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## ***Welcome to English and Writing Studies at the Mount!***

This booklet is designed to help you make your course selections for 2025-2026. Here you will find course descriptions, prerequisites, and other useful advising information for your convenience. Whether you are interested in taking an elective or working toward a degree in English, our department offers a wide range of courses from which you can select what is most suitable for your program.

If your questions aren't answered in this guide, you can also consult the professor of the course which interests you. The department chair, Dr. Diane Piccitto, welcomes your questions; moreover, our department administrative assistant, Tracy McDonald, can often help you. Don't forget to consult the University Calendar and the official Timetable as well. Our website ([www.msvu.ca/english](http://www.msvu.ca/english)) is also a rich source of information. All English Majors are assigned a faculty advisor; the list of advisors is posted on the bulletin board in the English Corner, Seton 5th floor (or you can contact Tracy to find out who your advisor is), and you are strongly advised to check with your advisor that you have made the correct selections prior to registering for courses for next year.

You will find no more than twenty to thirty-five students in any English or Writing class, depending on the course level. These class sizes allow for intense, challenging, and exciting interaction between professors and students, in classes informed by our faculty's strong commitment to research and teaching. We offer a diverse program, ranging from Old English literature to contemporary cultural studies, with courses at every level in writing and in women's literature and gender studies, as well as clusters of courses in literary theory, including feminist and queer theory, and children's literature. Faculty in the English Department enjoy teaching and learning about language, literature, and culture, and we hope that you will join us, whether for one or two electives or for a whole program.

### ***Introducing Our Programs***

The English Department offers a number of programs:

- a minor, concentration, major, combined major, combined major with honours, and honours in English (ENGL)
- a minor in Writing (WRIT)

All courses offered by the department are designated as either or both ENGL or WRIT. An ENGL/WRIT designation means that the course can be counted toward any of the programs in English or toward the Writing minor. A course designated as WRIT will count toward the Writing minor, or can be taken as an elective, but will not count toward the

programs in English. A course designated ENGL will not count toward the Writing minor.

For further advice on English programs, consult the department chair, Dr. Diane Piccitto, or your advisor. For advice on WRIT courses and the Writing minor, consult the department writing co-ordinator, Dr. Nathaniel Street. See also the checklists on the department website or the information in the University Calendar.

Please be advised that although the Calendar lists WRIT courses together with ENGL courses, WebAdvisor lists them separately. Therefore, English appears near the top of the dropdown box, and Writing at the bottom.

### ***What to Expect in the Classroom***

University English teaches you both clear, articulate writing and critical analysis of the ways that language and literature work. These skills are acquired by prolonged experience and practice, rather like high-diving or ballet or piano-playing. Regular attendance and active participation in class is essential.

To maximize participation, English classes at the Mount are usually run in a discussion format. Your instructors will sometimes give short lectures to transmit information necessary to understand the background of literary works or certain critical approaches – but, on the whole, our teaching of English will not be simple transmission, any more than your learning will be simple memorization. Rather, we try to raise thought-provoking questions about literary texts, so that students can try out various interpretations. Through weighing one interpretation against another, and checking all these interpretations against the text, students should acquire a good sense of critical analysis and literary judgment. This will, over time, make students' responses more convincing, more sophisticated, and more able to take account of the full complexity of literature.

These skills are carried over into the formulation of written arguments. English Department faculty make an effort to give full, careful comments on each student's written work. If taken as constructive feedback to help improve on future assignments, these comments should give insight into the structure of argument and the conventions of academic writing, so year by year the writing of English students will strengthen in precision and authority.

The skills gained by these teaching practices – the ability to think through problems and then to communicate the results convincingly – will be useful not only in English classes but also in any number of different fields and professions.

WRIT courses take as their field of study the theory and practice of writing, in academic contexts and beyond. Writing courses will introduce writing as a rhetorical practice: a highly intentional exercise of choices to achieve a particular goal, in various situations, in different genres, and using multiple conventions. Topics range from an introduction to the field of writing studies, through creative writing and persuasion, to theory and research in the field. The Writing minor at the Mount is unique in the region as it encompasses all of these areas.

### ***Experiential Learning – Hands-on Learning***

The Mount has long been a leader in experiential learning, and faculty in the English Department provide students with many opportunities to develop skills they can apply to real-world experiences. Experiential or hands-on learning also happens in the classroom, in addition to co-op work terms, internships, practicums, volunteerism, research projects, and service learning. Experiential learning is a key feature of the kind of educational opportunities provided by literary studies and occurs on a daily basis. All ENGL/WRIT courses include the following activities that are directly relevant to the type of work undertaken by English graduates in their later careers:

- critical analysis of texts (literary texts as well as other kinds of media)
- developing and writing concise, coherent, and persuasive arguments
- working collaboratively
- providing constructive criticism to peers on their ideas and writing

Upper-level ENGL/WRIT courses also include the following hands-on learning activities:

- organizing and orally presenting information to others
- independent research

Extra-curricular hands-on learning opportunities are also available to students in the English program. Be sure to watch for announcements of these events so that you can plan to attend.

In addition to experiential learning activities in the classroom, the following opportunities are available in the English Department:

- Optional Bachelor of Arts internship program (BART 3399) – at least 13 weeks at 35 hours per week of paid employment (one work term). Students can apply after completing 10 units of university study.

