

# Department of Literatures, Languages, and Performing Arts

## Second-Year and Upper-Level Course Offerings



Summer 2024 ~ Fall 2024 ~

Winter 2025



*Note: students with upper-level standing may take both 3000- and 4000-level courses.*

## Summer 2024 Literature Courses

### Summer Session 1:

ENGL 2200-02

Tara Chambers

**Studies in Literature: Literature of Power and Rebellion**

Autocratic power, as well as those who resist that power, are not merely matters from the past, they are issues that we struggle with today. How do we determine that a ruler or government is tyrannous, and why do some people put their lives on the line by questioning, resisting, and revolting against oppressive political structures? From power-hungry kings to dystopian societies set in the near future, tyranny and authoritarianism, as well as those who resist these power



structures, have been the subject of literary studies for over a thousand years – and for good reason. It has been argued that an absolute ruler with unrestricted authority will ensure that laws are created and passed in a timely manner, and that mass surveillance maintains order and prevents criminal activity – all of which ultimately contributes to the happiness and wellbeing of citizens. However, when these types of governments are examined closely, none should be associated with anything positive.

In this course we will examine a variety of texts, such as ancient philosophy on what makes a ruler a tyrant, ancient Greek tragedy, a despotic Shakespearean king, modern stories about various dystopian societies, George Orwell's chilling classic, *1984*, and we will view the film based on the graphic novel *V for Vendetta*. By reading and discussing these texts, we will try to establish the motivations of those who strive for absolute rule and uncontested authority as well as the realities of living under totalitarian regimes. We will also deliberate on the citizens who quietly contest, or openly rebel against authoritarianism and oppression – why, how, and whether their resistance is successful, and whether active resistance is a requirement to remain free under the political conditions that we face today.

**ENGL 4770-01**

**Sheba Rahim**

**Studies in Literature: Chronicles of Plants and People: A Study of Ecocriticism and Earth-based Teachings in Literature and Folklore**



**What is our relationship to Earth and our surroundings?** This course seeks to harness the power of the narrative to spark ethical debates and philosophical conversations about actionable steps to heal the Earth. Developing an Earth-centric consciousness/language is vital to our times, and students will be encouraged to draw inspiration from a history of nature-based writings from past and present to consider their own calls for action and develop perspectives on sustainability and stewardship of the environment. Key texts may include excerpts from the writings of Hildegard of Bingen, popular tales such as *The Secret Garden*, nature-themed folklore from a global perspective such as *The Jataka Tales*, and critical theoretical perspectives from works such as *Plants and Literature: Essays in Critical Plant Studies*. We will turn our attention also to local biologists, botanists, and storytellers for wisdom, and if possible, embark on an experiential journey to a local farm, nature reserve, or watershed to understand the environmental concerns particular to our region. Finally, we will learn from activism of figures such as Vandana Shiva, Naomi Klein, Autumn Peltier, and Robin Wall Kimmerer in *Braiding Sweetgrass* and end the course with attention to a contemporary novel on the theme of climate change.

**Summer Session 2:**

**ENGL 2400-01**

**TBA**

**Studies in Literature**

Students explore literary topics, themes, or issues within the discipline. Topics may vary depending on faculty and student interest and current developments in

the field. Previous topics have included: “Sport Literature,” “Of Wizards & Witches: Symbols in Fantasy,” “Unmasking Superhero Fiction and Film,” and “Satire from *Canterbury Tales* to *Fight Club*.”

**ENGL 4770-02**

**Tara Chambers**

**Studies in Literature: Women – Myths, Monsters, and the Male Gaze:  
Subverting the Dominant (patriarchal) Paradigm in Western Literature**

*“If you are silent about your pain, they will kill you and say you enjoyed it.”*  
– Zora Neale Hurston



It was, and in many ways still is, a common belief that Eve is responsible for “original sin” and the fall of humankind; therefore, all women are inherently sinful, weak, lustful, and wicked. Because of this biblical burden, folklore and literature that shapes our culture often presents characters who are either too frightening, too independent, too compliant, or they are dismissed altogether. In these stories, that are mostly written by men, the idea is that women who “step out of bounds” through their ambition, their anger, their sexuality, or their “lack,” are neither natural nor desirable since they fall short of the expectations that have been placed on them by the patriarchal paradigm.

Women, however, have become increasingly aware of how Eve’s story and socially constructed expectations diminish them, and they question feminine compliance to a system that has historically failed them. This course examines a variety of literary texts – from Ancient Greek myth and tragedy, biblical exegesis, Medieval and Renaissance literature, to Margaret Atwood’s reclaiming of the myth of Penelope, in order to establish the many ways women have been devalued and subjugated, but also how they have fought against that system by presenting their unique experiences, observations, and complaints.

