

Department of English, Theatre, Film & Media  
**ENGLISH Courses 2021-2022 (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.)

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

Starting in 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. Next year, eligible classes include ENGL 3620 Special Topics in Book History and Print Culture (Fall) and ENGL 3630 Studies in Critical Theory: Film Theory (Winter). 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](mailto:alison.calder@umanitoba.ca)

**6 credit hour courses spanning BOTH Fall and Winter terms**

**ENGL 2080**                      **Medieval Literature**

Fall+Winter (6)              Dr. David Watt

The aim of this class is to develop an intellectual community where we will enhance each other's learning as we explore medieval literature together. Covering a period of time that is as long as it is distant to our own, this course will challenge us to acknowledge the variety of voices and languages that proliferated in England from the seventh century through to the fifteenth, to engage with texts and authors originating in a context that may seem completely foreign, and to reflect critically on our study of medieval England. We will respond to these challenges by examining a diverse selection of texts and by considering numerous critical approaches that scholars have used to interpret them. Together, we will explore the complexity of medieval culture by recognizing its homogeneity and heterogeneity, its prejudice and tolerance, its religious fervor and apparent humanism. In other words, we will explore the similarities and differences between medieval society and our own.

**ENGL 2160**                      **British Literature since 1900**

Fall+Winter (6)              Dr. Mark Libin

This course will focus on the progress of the literature of Great Britain from the end of the Victorian era through to the present day. We will read representative examples of prose, poetry and drama and examine how each genre evolves in terms of structure and theme over the century. We will examine works by the poets of the First World War, the modernists, the "angry young men," the Irish literary renaissance, and end with examples of the new multiculturalism in Britain as it develops from the Thatcher era to the present day.

**ENGL 2170**                      **American Literature to 1900**

Fall+Winter (6)              Dr. Lucas Tromly

This course offers a survey of American literature from the Puritan era to the turn of the twentieth century. We will read canonical authors along with marginal or emerging voices in

order to explore the diversity of the American experience. Through lecture and discussion we will follow the social changes that took place during this turbulent period and, at the same time, remain aware of themes that extend through these changes. We will pay special attention to representations of America as a vast space with the capacity to either transform or annihilate those who pass through it. This course demonstrates the continuing relevance of classic American literature, for it will help achieve an understanding of the ideals and anxieties that shape American culture to this day.

**ENGL 2280** xFILM      **Film and Literature**

Fall+Winter (6)      Dr. George Toles

My primary aim in this course is to examine the distinct but often complementary pleasures that literature and film afford the viewer/reader. Some of our time will be spent examining film adaptations of challenging novels, plays, and short stories. We will also be looking at the different ways that film and literature can handle related themes, narrative devices, and subject matter in cases where a film is not derived from the literary text it is paired up with on the syllabus. I am determined not to foster a state of mind where we “naturally” assume a progression from Literature (as the authoritative source) to Film (the predatory, slightly disreputable follower or simpleton cousin). Let us grant film a free-standing value and importance in its relation to literature.

**ENGL 3010**      **Shakespeare**

Fall+Winter (6)      Dr. Glenn Clark

The primary goal of this course is to enhance students’ facility and comfort with the close reading and analysis of Shakespeare’s plays. A second objective will be to investigate Shakespeare’s dramatic genres. Students should gain familiarity with the generic trajectory of Shakespeare’s career and should come to understand ways of describing and differentiating between comedy, history, tragedy, and romance. As we explore the characteristics of each of these genres, we will consider not only Shakespeare’s development as a dramatist, but also the socio-political meanings implicit in these dramatic (and poetic) forms.

Another goal, then, will be to link our knowledge of dramatic form to an enhanced understanding of the historical context of Shakespeare’s theatre and poetics. We will discuss those aspects of early-modern English history that condition the development of Shakespearean dramatic form and its meanings. Among other historical issues, we will consider the impacts of the Protestant Reformation and Renaissance humanism; the complex and simultaneous political drives toward state centralization, absolutism, and democracy; the increasing power of middle-class, capitalist economies and ways of thinking; and the development of European colonialism in the Americas. We will not forget that the London theatre industry was itself an especially influential cultural force. As we assess the energies of plot, theme, and dramatic structure, we will also examine the ways in which Shakespeare generates “characters,” and represents psychological complexity.