- Optional service learning or volunteerism opportunities:
  - English Peer Writing Tutor – paid employment
  - English Society Executive members (e.g., leadership, fundraising, planning events, promotion, social media) – volunteer
  - English Department Blog writers – volunteer
  - English Department Media Assistant (when available via MSVU Student Works) – paid employment
  - In addition, consider contacting the MSVU Library and Writing Center for paid and volunteer opportunities
  
- Optional study abroad: students can travel and study in another country and complete academic course work with a partnering post-secondary institution
- Optional research projects in 3000- and 4000-level ENGL and WRIT courses
- Research assistantships
- Honours thesis
- Annual Atlantic Undergraduate English Conference (AAUEC)
- Optional creative arts-based research projects are integrated in some courses
- Other optional practical experiences are embedded in some courses

### ***Prerequisites***

Please consult the Calendar and make sure that you are adequately prepared for the courses you want to take. Since University study of English literature begins at the 1000 level, students should not normally register for ENGL courses at the 2000 or 3000 level without successfully completed 1.0 unit of ENGL at the introductory (1000) level. However, students may register for a 2000-level ENGL course without having completed 1.0 unit of ENGL at the introductory (1000) level, as long as they have successfully completed 5.0 units of university credit. Students enrolled in the major, combined major, combined major with honours, and honours are advised to complete ENGL 2201 and ENGL 2202 before taking 3000- or 4000-level ENGL courses (this recommendation does not apply to students enrolled in the concentration or minor). No one should attempt a 4000-level ENGL course without having completed 1.0 unit of ENGL at the 2000 level or above.

Prerequisites for WRIT and ENGL/WRIT are specified in the calendar descriptions.

**Advisors**

All English Majors are assigned a faculty advisor, and it is important that you consult with your advisor at least once each year. We want to help you plan your courses and to know how you are doing in them. If you do not know who your advisor is, consult the list posted on the English Department bulletin board, Seton 5th floor. If you do not find your name on the list of advisors, see the English Department administrative assistant, Tracy McDonald, and she will assign you a faculty advisor.

Students taking the Writing Minor should make an appointment to see our Writing Coordinator, Dr. Nathaniel Street.

## ***Requirement Checklists***

Checklists with all the requirements for an English Honours, Major, Combined Major with Honours, Combined Major, Concentration, Minor, or Writing Minor can help you with your course planning and selection. These checklists are available from your advisor, the department website, or from the English Department administrative assistant.

## ***Honours***

If you are considering an honours program, read the package of information for prospective honours students available from the department administrative assistant in Seton 561 and talk to your advisor or the department chair about your interest. The program requires careful planning, especially if you are considering graduate studies. You should have a GPA of 3.0 or above in order to apply for honours; MA programs usually require a GPA of 3.4 and above for admission. Graduate programs in English usually require that students pass a second language exam at some point in their studies, so it is advisable, if you are thinking of going on to do an MA or PhD in English, to take a language course during your undergraduate years.

## ***English Professionalization Co-Curricular Record***

The Mount has a Co-Curricular Recognition Program (CCRP) that offers students a way to formally document all of their non-academic, extra-curricular involvement in an official format known as a Co-Curricular Record (CCR). Starting in 2016, the English Department developed the English Professionalization Co-Curricular Record to encourage students to participate in departmental activities, which will enrich their university experience and help to prepare them for their future careers. To receive an English Professionalization Co-Curricular Record, students must attend a number of different department activities, which may include talks by English faculty, presentations by guest speakers, the English Honours Colloquium, information sessions on the English program, excursions, and events organized by the English Department or English Society. For more information, please see the department chair, Dr. Diane Piccitto.

## ***The English Corner and English Society***

The English Corner is the area outside Seton 515-517, where students are welcome to gather. The English Society, a campus group of English students and their friends, has an office, Seton 526, where you will find helpful students in the program and notices of events and activities. The English Society sponsors theatre trips, readings, theme parties, and participation in the Annual Atlantic Undergraduate English Conference (AAUEC), at which students from universities across Atlantic Canada gather to read their creative writing and critical essays.

### ***Keeping Informed***

Study skills workshops, readings, visiting lecturers, new courses, job vacancies – there are many announcements and events about which you should keep informed during the year. Browse in the English Corner – the bulletin boards present regularly updated information for English students and faculty.

Check the website as well for course descriptions, faculty profiles and contact information, recent research activities, and news about English faculty and students. Our homepage is [msvu.ca/english](http://msvu.ca/english). You can read more about our students, graduates, and faculty by going to our blog <[msvuenglish.wordpress.com](http://msvuenglish.wordpress.com)>, where you can subscribe via email for the latest updates. We also have an Instagram account @msvu.english and a Bluesky account @msvuenglish. Subscribing to our blog and following our social media channels is a great way to make sure you don't miss out. To contact English students directly, you can email English Society representatives, stop by the society office (Seton 526), or follow them on Instagram @msvu\_englishsociety. You can find links to all of these social media on our homepage.

