

Department of English, Theatre, Film & Media
GRADUATE Courses 2021-2022 (tentative)

(PLEASE NOTE: this course list is subject to change without notice. Please see Aurora Class Schedule for up-to-date information.)
ALL TIMES LISTED ARE LOCAL TIME IN WINNIPEG, CANADA

FALL Term 2021

ENGL 7860 Indigenous Literature and Energy Humanities

Fall (3) Dr. Warren Cariou (Tuesdays 2:30–5:15 p.m.)

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 7940 Mediating Culture: Literature and Sociability 1760-1837

Fall (3) Dr. Pam Perkins (Wednesdays 2:30–5:15 p.m.)

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.

ENGL 7960 Romantic Medicine

Fall (3) Dr. Michelle Faubert (Mondays 2:30–5:15 p.m.)

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.

WINTER Term 2022

ENGL 7800 **Fiction-Theatre, Theatre-Fiction: Intermedial Adaptations**

Winter (3) Dr. Katrina Dunn [Mondays 2:30-5:15 pm]

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 7900 **Imagination and Invention**

Winter (3) Dr. David Watt (Tuesdays 2:30-5:15 p.m.)

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 7920 **Ghosts and Other Spirits in Early-Modern English Literature & Culture**

Winter (3) Dr. Judith Owens (Wednesdays 2:30-5:15 p.m.)

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)