## Fall 2024 Literature Courses

**ENGL 2020**

**Jan Duerden**

**Writing and Critical Thinking: Research**

English 2020 focusses on how to do university level research, with the aim of making students confident in the research activities, academic writing, and public speaking they encounter not only in English classes, but in classes across campus. Students will be asked to look at the world around us (popular culture, sports, social networks, technology) and work together with the instructor to design a research project that will include a research proposal, research paper, and two presentations.

**CRWR 2070**

**Catriona Leger**

**Creative Writing: Drama**

In this course, students will compose original plays for the stage. Through developmental exercises on creative writing techniques, writing workshops, and peer review, as well as analyzing and attending classic and contemporary stage plays, students will foster their distinct creative voice. Exploration in creating image, dialogue, character, stage directions, and structure will help students to bring their individual stories to the page, with a possibility to have select works publicly staged by the TRU Theatre program.



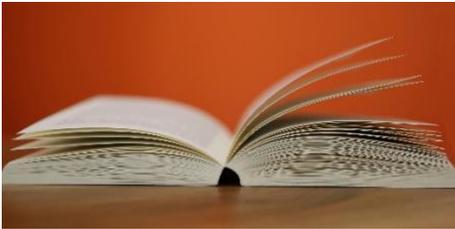
**ENGL 2110**  
**Literary Landmarks in English to 1700**

**Benjamin Woodford**

This course gives students the opportunity to read some of the most famous works of British literature written by some of the greatest authors in the English language. From the anonymous *Beowulf* poet, to Shakespeare, to Milton, students will read a selection of literary masterpieces (some of which will be in translation). With a chronological structure, we will begin in the early Middle Ages and work up to the late seventeenth century. The readings cover a range of genres, including epic, romance, tragedy, comedy, and love poetry. Students will gain a new appreciation for these works and see how their themes, despite the fact that they were written centuries ago, still resonate today.

**ENGL 2120**  
**Reading Literature: Essential Skills**

**Elizabeth Reimer**



This course is open to students from all disciplines and is highly recommended for all those entering, or currently enrolled in, an English major or minor degree. Students will develop greater appreciation for the language of literature,

practicing close reading skills and analyzing works from three genres: poetry, drama, and fiction. We will also explore diverse critical approaches to literary studies. ENGL 2120 is designed to develop students' essay writing skills, especially how to structure and develop a clear and coherent literary argument.

**ENGL 2180-01/HU1**  
**Studies in Literature and Culture: Literature and Empathy**

**TBA**

Literature and Empathy is designed to examine one of the truly transformative powers of writing: putting oneself into another's situation, otherwise known as empathy. How can reading not only help us understand others, but also help us understand ourselves? We will look at genres including short stories, graphic novels, plays and the "traditional" novel through structure, theme, culture, character and style to help understand these questions. We will attempt to understand how writers use their art to create meaning and explore painful and often taboo subject matters that ultimately may help us be healthier, more productive global citizens and practitioners.

**ENGL 2200**

**Heather MacLeod**

**Studies in Literature: Coming of Age: Autobiography, *Bildungsroman*, and Memoir**

This course investigates a range of writings from a diverse range of contexts and explores a span of texts across the Coming-of-Age Narrative. The course studies how diverse writers have answered the task of portraying the multifaceted



manner informing how we become who we are, and what we comprehend to be the rites of passage from childhood through adolescence to adulthood. We will investigate voice and perspective: who is speaking, from what position, and on behalf of whom? How do they connect the personal, the local, and the global?

What political, aesthetic, and rhetorical strategies do they employ. Of course, our own positions and experiences will be undertaken as we consider how we respond to genres, themes, and artistic approaches. Required materials may consist of Richard Van Camp's *The Lesser Blessed*, Cherie Dimaline's *The Marrow Thieves*, Jordan Abel's *Nishga*, Stephenie Meyer's *Twilight*, Scott Westerfeld's *Uglies*, Joan Didion's "Goodbye to All That," Sandra Cisneros "Eleven," Toni Morrison's *The Bluest Eye*, Audre Lorde's *Zami, A New Spelling of My Name*, as well as Spike Lee's *Crooklyn*, John Singleton's *Boyz in the Hood*, Russell Crowe's *Almost Famous*, or John Hughes' *The Breakfast Club*.

