also consider some of the different ways the English language and its forms of literary expressions are adapted by writers from different cultures to tell their own stories. We will consider the effects of colonization, decolonization, and migration on the identities of characters and their families and communities. To that end, while our primary focus will be understanding and interpreting the texts themselves through close reading and analysis, we will do so in the context of relevant cultural, historical, social, political, and theoretical contexts.

**Proposed Primary Texts:**

Chinua Achebe (Nigeria)	<i>Things Fall Apart</i> (1958)
Tsitsi Dangarembga (Zimbabwe)	<i>Nervous Conditions</i> (1988)
NoViolet Bulawayo (Zimbabwe/US)	<i>We Need New Names</i> (2013)
Derek Walcott (St. Lucia/Trinidad/US)	A few short poems (1960s & 1970s)
Erna Brodber (Jamaica)	<i>Myal</i> (1988)
Arundhati Roy (India)	<i>The God of Small Things</i> (1997)
Mohsin Hamid (Pakistan/US/UK)	<i>The Reluctant Fundamentalist</i> (2007)

**3883 Women’s Writing in English**

3 Credit Hours

Instructor: T. Finlay

2<sup>nd</sup> Term: MWF 11:30AM-12:20PM

What does the term “women’s writing” mean? In this course, we will examine the concept of “women’s writing” in a variety of genres, focusing on work from the 20<sup>th</sup> and 21<sup>st</sup> centuries. We will study key themes—such as the relationships among gender, genre, and sexuality—in texts by Virginia Woolf, Sylvia Plath, Toni Morrison, Rita Joe, Sue Goyette, Alison Bechdel, Katherena Vermette, Gwen Benaway, El Jones, and others; we will also discuss television shows and films, such as *The L Word* and Sally Potter’s *Orlando*. Students in the course will hone their critical thinking and writing skills while gaining a deeper knowledge of, and appreciation for, the diverse field of writing by women. Assignments for the course include quizzes, a presentation, a research essay, and an in-class test.

**3903 Film Theory**

3 Credit Hours

Instructor: R. Gray

1<sup>st</sup> Term: TTh 2:30PM-3:50PM& **mandatory** screenings T 4:00PM-6:00PM

This course introduces students to the major debates in the field of film theory, including (but not limited to): Early Silent Film Theory, the Soviet Montage-Theorists, Russian Formalism and the Bakhtin School, the Historical Avant-gardes, French Auteur Theory and its Americanization, Third World Film and Theory, Genre and Authorship, Marxist film theory, Spectatorship, Feminist Film Theory, Cognitive and Analytic Theory, Postcolonial Film Theory, Race and Ethnicity in Cinema. **\*\*Cross-listed as FILM 3903.\*\***

**Note:** Students who already have credit for ENGL 3193 cannot obtain credit for ENGL 3903 or FILM 3903.

## 3918 French New Wave

3 Credit Hours

Instructor: R. Gray

2<sup>nd</sup> Term: W 1:00PM-3:50PM

& mandatory film screenings W 4:00PM-6:00PM

One of the most exciting movements in cinema, the French New Wave radically altered film, influencing and informing new kinds of cinema around the world and changing how we talk about and study films. The films of filmmakers like François Truffaut, Claude Chabrol, and Jean-Luc Godard continue to inspire contemporary filmmakers and critics. Through watching and analyzing their first films, reading their writings in *Cahiers du Cinéma*, and exploring how film historians interpret this period now, we will attempt to understand the artistic, social, economic, and historical forces that shaped the film movement and filmmaking in the decades to follow.

**\*\*Cross-listed as FILM 3918.\*\***

## Drama Projects

### 4170 Thesis Production and Independent Project

6 Credit Hours (practical work)

Instructor: L. Falkenstein

Full Year: TBA

Open to students completing the final year of a Minor in Drama. Working in groups, students produce a full-scale production for Theatre UNB. The second requirement for the course is to complete an independent project designed to further students' knowledge of a theatre discipline of their choice. Both halves of the course are completed under the supervision of the Director of Drama and/or a designate.