### **3 credit hour FALL COURSES**

**ENGL 2190**      **Special Topics: The Aesthetics of the Marvelous Real in the Post-Modern Novel**

Fall (3)      Dr. Fernando de Toro

Twentieth-Century literature has characterised itself by the presence of the ‘fantastic’ in many literary texts, particularly in narrative. The objective of this course is to pay particular attention about how the fantastic creates ‘marvellous realities’, and how this is constructed in the various texts that will be examined. It will be of particular importance to introduce various theories of

the 'fantastic' (T. Todorov) and of 'Magic Realism' (Roth - Carpentier) in order to provide some tools for the analysis of the texts in question.

**ENGL 2190**                      **Special Topics: Abolition and Literature**

Fall (3)                              Dr. Serenity Joo

This course introduces students to the theory and practice of abolition, broadly conceived, through the reading of relevant literature. Students will explore the topic of abolition as it relates to the history of slavery, the signing of treaties, and the origins of modern police; the rise of the prison industrial complex and the policing of race, gender, and sexuality; prison abolition as it relates to queer and trans liberation; and an exploration of alternative models of justice, healing, and care (transformative justice, restorative justice, mutual aid). With a focus on penal abolition, we will learn from creatives, activists, and theorists who have helped to imagine and build a world where we are all truly free.

To ground our discussion in Canada, theoretical/activist readings will focus on Robyn Maynard's *Policing Black Lives*, with additional readings by Aimée Craft, Syrus Marcus Ware, Leanne Betasamosake Simpson, and Desmond Cole. Other theorists we may read include Michelle Alexander, Mariame Kaba, Alexis Pauline Gumbs, Ruth Gilmore, Angela Davis, Jackie Wong, Eric A. Stanley, Antonio Gramsci, and Michel Foucault. Literary readings may include the poetry of El Jones and Mercedes Eng; the fiction of Toni Morrison; and excerpts from the autobiographies/biographies of Dr. Martin Luther King, Jr., Malcolm X, George Jackson, and Assata Shakur.

**ENGL 2650**                      **Introduction to Critical Theory**

Fall (3)                              Dr. Dana Medoro

An introduction to the history and application of critical theory for the study of literature and other media. The course will cover at least three distinct schools of critical theory and at least two distinct historical eras.

**ENGL 2760**                      **Introductory Creative Writing**

Fall (3)                              Dr. Alison Calder

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

**ENGL 2960** xTHTR              **Drama**

Fall (3)                              Dr. Margaret Groome

An introduction to dramatic forms and conventions. This course aims at developing critical and analytical skills specific to the understanding of dramatic texts "on the page" and in performance. Students will study a wide range of dramatic works, from Shakespeare's to postmodern, in combination with key concepts, terminology and critical methods that will enhance your understanding of these texts. Whether you aspire to be a director, scholar, or designer, this course will provide you with the fundamental analytical skills you need.

**ENGL 3140**                      **Studies in the Victorians: Paper Worlds: Documents in Victorian Literature and Culture**

Fall (3)                              Dr. Vanessa Warne

This course will explore representations of the creation, the loss, the recovery, the reading and the misreading of documents in Victorian-era poems, short stories, novels and a play. Paying

particular attention to letters, diaries, logbooks and wills, we will document the importance of paper records to Victorian literature and we will try to make sense of the ways in which paper artifacts --ephemeral and yet durable, sometimes factual and sometimes forged-- mattered to Victorian authors and their audiences. **Texts for study include:** Wilkie Collins' *The Law and the Lady*; Bram Stoker's *Dracula*; and Oscar Wilde's *An Ideal Husband*. Please note this class employs an experiential learning approach; with the support of the instructor, students will take a hands-on approach to exploring facets of Victorian paper cultures.

