

University of Regina

ENGLISH

ACADEMIC UNIT REVIEW SELF STUDY REPORT

2018 - 2019

1. BACKGROUND

The University of Regina was originally founded in 1925 as Regina College. In 1961, the Regina College became the Regina Campus of the University of Saskatchewan, and it was not until then that an English Department formed under the English Committee of the Humanities in 1964. In 1966, we had a Department of 17 members (in a faculty of 168), which grew to 23 tenured or tenure-track members in 1969. The English Department on the main campus was then joined by Campion College (1966), Luther College (1968), and then the Saskatchewan Indian Federated College in 1976, renamed First Nations University of Canada in 2004. A formal honours program in English began in 1965, with the creation of a College of Graduate Studies in 1965-66, the Department graduated its first Master's Degree in 1966.

Since the last unit review of the English Department in 2004-5, the Department has faced a number of historically significant and transformative changes, both challenges and triumphs. These transformations take very different forms, such as indigenization, serious budget constraints, staff reduction, internationalization of the student body, new online courses, and the innovative adoption of a Creative Writing program. The Department has continued to expand its graduate program, through the successful M.A. in Creative Writing (approved September 2006), and through two separate Special Case PhD supervisions (from which the students withdrew at the comprehensive exams stage). With the reduction of public funding, the increasing privatization and corporatization of the university has brought about an even more intense demand upon the English Department to offer practical, employable skills to students. The rapid development of computer technology has only exacerbated the need to improve the two practical skills that most directly affect every aspect of every student's employment opportunities and their life as a whole—the power to communicate, particularly through writing; and critical thinking. In order to adapt to these many cultural changes, the English Department has created online classes, instituted new classes to improve literacy skills for international students, expanded curricular options for students (including non-majors), added more student events to showcase academic and creative writing, instituted greater community involvement, liaised with high-school teachers, and developed more interdisciplinary options. Since the last unit review, the English Department has managed not only to do more with less, but also to help students navigate the tidal wave of global change, demographic and digital, by learning to articulate their individuality, reading and writing their way through the new frontier of language on the worldwide web.

One of the most significant changes since 2005 is the reduction of faculty positions. Despite this reduction, the Department has maintained a core curriculum for English Majors, Honours, and Master's students, and has continued to provide service classes for English 100. In 2004-5, the English Department had 18 faculty, 8 instructors, and one term appointment, with 5 faculty at Campion College; 3 at Luther College; and 4 at First Nations University. At the current moment, the Department has 11 faculty, including 2 Instructors, and 1 Lecturer. Campion has 3 English faculty, Luther 2, and First Nations University only 1. The Department continues to be heavily reliant upon sessionals to sustain the many English 100 classes; this is not an ideal solution for students who are looking for consistency in teaching, nor for sessionals seeking permanent positions. The English Department continues to seek ways to ameliorate the inequities and economic pressures faced by sessional lecturers, such as pursuing a Sessional Professional Development Fund drawn from faculty donations. To address issues of consistency across English 100 and 110, the Department developed a set of guidelines for learning skills and outcomes; and the Department instituted a review of all syllabuses of instructors for each course section.

A significant change for the English Department was the Faculty of Arts decision in 2012-13 to keep English 100 as part of the Arts core requirements without the follow-up class of English 110. The displacement of English 110 as one of now 5 choices for a course in Textual Analysis puts greater pressure on English 100 as the service course to teach students to perform at the university level of writing in just 13 weeks. This pressure is further increased with the dramatic rise of international students, and some Canadian students, who struggle to adjust and often need to improve their writing and literacy skills in order to complete their program. The Department has sought ways of addressing the problem of failure rates in English 100, through support classes dealing with reading, writing, and university competencies, such as RDWT 120 (Reading and Writing); ACAD 100 (Academic Discourse: Writing, Research, and Learning Strategies), which was

adapted in 2009 from University 101 (Strategies for Academic Success). In January 2018 the Department passed a motion that admission into English 100 require one of the following: credit in RDWT 120; credit in ACAD 100; or a passing score on the English Literacy Needs Assessment Test (ELNAT). The English Department's research and pilot implementation of ELNAT (formerly ENAT, the English Needs Assessment Test) began in 2013, in committee and consultation with ESL, UR International, the Associate Dean of Arts (Undergraduate), and other deans and directors across the University. ELNAT would ensure that students have basic skills needed to succeed in English 100—not just reading and writing, but also critical thinking and cultural literacy skills.