**Prerequisite:** ENGL/DRAM 2170 (or ENGL/DRAM 2173, 2174, and 2175) and/or ENGL/DRAM 3170 and permission of the Director of Drama.

**Note:** Students can take no more than 6 ch of ENGL/DRAM 4170, 4173, and 4174 for credit.

**\*\*Cross-listed as DRAM 4170.\*\***

## 4173 Thesis Production

3 Credit Hours (practical work)

Instructor: L. Falkenstein

Term: TBA

Open to students completing the final year of a Minor in Drama. Working in groups, students produce a full-scale production for Theatre UNB, under the supervision of the Director of Drama and/or a designate.

**Prerequisite:** ENGL/DRAM 2170 (or ENGL/DRAM 2173, 2174, and 2175) and/or ENGL/DRAM 3170 and permission of the Director of Drama.

**Note:** Students cannot obtain credit for both ENGL/DRAM 4173 and ENGL/DRAM 4170.

**\*\*Cross-listed as DRAM 4173.\*\***

## 4174 Independent Drama Project

3 Credit Hours (practical work)

Instructor: L. Falkenstein

Term: TBA

Open to students completing the final year of a Minor in Drama. Under the supervision of the Director of Drama, students complete an independent project designed to further their knowledge of a theatre discipline of their choice.

**Prerequisite:** ENGL/DRAM 2170 (or ENGL/DRAM 2173, 2174, and 2175) and/or ENGL/DRAM 3170 and permission of the Director of Drama.

**Note:** Students cannot obtain credit for both ENGL/DRAM 4174 and ENGL/DRAM 4170.

**\*\*Cross-listed as DRAM 4174.\*\***

## HONOURS SEMINARS

### 5083/3083 Literary Theory and Critical Practice

3 Credit Hours

Instructor: S. Schryer

1<sup>st</sup> Term: MWF 8:30AM-9:20AM

This course introduces students to a range of critical approaches used by literary and cultural critics to make sense of the world in which we live and the books that we read. Some of the literary and cultural theorists we will discuss include: Karl Marx, Sigmund Freud, Ferdinand de Saussure, Jacques Lacan, Roland Barthes, Julia Kristeva, Jacques Derrida, Michel Foucault, Edward Said, and Judith Butler. Throughout, we will explore how these theorists' ideas might be relevant to practical interpretation. To this end, we will apply various critical perspectives to a single novel. We will also consider the limitations of each theory and explore how these approaches complement or contest one another. The course is intended to equip students with a critical vocabulary for discussing literature; a large part of the class will therefore be devoted to student debate and discussions.

### 5087 Queer Theory

3 Credit Hours

Instructor: L. Crawford

2<sup>nd</sup> Term: T 1:00PM-3:50PM

By the late 1980s, the word “queer” had been reclaimed by many people. Indeed, in 2020, the meaning of the word has shifted from insult to an often proud descriptor of people, communities, texts, lifestyles, aesthetics, and beliefs. We hear the word more and more often, including from celebrities, on popular television shows, and even from seemingly staid reporters and other cultural authorities. But what does it mean? If a person doesn't experience themselves as queer, then what does it matter? The goal of this seminar will be to assert that “queer” is not just a descriptor for people; rather, it is a word that describes actions, desires, *texts*, and *approaches to texts*. Developing a queer reading practice will be our mission.

But doesn't “queer” just mean “gay”? At the end of his paradigm-shifting book, *The History of Sexuality* (Volume One), Michel Foucault suggests that studies of sexuality must – if they are to retain their potency – be shifted from studies of *desire* to, instead, studies of “bodies and pleasures.” In this seminar, we will do precisely this. Instead of asking if a certain type of person or text “qualifies” as



queer, or if an underlying “truth” about sexuality or queerness exists, we will ask *how* claims to bodily/sexual truths are made, to what end, and to the benefit of whom. We will remain vigilant about the ways in which contemporary labels sometimes slow or even halt the radically shifting, dynamic, and unsettling powers of queer bodily acts, feelings, and texts.