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**ENGL 3180**  
**Children's Literature**

**Elizabeth Reimer**

This course will survey the rich history of children's literature and important critical contexts of the works. We will begin with fairy tales and then consider Romantic and Moral Rationalist conceptions of childhood before we begin our study of some important novels from the nineteenth and twentieth centuries, such as *A Little Princess*, *Anne of Green Gables*, and *Charlie and the Chocolate Factory*. We will also examine illustrations and picture books.



Children's books are generally produced by, and arguably *for*, adults. In this course, as adults reading (or possibly re-reading) children's books, we will come to appreciate the different kinds of appeals made to implied "child" and "adult" readers. Throughout the term, students will be asked to consider the relationships in the texts between child and adult, innocence and experience, fantasy and realism, rebellion and conformity, etc., and to reflect on constructions of childhood intersected by issues of gender, class, and race in the works.

**ENGL 3250**  
**Women's Memoirs**

**Leigh Matthews**



"Life Writing" is an umbrella term that is now used to cover a whole body of personal writing genres, ranging from more private texts such as diaries and letters to more public narratives such as autobiographies and memoirs. A great deal of critical work has been done to try and distinguish for readers the key differences between the various sub-genres of Life Writing, and most especially between autobiography and memoir, the latter of which is seen as the mode best suited to represent a thoughtfully contextualized and relational sense of personal identity. As a result of the memoir author's focus on other people,

places, historical events, etc., such narratives often allow for complex negotiations between adhering to the cultural norms and standards of her culture and performing sometimes subtle subversions of them. This course will provide a close treatment of the memoir form by considering some critical articles on this genre, as well as a variety of books written by women with different geographic and cultural experiences.

**ENGL/CRWR 3330**  
**Special Topics in Creative Writing**

**TBA**

Students explore special topics in creative writing with topics varying dependent on faculty and student interest and current developments in the field. Through developmental exercises, workshops, and peer review, students engage independently and collaboratively in critical and creative processes. Students communicate using cognitive and affective skills to engage specific audiences.

**ENGL/CRWR 3370**  
**Novel Writing**

**George Johnson**

Novels have been described as “loose baggy monsters” (James) and “like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners” (Woolf). Their death has frequently been proclaimed, and writing them described as “a terrible experience, during which the hair often falls out and the teeth decay” (F. O’Connor). Despite skepticism about the novel and novel writing, this course maintains that the novel remains a vibrant form and writing novels more necessary than ever before. In the words of Milan Kundera, “The wisdom of



the novel comes from having a question for everything.... The novelist teaches the reader to comprehend the world as a question. There is wisdom and tolerance in that attitude. In a world built on sacrosanct certainties the novel is dead. The totalitarian world, whether founded on Marx, Islam, or anything else, is a world of answers rather than questions. There, the novel has no place.” Through readings from canonical as well as contemporary novels, along with discussions of techniques, including plotting, structure, character development, dialogue, and orchestration, students will gain an understanding of how novels

work. They will then plan and begin writing their own **literary** novels, keeping questioning of the world at the forefront of their minds and hearts. We will be focusing on stories about the climate crisis and about our relations with the natural world. After workshopping their drafts, at the end of the course students will produce up to twenty polished pages, as well as an extensive synopsis.

**ENGL 3660**

**Benjamin Woodford**

**Studies in Shakespeare: Problems in Leadership: Shakespeare's English Kings and Roman Emperors**

Throughout his career, Shakespeare wrote many historical plays, but the two countries that he was most drawn to were Rome and his native land of England. From the early days of his career, Shakespeare was fascinated by Rome, and he returned to the theme of Roman history again and again. English history plays were prominent in the first half of Shakespeare's career, as he produced two tetralogies that highlighted major moments in English history. In all these plays, Shakespeare was concerned with questions of political authority and legitimacy. Revolts, assassinations, and civil wars dominate these plays. This course explores how Shakespeare's plays work through political problems and compares the nature of politics in Rome and England. During class, we will discuss not only the language and themes of Shakespeare's plays, but also issues of performance.



**ENGL 4250**

**Contemporary Canadian Poetry: Indigenous Poets and Poetry**

**Heather MacLeod**



Contemporary Indigenous Canadian Poets and Poetry: This course examines contemporary Canadian poetry written by Indigenous authors. By exploring poets from a wide range of geographical areas in Canada, class discussion will focus on such topics as land, language, history, law, violence, the body, and belonging. In addition to poems, critical essays by Indigenous poets may be

considered to further understanding what it means to write poetry from the varied and nuanced Indigenous perspectives. Required texts may consist of a selection of the following: Katherena Vermette, Gregory Scofield, Billy Ray Belcourt, Jordan Abel, Marilyn Dumont, the anthology *Native Poetry in Canada: A Contemporary Anthology*, and/or *Indigenous Poetics in Canada* by Neal McLeod.