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Writing Coordinator:	Dr. Nathaniel Street Tel: 902-457-6300 Email: <a href="mailto:nathaniel.street@msvu.ca">nathaniel.street@msvu.ca</a>



**Course List 2025 – 2026****Summer Session I, 2025: May 5 - June 20**

WRIT 1120 18	0.5 unit	The Writing Process: Theory and Practice Sync. Online: Tues/Thurs, 6:00-8:30 p.m.	TBA
ENGL 1170 18	0.5 unit	Introduction to Literature: Literary Genres Sync. Online: Mon/Wed, 6:00-8:30 p.m.	TBA
ENGL/WRIT 2221 18	0.5 unit	Introduction to Creative Writing M-M Online: Tuesday, 6:00-8:30 p.m.	TBA
ENGL 2270 18	0.5 unit	Classical Traditions Sync. Online: Mon/Wed, 6:00-8:30 p.m.	TBA

**Summer Session II, 2025: July 2 – August 15**

WRIT 1120 19	0.5 unit	The Writing Process: Theory and Practice Sync. Online: Mon/Wed, 6:00-8:30 p.m.	TBA
ENGL 1171 18	0.5 unit	Introduction to Literature: Literary Transformations Sync. Online: Tues/Thurs, 6:00-8:30 p.m.	TBA
ENGL/WRIT 2220 18	0.5 unit	Writing to Influence: Introduction to Rhetorical Persuasion Sync. Online: Mon/Wed, 6:00-8:30 p.m.	TBA
ENGL 3343 18	0.5 unit	Issues in Canadian Literature and Theory Sync. Online: Tues/Thurs, 6:00-8:30 p.m.	TBA

**Course List Fall/Winter 2025 – 2026**

WRIT	1120	Fall or Winter	The Writing Process: Theory and Practice
ENGL	1155	FW	Intro. to Lit.: Gender and Form
ENGL	1170	Fall or Winter	Intro. to Lit.: Literary Genres
ENGL	1171	Fall or Winter	Intro. to Lit.: Literary Transformations
ENGL	2201	FW	Shakespeare
ENGL	2202	Fall	Introduction to Critical Methods
ENGL	2207	Fall	Queer Literature and Culture
ENGL	2209	Fall	Introduction to Indigenous Literature and Cultures
ENGL	2213	Fall	Contemporary Film
ENGL	2220	Fall or Winter	Writing to Influence: Introduction to Rhetorical Persuasion
ENGL/WRIT	2221	Fall	Introduction to Creative Writing
ENGL	2260	Winter	Poetry
ENGL	2261	Winter	Short Fiction
ENGL	2276	Winter	Re-imagining the Middle Ages: J.R.R. Tolkien
ENGL	3211	Fall	Special Topic: Climate Fiction
ENGL/WRIT	3225	Fall	Critical Approaches to Teaching Writing, Histories, Practices, and Pedagogies

ENGL	3308	Fall	Romantic Rebels and Reformers
ENGL	3310	Winter	Indigenous Literatures
ENGL/WRIT	3330	Winter	Myths and Theories about Writing
ENGL	3342	Fall	Modern Fiction
ENGL	3346	Winter	Contemporary Literature
ENGL	3364	Winter	Shakespeare's Contemporaries
ENGL	3377	Fall	Old English: Translation Theory & Practice
ENGL	3378	Winter	Old English: <i>Beowulf</i> , Then and Now
ENGL	4408	Winter	Critical Theory
ENGL	4427	Winter	Studies in Victorian Culture
ENGL	4480	Winter	Studies in Literature and Film

**Note: FW indicates a 1.0-unit course running from September to April.**

**Fall and/or Winter indicates a 0.5-unit course and the term in which it is offered.**

**Please see your academic advisor before registering for courses for 2025-26.**

**If you do not know the name of your advisor please contact the English Department administrative assistant at:  
Tracy.McDonald@msvu.ca**

**Getting Started: 1000-level courses****ENGLISH**

If you are considering a major in English or if you are looking to sharpen your critical faculties, then choose ENGL 1170/1171 or ENGL 1155. These are introductions to English studies at the university level, but they take different approaches. Read the descriptions that follow carefully.

If this is your first experience of English study at university, please note that it will differ from high school, and students sometimes report a drop in their English grades. You will need a GPA of 2.0 (equivalent to a C average) in English to become and to remain a major. The Calendar has a full description of the meaning of the various grades used in the university, and your English professors will most likely distribute in class the English Department Marking Scheme handout, which describes how the department applies the university's grading system. Copies of this handout are available from the department administrative assistant, Tracy McDonald.

**WRITING**

WRIT 1120 is a course in writing theory and practice; it is the foundation of the minor in Writing, but it is valuable for any student. Those who enjoy writing and its challenges will find more enjoyable challenges, and will acquire a deeper understanding of how writing is accomplished, from first glimmering of idea to final edit. English majors and minors can take this course as an elective.

**WRIT 1120 The Writing Process: Theory and Practice/0.5 unit****Fall or Winter****NOTE:**

In WRIT 1120, you will be challenged and assisted to develop new strengths, whether or not you consider yourself to be a “good writer” already. This course is not “remedial”; it will challenge you to improve your writing skills by slowly and recursively engaging rich, rewarding, and often difficult ideas, texts, and problems. You will practice your writing as a process, done in your own time and in conjunction with your classmates and your instructor.

