

Course Offering for Fall 2011 Term

ENGL 010-01	Language Skills	Angela Deziel
ENGL 010-02	Language Skills	Carolye Kuchta
ENGL 100-01	Academic Writing Strategies	Shalini Khan
ENGL 100-02	Academic Writing Strategies	Shalini Khan
ENGL 100-03	Academic Writing Strategies	Bob Sherrin
ENGL 100-04	Academic Writing Strategies	Crystal Hurdle
ENGL 100-05	Academic Writing Strategies	Crystal Hurdle
ENGL 100-06	Academic Writing Strategies	Tim Acton
ENGL 100-07	Academic Writing Strategies	Dan Munteanu
ENGL 100-08	Academic Writing Strategies	Dan Munteanu
ENGL 100-09	Academic Writing Strategies	Jenny Penberthy
ENGL 100-10	Academic Writing Strategies	Carolye Kuchta
ENGL 100-11	Academic Writing Strategies	Aurelea Mahood
ENGL 100-12	Academic Writing Strategies	Kent Lewis
ENGL 100-13	Academic Writing Strategies	Jen Read
ENGL 100-14	Academic Writing Strategies	Jen Read
ENGL 100-15	Academic Writing Strategies	Kim Minkus
ENGL 100-16	Academic Writing Strategies	Reg Johanson
ENGL 100-17	Academic Writing Strategies	Reg Johanson
ENGL 100-18	Academic Writing Strategies	Roger Farr
ENGL 100-19	Academic Writing Strategies	Roger Farr
ENGL 100-20	Academic Writing Strategies	Anne Stone
ENGL 100-21	Academic Writing Strategies	Anne Stone
ENGL 100-22	Academic Writing Strategies	Vicky Ross
ENGL 100-23	Academic Writing Strategies	Vicky Ross
ENGL 100-24	Academic Writing Strategies	Kent Lewis
ENGL 100-25	Academic Writing Strategies	Aurelea Mahood
ENGL 100-26	Academic Writing Strategies	Ian Cresswell
ENGL 100-27	Academic Writing Strategies	Ian Cresswell
ENGL 100-28	Academic Writing Strategies	Ian Cresswell
ENGL 100-29	Academic Writing Strategies	Roger Farr
ENGL 100-30	Academic Writing Strategies	Ian Cresswell
ENGL 100-31	Academic Writing Strategies	Carlos Reyes
ENGL 100-32	Academic Writing Strategies	Sheila M. Ross
ENGL 100-33	Academic Writing Strategies	Carlos Reyes
ENGL 100-34	Academic Writing Strategies	Kim Minkus
ENGL 100-35	Academic Writing Strategies	Sheila M. Ross
ENGL 100-36	Academic Writing Strategies	Rae Nickolichuk
ENGL 100-37	Academic Writing Strategies	Brian Ganter
ENGL 100-38	Academic Writing Strategies	Brian Ganter
ENGL 100-39	Academic Writing Strategies	Carlos Reyes
ENGL 100-40	Academic Writing Strategies	Angela Deziel
ENGL 100-41	Academic Writing Strategies	Shalini Khan
ENGL 100-42	Academic Writing Strategies	Carolye Kuchta
ENGL 100-43	Academic Writing Strategies	Angela Deziel
ENGL 100-71	Academic Writing Strategies	Roger Farr
ENGL 103-01	Studies in Contemporary Literature	Andrea Westcott
ENGL 103-02	Studies in Contemporary Literature	Bob Sherrin
ENGL 103-03	Studies in Contemporary Literature	Andrea Westcott
ENGL 103-04	Studies in Contemporary Literature	Jenny Penberthy

ENGL 104-01	Contemporary Fiction	Kent Lewis
ENGL 104-02	Contemporary Fiction	Vicky Ross
ENGL 104-03	Contemporary Fiction	Ian Cresswell
ENGL 104-04	Contemporary Fiction	Sheila M. Ross
ENGL 105-01	Contemporary Poetry	Crystal Hurdle
ENGL 106-01	Contemporary Drama	Shalini Khan
ENGL 109-01	Issues in Literature and Culture	Carolye Kuchta
ENGL 109-02	Issues in Literature and Culture	Pierre Coupey
ENGL 190-01	Creative Writing I	Reg Johanson
ENGL 190-02	Creative Writing I	Roger Farr
ENGL 191-01	Creative Writing II	Crystal Hurdle
ENGL 200-01	English Lit. from Beowulf to Paradise Lost	Melanie Fahlman Reid
ENGL 205-01	Modern American Literature	Brook Houglum
ENGL 208-01	Studies in Fiction	Dan Munteanu
ENGL 214-01	Technology and Culture	Brian Ganter
ENGL 219-01	Reel Lit: Literature into Film	Carlos Reyes
ENGL 291-01	Creative Writing: Narrative Fictions	Anne Stone
ENGL 300-01	Advanced Academic Writing: Research and Methods	Kent Lewis

Courses are subject to change. Please check the online Course Schedule & Fees Search for confirmation. A wide range of English courses is available at Capilano University, offering students an introduction to principles in composition, literary studies, including criticism and theory, and creative writing. The Capilano University Calendar provides a general listing of all English courses in each of the three main areas of study (composition, literature, and creative writing). These can be accessed in the online Capilano University Calendar. Each term, English courses may emphasize specific themes or genre related topics. Check individual course details below or feel free to contact individual instructors.