**ENGL 4360**

**Studies in American Literature: The Banned Novel in North American Culture**

**Genevieve Later**



This course will focus on the concept of banned and challenged books in the United States. Both the American Library Association and individual school districts maintain lists of such books, and popular culture reflects a strong interest in this topic. Books in these categories are intended for all age groups, but we will be looking only at adult novels in high school curricula and public library collections. Questions to consider: What is the difference between banning and censoring? What are the criteria for banned books...and are they different in libraries and public schools? What is the relationship between literary value and banning? How does banning a book reflect changing culture values?

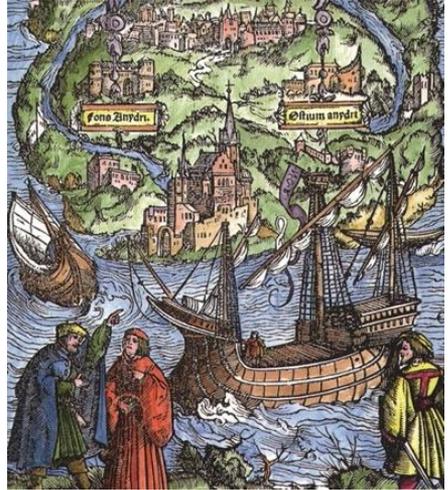
Books that may be included: *Huck Finn* (novel is 19<sup>th</sup> century but discussions are definitely 20<sup>th</sup> Century); *American Psycho*; *Slaughterhouse-Five*; *Catch-22*; *Rabbit, Run*; *A Farewell to Arms*; and *To Kill a Mockingbird*.

**ENGL 4770**

**Wes Furlotte**

**Studies in Literature: Utopian and Dystopian Literature**

One of the unique features of societies at the outset of the twenty-first century is what Theodor W. Adorno has called our loss of “the capability to imagine the [social] totality as something that could be completely different.” This loss of imagination has not always been the case. Thomas More’s 1516 neologism utopia derives from the Greek and denotes “no-place” (u or ou, no, not; topos, place). Yet, it also plays on eutopia (eu, good; topos, place) and so simultaneously signifies a “good place.” Consequently, we can understand the utopian tendency as an imaginative vision that has the peculiarity of detailing a society that does not exist, yet one that is perceived to be good. This course will seek to



critically explore the utopian tendency manifest within literature, philosophy, social theory, fiction and film from the early modern period through to the present. The hypothesis guiding our course maintains that a utopia constitutes the author’s imaginative response to specific social and historical conditions such as poverty, excessive toil and suffering. Therefore, they are not unrealistic machinations of the deluded but offer visions of what is possible for the improvement of the individual and the society in which they find themselves. In other words, they invite speculation as to what is really possible. We will put our texts in critical dialogue and historical context. We will not commit the error of seeking to regain a lost (ideal) past. Instead, we will ask: how, if at all, might careful engagement with these texts counteract the lack of vision that characterizes our present moment?

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## Fall 2024 Language Courses

### **FRAN 2110** **Intermediate French 1**

In this course, you will continue to expand your vocabulary and advance your language proficiency by learning more complex structures with a focus on effective communication. Through a variety of in-class and online resources, you will have ample opportunities to develop your listening, speaking, reading, and writing skills. The interactive approach cultivates a supportive environment designed to bolster your confidence and fluency.

**Sara Arias Palacio**



### **JAPA 2110** **Intermediate Japanese 1**

Japanese 2110 is the third course in the series and constitutes a continuation of modern Japanese in its oral and written forms. Emphasis will be placed on grammar and syntax, building aural/oral capability and vocabulary. Students will continue to read and write **Kana** and **Kanji**. The course emphasizes active command of Japanese, not passive knowledge. Your goal is not simply to study the grammar and vocabulary, but to acquire the ability to use Japanese accurately and appropriately with increasing spontaneity.

**Cara Cadre**



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# Fall 2024 Theatre and Music Courses

## **THTR 2110** **Acting and Character Portrayal 1**

**Wesley Eccelston**

In this intermediate performance course, committed acting students will further develop and polish the skills associated with the onstage presentation of fully drawn characters. Students analyze and practice the necessary techniques to effectively communicate a character's intentions, obstacles, and relationships to a theatrical audience. Students will also explore a given character's communication with other characters, evaluating specific obstacles to effectiveness.