In this course, you will approach writing from a rhetorical perspective: that is, writing is not just a matter of following a series of rules or applying a set of templates. Instead, writing involves making choices that are appropriate to the situation. You will get practice in

drafting and substantial revision as well as editing and polishing.

This course is the foundation of the Writing minor; it is recommended that you take 1120 before you attempt any other WRIT or WRIT/ENGL courses.

### Fall

01F	MW	10:30 - 11:45	TBA
02F	MW	4:30 - 5:45	TBA
03F	TTh	9:00 - 10:15	TBA
04F	TTh	10:30 - 11:45	TBA
05F	TTh	3:00 - 4:15	N. Street
18F	<b>Sync. Online:</b>	TTh, 6:00 - 7:15	TBA

### Winter

06W	MW	10:30 - 11:45	TBA
07W	MW	1:30 - 2:45	TBA
08W	MW	3:00 - 4:15	TBA
09W	TTh	9:00 - 10:15	TBA
10W	TTh	4:30 - 5:45	TBA
19W	<b>Sync. Online:</b>	MW, 6:00 - 7:15	TBA

**ENGL 1155 Introduction to Literature: Gender and Form/1.0 unit**

FW	01FW	MW	12:00 – 1:15	G. Fraser
FW	02FW	TTh	1:30 – 2:45	K. Macfarlane

An introduction to the study of the major forms of fiction, poetry, and drama, using examples from the medieval to the present. Readings will include texts by authors with a range of intersectional identities, with an emphasis on gender. Representations of gender will also be a special focus for discussion. Note: Students may not take both ENGL 1155 and ENGL 1170/1171 for credit.

**ENGL 1170 Introduction to Literature: Literary Genres/0.5 unit**

Fall or Winter	01F	MW	9:00 - 10:15	B. Russo
	02F	MW	1:30 – 2:45	M. Roby
	03F	MW	3:00 - 4:15	L. Templin
	04F	TTh	7:00 - 8:15	TBA
	18F	<b>Sync. Online:</b>	MW, 6:00 - 7:15	TBA
	05W	TTh	12:00 - 1:15	L. Templin

An introduction to the terms and methods of literary analysis. Through critical study of a range of literary works, including short fiction, poetry, drama, and a novel, students will acquire the skills needed to write about them effectively. Note: Students who have received credit for ENGL 1155 may not take this course for credit.

**ENGL 1171 Introduction to Literature: Literary Transformations/0.5 unit**

Fall or Winter	01F	TTh	12:00 - 1:15	K. Collier-Jarvis
	02W	MW	9:00 - 10:15	TBA
	03W	MW	4:30 - 5:45	TBA
	04W	TTh	10:30 -11:45	M. Roby
	05W	TTh	3:00 - 4:15	K. Collier-Jarvis
	18W	<b>Sync. Online:</b>	TTh, 6:00 - 7:15	TBA

An introduction to the critical study of literature from different historical periods. By following a particular theme or genre from the Middle Ages to the present day, students assess how writers are influenced by, respond to, and transform previous texts. Note: Students who have received credit for ENGL 1155 may not take this course for credit.

### **2000-level courses**

You may take a 2000-level course once you have completed 1.0 unit of literature at the 1000 level or 5.0 units of any university study. Completion of at least 1.0 unit at the 2000 level is recommended for English courses at the 3000/4000 level.

#### **ENGL 2201 Shakespeare/1.0 unit**

FW                      01FW                      MW    10:30 – 11:45                      L. Templin

In this course we will examine a range of plays by William Shakespeare from across his career (1590s-1610s), covering the genres of comedy, history, tragedy, and romance. We will study these works in their historical, socio-political, theatrical, and contemporary cinematic contexts and reflect on the implications these contexts can have for an understanding of his plays. Key themes that will frame our discussions are power, authority, rebellion, and revenge in connection to gender, race, sexuality, and family ties. In addition, we will consider how Shakespeare explores these topics from genre to genre.

#### **ENGL 2202 Introduction to Critical Methods/0.5 unit**

Fall                      01F                      TTh    10:30 - 11:45                      K. Macfarlane

Literary theory explores how we do what we do as readers and literary critics. It explores the issues around how language works, how we define and work with literary and cultural texts, how we work through the series of complex codes and meanings that make up our culture, how our material position (our social position, our race, gender, ability, sexuality etc.) affects the use of language, the production of literature, the structures and forms of narrative, our position as readers and a variety of other issues related to our relationship with the texts around us.

This course is structured as an *introduction* to critical theory as a field of study with the aim of providing students with a strong grounding in the methods, terms, and strategies that underpin English studies. You will be introduced to the major schools and approaches that shape contemporary theory (such as psychoanalysis, Marxist theory, structuralism, poststructuralism, feminist theory and postcolonialism). In addition to reading texts about theory, we will read selected primary theoretical works and we will read selected literary texts through a variety of critical lenses.

This course is required for English majors and *strongly* recommended for all English students



at all levels of the program, and for all students interested in thinking about language, literature and culture.