The English Department has historically led the way on Indigenization. Indigenization has been a longstanding goal of the English program, in cooperation with colleagues at First Nations University. In 2006, the Department participated in an Aboriginal Awareness Workshop; and in May 2018 performed the Blanket Exercise, which symbolically enacts the colonization of First Nations Peoples. Courses on indigenous authors have long been part of the English Department, and faculty have routinely included indigenous content: for example, in the Department's edited first-year anthology *The Wascana Anthology of Poetry and Prose*, and in course offerings such as English 315: Canadian Cultural Studies. The Department has most recently passed a motion making at least one Indigenous North American author a requirement in English 100. A new indigenous literature anthology, *Kisiskâciwan*, edited by First Nations University faculty member Jesse Archibald-Barber, promises to expand the possibilities for indigenizing the English classroom.

Curriculum changes have been designed to make English classes more accessible to non-majors. For example, students wanting access to exciting courses at the 200 and 300 level may now substitute the previous requisite of English 110 with a set number of university credit hours, depending on whether the course is at the second- or third-year level. Newly created classes for non-majors are meant to attract new students and reverse the declining numbers of English majors. Under the "Contexts of Literature" heading, the following classes have been created: English 271 (Health Studies and Literature, to appeal to Nursing and other health studies students); English 275: Literature and Popular Culture; and English 276: Literature and Interdisciplinary Contexts, the latter slated to be offered for the first time in 2019-20. Online courses since 2010 have been offered with excellent enrolment results, from English 100 (including a High-School Accelerated version), English 110, English 252 (Introduction to Creative Writing), English 352 (Advanced Creative Writing: Prose Fiction), English 211 (Survey of English Literature I) and English 212 (Survey of English Literature II), and English 302 (Shakespeare: Histories and Tragedies). Given the popularity of creative writing courses, the Department is currently working on implementing another online course, English 152 (Introduction to Creative Writing). The M.A. in Creative Writing and English has become a popular alternative to the academic M.A. with thesis, and the course-based M.A.

The Department's annual graduate student conference, "Literary Eclectic" was initiated in 2005 to increase student engagement, provide an opportunity for professional development, and show off scholarly writing; the conference has been jointly organized in cooperation with the University of Saskatchewan's Department of English for the past 14 years, and alternates between the two campuses. The Department has also sponsored the English Students' Association conference on Popular Culture—*Trash Talkin'*—since its inception in 2009. English Department members have also connected with other scholarly and public communities through a host of public talks, conferences, and visiting speakers, notably the Orlene Murad Academic Discussion Series (lectures by English and related faculty members, open to the University community); the 2017 Bicentennial Jane Austen symposium and series in conjunction with the Regina Public Library; the 2017 *Land and the Imagination* conference, facilitated by the Faculty of Arts Post-Doctoral Fellow; the 2009 Emily Dickinson International Society conference ("Queen for a Day"); and annual visiting speakers' exchange between the English Departments of the University of Regina and the University of Saskatchewan.

For more information on the structure of the English Department see Appendix I, The Departmental Handbook; for a representative synopsis of the Department's activity, see Appendix II, Inklings, 2017 Issue.

2. STAFFING AND RESOURCES

2.1. Staffing - faculty, instructors, lab instructors, technicians, and support staff

Name	Position and Rank	Notes
Marcel DeCoste	Professor & Head	U of R
Jesse Archibald-Barber	Associate Professor	First Nations University
Jes Battis	Associate Professor	U of R
Christopher Bundock	Associate Professor	U of R
Noel Chevalier	Associate Professor	Luther College
Troni Grande	Associate Professor	U of R
Jean Hillabold	Instructor III	U of R
Susan Johnston	Associate Professor	U of R
Dorothy Lane	Professor & Assistant Dean	Luther College
Alex MacDonald	Associate Professor & Head	Campion College
Craig Melhoff	Lecturer	U of R
Beverley Montague	Instructor III	U of R
Medrie Purdham	Associate Professor	U of R
Jan Purnis	Associate Professor	Campion College
Christian Riegel	Professor	Campion College
Melanie Schnell	Limited Term Appointment, Lecturer	U of R
Garry Sherbert	Associate Professor	U of R
Michael Trussler	Professor	U of R
Scott J. Wilson	Limited Term Appointment, Instructor	Luther College
Danielle Myers	Administrative Assistant	U of R

2.2. Resources

2.2.1. Teaching Space

The English Department has no dedicated Teaching Space, classroom space for its courses being assigned on a semester-by-semester basis by Central Timetabling. Its classes are also delivered by affiliated faculty at U of R's three federated colleges. The Main Department occupies much of the third floor of the Administration and Humanities Building (AH) at the U of R. This space is utilized as follows:

AH 313: Main Department Office

AH 313.1: Storage Space.

