

English Courses

Fall 2021

UNIVERSITY WRITING – First Year

ENGL 100 – University Writing Strategies

This university writing course introduces students to foundational strategies for critical reading, analytical thinking, and clear writing. Through the exploration of topical questions in local and global contemporary culture, the course teaches core skills for active reading and discussion and provides students with opportunities to write in a range of forms and genres from blog posts to critical analysis to research projects. Revision and detailed individual feedback are fundamental components of the course. Modules on research literacy are taught in collaboration with the university library. Modules on editing, revision, and digital literacy are taught in collaboration with the Capilano Writing Centre.

ENGL 112 – Reading, Writing, Dialogue: Entering Global Conversations

This course will support first-year students in their development as writers in a university context, targeting skills in attentive reading, thoughtful writing, and dialogical exchange through the study of short texts (literary, popular, and multimedia) about global cultures and issues.

CREATIVE WRITING – First Year

ENGL 190 – Introduction to Creative Writing

In this introductory Creative Writing workshop, students sharpen their writing craft by writing and workshopping in multiple genres while also studying contemporary practice. All sections of ENGL 190 involve creation of writing through prompts and exercises, editorial feedback through a variety of means, and the curation of a substantial written portfolio.

ENGL 191 – Creative Writing: Contemporary Practices

In this course, students develop their writing craft by writing and workshopping in multiple genres while studying contemporary practice. All sections of ENGL 191 involve creation of writing through prompts and exercises, editorial feedback through a variety of means, the curation of a substantial electronic portfolio with an artist statement, and a focus on writing “the series,” or long project. This project will provide students with the skills needed to research and write a coherent and comprehensive serial or longer form work, which will form a significant portion of the curated ePortfolio.

LITERATURE – First Year

ENGL 103-01 Introduction to Literature – Rae Nickolichuk

In this course, we will take a literary tour of Vancouver. Works will include Michael Christie’s collection of short stories *The Beggar’s Garden*, Wayde Compton and Renée Saklikar’s poetry anthology *The Revolving City*, Morris Panych’s play *7 Stories*, as well as a few other treats along the way. What stories emerge from our city and its communities? What do these stories reveal about our culture and social concerns? What images reflect and construct the city we share?

ENGL 103-02 Introduction to Literature – Dara Greaves

This section of English 103 focuses on lies and deception, drawing on a range of unreliable narrators, dishonest characters, and misleading plots to explore the relationship between art and artifice. Analyzing how the characters in *Who’s Afraid of Virginia Woolf?* delude themselves and others, we’ll examine how metafiction casts light on the ways in which we all fictionalize our lives. Going beyond individual liars, this course will also scrutinize pervasive cultural lies. The work of Karen Solie, Carmen Maria Machado, and Vivek Shraya will enable us to question common myths about what constitutes a “real” woman. Through Eden Robinson’s *Monkey Beach*, we’ll interrogate false colonial narratives and reductive accounts of Indigenous peoples in Canada. Searching for an understanding of authenticity in our highly mediated age, we’ll also explore the murky and often deceptive relationship between the online and “real” versions of ourselves. Probing issues of duplicity and authenticity from a variety of angles, we’ll reflect on the power of art to both fabricate imaginative worlds and expose the falsehoods of our own.

ENGL 103-03, 04 & 05 Introduction to Literature – Kent Lewis

This course introduces students to a variety of genres, including plays, short stories, novels, and graphic novels. The textual styles range from traditional classical narratives to post-modern experimentation with story-telling. Although the topics investigated range greatly, the course orbits around certain themes, such as the politics of virtual reality, the visible and invisible effects of capitalism, the intersections of gender, race, and class, the morality of revolution, religion, alienation, and of course love. By the end of this course, students will be able to impress the cultural elite by casually using words that end in “ism” and dropping the names of major twentieth- and twenty-first-century artists. Cultural Capital, y’all. **Required Texts:** Akhtar, Ayad. *Disgraced*. Little, Brown and Co., 2013; Doctorow, Cory. *Radicalized*. Tor, 2019; Haley, Jennifer. *The Nether*. Northwestern UP, 2015; Moore, Alan. *Watchmen*. Vertigo, 1989.