## **THTR 2120** **Introduction to Theatre Production 1**

**Leon Schwesinger**

In this hands-on practical course, students learn and practise elementary principles of scenery and properties construction, stagecraft, lighting, electrical and audio operations, and costume construction. Students complete a practicum assignment working on an Actors Workshop Theatre production.

## **THTR 3600** **Advanced Acting and the Rehearsal Process**

**Catriona Leger**

This upper division performance course emphasizes students externalizing the inner character in conjunction with work in textual analysis, and internal techniques with characters from full-length contemporary plays. Students will apply their knowledge of character analysis and creation from prerequisite theatre courses and will work with student directors where they gain knowledge and experience with the role of the actor in a formal rehearsal setting.



**THTR 3990**  
**Selected Topics - Verbatim and Applied Theatre**

**Wesley Eccleston**

A performance-oriented course designed to develop awareness of verbatim and applied theatre techniques. Areas of study include playback, dance, music and performance-based approaches to individual and ensemble storytelling by way of devised processes. Students will present rehearsed material in a production as part of the TRU AWT 2024/25 season.

**THTR 4000**  
**Directing for the Stage**

**Robin Nichol**

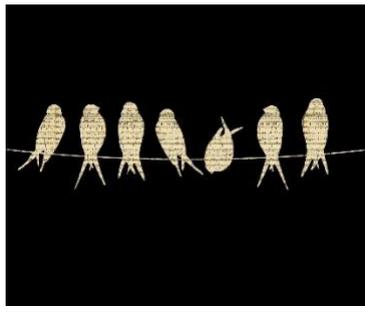
Senior theatre students study the process of stage direction and the development of a method for transferring the script to the stage. Students apply creative and critical thinking to analyze a script and develop a director's vision for the realization of a production. Students work with student actors where they learn and practice the role of the director in a formal rehearsal setting.

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**MUSI 2700**  
**Advanced Chorus 1**

**Tomas Bijok**

Students study choral music from several periods of Western history. Special emphasis is placed on early music and polyphony. Students explore music from composers such as Tallis, Palestrina, Handel, Bach and Mozart. Students apply basic sight singing skills and vocal technique appropriate to choral singing and are expected to participate in several public performances.



## Winter 2025 Literature Courses

**CRWR 2060**

**TBA**

### **Creative Writing: Fiction**

Students explore the genre of literary fiction by composing original works of short fiction. Students develop skills in close critical and creative reading comprehension and the application of literary techniques by analyzing classic and contemporary short fiction. Through developmental exercises on creative writing techniques, writing workshops, and peer review, students practice discerning the elements of writing craft and developing skills for creating image, voice, character, setting, and structure. Students also learn how to employ grammatical, linguistic, and stylistic conventions appropriate for short story compositions.

**ENGL 2110**

**TBA**

### **Literary Landmarks in English to 1700**

Most of the names are familiar—Chaucer, Shakespeare, Milton. These and other authors have shaped Western culture, becoming familiar narratives that are part of our human imagination now, transcending genre and cultures. We'll uncover surprising ideas that you can relate to, laugh at, and be offended by, and that's just a few stories. That's Literary Landmarks, and you'll be amazed at how familiar these stories are.

**ENGL 2150**

**TBA**

### **Women and Literature: Voice, Identity, and Difference**

What has it taken for women to find a voice, both private and public? How have women stood up to attempts to silence their contributions, to deny them education and the right to have a say in their own destinies? In this course we examine women's writing from a variety of time periods, backgrounds and genres in order to see how women have represented their experiences of these challenges. We look at how collective voicing of experience can unify and empower women, but also how elements of difference such as social class, ethnicity, and sexual preference can divide them. We will consider how women today are participants in the making of history and investigate attempts to voice contemporary concerns.

**ENGL 2200**  
**Studies in Literature: Literary Animals**

**Leigh Matthews**



In addition to being a reflection of human experience and relationships, literature also provides a mirror into the history of human attitudes towards and relationships with animals. Once upon a time there had been a great deal of debate about whether animals had the capacity for reason and feeling, with many people

believing that animals were merely machines who acted from instinct. But by the start of the nineteenth century, a social and political movement had gained momentum and people were being encouraged to treat animals with greater care and respect and to limit acts of cruelty against them. Literary representations of animals began increasingly to be used in order to stimulate dialogue about the role of animals in human lives and to attempt to reflect their thoughts, feelings and experiences as a means to cultivate empathy and understanding. This course will examine a variety of literary texts that seek to teach us about the experiences of non-human animals, to explore the relationships between non-human and human animals, and to raise a variety of social, political and ethical issues through the representation of animals' lives.