AH 313.1.1: Photocopying.

AH 313.2: Storage and Meeting Room.

AH 312: Head's Office.

AH 305: English Department Writing Centre (a tutorial service, staffed by Dept. TAs, that runs through the Fall and Winter teaching terms).

AH 306, 311, 312, 314, 315, 322, 323, 353, 354, 366, 367, 369: Faculty Offices.

AH 310, 316, 317, 355, 356, 357, 363, 364, 365, 368: Sessional Instructor Offices.

AH 324: Teaching Assistants' Office.

2.2.2. Research institutes, clusters, or specialized labs

Up until 2012, the English Department was the long-time home to the *Wascana Review*. Founded in 1966, the *Review* was a biannual literary magazine featuring poetry, short fiction, interviews, and critical essays. Over the course of its run, its pages featured writing by such figures as Robert Kroetsch, Lorna Crozier, Tom Wayman, Northrop Frye, Linda Hutcheon, and Mark Kingwell. The journal's production was a true Department-wide effort, with faculty members volunteering to serve as general editor, fiction, poetry, and scholarly editors, as well as readers and reviewers. Due to the U of R's cutting its funding, the *Review* moved first to a strictly online platform before ceasing publication, following a vote of the Department, on April 12, 2012.

The English Department has a connection with the Humanities Research Institute (HRI) at the University of Regina that reaches back 15 years to the Institute's creation. Committed to the support and promotion of research in the humanities, both on the main campus and among colleagues at the federated colleges, the HRI was first shepherded by the English Department's Professor Emeritus, Dr. Nick Ruddick, who served as its first Director, from 2003-2008. In that role he oversaw the birth of many of the HRI's hallmark contributions to the U of R campus, such as Dr. Barbara Powell Memorial Lecture, the Profiling Scholarship series, and HRI Fellowships. Since 2008, the Department has been consistently involved in the HRI's work. Dr. Garry Sherbert of the Main Department has served as Acting Director, while Dr. Christian Riegel of Campion has twice served as Director. Moreover, Department members have repeatedly served on the Institute's board and contributed, over the years, to many of its panels and symposia.

3. SCHOLARLY OUTPUT

3.1.1. Summary

In this department scholarly output takes many forms.¹ One form that is a particular strength is the edited collection. Faculty members have published eleven collections in the period under review. Several of these collections represent scholarly turning points that significantly shape their respective subject areas. Take, for instance, Christian Riegel's *Response to Death: The Literary Work of Mourning* (U. Alberta P., 2005) that stands in the vanguard of the emerging "medical humanities." Likewise, Jessie Archibald-Barber's *Kisiskâciwan: Indigenous Voices from Where the River Flows Swiftly* (U. Regina P., 2018) is a groundbreaking anthology that contains work from new writers as well as such established figures as Maria Campbell, Buffy Sainte-Marie, Rita Bouvier, Harold Johnson, Gregory Scofield, Warren Cariou, Louise Halfe, and many more. As a testament to the collegiality of the department, three collections are co-edited by pairs of faculty members: Troni Grande and Garry Sherbert's *Northrop Frye's Writings on Shakespeare and the Renaissance* (U. Toronto P., 2010), Medrie Purdham and Michael Trussler's *The New Wascana Anthology of Poetry, Short Fiction and Critical Prose* (U. Regina P., 2014), and Jes Battis and Susan Johnston's *Mastering the Game of Thrones: Essays on George R.R. Martin's A Song of Ice and Fire* (McFarland, 2015).

These collections stand alongside five monographs and nearly fifty peer-reviewed journal articles. In the former category, most recently Sherbert has published *In the Name of Friendship: Deguy, Derrida, and Salut* (Brill, 2017). In 2016 Chris Bundock published *Romantic Prophecy and the Resistance to Historicism* (U. Toronto P.) and, the year before that, Marcel DeCoste published *The Vocation of Evelyn Waugh: Faith and Art in the Post-War Fiction* (Ashgate). Peer reviewed articles have appeared in venues such as: *Science Fiction Studies*, *Mosaic*, *Literature Compass*, *ERR*, *Journal of Religion & Literature*, *Logos*, *Renascence*, *The Journal of Adaptation in Film and Performance*, *Journal of Peer Learning*, *Canadian Poetry*, *Shakespeare Quarterly*, *University of Toronto Quarterly*, and *Body, Space*.