**ENGL 2207 Queer Literature and Culture/0.5 unit**

Fall 01F TTh 9:00 – 10:15 B. Russo

The primary focus of this course will be the consideration of the broad spectrum of queer literatures and cultures within the contemporary moment. We will include a discussion of the intersectionality of race, class, and queer identity as articulated in their attendant literatures. This course will also include an examination of foundational literatures of queer culture and a brief introduction to queer theory.

**ENGL 2209 Introduction to Indigenous Literature and Cultures/0.5 unit**

Fall 01F MW 1:30 – 2:45 K. Collier-Jarvis

Leanne Howe (Choctaw) proclaims, “our stories are unending connections to past, present, and future. And, even if worse comes to worst and our people forget where we left our stories, the birds will remember and bring them back to us.” Indigenous stories, whether they be written or oral or even animated, are never lost despite colonial history attempting to erase or silence them for hundreds of years. In this introductory-level course, we will engage with a variety of Indigenous stories from Turtle Island (North America), focusing primarily on two-eyed seeing/Etuaptmumk and how contemporary Indigenous peoples engage with the traditions of their ancestors while still attending to life in the contemporary world.

**ENGL 2213 Contemporary Film/0.5 unit**

Fall 01F MW 12:00 – 1:15 B. Russo

This course will focus primarily on the nuanced language used in film to convey meaning to audiences, including but not limited to elements of cinematography, mis-en-scène, editing, and sound. We will initially consider a brief history of film to provide a context and understanding of the various components of film evolution. We will also explore film forms and genres. Through our discussions, you will develop an understanding of the manner in which film conveys meaning beyond the narrative. Films used for this course will cover a broad range; however, contemporary films will be most often selected.

**ENGL/WRIT 2220 Writing to Influence:  
Introduction to Rhetorical Persuasion/0.5 unit**

Fall	01F	MW	4:30 - 5:45	TBA
Winter	02W	T*TH	3:00 - 4:15	N. Street

Pre-requisite: WRIT 1120 or 5.0 units of university study.

If you are taking this course in the Writing minor, you are recommended to complete WRIT 1120 first.

This course takes Aristotle’s definition of rhetoric as “an ability, in each case, to see the available means of persuasion” as a starting point for theorizing and practicing the persuasive power of writing. We will study rhetorical concepts and techniques – *invention, kairos, ethos, stasis, topoi* – for discovering, creating, and analyzing rhetorical argument. Students will do this by learning the theory and history of these concepts, practice using them to analyze the rhetorical power of example texts, and mobilizing them in their own writing. This work will culminate in a semester-long research project written for a popular audience in the spirit of essays written for publications like *The Walrus*, *The Atlantic*, and *The New Yorker*.

**ENGL/WRIT 2221 Introduction to Creative Writing/0.5 unit**

Fall	01F	T*TH	4:30 - 5:45	TBA
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Pre-requisite: 0.5 unit of English at the 1000 level or permission of the instructor.

If you are taking this course in the Writing minor, you are recommended to complete WRIT 1120 first.

A study and practice of creative writing, including poetry, fiction, and/or creative non-fiction, in a workshop environment driven by writing exercise and peer review. Instruction will be grounded in contemporary creative writing from peer-reviewed journals. Additionally, the course may be supplemented by visits from or to creative writers.

**ENGL 2260 Poetry/0.5 unit**

Winter	01W	T*TH	1:30 - 2:45	D. Piccitto
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In the early nineteenth century, poet P. B. Shelley wrote, “Poetry lifts the veil from the

hidden beauty of the world and makes familiar objects be as if they were not familiar.” Throughout this course, we will ask a number of questions about this rich mode of expression: What is poetry? How can we define it? What are its necessary components? What are its aims and effects? How does form impact content? As we consider the nature of this mode of writing, we will survey poetic techniques and terminology, as well as poetic genres by analyzing select examples from different periods of literary history. We will examine the way poets employ form to convey meaning, work within traditions as well as challenge them, and explore various topics such as deep emotion, death, identity, creativity, freedom, and myth. Readings will range from early modern texts by William Shakespeare, Anne Bradstreet, and John Donne to twentieth- and twenty-first century works by Maya Angelou, Adrienne Rich, and Rebecca Thomas, as well as ranging from the sonnet to contemporary popular song.

**ENGL 2261 Short Fiction/0.5 unit**

Winter            01W            TTh    10:30 - 11:45                            G. Fraser

This course explores the nature of short fiction through the study of a wide range of short stories and novellas from the 19<sup>th</sup> and 20<sup>th</sup> centuries. We will examine the evolution of the short story as a form, with particular attention to the ways in which “realism” in fiction is defined and challenged, in terms of both its subject matter and formal structure, through such artistic movements as allegory, the fairy tale, the gothic, modernism, absurdism, magic realism, graphic storytelling, metafiction, and postmodernism.

**ENGL 2276 Re-imagining the Middle Ages: J.R.R. Tolkien/0.5 unit**

Winter            01W            MW    1:30 - 2:45                                 M. Roby

Dwarves, dragons, riddles, rings... Have you ever wondered where J.R.R. Tolkien got his inspiration? Did you know he was an English professor who taught medieval languages and literatures? In this course, we will analyse Tolkien’s major works, including *The Hobbit* and *The Lord of the Rings*, alongside excerpts from the many medieval sources that shaped his fantasy universe. We will investigate not only where his ideas came from but also how he adapted them to create his own “medievalist” legendarium. We will also examine how Tolkien’s works have been re-imagined in other media forms, including the films by Peter Jackson and Ralph Bakshi. All medieval texts will be read in translation or with substantial support from the instructor.