**English 2400**  
**Studies in Literature: Literature of the Mind**

**Benjamin Woodford**

Literature offers a unique opportunity to explore the mental state and psychological motivations of characters. Through literary texts, authors can place readers within the head of a character, allowing readers to be exposed to a character's innermost thoughts and motivations. This course explores works of literature that are chiefly concerned with the psychology of characters. Possible texts for this course include Virginia Woolf's *Mrs. Dalloway*, Fyodor Dostoevsky's *Notes from Underground*, Charlotte Perkins Gillman's "The Yellow Wallpaper," some of Robert Browning's dramatic monologues, and the film *Vertigo*.

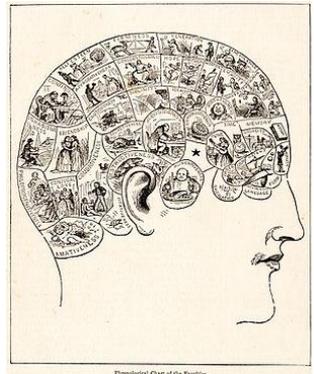


Illustration of the Mind

**ENGL 2410**  
**Indigenous Narratives in Canada**

**Heather MacLeod**



Focusing on contemporary writing (in English) of Indigenous people in Canada, students will explore the representation, identity, and cultural politics through Canadian Indigenous narratives. Students demonstrate depth of knowledge, close-reading, and critical understanding of

contemporary Indigenous narratives in Canada through close, critical reading comprehension, written composition, and critical engagement. Through exploration and evaluation of how selected material from Inuit, First Nations, and Metis approach formal and stylistic elements of story and how they make meaning—through what affective means do these selected writers communicate. In choosing a selection of material from the Indigenous peoples of Canada, these materials intersect in their subversion of colonial assumptions regarding genre, gender, class, and race. Students will build a shared set of analytical practices and discipline-specific vocabulary to interpret course material. Students master independent research and the creation of new knowledge; they illustrate proficiency in scholarly writing with clear, persuasive, grammatically correct style and appropriate documentation skills while considering how these skills may be subverted within the material under study.

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**ENGL 3080**  
**Advanced Composition: Personal Expression**

**Jan Duerden**

English 3080 focuses on the rhetoric of personal expression, especially narration, comparison, and research. In practical terms, we will explore how a focus on personal expression can be used to improve both writing and presentation skills at an advanced level. Course activities will include reading, discussing, and examining texts in the genre, engaging in exploratory exercises around the process of personal and academic writing, researching, composing smaller essays, and revising a larger essay that will become a final major project and presentation.

**ENGL 3160**  
**Studies in Literature and the Other Arts: Indigenous Literature, Film, and Visual Arts**

**Heather MacLeod**



Through an interdisciplinary and comparative approach, this class will explore the relationship between the sites of cultural production and the self-determination struggles of Indigenous Peoples. By examining the

meeting ground across Indigenous cultures and their literature and arts, the course navigates how Indigenous cultural heritages contrast and inform contemporary communities while continuing to address the ongoing effects of colonialism. Students are expected to come to class prepared with all of the assigned reading completed and expected to participate verbally in class. Students will be introduced to Indigenous epistemology (understanding that there is more than one) and Indigenous research methods towards the goal of carefully reading, interpreting, and understanding each piece of material and the ways they may intersect. In analyzing strategies used to deal with common themes as well as problems in formal and stylistic relationships between writers and artists in other media, students are offered the opportunity of a comparative study. In this section of Studies in Literature and Other Arts, an examination between contemporary Indigenous memoir and arts from the visual to film will be undertaken in order to consider theoretical and practical grounding in Indigenous perspectives and research methods.

**ENGL 3180**  
**Children's Literature**

**Elizabeth Reimer**

This course will survey the rich history of children's literature and important critical contexts of the works. We will begin with fairy tales and then consider Romantic and Moral Rationalist conceptions of childhood before we begin our study of some important novels from the nineteenth and twentieth centuries, such as *A Little Princess*, *Anne of Green Gables*, and *Charlie and the Chocolate Factory*. We will also examine illustrations and picture books.