COURSE DESCRIPTIONS

English 010-01 - Language Skills – Angela Deziel

This course introduces students to university-level writing and helps students improve basic writing skills. More specifically, the objective of ENGL 010 is to help students develop greater fluency and coherence in their writing by practicing correct grammar and learning various techniques such as planning, revising, editing, paraphrasing, summarizing, and proofreading. Students will have an opportunity to practice a variety of writing patterns and will develop the necessary skills to recognize and correct grammatical and other errors in their own writing. Classes will be comprised of in-class writing, grammar exercises, short lecture, and discussion.

Required Text:

- TBA

English 010-02 - Language Skills – Carolye Kuchta

In this course, we will improve grammar, vocabulary, sentences, and paragraphs. We will read, discuss, and write about interesting topics every week. Students who pass this course will be well-prepared for English 100. Come prepared to work hard and learn a lot!

Required Text:

- TBA

English 100-01, 02, 41 – Academic Writing Strategies – Shalini Khan

This course aims to develop and enhance students' linguistic, rhetorical and research competencies through critical and imaginative engagement with a variety of texts, including essays, film, short

fiction and graphic images. Texts will focus on issues of sustainability, social justice and cultural diversity across disciplinary genres. Through lively class discussions, disciplined writing practices and interactive class, at-home and on-line activities, students will develop strategies for writing critical summaries, discussion papers and research essays and experiment with techniques for constructing and delivering creative academic presentations. This course places strong emphasis on the development and enhancement of close-reading skills in preparing students to engage meaningfully and critically with complex and nuanced textual environments.

Required Text:

- TBA

English 100-03 – Academic Writing Strategies – Bob Sherrin

This section of Academic Writing Strategies adapts the communication theory of James L Kinneavy, and it leads to six reasons why we write - which we will translate into writing aims. We'll consider all six aims, but the bulk of our graded writing will focus on the Informative, the Exploratory, and the Persuasive aims. Research and its proper documentation will form part of the course from the beginning as will regular readings. I intend to make this course as hands-on as possible in order to show you how you can use the theory to help you write for any course and for any purpose in your private or professional life.

Required Text:

- *Aims and Strategies of Good Writing* by Robert Sherrin and Bill Schermbrucker.

English 100-04, 05 – Academic Writing Strategies – Crystal Hurdle

This course focuses on writing which informs, explores, or persuades. You will be required to read and to analyze different types of writing; to think and to write critically and creatively. The course explores language use and abuse, which is the focus of the research paper, as well as academic pop culture.

Required Texts:

- Sylvan Barnet, et al. *Practical Guide to Writing with Readings*, Can. ed.
- Pringle and Gonzales' *The MLA Style of Documentation: A Pocket Guide*
- *Psychology Today* Sept./Oct. 2011
- Print Pack of students' work, including George Orwell's essay "Politics and the English Language"

English 100-06 – Academic Writing Strategies – Tim Acton

English 100 (Academic Writing Strategies) is a course on writing clearly and articulately, thinking critically, and researching effectively. This course will help students to understand rhetorical principles (writer, purpose, idea, audience) and to apply those principles to critical reading and academic writing. The course will help students identify and correct individual writing problems, develop critical thinking and reading skills, and practice writing various kinds of essays including a research paper.

Required Text:

- Troyka, Lynn Quitman and Douglas Hesse. *Handbook for Writers*. 5th. Canadian ed. Toronto, ON: Prentice Hall, 2010. Print.

English 100-07, 08 – Academic Writing Strategies – Dan Munteanu

In rhetorical terms, the focus of this Academic Writing Strategies course is the argumentative mode. We will analyze the format of the classical argument and investigate possible argumentative strategies. I will provide sample texts on controversial issues which we will discuss and evaluate. The course contains a documentation component as well as a writing mechanics one.

Required Text:

- *Handbook for Writers: 3rd Canadian Edition* by Jane Flick and Celia Millward

English 100-09 – Academic Writing Strategies – Jenny Penberthy

This section of Academic Writing Strategies will give students an overview of two key academic genres: the persuasive essay and the research essay. Reading a variety of texts, students will encounter a range of techniques for understanding and constructing persuasive arguments in an academic context. The course offers fundamental skills for an academic career: clear and grammatical writing, summary of academic texts, and documentation of research.

Required Texts:

- *The Capilano Guide to Writing Assignments*, 2011 edition
- Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say / I Say*. 2nd Edition. New York: Norton, 2008.
- Haddon, Mark. *The Curious Incident of the Dog in the Night-time* Toronto: Anchor, 2004.

English 100-10, 42 – Academic Writing Strategies – Carolye Kuchta

This section of English 100 develops writing skills in a variety of genres: narration, critical summary, analysis, and especially scholarly research. Our provocative collection of readings is designed to stimulate investigation into some of the world's most pressing concerns: the environment and overconsumption, diversity and discrimination, family dysfunction and children, homelessness and addiction, technology and ethics, war and its consequences. Students will learn essential revision techniques and correct citation procedures for MLA formatting. Grammar will be attended to on an individual basis. The primary focus of this class is on improving critical thinking, reading, and writing skills.

Required Texts:

- Graff, Gerald and Cathy Birkenstein. *They Say / I Say*. New York: Norton, 2009.
- Course Pack, available at bookstore.