**ENGL 3620**                      **Special Topics in Print Culture and Book History: [Aphra Behn and the London Literary World](#)**

Fall (3)                              Dr. Erin Keating

Aphra Behn was involved in every corner of literary life in Restoration London: she was the first professional woman writer in the British theatre; she wrote poetry and edited miscellanies of others' poems; she wrote translations; she exchanged commendatory verses and paratexts with her fellow poets and playwrights; and when the market for new plays dried up in 1682, she wrote prose that capitalized on the reading tastes of her time. On top of all that, she was also a spy. Focusing on Behn's writing in a number of genres, this class will investigate the London literary world as it existed for a female author in the late seventeenth century, paying particular attention to the power of the paying theatre audiences, the patronage available to female authors, Behn's relationship to her booksellers, and the ways that Behn during her life and her editors after her death shaped her authorial persona through paratexts and collections.

**ENGL 3970**                      **Special Topics in Poetry: [Renaissance Lyric Poetry](#)**

Fall (3)                              Dr. Judith Owens

In this course, we will study English lyric poetry of the sixteenth and early-seventeenth centuries, focussing on both form and content, as well as historical context. Students can expect selections from a broad range of authors (such as Wyatt, Marlowe, Spenser, Mary Sidney, Philip Sidney, Donne, Herbert, Mary Wroth, and others), a sampling of forms (such as sonnets), and variety of modes and themes (from elegy to pastoral and erotic love to devotional practice). Assignments will include in-class presentations, a conventional essay, and an anthology.

**ENGL 4630**                      **Honours Seminar: [Romantic Medicine](#)**

Fall (3)                              Dr. Michelle Faubert

In this seminar, we will investigate and challenge the traditional understanding of Romanticism as a reaction against the Enlightenment of eighteenth-century Europe by focusing on the period's well-documented interest in medicine, a field grounded in empirical study and experimentation, which are hallmarks of Enlightenment approaches to the world. By examining how a variety of authors engage with contemporary research into such topics as colonial disease, suicide, vitalism, drug addiction, nerve theory, brain science, "the passions" and other types of psychology, the class will explore what this interest in medicine says about the role of the literati, the function of literature, and the supposed division between the arts and sciences. The Romantic fascination with medicine also challenges the traditional critical view of Romanticism as emotional and abstract; as such, our investigation will inspire us to rethink how recent criticism in the field of Romantic science is reshaping the canon.

**ENGL 4630**                      **Honours Seminar: [Indigenous Literature and Energy Humanities](#)**

Fall (3)                              Dr. Warren Cariou

This course examines the ways in which Indigenous literature and storytelling reflect the philosophy, politics and embodied practices of energy in Indigenous communities of Turtle Island. Our discussions will focus on the environmental and ethical implications of Indigenous energy philosophies, including the impacts on human and non-human beings, the climate, the

water, and the soil. We will draw from the emerging discipline of Energy Humanities to help theorize our investigations, but we will also ask whether Indigenous approaches to energy can help to reformulate or decolonize Energy Humanities itself. We will study works by Inuit, Anishinaabeg, Dene, Cree and Laguna artists, and we will also explore ways of taking concrete actions in our own communities inspired by the energy teachings in these works.

**ENGL 4630 Honours Seminar: [Mediating Culture: Literature and Sociability 1760-1837](#)**

Fall (3) Dr. Pam Perkins

In this course, we will be exploring ways in which British literary production was shaped by sociability and social exchange from the later eighteenth century up to the Victorian era. During the term, we will be examining both social authorship – from the salon society of mid-century London to poetic coteries around the turn of the century – and forms of literary work that mimicked social exchange, such as travelogues constructed through more or less fictionalized versions of private correspondence. In addition, we look at the ways that authors (particularly women) promoted and circulated their work through informal social connections with publishers, reviewers, or other powerful or well-connected friends – people we might now describe as influencers. The course will be structured as a series of case studies of individual authors or groups of authors and will draw upon recent work in book history to re-examine late Enlightenment and Romantic-era concepts of authorship.