### **3000-/4000-level courses**

Courses at the 3000 or 4000 level require successful completion of at least 1.0 unit of literature at the 1000 level. At least 1.0 unit at the 2000 level is recommended.

#### **ENGL 3211 Special Topic: Climate Fiction/0.5 unit**

Fall                    01F                    TTH    10:30 - 11:45                    K. Collier-Jarvis

Floods, wildfires, fungal epidemics...it is no question that the environment in the twenty-first century is increasingly unpredictable, which is exactly why many writers are taking up Climate Fiction or “Cli-Fi.” This course will focus on a selection of cli-fi from *The Epic of Gilgamesh* (2100-1200 B.C.E), one of the oldest known literary texts, to *The Marrow Thieves* (2017), an Indigenous post-apocalyptic novel, with particular attention to how humanity’s relationship to the environment is often figured in Gothic terms. Although literature will comprise most of the texts in this course, attention will also be given to art, film, videogames, and museum exhibits. Some key themes that will be explored include the Anthropocene, eco-anxieties, Petro culture, environmental racism, the New Weird, Indigenous stewardship, and feminist and queer ecologies.

#### **ENGL/WRIT 3225 Critical Approaches to Teaching Writing: Histories, Practices, and Pedagogies/0.5 unit**

Fall                    01F                    TTH    12:00 - 1:15                    N. Street

This course engages one simple question: how do we teach writing? Engaging that question, however, is far from simple. The history of composition studies emerged humbly enough, with a demand, in the late 19th and early 20th centuries, to prepare less-privileged students (the kind who didn’t grow up with Latin tutors) to take university literature courses. In other words, we could say that composition studies began in 1885, with a newly mandated course at Harvard titled “English A.” Over the course of the next 50 years, the mandatory first-year writing course spread across North America. Most instructors of these courses were literary scholars who “paid their dues” teaching first-year writing until they could get a “real job” teaching literature. Those who did not “advance” (disproportionately women) made careers teaching writing.

Something happened in the 100-or-so-years after the start of English A. Instructors discovered that teaching writing is not simply a matter of teaching the “basics” of grammar

and genre so students would be ready for “real” or “more advanced” studies. Instructors realized that the teaching of writing requires research, philosophical care, and pedagogical sophistication. In short, it requires a field of study dedicated to better understanding what writing is, how we relate to it, and how we are able to learn and teach it.

This course surveys the major theoretical and pedagogical developments in composition studies since the mid-20th century. We will pay particular attention to “process pedagogy,” which treats writing as a fluid, non-linear, process rather than as a product to “get right.” We will further cover other major theories that inform contemporary pedagogy, including expressivism, social-constructivism, and feminist critiques of prevalent modes of teaching. We will consider how these pedagogies inform writing instruction both in the classroom and in tutoring.

This course will provide ample opportunities for experiential learning. Through a series of workshops, students will tutor each other, using their own writing as case-studies. Additionally, students will develop and refine their own approaches to writing instruction and articulate that approach in a Statement of Teaching Philosophy. This course should be of particular interest to students preparing for admission to a B.Ed. program and/or wish to work in the MSVU Writing Centre.

### **ENGL 3308 Romantic Rebels and Reformers/0.5 unit**

Fall                    01F                    TTh    1:30 - 2:45                    D. Piccitto

The need for socio-political change, particularly with individual and group rights as well as parliamentary reform, persisted throughout the Romantic period (ca. 1785-1835). While the more immediate context for the second half of this era was the reign and subsequent fall of Napoleon Bonaparte along with the Napoleonic Wars, the French Revolution continued to both inspire and haunt the imagination of a generation of writers who were either very young or not yet born when this historic event transpired. They struggled with the call of individual liberty and the rousing feats of the Promethean overreacher in the face of the Jovian tyrant on the one hand and the belief in pacifism and the good of society on the other. In this course, we will examine various manifestations of socio-political conflicts as well as the viability of slow reform rather than violent revolution in relation to the imagination, the power of art, nature, tradition versus progress, individualism versus social good, the domestic versus political sphere, primarily in the writings of second-generation or later Romantic writers such as Jane Austen, Lord Byron, Felicia Hemans, John Keats, Mary Prince, and P.B. and Mary Shelley. ENGL 3307 is recommended but not required.

**ENGL 3310 Indigenous Literatures: Indigenous Horror/0.5 unit**

Winter            01W            TTh    1:30 - 2:45                            K. Collier-Jarvis

Is there an Indigenous horror? Indigenous vampires, yes! Indigenous zombies...maybe? What about Indigenous retellings of Frankenstein...? The twenty-first century has increasingly witnessed a rise in what might be termed “Indigenous horror,” from the works of Stephen Graham Jones (Blackfoot) to the films of Jeff Barnaby (Mi’kmaw) to the proliferation of short story collections, such as *Never Whistle at Night*. Responding to the growing popularity of Indigenous horror, this course will attend to the various ways in which these works draw on the horror genre to represent Indigenous lived experience. Some key topics that will be engaged include trauma mining, monsters and monstrosity, revenge horror, and fourth cinema.