English 100-11, 25 – Academic Writing Strategies – Aurelea Mahood

Writing is a creative and mechanical process. It extends from our immediate perceptions through to critical engagement and analysis followed by a cohesive written response. English 100 provides assistance with all stages of this thinking-writing continuum with an emphasis on the conventions shaping academic research culture. Our reading and writing assignments will focus on the environment, sustainability, and related topics.

Required Texts:

- *GRANTA 94: On the Road Again - Where Travel Writing Went Next*
- Graff, Gerald and Cathy Birkenstein. *They Say / I Say 2nd ed.* New York: Norton, 2010 (Edition without readings.)
- Kennedy, X.J., Dorothy M. Kennedy, and Marcia F. Muth. *Writing and Revising*. Boston: Bedford/St. Martin's, 2010.

English 100-12, 24 – Academic Writing Strategies – Kent Lewis

This course gives students the necessary skills to think and write well at a university level. Students master a variety of essay modes including summary, analysis, critique, exposition, argument and persuasion. As part of their journey to become new scholars, students will also learn proper MLA documentation methods. The exit requirement of the course is for students to produce a research paper of publishable quality. The writing skills covered in Academic Writing Strategies give students a foundation for all postsecondary education, but these skills also translate into the community and world at large. Consequently, this course makes connections to real world events and situations, helping students become not only good scholars, but good citizens.

Required Texts:

- Lewis, Kent. *Word and World*. Toronto: Thomson-Nelson, 2007.
- Buckley, Joanne. *Checkmate: Pocket Guide*. 2nd ed. Toronto: Thomson-Nelson, 2008.

English 100-13, 14 – Academic Writing Strategies – Jen Read

The course will focus on learning how to think, research, and write critically and effectively. We will cover the summary, critique, documentation, critical thinking and argument, and the research paper. Take-home assignments in this section may be submitted to turnitin.com.

Required Text:

- Brundage, David and Michael Lahey. *Acting on Words*. 3rd ed. Toronto: Pearson, 2012. Print.

English 100-15, 34 – Academic Writing Strategies – Kim Minkus

In this course students will explore academic writing through a variety of exercises that emphasize reading, discussion and research. By the end of the course students will have acquired the skills necessary to construct a soundly researched, properly cited and coherently argued essay. Topics of discussion will include book history, book forms, online communication, graphic novels, writing as creation, social-networking, copyright and communities.

Required Texts:

- Coupe, Rosemary, et al. *The Capilano Guide to Writing Assignments*. North Vancouver: Capilano University, 2011. Print.
- Course-pack of materials available from the bookstore

English 100-16, 17 – Academic Writing Strategies – Reg Johanson

Students learn techniques of summary, strategies for comparison, documentation, and the research essay. In addition to learning to write, students learn to read academic writing and gain an understanding of some of the key terms and concepts of contemporary research.

Required Text:

- TBA

English 100-18, 19 – Academic Writing Strategies – Roger Farr

[Note: these mixed-mode / “mobile” seminars are reserved for students entering the Creative Writing program; they require attendance at a number of special events, some of which may be off-campus, as well as a significant amount of on-line work]

The ingredients of good, or at least convincing, writing – whether it is a manifesto, a letter of complaint, a research paper, a feature article, or a short story – generally include one part skill, one part purpose, two parts courage, and a dash of wit. Some of these elements can be acquired in a classroom – effective use of grammar, genre, and research methods, for example – while others are acquired through life experience, experimentation, and a lot of reading. In all cases, the secret is simply to *begin*.

Required Texts:

- Hacker, Diana. *The Canadian Writer's Reference Guide*. Any edition.
- Other readings will be available from the instructor and on-line.

English 100-20, 21 – Academic Writing Strategies – Anne Stone

This section of Academic Writing Strategies gives students an overview of the academic essay (we'll write several short summaries, a critical summary and a discussion paper); provides tutorials on common grammatical errors; and explores uses of rhetoric and persuasion that are all around us.

Required Texts:

- English 100 course pack
- *The Capilano Guide to Writing*.
- *Bare Essentials: Form A*. Seventh edition. Sarah Norton and Brian Green.
- *Beyond Feelings: A Guide to Critical Thinking*. Vincent Ruggiero.

English 100-22, 23 – Academic Writing Strategies – Vicky Ross

Why write? This course is about improving not only your academic writing but also your life. We'll read work by contemporary essayists and journalists, writers of short fiction and memoir—authors from a range of countries who explore our world in artful and surprising ways. Discussion topics will include how to make a living and feel fulfilled, the concept of the radiant city, family and memory. In writing workshops you'll first craft short expressive and persuasive essays, then create more ambitious papers backed by effective academic research.

Required Texts:

- A reading package (with selections from *Granta: The Magazine of New Writing* and pieces by Alain de Botton the author of *Status Anxiety and Essays in Love*);
- *A Canadian Writer's Reference* (5th Ed) with companion website.

English 100-26, 27, 28, 30 – Academic Writing Strategies – Ian Cresswell

This course is about writing in English at the first year university level and thus focuses on writing which informs, explores or persuades. Since composition in this sense draws on various rhetorical strategies and techniques, you will be required to read and analyze different types of writing. You will also be required to think critically, since without that there is little point in writing.