That said, we will also commit ourselves to thinking seriously about the ways in which identity categories function in our lives today. Why, for instance, do we so often conceive of sexuality, even queer sexuality, as having little to do with race, social class, body type, gender, age, dis/ability, or political orientation?

For responses, we will travel through texts that do not often receive their due in psychiatric or social scientific studies of queer sexuality. Queer theory is necessarily interdisciplinary. As such, we will read theoretical texts that draw from psychoanalysis, sociology, history, political science, literary theory, philosophy, gender studies, cultural studies, and more. (Students do not need to have a background in these disciplines.) Genres such as memoir, the novel, film, performance, the music video, and visual art may also guide our discussions.

Topics covered may include: histories of public sex; transgender aesthetics and politics; gender performativity; the political relevance of drag; histories of HIV/AIDS activism; butch/femme dynamics; queering disability; queer notions of city and country; queer critiques of nationalism; queering body size; queer approaches to medicine; queer ideas of youth; the metaphor of the closet; kink; perversion; decadence; and, queer theories of race.

## 5108 The Modern Middle Ages

3 Credit Hours

Instructor: C. Canitz

1<sup>st</sup> Term: T 2:00PM-4:50PM

The Middle Ages are alive, and versions of the Middle Ages are very much part of modern North American culture; purportedly medieval imagery is even exploited by the alt-right to create an aura of legitimacy for its vision. Movies such as Mel Gibson’s *Braveheart* (1995) and Brian Helgeland’s *A Knight’s Tale* (2001, starring Heath Ledger) were box office hits, and even *Star Wars* has medieval roots. But what kinds of contemporary ideas are presented in this medievalist packaging? And how is medieval imagery re-purposed for use in modern Western culture? After a brief introduction to selected medieval works, we will explore these questions by concentrating on nineteenth-, twentieth-, and twenty-first-century British and American works (historical and satirical novels, poems, paintings, films, a Broadway musical etc.) which are set in a version of the Middle Ages and/or employ medieval themes and imagery, but clearly address socio-cultural

and political concerns of the writers' own times (including slavery and abolition, Fascism and the Second World War, the Gulf War etc.) or which have been used in support of contemporary political goals.

**Note:** *Prior acquaintance with medieval literature is **not** a pre-requisite for taking this course.*

## 5159 Satire in Theory and Practice

3 Credit Hours

Instructor: J. Ball

1<sup>st</sup> Term: Th 9:00AM-11:50AM

The impulse to satirize has endured in remarkably varied forms from ancient times through English satire's literary heyday in the Restoration and eighteenth century, and continuing in our time to infiltrate fiction, TV and film, journalism, social media and more. Controversies such as those surrounding Salman Rushdie's *The Satanic Verses* and *Charlie Hebdo's* cartoons continue to show the power and danger of satiric expression. Through a combination of short theoretical readings and literary texts chosen as case studies, we will explore the protean nature of satire as a genre or mode, testing various theoretical models for their usefulness in understanding satire's unruly critical energy; its aggressive engagement with referential "targets"; its destabilizing moral and socio-political impulses; its hope for change (or despair at entrenched conditions); its problems with closure; its uses of fantasy, parody, irony, exaggeration, humour, and other forms of indirection; its dualistic and "othering" tactics; and its troubled reception. As we move from older models of satire as targeted moral attack to more recent ones involving inquiry, provocation, ambivalence, and contamination, we will consider a wide range of primary texts for their satiric and other generic strategies as well as their broader thematic engagements.