**ENGL/WRIT 3330 Myths and Theories about Writing/0.5 unit**

Winter            01W            TTH    12:00 - 1:15                            N. Street

Is writing just second-rate speaking? What does it mean to be an author? Does writing communicate? If so, what? And what *is* writing, anyway? Beginning with Plato’s *Phaedrus*, wherein Socrates warns that writing will degrade “living” thought, this course tackles the mythological foundations of writing.

This course is structured as an extended meditation on the question of writing. At all points, we could reduce the class and its texts to a handful of simple questions: what is writing? how does it work? how does it affect us? Our course texts will engage these questions from a variety of angles that take into account the *mythos* of writing. We will treat myth in several ways: as false beliefs about writing that must be re-considered, as legendary points of origin that need to be sifted through, and as a kind of power that must be articulated. We’ll do this by discussing key philosophical and literary texts in class, but you’ll do much of your thinking-work by writing *through* the texts and the problems and theories they engage. Thus, part of the class’ goal is to both theorize and perform the mythological power of writing.

**ENGL 3342 Modern Fiction/0.5 unit**

Fall                01F                MW    9:00 - 10:15                            G. Fraser

This course will explore some facets of Modernism through reading works by some of the major novelists of the period. We will examine the innovations of Modernist literature

against the background of 19<sup>th</sup> century realism, in terms of both the forms and content of the works we read. We will also look into connections between Modernist fiction and other Modernist movements in art (especially visual art) and the larger cultural, scientific, philosophical, and political shifts and crises which informed the Modernist period.

While these works represent some of the greatest ambitions and achievements of twentieth century literature, they are also often dense, demanding, and even intentionally difficult and obscure. This course will aim to help you approach these complex works, but we will also examine why an artist would choose to write in a “difficult” manner in the first place, with special reference to the nature of art and the artist as represented in the works themselves.

***Tentative Text List:*** Conrad, *Heart of Darkness*; Faulkner, *As I Lay Dying*; Joyce, *Portrait of the Artist as a Young Man*; Kafka, *The Trial*; Toomer, *Cane*; Rhys, *Good Morning, Midnight*; Woolf, *To The Lighthouse*

### **ENGL 3346 Contemporary Literature/0.5 unit**

Winter            01W            MW    9:00 - 10:15            G. Fraser

This course examines some of the concerns of contemporary postmodern fiction. We will pay particular attention to postmodern conceptions of authorship, history, memory, autobiography, and the role of material objects in culture and fiction. We will also examine the ways in which these texts challenge the traditional boundaries between fiction and other textual forms (poetry, the image, non-fiction genres) and their efforts to bend or re-create language and fictional form into new shapes. Some of these works are popular in orientation and others are more obscure – all, however, are important and compelling works of literature which offer a great deal to think about and enjoy.

***Tentative Text List:***

Baker, *The Mezzanine*; Beckett, *Nohow On*; Brossard, *Manve Desert*; Carey, *Alva and Irva*; Carson, *The Autobiography of Red*; Hoban, *Riddley Walker*; Johnson, *The Unfortunates*; Marcus, *The Age of Wire and String*; Sebald, *Rings of Saturn*; Shapton, *Important Artifacts...*

**ENGL 3364 Shakespeare's Contemporaries/0.5 unit**

Winter            01W            TTh    3:00 - 4:15            L. Templin

The ghost of Hamlet's father and the Weird Sisters in *Macbeth* were not the only supernatural creatures on the early modern stage. The early modern period was a time in which scholars and theologians explored the occult properties of the natural world, experimented with alchemical reactions and debated ideas about the supernatural, both divine and demonic. Modern science was in its infancy, religious reforms had changed the way people thought about the world, and witch hunts broke out across Europe. This course will examine representations of the supernatural including ghosts, magic, and witchcraft on the early modern English stage. We will consider the position of the English commercial theatre as a venue of popular entertainment and how Shakespeare's contemporaries used theatrical conventions and innovations over a range of theatrical genres to explore learned ideas about magic and the otherworldly, popular concerns about magic, gendered ideas about witchcraft, and the theatrical spectacle of real-life witch trials, amidst growing skepticism.

Tentative course texts include Thomas Kyd, *The Spanish Tragedy* (1589); Christopher Marlowe, *Doctor Faustus* (1592); Robert Greene, *Friar Bacon and Friar Bungay* (1594); Thomas Middleton, *The Witch* (1613); Thomas Dekker, John Ford, and William Rowley, *The Witch of Edmonton* (1621); Thomas Heywood and Richard Brome, *The Late Lancashire Witches* (1634). We will also be reading short excerpts from demonological treatises, witchcraft pamphlets, and archival documents.