Required Texts:

- Lewis, Kent. *Word and World: A Critical Thinking Reader*. (edition in bookstore);
- Coupe, Rosemary, et al. *The Capilano Guide to Writing Assignments*. (edition in bookstore);
- Fawcett, Brian. Cambodia. *A book for people who find television too slow*. (edition in bookstore).

English 100-29 – Academic Writing Strategies – Roger Farr

[Note: this section is part of the Culture and Technology program; it will require attendance at a number of special events, some of which may be off-campus, as well as a significant amount of on-line work]

English 100 introduces the principles and techniques of university-level writing. Its general objective is to help you improve your ability to write convincing, articulate essays in order to communicate effectively in your chosen areas of study. Research methods and MLA documentation will be covered. Issues of grammar and style will be addressed individually, and in small writing workshops. By the end of the course, you will have produced a substantial portfolio of writing, in a variety of genres, on subjects of interest to you.

Required Texts:

- Hacker, Diana. *The Canadian Writer's Reference Guide*. Any edition.
- Other readings will be available from the instructor and on-line.

English 100-31, 33, 39 – Academic Writing Strategies – Carlos Reyes

Lady Gaga: 10,664,443 followers on Twitter (as of October 21, 2010)

Barack Obama: 8,416,926 followers

Stephen Harper: 146,155 followers

How many followers do you have?

Enabling communication between masses of individuals, every medium creates affinities and animosities, thereby forming and dissolving communities. Which party's political advertisements do you find the most persuasive? Are you a Gaga-fan or a Gaga-hater? What communities do you belong to because of the music you listen to, the TV shows you watch, or the video games you play? Are you a MySpace or a Facebook person? Or have you resisted joining any social networking sites altogether? In the course of studying how various media (including film, music, and digital media) create some communities while eroding others, we will practice a variety of techniques for

understanding as well as constructing persuasive arguments about the powers and dangers of contemporary mass media.

Required Texts:

- Graff, Gerald and Cathy Birkenstein. *They Say / I Say*. 2nd ed. New York: Norton, 2010. (Edition without readings)
- Kennedy, X.J., Dorothy M. Kennedy, and Marcia F. Muth. *Writing and Revising*. Boston: Bedford, 2010.
- Kolker, Robert. *Media Studies: An Introduction*. Oxford: Wiley-Blackwell, 2009.
- Petracca, Michael and Madeleine Sorapure. *Reading Popular Culture*. New York: Penguin, 2011.

English 100-32, 35 – Academic Writing Strategies – Sheila M. Ross

This course teaches students a central practice of academic writing, its routines of involvement with the ideas of others. In this way English 100 introduces students to a university's scholarly culture and expectations. Examining provocative and engaging works by literary artists, public intellectuals and academics past and present, we learn to employ effective writing and critical thinking strategies to represent and respond to their ideas with intellectual care. The second half of the course will focus on the theme of "travel" and on examples of travel writing from various disciplines such as anthropology, history, and fiction. The course's term paper develops out of this work on travel and travel writing. Some course material is only available electronically, so students must have regular, reliable access to the course website.

Required Texts:

- Sheila M. Ross, Course pack, Fall 2011
- Heather Pycrz, *Writing With Style*
- The Capilano Guide to Writing Assignments, 2011 Edition

English 100-36 – Academic Writing Strategies – Rae Nickolichuk

English 100 is a course designed to get you reading, thinking, and writing at the university level. This course will cover how to write developed, coherent, mechanically sound essays for a variety of purposes and in a variety of circumstances. Special attention will be paid to the elements of good argument and the research essay. In this section, our reading and writing will analyse images and film of all kinds, including a video game avatar, a 19th century French painting, and a Danish Oscar nominee for best foreign film.

Required Text:

- TBA

English 100-37, 38 – Academic Writing Strategies – Brian Ganter

New Literacies Of Writing/Writing With the Web

ENGL 100 is an introduction to the norms and expectations of argumentative writing, critical reading, and analytical thinking in an academic context. Academic writing and research today is unfolding within the cultural, historical, and social context of new technologies, including e-readers, iPods and iPads, text messaging, file sharing, Wikipedia, and even surveillance technologies (like face recognition software which yielded "research" that uncovered some identities of the recent hockey rioters in Vancouver). Students in this section of ENGL 100 will learn to navigate a range of these computing, networking, and social networking technologies to enhance their effectiveness as academic writers and scholars: from social bookmarking (Digg) to source- and document-management (Dropbox, Zotero); and from collaborative writing (blogs, wikis, Google Docs) to workflow and social networking sites (Twitter, Diigo, Moodle). The course introduces students to some of the fundamental terms of this new literacy in writing—clouds, tweets, infographics, crowdsourcing, open source publishing, and Creative Commons. The aim is to enable students to

situate and harness these new literacies within the worlds of analytical writing, academic community, and rigorous intellectual critique.