¹ This document considers scholarship of only those faculty members employed as of 2018. In other words, it excludes the considerable scholarly output of people who have worked in the department since the last unit review but left/retired prior to 2018. This overview and the statistical summaries in 3.1.2 and 3.1.3 includes data from sixteen of eighteen eligible faculty members.

On the creative side, faculty members have published in a wide range of genres including novels, short stories, poems, poetry collections, creative essays, and dramas. Battis has been especially prolific recently, publishing three novels—*Prize of Night*, *Path of Smoke*, and *Pile of Bones*—in the last five years. Trussler has published several poetry collections, including *Light's Alibi* (Alfred Gustav P, 2018), *A Homemade Life* (JackPine P, 2009) and *Accidental Animals* (Hagios P, 2007). Purdham's poetry has been singled out for republication on several occasions (2017, 2014, 2012) and has also been read on the CBC. Shorter creative work by several faculty members has appeared in venues such as *Contemporary Verse 2*, *Event*, *The Malahat Review*, *Grain*, *The Fiddlehead*, *The Antigoniish Review*, *Vallum*, *TRANSITION*, *The Incongruous Quarterly*, *PRISM International*, *ARC*, *subTerrain*, *Prairie Fire*, *Paperplates*, *The New Quarterly*, *Queen Street Quarterly*, and *backwater review*.

Like Purdham, several other faculty members have had work selected for reprint: Trussler's essay "The Short Story as Microcosm: Barry Callaghan's 'The Black Queen'" was reissued in *Barry Callaghan: Essays on His Works* (Guernica, 2007); Bundock's article on Eliza Fenwick was reprinted in *Transforming Tragedy, Identity and Community* (Routledge, 2011); and Sherbert has had three texts singled out in this way: "'A Name is Sacred': Archive fever in Freud, Derrida, and Hubert Aquin" reprinted in *Twentieth Century Criticism*, "Metaphysic Wit: The Charm and Riddle of D'Urfey's Menippean Satire" reprinted in *Literature Criticism from 1400 to 1800*, and "Rambling Wits: Dunton's *Voyage* and Baroque Poetics" reprinted in *Literature Criticism from 1400-1800*.

Testifying to the breadth of scholarly expertise, faculty members have also published nearly sixty book chapters. These chapters have appeared in volumes such as: *Canadian Literature and Cultural Memory* (ed. Cynthia Sugars and Eleanor Ty, Oxford UP, 2014), *Indigenous Poetics in Canada* (ed. Neal McLeod, Wilfred Laurier, 2014), *Over the Rainbow: Queer Children's and Young Adult Literature* (ed. Kenneth Kidd, U. Michigan, 2011), *Rethinking British Romantic History, 1780-1840* (ed. Porscha Fermanis and John Regan, Oxford UP, 2015), *New Essays on Evelyn Waugh* (ed. Donat Gallagher et al, Fairleigh Dickinson UP, 2011), *Shakespeare and Canada* (ed. Irena R. Makaryk and Kathryn Prince, U. of Ottawa, 2017), *Masculinity in Breaking Bad: Critical Perspectives* (ed. Bridget Roussell Cowlshaw, McFarland, 2015), *Critical Insights: Alice Munro* (ed. Charles May, Salem, 2012), *Emotions, Community, and Citizenship: Cross-Disciplinary Perspectives* (ed. Rebecca Kingston et al, U. Toronto P., 2017), *Shakespeare and Consciousness* (ed. Paul Budra and Clifford Werier, Palgrave, 2016), *Educating the Imagination: Northrop Frye Past, Present, and Future* (ed. Alan Bewell et al, McGill-Queen's UP, 2015), and *How the Light Gets in. . . Anthology of Poetry from Canada* (ed. John Ennis, Waterford Institute of Technology, 2009).

Faculty members have secured research funds from sources at the national, provincial, university, and Faculty of Arts levels.² The range of funding sources is especially wide and includes, for instance, the Canadian Heritage 150 Fund, the Multicultural Initiative Fund, the Saskatchewan Writer's Guild, the Saskatchewan Arts Board, the Canadian Foundation for Innovation, and the Canada Council. Faculty members have also had success with the more usual suspects, namely, SSHRCC (\$164,680 total) and, internally, the Dean's Academic/Creative Research Award (\$20,500 total). Since 2004, the faculty members included in this self-study have amassed a total \$476,551 in research funding.