Children's books are generally produced by, and arguably *for*, adults. In this course, as adults reading (or possibly re-reading) children's books, we will come to appreciate the different kinds of appeals made to implied "child" and "adult" readers. Throughout the term, students will be asked to consider the relationships in the texts between child and adult, innocence and experience, fantasy and realism, rebellion and conformity, etc., and to reflect on constructions of childhood intersected by issues of gender, class, and race in the works.

**ENGL/CRWR 3330**  
**Special Topics in Creative Writing**

**TBA**

Students explore special topics in creative writing with topics varying dependent on faculty and student interest and current developments in the field. Through developmental exercises, workshops, and peer review, students engage independently and collaboratively in critical and creative processes. Students communicate using cognitive and affective skills to engage specific audiences.

**ENGL 3740**  
**Milton's *Paradise Lost***

**Benjamin Woodford**



John Milton's *Paradise Lost* is often cited as the greatest work in English literature. Retelling the story of the fall of Adam and Eve, this epic poem captures the totality of the human experience like no work of literature before or since. The poem engages with issues of rebellion, religion, marriage and relationships, governance, cosmology, morality, rhetoric, history, theology, war, and many others. The characters (particularly the heroic Satan) have also fascinated readers for centuries. The focus of this course will be reading *Paradise Lost* in its entirety, but we will also discuss the influence of the poem and read a recent (2018) theatrical adaptation of Milton's epic poem.

**ENGL 3890**  
**Studies in Eighteenth-Century Thought and Literature: Race, Gender, and Literature in the Atlantic World: The Long Eighteenth Century**

**Wes Furlotte**

Ever wonder about where our some of our ideas of sex and race come from? Ever wonder about the complex processes that have made these ideas a reality that continues to shape and inform our contemporary world? In this course we will seek to generate responses to these questions, and we will begin to do so by concentrating on what scholars call “the long eighteenth-century”—a period of significant developments in the Atlantic world from roughly 1680-1820. It involves, but is not limited to, the emergence of two very important modern ideas: race (skin color) and sex (biological sex) are categories that can be used to classify different “types” of humans. It is during this period, and indeed well into the nineteenth-century, that new theories of human science maintained that



external characteristics such as race and sex reflected or articulated one's inner character type.

We will pay careful attention to fiction, essay, and narrative of and about the Atlantic world (England, the north American colonies, and Caribbean/"West Indian" colonies) in order to discern what popular vocabularies, scientific and philosophical theories, and cultural debates shaped ideas about race and sex during the period in question. The course will investigate the overlapping and divergent treatment of race and gender in the scientific and philosophical theories of the eighteenth century. In doing so the course will also highlight the ways in which modern notions of race and sex—ideas still active in aspects of contemporary debates—contain common and disparate assumptions about the "nature" of specific bodies, regions, religions.

By examining early modern debates about colonialism, women's rights, scientific differences among humans, and slavery, students will gain perspective on the long history of these two perennially and continually pressing social experiences. We will consider slave narratives, travel narratives, fiction, early dictionary and encyclopedia entries, religious tracts, scientific and philosophical theories, and critical contemporary scholarship that will contextualize our primary sources.

**ENGL 4150**  
**Studies in Women's Literature: *Jane Eyre***

**Leigh Matthews**



Long revered as one of the iconic narratives in the history of women's literature, Charlotte Brontë's *Jane Eyre* (1847) was massively influential, not only for female readers, in providing a pathway to selfhood and personal agency in the face of a social destiny dominated by gender and class hierarchies. Famously describing herself as "poor, obscure, plain, and little," Jane Eyre embodies resistance to a social order that functions to efface her, and she defiantly declares to the world, using the genre of autobiography as her vehicle of empowerment, "I will be myself." In a novel that is an exciting admixture of fairy tale motifs, abused orphans, Romantic heroes, rebellious passions, Gothic

mysteries, and sensational happenings, the seeds of what an 1848 critic called “Jane Eyre fever” were sown, as were the possibilities of social disorder stimulated by what an 1855 critic called “a dangerous little person, inimical to the peace of society.” By looking closely at Brontë’s novel through a contemporary lens, as well as by exploring some combination of early reviews, illustrations, adaptations, re-visions, and critical articles related to this complex tale, we will consider both the benefits and limits of its liberatory value for readers of today.