Required Texts:

- P. Levinson, *New New Media*
- X.J. Kennedy, et.al., *Writing and Revising: A Portable Guide*
- M.T. Anderson, *Feed*
- Film: *Catfish* (2010)

English 100-40, 43 – Academic Writing Strategies – Angela Deziel

In this section of Academic Writing Strategies, we will analyze and evaluate different rhetorical strategies used in a variety of media forms (print ads, commercials, articles, speeches, documentaries, etc). The primary purpose of the course is to introduce students to academic essay writing (summary, compare and contrast essay, research paper) and to help them develop the necessary skills to produce effective, well-written essays at the university level. The course lectures will emphasize grammatical and well-reasoned expository writing, essay organization, preparation of research papers, and proper acknowledgement of sources. Course readings will include essays (which will be analyzed according to principles of effective writing), instructions on the writing process and documentation methods, and an overview of grammatical principles. Workshops, usually held during the second class each week, will focus on identifying and correcting common grammatical errors and will offer students the opportunity for intensive practice in essay-writing skills. This will include frequent written exercises in the development of composition skills.

Required Text:

- TBA

English 100-71 – Academic Writing Strategies – Roger Farr

[Note: this is a mixed-mode section based in Sechelt; it requires a significant amount of on-line work]

English 100 introduces the principles and techniques of university-level writing. Its general objective is to help you improve your ability to write convincing, articulate essays in order to communicate effectively in your chosen areas of study. Research methods and MLA documentation will be covered. Issues of grammar and style will be addressed individually, and in small writing workshops. By the end of the course, you will have produced a substantial portfolio of writing, in a variety of genres, on subjects of interest to you.

Required Texts:

- Hacker, Diana. *The Canadian Writer's Reference Guide*. Any edition.
- Other readings will be available from the instructor and on-line.

English 103-01, 03 – Studies in Contemporary Literature – Andrea Westcott

This course looks at literature from three different genres. For fiction, we'll discuss a selection of short stories from *The Broadview Anthology of Short Fiction*, taking a particular look at Gothic stories. For drama, we'll focus on a performance at Capilano Theatre of Morris Panych's *7 Stories*. For poetry, we'll survey poems from the 1920s up to the present. We'll discover how literary conversations happen between authors. As poets, dramatists, and short story writers create dialogue between their works of lit, what might they be saying to each other? Why? For all of these texts, we'll try to place them in their respective social, cultural, and political contexts, using the support of an interactive website with web resource links, handouts, and assignments.

Required Text:

- TBA

English 103-02 – Studies in Contemporary Literature – Bob Sherrin

This section of English 103 focuses on the literature and cinema of Iran since the Islamic Revolution of 1979, including works of poetry, short and long fiction - all in translation, of course. We'll be

reading two novels, one of which is a graphic novel, as well as seeing at least two feature length films, one being the film-version of the graphic novel. As a consequence of looking at Iranian literature, we'll also be using a course pack which contains background material about contemporary Iran, as well as the short stories for the course. Course assignments will vary in type and value but all will, to one degree or another, focus on your personal reading experience within the context of the ideas of Louise Rosenblatt, the founder of what has come to be known generally as Reader Response Theory; her ideas will central to our discussions at times.

Required Texts:

- *Course Pack*
- *That Stranger within Me* by Shokooh Mirzadegi (novel)
- *Persepolis* by Marjane Satrapi (Part I) (novel)
- *Belonging*, edited by Niloufar Talebi (poetry anthology)
- *The Lizard* by Kamal Tabrizi (film)
- *Persepolis* by Marjane Satrapi and Vincent Paranoud (film).

English 103-04 – Studies in Contemporary Literature – Jenny Penberthy

This course looks at texts translated from one language to another, texts transformed by editors, texts in transition from one genre to another, traditional narratives reconceived, etc. Within this restless reworking of literary material, questions arise for the reader as large as the meaning of human existence; the construction of the self; the representation of culture, class, race, gender; the real and the imagined; etc. The course will study selected works by Kafka, Colette, Beckett, Akutagawa, Kincaid, Berger, Li Po, and others.

Required Texts:

- Access © Course Package.
- Beckett, Samuel. *Waiting for Godot*. New York: Grove, 2010.
- Berger, John. *To the Wedding*. New York: Vintage, 2010.

English 104-01 – Contemporary Fiction – Kent Lewis

This course introduces students to the genre of prose fiction. Students will read a variety of prose forms, including the short story, the novel and the more recent graphic novel. The syllabus is composed of writers local and foreign, classical and contemporary, orthodox and experimental, with the hope that students will discover some of the dazzling diversity of fiction and its practitioners. The themes are as provocative as the writers themselves -- gender, race, religion, power, the clash of civilizations - but the class provides a relaxed and fun atmosphere to explore meaningful ideas. We may even find out why superheroes wear skin-tight clothing.

Required Texts:

- Moore, Allan. *Watchmen*. New York: DC Comics, 2007.
- Palahniuk, Chuck. *Fight Club*. New York: W.W. Norton, 1996.
- A course pack of short stories will be on sale in the Capilano Bookstore

English 104-02 – Contemporary Fiction – Vicky Ross

Are you interested in traveling and adventure: in exploring the impact of a nation's politics on a generation or in venturing into the surreal? Do you like to be surprised by the twists and turns of a good story, by beautiful language, sharp satire, or witty irony? If so, this could be the course for you. We'll begin by reading a selection of short fiction by some of the magicians of this genre, including Edgar Alan Poe (on deception), Anton Chekhov (on love). Then we'll sample Angela Carter's contemporary fairy tales and Thomas King's stories starring the trickster coyote. For novels we'll read three contemporary works, each focusing on a memorable individual. The first, *Purple Hibiscus*, is set in Nigeria during a period of military rule and tells the story of a community leader with a terrible family secret. The second, *South of the Border, West of the Sun*, depicts Hajime, the owner of two successful Tokyo jazz bars, whose life takes an uncanny turn. Our last novel is a Pulitzer- Prize -winner that jets between New Jersey and the Dominican Republic. In this witty,

brash and moving book, the geeky but heroic Oscar Wao faces-down a *fuku* (curse) thrust upon his family under the dictatorship of Trujillo Molina.