**Assignments:** Besides weekly reading and active participation, each student is responsible for: (a) one 15-20 minute seminar on a primary text; (b) a short report on a critical or theoretical article; (c) a brief presentation on a satiric work of the student's choice, in any genre, outside the course reading; (d) a 10- to 12-page term paper.

### Proposed Primary Texts:

#### Restoration and Eighteenth-Century Satire

Jonathan Swift - *Gulliver's Travels* (Books I, II, and IV) (1726)

John Dryden and Alexander Pope - selected poems (1680-1740)

Jane Collier - *An Essay on the Art of Ingeniously Tormenting* (1753)

**Twentieth- and Twenty-First-Century Dystopian Satiric Fiction**Aldous Huxley – *Brave New World* (1932)George S. Schuyler – *Black No More* (1931)Bernardine Evaristo – *Blonde Roots* (2008)Margaret Atwood – *The Handmaid's Tale* (1985)**Satiric Novels of the Postcolonial World**Chinua Achebe – *A Man of the People* (1966)Kiran Desai – *Hullabaloo in the Guava Orchard* (1998)**A Classic to End With**George Orwell – *Animal Farm* (1945)**5167 The American Sitcom and Feminist Theory**

3 Credit Hours

Instructor: E. Snook

2<sup>nd</sup> Term: Th 9:00AM-11:50AM

This course will consider how female-centred American sitcoms responded to feminist writing and social activism from the 1950s to the present. Taking into account the generic conventions of the situation comedy and including those based on the family, workplace, and friends, the course will examine sitcoms in relation to twentieth- and twenty-first-century feminist theory and history. It will explore how the sitcom has dealt with—or not—issues such as women's work and pay inequity, gender and sexual identities, sexual relationships with men and other women, reproductive rights, sexual assault and harassment, domestic violence, class, race, and the politics of appearance. It will contemplate why, until the present day, so many of the women on U.S. television are cis-gender, white, heterosexual, thin, and middle class, but it will also consider the shows that question that dominant paradigm of womanhood. The course will provide grounding in feminist theory, as well as insight into women's history. It will examine the pace of social change, the political engagements of television programming, the way in which television, particularly in stories focused on women, engaged, questioned, rejected, or ignored feminist thought.

Television (episodes selected from): *I Love Lucy* (1951-1957), *Bewitched* (1964-1972), *Julia* (1968-1971), *The Mary Tyler Moore Show* (1970-1977), *Maude* (1972-1978), *The Golden Girls* (1985-1992), *Roseanne* (1988-1997), *Murphy Brown* (1988-1997), *Living Single* (1993-1998), *All American Girl* (1994), *Ellen* (1994-1998), *Sex and the City* (1998-2004), *30 Rock* (2006-2013), *Parks and Recreation* (2009-2015), *Girls* (2012-2017), *Transparent* (2014-2019), *Broad City* (2014-2019), *Insecure* (2016-present).

Feminist Thought (selected and excerpted from): Simone de Beauvoir, *The Second Sex* (1949, trans. 1953); Betty Friedan, *Feminine Mystique* (1963); Germaine Greer, *The Female Eunuch* (1970); Shulamith Firestone, *The Dialectic of Sex* (1970); Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (1976) and “Compulsory Heterosexuality and Lesbian Existence” (1980); Helene Cixous, “The Laugh of the Medusa” (1975); Susan Brownmiller, *Against Our Will: Men, Women, and Rape* (1975) and *Femininity* (1984); Luce Irigaray, *This Sex Which is Not One* (1977); Andrea Dworkin, *Pornography: Men Possessing Women* (1981); Cherrie Moraga and Gloria E. Anzaldúa, *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women’s Studies* (1982); Angela Davis, “Racism, Birth control, and Reproductive Rights” (1983) and *Women, Culture, Politics* (1990); Gloria Steinem, *Outrageous Acts and Everyday Rebellions* (1983); Audre Lorde, *Sister Outsider: Essays and Speeches* (1984); Kimberlé Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics” (1989); Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (1990); Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment* (1990); Eve Kosofsky Sedgwick, *Epistemology of the Closet* (1990); Rebecca Walker, “Becoming the Third Wave” (1991); Judith Halberstam, *Female Masculinity* (1998); Jessica Valenti, *Full Frontal Feminism: A Young Woman’s Guide to Why Feminism Matters* (2007); *The Transgender Studies Reader 2* (2006); Sara Ahmed, *Living a Feminist Life* (2017).