² We count here only funding for which one must compete in some way. As such, we exclude (for instance) discretionary funds from the Faculty of Arts, start-up funds, and travel funding for conferences or research. We also exclude funding held by faculty members as post-docs or PhD candidates prior to hiring at the University of Regina.

3.1.2. Statistical summary of published and accepted scholarly work over the last fourteen years

	Number	Notes
Refereed journal articles	48	
Reprinted articles	6	
Journal issues edited	1	
Refereed conference proceedings	2	
Books	5	
Books edited	11	Books coedited by multiple faculty members in the department are here counted only once.
Book chapters	59	Chapters co-authored by multiple faculty members in the department are here counted only once
Professional creative activity (specify):		
Poems (in journals)	65	
Poems (in anthologies)	16	
Poetry collections/books	4	
Creative non-fiction	2	
Short fiction	109	Number is approximate.
Performance works	6	
Novels	10	
Readings	36	Number is approximate.
Other scholarly output (specify):		
Conference papers delivered	157	
Reference book entries	8	
Invited lectures	30	
Interviews (published)	6	

Reviews	13	

3.1.3. Grants and Contracts

Principal Investigator(s)	Funding Agency	Total Amount	Dates
Archibald-Barber, Jesse	President's Conference Fund	3,000	2017
Archibald-Barber, Jesse	Congress Community Connections Grant	2,000	2017
Archibald-Barber, Jesse	Canadian Heritage Canada 150 Fund	63,110	2016
Archibald-Barber, Jesse	SSHRCC Connections Grant	24,899	2015
Archibald-Barber, Jesse	President's Conference Fund	3,000	2014
Archibald-Barber, Jesse	Multicultural Initiative Fund, SaskCulture	7,000	2014
Archibald-Barber, Jesse	Humanities Research Institute	900	2009
Battis, Jes	Dean's Research Award	3,000	2010
Battis, Jes	President's Research Award	5,000	2010
Bundock, Chris	SSHRCC IDG	30,222	2017-2019
Bundock, Chris	Awards to Scholarly Publishing Programme	8,000	2015
DeCoste, Marcel	Humanities Research Institute	1,420	2010
Grande, Troni	Dean's Creative Research Award	3,000	2018
Grande, Troni	Sask. Writer's Guild	750	2018

Grande, Troni	President's Conference Fund	3,000	2017
Grande, Troni	Sask. Writer's Guild	750	2016
Grande, Troni	Sask. Writer's Guild	500	2014
Grande, Troni	Visiting Speaker's Award	1,000	2011
Grande, Troni	Dean's Research Award	3,700	2004
Purdham, Medrie	SSHRCC Connections Grant	2,000	2017
Purnis, Jan	SSHRC IDG	30,559	2013-16
Riegel, Chris	SSHRCC Connections Grant	22,000	2017-19
Riegel, Chris	Canadian Foundation for Innovation	174,856	2010
Riegel, Chris	SSHRCC Standard Research Grant	55,000	2005-8
Riegel, Chris	Humanities Research Institute	5,500	2005
Riegel, Chris	Humanities Research Institute	1,000	2004
Schnell, Melanie	Sask. Arts Board Independent Artist's Grant	2,500	2015
Schnell, Melanie	Sask. Arts Board Independent Artist's Grant	5,000	2011
Sherbert, Garry	Humanities Research Institute	500	2006
Sherbert, Garry	Humanities Research Institute	1,000	2005

Sherbert, Garry	Dean's Research Award	3,800	2004
Sherbert, Garry	Humanities Research Institute	1,000	2004
Trussler, Michael	Dean's Creative Research Award	2,500	2015
Trussler, Michael	Dean's Creative Research Award	2,500	2009
Trussler, Michael	Canada Council	2,585	2008

See Appendix III for CVs of English faculty at both U of R and the Federated Colleges.

4. COMMUNITY SERVICE INITIATIVES

The University of Regina's motto, "As One Who Serves," is resonant for members of the English department, as we strive to develop and deepen our connections to the wider community.