Required Texts:

- A course pack with short stories and literary criticism;
- *Purple Hibiscus*, Chimamanda Ngozi Adiche;
- *South of the Border, West of the Sun*, Haruki Murakami;
- *The Brief and Wondrous Life of Oscar Wao*, Junot Diaz.

English 104-03 – Contemporary Fiction – Ian Cresswell

A cat that knows the difference between a Full House and a King Pair; a man who shoots someone simply because he feels like it; a mollusk with time on his hands who inadvertently creates the world... Curious? This introductory course in fiction will explore the seemingly inexplicable in a number of short stories and in two novels: Bulgakov's *The Master and Margarita*, and Camus' *The Outsider*.

Required Texts:

- Course Readings Pack (available in bookstore);
- *The Master and Margarita*, by Mikhail Bulgakov (edition in bookstore);
- *The Outsider*, by Albert Camus (edition in bookstore).

English 104-04 – Contemporary Fiction – Sheila M. Ross

This course examines a selection of novels that depict either a “character-plus-end-of-the-world” scenario, as Canadian film maker Don McKellar describes his film *Last Night*, or “character-plus-very-nasty-future” scenario, as we define a “dystopia.” In many of these narratives of the future a similar conflict plays out: the best of humanity is in a race with the worst of it, and the best, alas, seems to be running a distant second. Is this “the doom written in our nature” as a central character asks in David Mitchell’s *Cloud Atlas*? Or does it just make a good story? We will see how these depictions of the future are cautionary tales about our own age, when human lives are rapidly changing because of ominous and seemingly incomprehensible forces of technology and when nature is on the warpath. Works studied are:

Required Texts:

- J.G. Ballard, *The Drowned World* (1962)
- M.T. Anderson, *Feed* (2002)
- Margaret Atwood, *Oryx and Crake* (2003)
- David Mitchell, selections from *Cloud Atlas* (2004)
- Cormac McCarthy, *The Road* (2006)
- Films TBA

English 105-01 – Contemporary Poetry – Crystal Hurdle

What does the Mad Hatter from *Alice in Wonderland* have in common with many poets? The course offers a grab bag of poems, from the sexual to the putrid and from the elegiac to the romantic, and many in between! We’ll look at the work of such poets as William Butler Yeats, Sharon Olds, Sylvia Plath, Ted Hughes, Michael Ondaatje, Margaret Atwood, and many others. We’ll conclude the survey by exploring the Governor General’s award-winning poetry collection, *White Stone: The Alice Poems*.

Required Texts:

- Gary Geddes, ed. *20th-Century Poetry and Poetics*
- Stephanie Bolster’s *White Stone: The Alice Poems*
- Print Pack, including student work

English 106-01 – Contemporary Drama – Rae Nickolichuk

In the study of drama, we are never left with just text upon a page. At its best, the theatrical performance and its complex weaving of words, music, lighting, and design affects us immediately, personally, intensely. In this section, we will examine 6 or 7 dramatic works. Plays this term will

include John Guare's *6 Degrees of Separation*, Alan Bennett's *The History Boys* (including scenes from the filmed versions of both works), Morris Panych's *7 Stories* (at our own Capilano Theatre), and Margaret Atwood's *The Penelopiad* (at the Arts Club—Stanley Theatre). Other plays will be confirmed when local theatre seasons are announced.

Required Text:

- TBA

English 109-01 – Contemporary Issues in Literature and Culture – Carolye Kuchta
[CNET Seminar]

In this course, we will conduct multimedia investigations into cultural blind spots. In this context, “cultural blind spot” means: the inability of a society to recognize and effectively address critical problems. These problems include issues of in/justice, technological saturation, and, as Mack and Nelson put it, the “perfect storm of crises” facing young adults today. Essentially, we’ll be talking about the elephant in the room. Through our examination of the rhetorical strategies of essays, articles, TV series, radio documentary, film, blogs, video blogs, and fiction, we will sharpen critical thinking and research skills.

Required Text:

- TBA

English 109-02 – Contemporary Issues in Literature and Culture – Pierre Coupey

In this course we’ll explore four to five modern/contemporary works that --have been made into powerful, even popular, films. These four novels and one play, each in its own way, explores relationships between men and women, beauty and violence, war and peace, truth and justice, wealth and poverty, art and action, and the extremes to which human beings can go when placed in situations of extreme stress.

Dostoevsky proposes that “beauty will save the world,” and William Carlos Williams says he “believes in the power of beauty to right all wrongs”? What is the power of beauty? What are the wrongs in the world that need to be righted? Does the world need to be saved, and if so, from what? Do these writers, and the filmmakers who have transposed their texts into film, believe their work has a critical role to play in this very human terrain? Let’s take a look.