### 3 credit hour WINTER COURSES

**ENGL 2190 Special Topics: [TBA](#)**

Winter (3) TBA

**ENGL 2190 Special Topics: [Superheroes and the Critique of Individualism](#)**

Winter (3) Dr. Erin Keating

This class will consider Ted Chiang’s statement that superhero stories are “fundamentally anti-egalitarian” and that the most popular “are always about maintaining the status quo.” Interrogating the genre’s focus on the remarkable individual, this class will explore the ways that the genre reinforces dominant North American ideologies, while simultaneously reading against these texts to expose the gaps and weaknesses of those ideologies. Primary texts will consist of comics, films, and television episodes and may include (but are not limited to) *Ms. Marvel*, *Black Panther*, *The Boys*, *The Umbrella Academy*, *Avengers: Endgame*, *Marvel’s Voices: Indigenous Voices*, and *Watchmen* (both Moore’s comic and the 2019 HBO series). The primary texts will be supplemented with short critical readings on individualism, exceptionalism, gender, and critical race theory.

**ENGL 2760 [Introductory Creative Writing](#)**

Winter (3) Dr. Warren Cariou

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

**ENGL 2900 xTHTR Genre: [Stage Comedy](#)**

Winter (3) Dr. Margaret Groome

In this course we will study a representative set of comedic dramatic works, from Shakespeare's time to the present day. Students will engage with different forms of comedy, including

Shakespearean comedy, Restoration comedy, the comedy of ideas, and dark comedy. DVDs will be shown to examine some comedic works in performance. We will read not only plays but also some key critical essays to understand when and why we smile and laugh in the theatre.

**ENGL 3120**                      **Studies in Restoration and Eighteenth-Century Literature: [Inventing Austen: Jane Austen and Women's Literary History](#)**

Winter (3)                      Dr. Pam Perkins

If readers in the second decade of the nineteenth century had been asked to guess which contemporary novelist would, two hundred years later, dominate the literary history of their era, few if any would have been likely to name Jane Austen. Even though Austen has become a fixture of both high and popular culture in the early twenty-first century, she was by no means the most popular or successful women writer of her own day. One of the central questions shaping this class will be why and how that changed. Focusing on a selection of Austen's fiction both in the context of her own era and of later responses to and adaptations of it, we will explore how Austen's reception over the last two hundred years both shapes and reflects ideas about female creativity.

**ENGL 3130**                      **Studies in the Romantics: [The Romantic Family: Godwin, Wollstonecraft, and the Shelleys](#)**

Winter (3)                      Dr. Michelle Faubert

This course examines the Romantic era's most famous family, the literature it produced as reflective of those relationships, and other key texts from the period that reflect and contributed to the idea of the family at a time when the "father" of the nation, King George III, struggled with insanity and his son, the Prince Regent, was eager to inherit the throne. Texts include those by William Godwin (*Caleb Williams*); Mary Wollstonecraft (*Vindication of the Rights of Woman* and her novellas); Mary Shelley (*Frankenstein* and *Mathilda*); and Percy Bysshe Shelley (eg. "England in 1819" and *The Cenci*).

**ENGL 3630** xFILM                      **Studies in Critical Theory: [Film Theory](#)**

Winter (3)                      Dr. Jonah Corne

**ENGL 3800**                      **Special Studies: [Explorations on the Form of the Novel in the 20<sup>th</sup> Century](#)**

Winter (3)                      Dr. Fernando de Toro

This course will concentrate on the narrative form called the 'novel' has a long tradition in Western Culture, and according to some theorists it can be traced as far back as the *Odyssey* and the *Iliad*. During the course of the XX<sup>th</sup> century various forms of the novel emerged with the two main literary paradigms of the century, namely, the Modern and the Post-Modern novel. Whereas during the first half of the century, the novel still retained some resemblance of the traditional novel, when we get to the second half, we see the 'dismantling' the novel, and the notion of '*text production*' is then developed by major European scholars. When literary and cultural Post-Modernity was introduced by Jorge Luis Borges in the early 1940s, as a new literary practice, and instituted internationally by Augusto Roa Bastos at the end of the 1960s, all the specific 'features' of this old genre had simply disappeared.

