



English Courses, Fall 2019
Department of English
School of Humanities

UNIVERSITY WRITING – First Year

English 100 – University Writing Strategies (multiple sections)

We offer many sections of our foundational writing course, University Writing Strategies. English 100 teaches students the fundamentals of first year university writing, as well as valuable transferable skills. You'll hone your ability to read critically, respond thoughtfully in discussions, and compose well-structured and well-reasoned arguments. And you'll be introduced to the basics of citing sources and researching responsibly. The course examines aspects of contemporary culture through a variety of print and other media. Course themes and cultural content are chosen by individual instructors, who ensure the course material is both engaging and relevant.

English 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

English 190-01 – Introduction to Creative Writing (Roger Farr)

ENGL 190 is an intensive course designed to help students develop their writing, and their thinking about writing, through creative experimentation with language. We will work with short prose fiction, poetry/poetics, and writing for performance. Emphasis will be placed on risk, possibly at the expense of genius. Students will be expected to present new work in class every other week. Please note: this course will examine and question literary, linguistic, and social norms and conventions. Participants should come with open minds.

English 190-02 – Introduction to Creative Writing (Juliane Okot Bitek)

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.



English 191-01 – Creative Writing: Contemporary Practices (Crystal Hurdle)

Develop your creative skills as you explore and write prose and poetry; transmute personal experience into creative non-fiction and a motley crew of other literary projects, culminating in an extended piece of work that you will showcase in an e-portfolio. You'll be introduced to professional writers, from Lorna Crozier to bp Nichol, from Thomas King to Gabriel Garcia Márquez, to visiting writers at the Open Text series, as well as to the work of your colleagues, in aid of developing your style, articulating your voice. Texts include Gary Geddes, ed. *20th-Century Poetry & Poetics* and Gary Geddes, ed. *The Art of Short Fiction*.

CREATIVE WRITING – Second Year

English 292-01 – Creative Writing: Children's Literature (Crystal Hurdle)

Experience an intensive workshop in writing literature for children of various ages. Examine and practice the art of writing for children by exploring a range of different strategies and techniques: identify narrative structure, myth, character development, levels of diction, voice, etc. Discover voices and forms for your writing and express your ideas in styles appropriate for children's interests at different ages, from picture books and nonsense rhymes for children to young adult novels in verse. In developing your own projects, become a successor to J. K. Rowling! Texts include Mary Kole's *Writing Irresistible Kidlit*, Deborah Ellis' *The Breadwinner*, William New's *Dream Helmet*, Pamela Porter's *The Crazy Man*, Print Pack with assorted readings.

LITERATURE – First Year

English 103-01 & 06 – Introduction to Literature (Vicky Ross)

Texts from the City

This course is designed for students who love to travel but have commitments in the Fall Semester that limit them to literary and filmic journeys. By reading contemporary fiction, poetry and memoir, and by viewing several feature films, travellers who take the course will explore Tokyo, London, New York and more. In class discussion we'll consider how each work comments creatively on the life of the city. Sample texts: Haruki Murakami's novel *Sputnik Sweetheart*, selections from *A Verse Map of Vancouver*, the film *Francis Ha* directed by Noah Baumbach.



English 103-02 – Introduction to Literature (Sheila Ross)

Character plus Very Big Trouble

In this introduction to literature, we'll focus on a selection of fiction and poetry that explores the individual's struggle to be hopeful, effectual, or courageous in the face of life-shattering events. Works studied include coming-of-age short stories by George Saunders, the decolonizing poetry of Sherman Alexie, and two apocalyptic novels: *The Mercy Journals* by Claudia Casper and *The Road* by Cormac McCarthy. All imagine the limits of human coping and cooperation when one's world has broken down. But, of course, no good story can end there -- from within the wreckage, new beginnings are proposed, and perhaps better worlds.

English 103-03 – Introduction to Literature (Brook Houglum)

Monsters and their cultural reverberations

In this section of English 103 we will investigate literary representations of “monsters” and monstrosity in a variety of genres and forms: short stories, novels, poems, films, and graphic novels. Literary monsters have long stood in for aspects of societies that are perceived as frightening or different, but the texts we will read will enable us to reconsider the category of the monstrous and who inhabits it. We will begin by reading *Frankenstein* with attention to how knowledge and nature are represented, and then read contemporary works including indigenous representations of colonial monsters and environmental examinations of the monstrosity of climate change.

English 103-04 – Introduction to Literature (Aurelea Mahood)

Taking the salty sinuous fingers and inlets of the Salish Sea as our starting point, we will read a selection of literary works by coastal authors writing in a variety of genres who are exploring topics and themes arising from the particularities of our shared shores and histories. Readings will include works by writers like Steve Collis, Lee Henderson, Malcolm Lowry, Terese Marie Mailhot, and Rita Wong.

English 103-05 & 07 – Introduction to Literature (Leah Bailly)

Defining Our Era

Rather than look backwards, as so many introduction courses do, this class will look at the most contemporary work we can find—published between 2010 and 2020—to ask larger societal questions about in our current period of literature. Who are today's poets, story writers, and essayists? How are they recording the narrative of this era? What forms does it take? Together, we will examine how literature reaches us and represents us. We will read diverse voices, find new experiments in hybrid forms, explore many unique points of view, and discuss how the words look on the page. Writers like Morgan Parker, Mohsin Hamid, Hanif Abdurraqib, Natalie Diaz and Seo-Young Chu will help us to define to our distinct experiences of the contemporary world.