Required Texts:

- Tracy Chevalier, *Girl With A Pearl Earring*
- Cormac McCarthy, *No Country for Old Men*
- Wajdi Mouawad, *Scorched (Incendies)*
- Vikas Swarup, *Slumdog Millionaire*
- Kurt Vonnegut Jr, *Slaughter-House Five*

English 190-01 – Creative Writing I – Reg Johanson

This course introduces students to fiction and poetry through reading and writing. Students learn to become critical of their own work and that of others. Students write a variety of assignments intended to open up the horizon of their writing to innovation and experimentation. Students also attend the Prosetics reading series. English 190 is a required course for the Associate of Arts Degree in Creative Writing. Students who take this course may also be interested in Academic Writing Strategies- Creative Writing Seminar, also a required course for the Degree program students.

Required Text:

- TBA

English 190-02 – Creative Writing I – Roger Farr

English 190 is an intensive course designed to assist students in developing their writing, and their thinking about writing, through creative experimentation with language. Students are expected to write at least 10 hours per week, to share their writing with other class members, and to aid each

other in developing a critical vocabulary with which to discuss and critique each other's work. In addition to our discussions of student work, much of our class time will be dedicated to consideration of various techniques and strategies used by contemporary writers, some of whom will visit our class. By the end of the course, you will have produced a substantial portfolio of writing, in a variety of genres, of which you will feel proud, and which may or may not impress your friends and family.

Required Texts:

- Cabri, Louis. *Poetryworld*. North Vancouver, BC. CUE, 2010.
- Stern, Jerome, ed. *Micro Fiction*. New York, NY: Norton, 1996.
- Other readings will be available from the instructor and on-line.

English 191-01 – Creative Writing II – Crystal Hurdle

When is a poem really a story? When should you leave a draft alone? Through in-class writing, weekly homework assignments, and personal projects, you will write up a storm in a number of genres. You'll be introduced to professional writers, from Lorna Crozier to bp Nichol, from Thomas King to Gabriel Garcia Márquez, to visiting writers at the Prosetic Reading Series, as well as to the work of your colleagues, in aid of developing your style, articulating your voice.

Required Texts:

- Gary Geddes, ed. *20th-Century Poetry & Poetics*
- Gary Geddes, ed. *The Art of Short Fiction*

English 200-01 – English Literature from Beowulf to Paradise Lost – Melanie Fahlman Reid

This class focuses on some of the remarkable texts of British literature. We will consider the hero, including Beowulf, Adam, Gawain, Lanval, King Arthur, Lancelot, King Lear, Faustus, and villains, including Grendel, Grendel's mother, the odd Dragon, a gigantic Green Knight, Guinevere, Edmund, Goneril, Regan, Satan, Mephistophilis and other unsavoury sorts. Other notable characters and authors, perhaps less easily known, such as the Wife of Bath, the Pardoner, Margery Kempe, and Julian of Norwich who resonate with our world will be discussed. Readings include epics, verse drama, poetry, autobiography, romance, and history. We will examine how we read these works today, and some of the overarching themes: the idea of the hero, the relationship of the individual to the world, the emergence of the personal voice / identity, and the shift from oral to written culture. Course work includes lectures and discussions, short written responses and a longer essay, close textual analysis, the opportunity to do a creative project and group presentation, and a final examination.

The updated syllabus, resources, assignments and links to some readings are available on the University's Moodle website for English 200-01. All students in the class are expected to regularly access Moodle for course information and readings.

Class Texts:

The Norton Anthology of English Literature Major Authors 8th edition Volume A and the Norton Critical edition of King Lear are available as a package in the University Bookstore. Students who plan to continue in English 201 are advised to purchase the shrink wrapped package of Norton Anthology of English Literature: Major Authors 8th edition Vol. A and B with King Lear. Background readings include *The Hero with A Thousand Faces* by Joseph Campbell (Princeton: Bolligen Series 17 Princeton UP, 1973) and essays in the Norton Critical edition of King Lear. Links to some recommended scholarly articles will be posted on the course website.

English 205-01 – Modern American Literature – Brook Houglum

We will read late nineteenth and twentieth-century American literature that engages with the rhetoric and cultural politics of social reform (Civil Rights, suffrage, socialist movements, wartime resistance). As we examine a range of American literary materials—poems, essays, novels, plays,

sound recordings—from Thoreau’s “Civil Disobedience” to Ginsberg’s Howl, we will investigate how literary texts represent, construct, and intervene in cultural history.

Required Texts:

- *Passing*, Nella Larsen (Norton Critical edition)
- *The Grapes of Wrath*, John Steinbeck
- *A Raisin in the Sun*, Lorraine Hansberry
- *Howl and other Poems*, Allen Ginsberg
- Course pack available at the bookstore.

English 208-01 – Studies in Fiction– Dan Munteanu

Arguably, the novel is the arch –genre of the industrial and post-industrial age. This course is an invitation to look at ourselves through a set of texts that are very intimate, disturbing, wise, and harsh. Following is the list of the texts we will study.

Required Texts:

- Kazuo Ishiguro, *The Remains of the Day*;
- Javier Cercas, *The Soldiers of Salamis*;
- Milan Kundera, *The Unbearable Lightness of Being*;
- J. M. Coetzee, *Disgrace*;
- Max Frisch, *Homo Faber*;
- Mayra Montero, *In the Palm of Darkness*.