**ENGL 3377 Old English: Translation Theory and Practice/0.5 unit**

Fall                01F                MW    3:00 - 4:15                M. Roby

HWÆT! We gardena in geardagum þeodcyninga þrym gefrunon... These are the opening lines of *Beowulf*, the oldest surviving epic poem in English literature. English, you say? That's not English! Well, you're right, it's actually Old English, the earliest phase in the development of the English language. In this class, we'll study the language and culture of the people who spoke Old English, as well as acquiring the skills required to read their literature in the original. We'll be starting from the very basics, so no previous training in Old English is required—only an interest and the will to learn! While practising and composing our own short translations, we'll also consider the art of translation in itself, asking ourselves “what is a translation, anyway?” and “why are translations not always (or even often) just word-for-word conversions from one language to another?”



**ENGL 3378 Old English: *Beowulf*, Then and Now /0.5 unit**

Winter            01W                    MW    3:00 - 4:15                                    M. Roby

Building on the skills developed in ENGL/WRIT 3377, students will continue their language training and translation practice in Old English. The focus of this class will be on *Beowulf*, the oldest surviving epic poem in English, and will include an intensive study of that poem, its many translations, and its adaptations and re-imaginings in literature and cinema. Texts may include the translations by Seamus Heaney and J.R.R. Tolkien, the novel *The Mere Wife* by Maria Dahvana Headley, the graphic novel *Bea Wolf* by Zach Weinersmith and Boulet, and the 2007 film *Beowulf* by Robert Zemeckis (starring a golden, CGI Angelina Jolie as Grendel's mother).

**ENGL 4408 Critical Theory/0.5 unit**

Winter            01W                    TTh    10:30 – 11:45                                    K. Macfarlane

This course continues where ENGL 2202 Critical Methods left off. We will focus on the major theorists and theoretical works that have shaped the ways we read and think about literature and culture in the twenty-first century. Our focus will be on the “posts” in contemporary theory (with selected readings from foundational texts from earlier periods): poststructuralism, postcolonialism, post-queer, post-feminist and so on... Our discussions will be based on primary theoretical texts, but we will also be discussing selected works from popular culture as a way of thinking about the ways in which theory becomes methodology.

**ENGL 4427 Studies in Victorian Culture/0.5 unit**

Fall                01F                    TTh    3:00 - 4:15                                    K. Macfarlane

This course will focus on the Gothic in Victorian literature and culture. This is a huge topic (the Gothic is everywhere in Victorian culture!) so our focus will be narrowed down to an exploration of the Gothic and the monster with an emphasis on their connections with empire and technology. While we will cover a wide range of texts, images, and cultural practices from throughout the Victorian Period, we will spend most of our time on the works of the *fin de siècle* (roughly the 1870s to 1914). We will also be reading selected theoretical and contextual works to provide us with a framework for our discussions. Emphasis will be on active discussion and ongoing engagement with the material.

Tentative text list: Robert Louis Stevenson *The Strange Case of Dr. Jekyll and Mr. Hyde*, Bram Stoker *Dracula*, Richard Marsh *The Beetle* and selected short stories, images, and primary textual material.

**ENGL 4480 Studies in Literature and Film/0.5 unit**

Winter            01W            MW    12:00 - 1:15            B. Russo

This course will consider the multi-faceted relationship between literature and film from a range of film theoretical perspectives and practices. This semester we will center our explorations around the issues of adaptation and the construction of gender.

**Forward Planning**

Our upper-level courses are offered in rotation, usually in alternate years or every third year. The courses listed below are some of the 2000- to 4000-level courses which we hope to offer in 2026-2027. Unfortunately, we cannot guarantee the accuracy of this projection as the timetable will be affected by faculty sabbaticals, levels of funding, and other factors beyond the department's control. We will ensure, however, that Majors and Honours students will be able to meet their requirements.

ENGL	2201	Shakespeare
ENGL	2202	Introduction to Critical Methods
ENGL	2216	Drama
ENGL/WRIT	2220	Writing to Influence: Introduction to Rhetorical Persuasion
ENGL/WRIT	2221	Introduction to Creative Writing
WRIT	2222	Introduction to Editing
ENGL/WRIT	2223	History of Writing, Reading, and the Book
ENGL/WRIT	2225	Tricksters, Liars, and Sophists: The History of Rhetoric
ENGL	2242	Themes in Women's Writing
ENGL	2261	Short Fiction
ENGL	2264	Introduction to Popular Literature
ENGL/WRIT	3221	Creative Nonfiction Writing
ENGL	3307	Romanticism and Revolution
ENGL	3311	Indigenous Feminisms and Sexualities

ENGL	3319	Modern Poetry to 1945
ENGL	3327	Victorian Literature
ENGL	3347	Imagining America
ENGL	3356	Seventeenth-Century Literature
ENGL	3367	Nineteenth-Century American Literature
ENGL	3376	Medieval Literature
ENGL/WOMS 4407 GWGS 6607	4407	Queer Theory
ENGL	4446	Studies in Contemporary Culture

### **Summer School 2026**

#### **Summer Session I:**

WRIT	1120	The Writing Process: Theory and Practice
ENGL	1170	Introduction to Literature: Literary Genres
ENGL/WRIT	2221	Introduction to Creative Writing
ENGL	22XX	TBA

#### **Summer Session II:**

WRIT	1120	The Writing Process: Theory and Practice
ENGL	1171	Introduction to Literature: Literary Transformations
ENGL/WRIT	2220	Writing to Influence: Introduction to Rhetorical Persuasion
ENGL	3305	Children's Literature

*Notes:*