## CHECKLIST FOR ENGLISH MAJORS

To prepare for your meeting with your advisor, you may wish to work through the following checklist, listing those courses which you have already completed *and* those which you are thinking of taking next year (or next term). Try to have several alternative selections ready.

All courses counting towards the Major must be completed with a grade of C or higher.

\_\_\_\_\_ ENGL 1000 (or equivalent) 6 ch

\_\_\_\_\_ ENGL 2901 & 2902 (or equivalent) 6 ch

### PLUS

A **minimum of 30 ch of advanced-level English** courses (3000-level courses) for a Single Major, or **24 ch** for a Double Major.

6 ch literature in English before 1660 (e.g., 3040, 3260, 3263, 3269, 3283, 3284)

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6 ch literature in English 1660-1900 (e.g., 3343, 3385, 3400, 3406, 3410, 3416, 3443, 3608, 3707, 3708)

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18 ch advanced-level English electives (12 ch for a Double Major)

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**Note:** In the above advanced-level 30 ch (or 24 ch for a Double Major) you may count a **maximum of 9 ch total** from this group of courses: film, theatre (drama production), writing.

## PROPOSED COURSE OFFERINGS 2021–2022

### First-Year Courses

- 1000 Introduction to Modern Literature in English
- 1103 Fundamentals of Clear Writing
- 1144 Reading and Writing Non-Fiction Prose
- 1145 An Introduction to Prose Fiction
- 1173 Introduction to Acting and Performance

### Second-Year Courses

- 2173 Acting: Body and Text
- 2174 Technical Production and Design for the Theatre
- 2175 Mainstage Production I
- 2195 Introduction to Creative Writing: Poetry and Drama
- 2196 Introduction to Creative Writing: Fiction and Screenwriting
- 2263\* Shakespeare and Film
- 2603\* Literature of Atlantic Canada
- 2608\* Introduction to Contemporary Canadian Literature
- 2703\* Introduction to Modern American Literature
- 2901 English Literature to 1660
- 2902 English Literature 1660-1900
- 2903\* Literature of the Abyss
- 2909 International Film History

**\* These second-year courses are offered on an occasional basis as Departmental resources permit. Normally, at least one of these courses will be offered annually.**

### Third- and Fourth-Year Courses

- 3040 Chaucer & Co.
- 3083 Literary Theory and Critical Practice
- 3123 Creative Writing: Poetry
- 3143 Creative Writing: Short Fiction
- 3170 Advanced Drama Production
- 3183 Creative Writing: Screenwriting for Short Formats
- 3260 Shakespeare
- 3263 Shakespeare's Predecessors and Contemporaries  
(or 3269 Shakespeare Now)

3283	Early Renaissance Poetry and Prose
3343	The British Novel I
3400	The Romantic Period
3443	The British Novel II
3535	Modern British Poetry
3608	Canadian Literature to 1900
3698	Canadian Literature from 1970 to the Present
3708	American Literature from 1820 to 1900
3798	American Literature since 1945
3814	Literatures of Australia, New Zealand, and South Africa
3903	Film Theory
3917	National Cinemas

### **Drama Projects**

4170	Thesis Production and Independent Project
4173	Thesis Production
4174	Independent Drama Project

### **Honours Seminars**

Literary Theory and Critical Practice  
European Epic and the Politics of Nation-Building  
Runnin' with the Devil: William Blake's Early Illuminated Poetry  
Identity in Atlantic-Canadian Literature  
Poverty and American Literature