English 214-01 – Technology and Culture – Brian Ganter

Books and Other Technologies: Reading the Cultural History of Technology

What is a technology? Are books technologies? As Leo Marx and Rosalind Williams remind us “technology” has its roots in the Greek term *technê* (meaning “art” or “craft”). The term itself which entered our language in the 17th century only acquired its contemporary meaning in after WWI. This course is a study in the literary, cultural, and political history of technology. How has technology as (mechanical or electronic) “thing,” as (cultural) “meaning,” and as (philosophical) “idea” been shaped by the discourses, cultures and political economies of the 19th, 20th and 21st centuries? We begin by exploring the idea of the “book” as a print technology, machines for making meaning within the boundaries of print capitalism. Moving from our look at texts as technological entities we turn as well to representations of technology within the fiction and poetics of the 20th and 21st centuries, from the coinage of the term “robot” (in the drama *R.U.R.*, 1921); to Marinetti’s worship of machines in the first Futurist Manifesto; to the imagining of the invention of a Victorian-era computer age in Steampunk fiction (*The Difference Engine*); to post-Atomic Age anxieties about the eradication of nature (from the Cold War to the recent events at Fukushima, Japan). We conclude with a glance towards some emerging network interfaces of “electronic literature,” a genre that encompasses Internet media, literary blogging, and video gaming. Course readings will cover a broad range of works in fiction, theory, graphic novel, audio recording, and electronic media.

Required Texts:

- *Crash*, J.G. Ballard
- *The Difference Engine*, W. Gibson and B. Sterling
- *R.U.R.* (Rossum’s Universal Robots), K. Čapek
- *Manifesto of the Communist Party*, K. Marx and F. Engels
- *OK Computer*, Radiohead cd and songs by Daft Punk and others
- *Electronic Literature Collection*, Vol. 2
- *Garden*, Y. Yokoyama

English 219-01 – Reel Lit: Literature into Film – Carlos Reyes

The Same But Different: Repetition and Variation in Film Adaptation

In biology, adaptation in the evolutionary sense requires three factors to operate—heredity, variation, and selection. Investigating adaptations of literature to film, we can examine analogues of these factors:

- * Heredity: Something is passed on from “the parent”—the literary work—to “the offspring”—the film adaptation.
- * Variation: The formal and stylistic differences between literature and film entail modifications of the literary source material being adapted.
- * Selection: Particular contexts (social, historical, economic, and so on) exert various pressures on the production and consumption of specific literary and cinematic works.

While some features are easily replicated in the translation from literature to film—features like narrative structure, character development, and genre—other features must necessarily undergo transformations because of the differences between the two media and the varying circumstances in which particular works are produced.

Reading works in a variety of literary genres, from short stories, novels, and comics (which have features that seem to “naturally” translate to film) to essays and poetry (which pose certain obvious challenges to adaptation), we will develop both our enjoyment and understanding of the convergences and divergences between literature and film as distinct but interdependent—cross-fertilizing and co-evolving—media.

Texts:

- Wagner, John. *A History of Violence*. New York: Vertigo, 2004.
- Woolrich, Cornell. “Rear Window” (Course Pack)
- Clowes, Daniel. *Ice Haven*. New York: Pantheon, 2005.
- Austen, Jane. *Pride and Prejudice*. London: Penguin, 1994.
- Ginsberg, Allen. *Howl: A Graphic Novel*. New York: Harper, 2010.
- Orlean, Susan. “Orchid Fever.” *SusanOrlean.com*.
- Dahl, Roald. *The Fantastic Mr. Fox*. New York: Puffin, 1998.
- Course Pack

Films:

- *A History of Violence*. Dir. David Cronenberg.
- *Rear Window*. Dir. Alfred Hitchcock.
- *Rope*. Dir. Alfred Hitchcock.
- *Murder by Numbers*. Dir. Barbet Schroeder.
- *Swoon*. Dir. Tom Kalin.
- *Pride and Prejudice*. Dir. Joe Wright.
- *Bride & Prejudice*. Dir. Gurinder Chadha.
- *Howl*. Dir. Rob Epstein and Jeffrey Friedman.
- *Adaptation*. Dir. Spike Jonze.
- *The Fantastic Mr. Fox*. Dir. Wes Anderson

English 291-01 – Creative Writing: Narrative Fictions – Anne Stone

This upper level workshop in fiction is designed to foster innovative writing practices in an open and supportive environment. Students will spend most of their time writing and workshoping fiction, and will be encouraged to revise a selection of work to the point where it could be published. On the one hand, you’ll be encouraged to experiment with new techniques, and on the other, you’ll receive guidance on traditional elements of fiction to help further develop your craft,

such as dialogue and language use, characterization and point of view. We'll also get to know some practical tools a writer can use, and introduce some of the professional aspects of publishing and public readings.

Required Text:

- English 291 Coursepack

English 300-01 – Advanced Academic Writing: Research and Methods – Kent Lewis

This course is designed for senior students who wish to develop their skills in writing, research or word-craft in any academic discipline. Building upon the basic scholarship and compositional skills obtained in English 100, this course introduces students to advanced methods of composition, analysis, and rhetorical manipulation across the curriculum. Working from the premise that language actively participates in the construction of “reality” and “truth,” the course places a heavy emphasis on techniques of argument and persuasion, with the goal of transforming students into skilled wordsmiths.

Required Text:

- A course-pack of readings will be on sale in the Capilano Bookstore