**ENGL 4510**  
**Studies in Literary Movements: The Beat Writers**

**Genevieve Later**

In this course we will examine key works from the Beat writers who flourished in the United States during the 1940s through 1960s. These writers will include Jack Kerouac, William Burroughs, Allen Ginsberg, Gary Snyder, and others, displayed in a wide array of fiction, nonfiction, and poetry. The Beat writers (along with musicians and visual artists) stood for a rebellion against middle-class suburbia and its stultifying effect on culture. Though social mores may be less restrictive today, these artists continue to hold keen interest for many who also long to go “on the road” in an attempt to escape the demands of an ever more commodified and meaningless capitalism. Our goal will be to understand these writers not only in their original literary and historical context, but also to develop some theories of their relevance to contemporary cultural critique.



## Winter 2025 Language Courses

### **FRAN 2210** **Intermediate French 2**

**Sara Arias Palacio**



Intermediate French 2 builds on skills from the previous level to further develop proficiency in listening, speaking, reading, and writing, with increased use of the language in the classroom. Emphasis is on improving accuracy and fluency in oral and written communication through interactive activities covering a variety of

topics. By the end of the course, you will achieve an intermediate level, enabling you to express yourself confidently in French across diverse contexts.

### **JAPA 2210** **Intermediate Japanese 2**

**Cara Cadre**

Japanese 2210 is the fourth course in the series and constitutes a continuation of modern Japanese in its oral and written forms. Emphasis will be placed on grammar and syntax, building aural/oral capability and vocabulary. Students will continue to read and write **Kana** and **Kanji**. The course emphasizes active command of Japanese both in and out of the classroom. Your goal is to acquire the ability to use Japanese accurately, appropriately, and with increasing spontaneity.



## Winter 2025 Theatre and Music Courses

**THTR 2210**

**Catriona Leger**

### **Acting and Character Portrayal 2**

In this intermediate performance course, a continuation from THTR 2110, committed acting students further develop and polish the skills associated with the onstage presentation of completely drawn characters. Students analyze and practice the necessary techniques to effectively present character portrayals from the contemporary theatre. Exploration includes character and scene analysis, drama, comedy, and monologues.

**THTR 2220**

**Leon Schwesinger**

### **Introduction to Theatre Production 2**

In this continuation of THTR 2120, students learn and practise intermediate aspects of scenery and properties construction, stagecraft, lighting, electrical and audio operations, and costume construction. Students also learn the fundamentals of stage management. Students complete a practical assignment working on an Actors Workshop Theatre production.

**THTR 3610**

**Wesley Eccleston**

### **Advanced Acting and Performance**

This upper division performance course emphasizes students creating characters and working as actors in a formal rehearsal setting. Acting students work with student directors where they learn and practice the role of the actor in this arena. Students can transfer and adapt these skills to many other teamwork environments and are encouraged to expand their understanding and experience past their degree. The final assignment for this course is performing a role in a one-act play for the Directors Festival, which is the final production of the season for the Actors Workshop Theatre.

**THTR 3800**

**Catriona Leger**

### **Voice for the Stage**

A performance-oriented course designed to further develop an approach for the establishment of a personal vocal production technique designed for the demands of stage performance. Areas of study include breath, alignment, various vocal elements as well as the basics of speech.

**THTR 3990**  
**Selected Topics – Musical Theatre**

**Tomas Bijok**

This course explores musical theater and gives students the opportunity to experience the process of preparing both solo and ensemble repertoire for performance. Students will gain experience in stage movement and technique for singers and will have the opportunity to explore preparing a vocal audition piece during this course. The course provides students with the opportunity to work in a group setting, receive one on one coaching and present materials in a master class.

**THTR 4010**  
**Advanced Directing – Theatre Capstone Course**

**Robin Nichol**

This course is the culmination of the theatre major. Students will apply their knowledge of performance, acting, theatre history, theatre technology and directing to their work in this course. Senior theatre students advance their study of the process of stage direction and the development of a method for transferring the script to the stage. Students apply creative and critical thinking to analyze a script and develop a director's vision for the realization of a production. Students work with student actors where they learn and practice the role of the director in a formal rehearsal setting. The final assignment for this course is directing a one-act play for the Directors Festival, which is the final production of the season for the Actors Workshop Theatre.

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**MUSI 3800**  
**Senior Chorus 1**

**Tomas Bijok**

Students study in greater depth music of the Western choral tradition. Emphasis is placed on the Romantic and 20<sup>th</sup> Century eras. Students should be able to sight sing with some support. With a strong emphasis on performance, students will be expected to perform a cumulative repertoire of works. There is a strong focus on skills which are applicable to choral conducting. Students learn the basics about choral warm up and rehearsal structure, with the unique opportunity to conduct their peers.

For an English Advising appointment please contact:

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or

Corrie Shoemaker

[cshoemaker@tru.ca](mailto:cshoemaker@tru.ca)

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