English 109-01 – Literature and Contemporary Culture (Reg Johanson)

Giorgio Agamben argues that the law functions by including through excluding, by capturing bodies through expelling them. This function of the law becomes apparent when we study the stories of people who are expelled from the category of “citizen”—migrants, refugees, Indigenous people, and racialized bodies within the nation-state. In this course we will study dramatic and documentary films, a novel, three comics, and a book of poetry that will help us to understand “the figure of the migrant” in contemporary culture.

English 109-02 – Literature and Contemporary Culture (David Weston)

Love and Friendship

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? What does love look like between friends, and how is it similar or different to the love we reserve for our romantic partners? As part of our study, we will examine how historical and contemporary literature depicts friendship, its effects, and its place within our society. Furthermore, we will look at how film adaptations deal with these meaningful and complicated social relationships. 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 – Literature in English from Beowulf to Paradise Lost (Cassidy Picken) Cultures of Romance, 1000-1670: Imagining Other Bodies, Other Worlds

Romance: (1a) A medieval narrative (originally in verse, later also in prose) relating the legendary or extraordinary adventures of some hero of chivalry; (3a) A fictitious narrative, usually in prose, in which the settings or the events depicted are remote from everyday life, or in which sensational or exciting events or adventures form the central theme. (*Oxford English Dictionary*)

In 1783, at the height of the Age of Enlightenment, the poet James Beatty described the medieval literature of “Old Romance” as a product of backward times: “The world was then ignorant and credulous, and passionately fond of wonderful adventures, and deeds of valour. They believed in giants, dwarves, dragons, enchanted castles, and every imaginable species of necromancy.” Today, the words “medieval” and “romance” still hold the same associations they did for Beatty: backwardness, superstition, unreason. In contrast, in this course we will approach romance as a genre that is fundamentally about the experience of living amid *difference*; that is, amid those whose sexuality, ethnicity, religion, species, or very nature (giants! dragons!) is other than one’s own. By reading the early history of English literature through the framework of romance, we will seek new ways to understand our own era’s complex assemblages of persons, tastes, politics, technologies, ecologies, and so on. Our readings will take us from early medieval tales and poems to the literature of the early Enlightenment era; along the way, we will consider how romance’s affective and narrative structures continued to influence such modern genres as the travelogue, the utopian novel, and science fiction. Pursuing romance’s transmission out of the “dark ages” and into modernity will offer us surprising new angles to engage contemporary discussions regarding sexual politics, colonialism, racism, and scientific knowledge.

English 203-01 – Canadian Literature (Rae Nickolichuk)

This course will explore a variety of recent Canadian works from different perspectives and regions of our country. Core works will include the following. We will see a new play in performance at the Vancouver East Cultural Centre: Parasram’s *Take D Milk, nah?*, using memoir/stand up comedy/ lecture, turns the concept of an “Indo-Caribbean-Hindu identity play” upside down. Robert Lepage’s film, *Le Confessionnal*, set in Quebec City when Alfred Hitchcock came to town, bridges the past and the present, the real and the fictional in its exploration of family and secrets. Michael Christie’s collection of short stories, *The Beggar’s Garden*, explores Vancouver, often the downtown east side, from various viewpoints. And finally, Stephanie Bolster’s collection of poems, *White Stone*, ventures into and plays with the real and imagined *Alice in Wonderland*.



English 207-01 – Literary Theory and Criticism (Steven Weber)

This course introduces students to the dynamic history of literary theory and criticism, focusing on the last century and approaches such as formalism, structuralism, psychoanalysis, feminism, Marxism, and post-structuralism.

LITERATURE – Third Year

English 338-01 – Literature and Media (Brian Ganter)

Sound Literature

This interdisciplinary course explores the role that sound and sound technologies have played in literary and artistic processes, including creation/authoring, reading, curation and criticism. Beginning with the reflections of Henry David Thoreau (in **Walden**) and John Cage on silence and environmental soundscapes, the course turns its attention to the pioneering role of Futurist/Dadaist sound poems; the literary sound collages or "cut ups" of Brion Gysin and William S. Burroughs; and the poetics and politics of noise from Jacques Attali (author of **Noise**) and Les Rallizes Dénudés to Sonic Youth and Delia Derbyshire. The second part of the course looks at literature's evolving forms and functions in the age of sampling/turntabling/podcasts/ear pods and critically examines both sound production and reproductive technologies in the cultural landscape of late capitalism (with a sharp focus on race, class, gender etc.). Students in this course will write conventional papers, but also will use a free audio editor **Audacity** to record sounds, remix existing sounds, explore established audio genres, review and comment on innovative multimodal projects ("Dakota"), and create new works, including a group podcast on a course-related literary or cultural topic. Texts include Barthes, Roland. "The Grain of the Voice", Burroughs, William S. and Brion Gysin, **The Spoken Word: William S. Burroughs and Brion Gysin** (British Library Sound Archive), Cox, C. and D. Warner, Eds. **Audio Culture: Readings in Modern Music**, Reed, B., **S-Town**. (podcast) Thoreau, H.D. **Walden**, PennSound and Ubu Web. (Sound archives - various poetic and interview selections), Monáe, Janelle. **Dirty Computer**, Young-Hae Chang Heavy Industries. "Dakota." (Electronic Literature)

English 344-01 – Literature and the Environment (Roger Farr)

We focus on literature which foregrounds *the city as environment*. Moving beyond the idea of the urban environment as a static "background" or "setting" to be consumed by literary tourists, we will consider it through the methods of psychogeography: i.e., direct investigation and documentation of the psychological and ideological affects of the built environment. While discussing modernist and post-modern works of literature, art, and film, we will draw significantly on the work of Henri Lefebvre, in particular his concept of "the spatial triad", in which the City is viewed as one part "lived", one part "perceived", and one part "conceived." We will also contend with difficult questions about what came "Before the City", and how civic identity might come into conflict with the realities of colonization and occupied territory.