**ENGL 3800** xHIST                      **Special Studies: [Homemaking and Making Home: Gender, Labour and Domestic Skill, 1860-1920](#)**

Winter (3)                      Dr. Vanessa Warne

This course explores literary depictions and historical records of the work and skill of homemaking in Britain and the United States in that late 1800s. Using a variety of literary texts, including the *Little House on the Prairie* series, students will explore how domestic tasks such as cooking, sewing, child and invalid care, cleaning, and household management became crucial to definitions of womanhood and citizenship during this period. Please note: we are excited to

announce that this course will be co-taught by Dr. Sarah Elvins (History); readings will include historical documents and work by historians of the home. Also please note that, with the support of both instructors, students will take a hands-on approach to exploring facets of Victorian-era domestic life.

**ENGL 3800** xFILM      **Special Studies: Panels and Frames**

Winter (3)                  Dr. David Annandale

An exploration of the interrelationship between comic books and film. We will be looking at how the two art forms influence each other, and at the issues surrounding adaptation, with particular focus on the narrative strategies particular to each medium.

**ENGL 3890**                  **Studies in Writing and Gender: Gender and Narrative Form**

Winter (3)                  Dr. Dana Medoro

In this course, we will explore the ways in which literature represents and generates intricate questions about the experience of gender in human lives. Focusing on fiction, this course will provide instruction in close-reading, contemporary theory, and secondary-source research. Authors include William Faulkner, Angela Carter, Han Kang. Assignments: three short papers, one research paper, one creative work, and participation/attendance.

**ENGL 4630**      **Honours Seminar: Fiction-Theatre, Theatre-Fiction: Intermedial Adaptations**

Winter (3)                  Dr. Katrina Dunn

Page to stage is a common path for migrating literary sources into theatrical form. Also, the theatre has made star appearances in many novels and short stories, enough to posit the literary genre of “theatre-fiction.” This course will look at the longstanding practice of adapting fiction into plays, while simultaneously exploring what happens to theatre when it is transformed and adapted into fiction. We will read pairs of works; both the original and the intermedial adaptation, to increase our understanding of the history of fluid boundaries, reciprocal exchanges, and creative antagonisms that characterize the flow between these two media. The course situates itself within a developing domain of scholarship on theatre/fiction intersections, and maps the theatre’s ability, through adaptation and intertextuality, to display the word’s remarkable generative mutability.

**ENGL 4630**                  **Honours Seminar: Imagination and Invention**

Winter (3)                  Dr. David Watt

The aim of this class is to develop an intellectual community that will enhance our understanding of the relationship between imagination and invention in medieval literature. The word imagination, in Middle English, describes the faculty used to combine and re-combine information drawn from the senses into mental images. Imagination was thus conceptualized as a process of invention in the medieval sense of the word (the finding or discovering something in one’s proximity or memory) and in the contemporary sense of the word (the creation of something new). Throughout this course, we will read a range of texts together in order to develop our understanding of the relationship between imagination and the medieval invention of words, forms, genres, practices, emotions, technologies, and conceptions of the world.

**ENGL 4630**                  **Honours Seminar: Ghosts and Other Spirits in Early-Modern English Literature & Culture**

Winter (3)                  Dr. Judith Owens

Most of us are familiar with Shakespeare's famous ghosts: the ghost of Hamlet's father, the ghost of Banquo in *Macbeth*. Shakespeare and his contemporaries give us many more ghosts. Off-stage, ghost sightings and encounters with other kinds of spirits (fairies, for example) remained common in Elizabethan and Stuart England--in spite of the fact that the Reformation worked to

discredit belief in such supernatural entities. In this course, we will look at (and for) ghosts and other emanations in Shakespeare and other writers, as well as in non-literary sources such as sermons and in the popular imagination. We will do so with a view to understanding what ghosts (and spirits) mean in an age of seismic religious, cultural, epistemological, and philosophical changes. (Texts TBA)