ENGL 103-06 Introduction to Literature – Reg Johanson

In this section of English 103 we will study films and books related to two important contemporary issues—the struggles for black lives and against fascism. Students **must** purchase or find library copies of three books, and will need a Netflix account to watch films. Required texts: Hill, Gord. *The Antifa Comic Book*. Arsenal Pulp, 2018; Rankine, Claudia. *Citizen*. Graywolf, 2014; Compton, Wayde. *The Outer Harbour*. Arsenal Pulp, 2014; *13th*. Dir. Ava Duvernay. Kandoo Films, 2016; *When They See Us*. Dir. Ava Duvernay. ARRAY Filmworks, 2019; *Do Not Resist*. Dir. Craig Atkinson. Vanish Films, 2016; *I Am Not Your Negro*. Dir. Raoul Peck. Velvet Film, 2016.

ENGL 103-07 Introduction to Literature – Tim Acton

In this course, we will study representative literary works of the twentieth and twenty-first centuries. We will explore various current issues and how literature has been used as a medium for artists to confront and define

experience. While the works are primarily in the Modernist tradition, we will give some consideration to recent critical strategies that depart from Modernist approaches. The course will help students understand how to analyze ways literature represents or illuminates human experience, develop the ability to read critically and thoughtfully, and introduce some of the vocabulary available to critical readers of literature.

ENGL 103-08 Introduction to Literature – Aurelea Mahood

This section of English 103 is an exploration of place, genre, and storytelling animals. Through a selection of British Columbian literature, we will reflect on ourselves as both readers and storytellers with the ambition of considering the specific invitations made from genre to genre. Works will include Fred Wah and Rita Wong's poetry, Carleigh Baker's short stories *Bad Endings*, Eden Robinson's novel *Son of Trickster*, John Valiant's non-fiction book *The Golden Spruce*, and Michael Nicoll Yahgulanaas' graphic novel *Red: A Haida Manga*.

ENGL 109-01 Literature and Contemporary Culture – Sheila Ross

Stories of a Future Nature

In this course, we explore how various forms of storytelling imagine the work of caring, grieving, hoping, and flourishing in a future environment radically altered by the human. Works include two novels – Claudia Casper's near future *The Mercy Journals* (2016) and Annalee Newitz's more distant *Autonomous: A Novel* (2017) – along with short stories by Paolo Bacigalupi, Lydia Millet, and others. As well, a selection of poems, essays, memoir, and film allow us to consider such things as deep ecology, wilderness, Indigenous science, human exceptionalism, and trees (Gary Snyder, Robert MacFarlane, Robin Wall Kimmerer, Jordan Manley, and others).

ENGL 109-02 Literature and Contemporary Culture – David Weston

The word "friend" is used everywhere in our culture and yet, its features and parameters are rarely defined. We talk about finding friends among our schoolmates, our siblings, our social media platforms, and sometimes in people we will never meet face-to-face. This course asks, what does it mean to be a friend, and what are the personal, social, and political benefits of friendship? As part of our study, we will examine how historical and contemporary literature depicts friendship, its effects, and its place within our society. We will come to see how friendship, that highly elastic term, raises important questions about identity, education, mental health, and community.

LITERATURE – Second Year

English 200-01 English Literature to 1660 – Kent Lewis

In this course, students are introduced ever so gently to some of the greatest works of literature written over the first 1,000 years of English history. The curriculum is packed with action, drama, and romance sure to tickle and amaze all sensibilities. Watch Viking warriors battle monsters and dragons (find out where Tolkien got his ideas for *Lord of the Rings*); see courteous knights fight off seductive maidens in castle bed chambers; witness a scientist who wants to become God sell his soul to the Devil. Yes, this course has it all: love true and gross, thoughts sublime and satanic, wizards and wives, shenanigans in a tub, more murder, mayhem and madness than an episode of *Tiger King* (but with better writing). Oh yeah, and there's some wannabee named William Shakespeare. All required readings are available online. No book is required.

English 203-01 Canadian Literature – Reg Johanson

In this course we will study literary representations of the *idea* of Canada. How is “Canada” constructed, and deconstructed? Texts will include Leanne Simpson’s *Noopiming: The Cure for White Ladies* (House of Anansi 2020) and Gord Hill’s *500 Years of Indigenous Resistance Comic Book* (Revised edition) (Arsenal Pulp, 2021), among others. Texts are **required**.

English 207-01 Literary Theory and Criticism – Roger Farr

The study of literary theory challenges the notion of “common sense,” or received ideas, posing serious questions about how “sense” is made and what constitutes and normalizes “the common.” ENGL 207 introduces some of the major approaches to this field of study, such as formalism, structuralism, psychoanalysis, feminism, Marxism, post-structuralism, and queer theory. Our main focus of study will be the theories and methods themselves, but we will test their efficacy on one of English Literature’s most canonical works, Shakespeare’s monumental *King Lear*.

LITERATURE – Third Year**English 320-01 Global Literatures – Carlos Reyes**

Journey to the West: Buddhism’s Road to Nowhere

“What has he known, seen, or heard that he has gone forth from the household life into homelessness?”
—Raṭṭhapāla Sutta

“We’re on a road to nowhere / Come on inside”
—Talking Heads

Tracing Buddhism’s literary transmigrations from the Pali Canon (Sri Lanka, c. 29 BCE) through its encounter with Daoism (China, c. fifth century CE) to give rise to Chán/Zen, we will study ancient Buddhist sacred and philosophical texts to explore the possibilities for developing theories of ethics, aesthetics, and politics as frameworks for interpreting modern Buddhist-inspired and inflected texts and films ranging from Lynda Barry’s *One Hundred Demons* and Pankaj Mishra’s *An End to Suffering* to Charles Johnson’s *Taming the Ox* and Hirokazu Kore-eda’s *After Life*. We shall then proceed to consider Buddhism’s relevance to interlinked contemporary issues of pressing global concern, including colonialism, indigenization, and climate change. Texts: Barry, Lynda. *One Hundred Demons*; Johnson, Charles. *Taming the Ox*; Kimmerer, Robin Wall. “The Sacred and the Superfund.” *Braiding Sweetgrass*; Mishra, Pankaj. *An End to Suffering*; Nhat Hanh, Thich. *Awakening of the Heart* and Robinson, Kim Stanley. *Forty Signs of Rain*.

Films: Apichatpong, Weerasethakul; *Uncle Boonmee Who Can Recall His Past Lives*; Kim, Ki-duk. *Spring, Summer, Fall, Winter...and Spring*; Kore-eda, Hirokazu. *Afterlife* and Kurosawa, Akira. *Ikiru*.

ENGL 359-01 Indigenous Literatures – Mandy Koolen

This course focuses on ways that First Nations, Métis, and Inuit people have been systemically oppressed and the diverse and creative survival and resistance strategies they have developed in the face of this oppression. Through an examination of contemporary novels, short stories, poems, and films, we will explore how

Indigenous artists have used literature to promote a greater understanding of their frequently ignored or misrepresented histories, experiences, and cultural traditions.

We will also discuss the role that contemporary Indigenous literature plays in challenging the tendency to relegate Indigenous peoples to the past. Furthermore, we will examine how literature can be used as a tool of resisting attempts at cultural genocide and countering internalized racism. We will also explore the relationship between the racial exoticization of Indigenous women and the violence that many Indigenous women experience. Additional topics covered in the course include identity struggles that result from colonialism, the residential school system, the “60s scoop,” and the penal system.

For more information, please visit the English Department’s “Courses” page at <https://www.capilanou.ca/programs--courses>