Town-and-Gown Conferences / Literary Celebrations:

We endeavor to share our literary enthusiasms with our fellow Reginans through inclusive literary celebrations. A 2008 all-day Harry Potter conference, for example, combined traditional conference panels with family events: a "potions class" that delivered a chemistry lesson to children, and a "quidditch match" that was our effort at recreating the sport of choice for young wizards.

"Emily Dickinson in the Queen City" (2009) was a wide-ranging event in which Dr. Cindy Mackenzie invited her scholarly society, The Emily Dickinson Society, to Regina for an elaborate conference. This event was an academic conference and a gala, but it was also the occasion for a host of special events, featuring involvement by department members, such as Dr. Nicholas Ruddick, who delivered the keynote. This was truly a community affair, including, even, the Canadian premiere of William Luce's play *The Belle of Amherst* at the Shumiatcher Theatre in the MacKenzie Art Gallery. Members of the Saskatchewan Historical Society served tea, as participants enjoyed refreshment with the Lieutenant Governor of Saskatchewan at Government House.

2017's Jane Austen bicentennial anniversary was celebrated throughout Regina with a Jane Austen Film Festival, talks by members of the department, a tea party with Austen trivia, a display of Austen-era fashions at the Regina Public Library, and a Regency Ball, including a period menu, a dance lesson, and regency costumes (Dr. Susan Johnston, who appeared on CBC radio to promote the event, explained how to make an authentic regency ballgown from a bedsheet.) This year (2018) marked the bicentennial of Mary Shelley's publication of *Frankenstein*, with special lectures and a costume ball.

Our English Students' Association helps stage two conferences a year for honours and graduate students: a fall conference, Literary Eclectic, co-hosted with the University of Saskatchewan and held alternately in Regina and Saskatoon, as well as, in the spring, a student-founded and-run pop culture and creative writing conference, Trash Talkin'. Trash Talkin' usually coincides with the launch of *Space*, the student creative writing magazine.

Congress 2018

The most recent Congress of the Humanities was held at the University of Regina (May 2018). The conference was obviously a large-scale opportunity for academic interchange, but it was also the occasion for a great deal of collaborative and ambassadorial work. In addition to hosting panels and delivering papers, many department members served as local

activities coordinators for their learned societies. Community Connections grants were awarded by the university to department members wishing to showcase some aspect of the university's interaction with the wider community. Dr. Jason Demers offered a day-long combination of workshops and talks on prison writing, for which he invited the founders of two key organizations: Walls to Bridges Canada, and the Bard Prison Initiative. Dr. Demers is part of a group (Friends on the Outside) that encourages the sort of dialogue that would minimize the solitude enforced by carceral walls, and he hopes to develop a writing course for incarcerated people, to be offered through the English department, in the future. Drs. Medrie Purdham and Michael Trussler offered a Community Connections event that brought present and past Saskatchewan Poet Laureates (Brenda Schmidt and Judith Krause) together with current faculty and students for a dinner and a shared reading before a Congress audience, in part as an exhibition of the creative writing program.

Speakers' series

The academic discussion series hosted by the department, **The OMAD (Orlene Murad Academic Discussion) series** is a sort of colloquium, running since the 1970s, that brings together scholars and the general public. This series typically features four talks a year from members of the department and beyond. These are often conceived of as extensions of book launches or valedictory addresses on the occasion of retirements or other career milestones. The event consists of a Friday afternoon talk and question period, followed by a reception.

The Department of English has also had robust participation in the University of Regina Queer Initiative series, in the university-wide off-campus Coffee House Controversies, in the Regina Public Library's various talks by and about writers, in the annual University of Regina/University of Saskatchewan Speakers' Exchange, in the Humanities Research Institute's annual Humanities Week's readings, and beyond.

Literary Institutions in Regina

The Saskatchewan Writers' Guild: Many faculty members and students belong to the Saskatchewan Writers' Guild, one of the oldest and most active writers' guilds in Canada; the department of English's Professor Emeritus Ken Mitchell is a founding member. Through its strong ties to the SWG, the department participates in Words in the Park (readings that take place once a month in the summer), the Sage Hill residency and mentorship program, the Vertigo Reading Series, the Talking Fresh spring conference, and various award programs and other initiatives. Our M.A. alumna Tracy Hamon served this organization for years as its Program Director and is now its Executive Director. Our alumna Nickita Longman has served as the Aboriginal Program Coordinator. Five members of the department and two from the guild are members of a poetry working group called Poets of the Vault.

The Saskatchewan Book Awards: The Department of English has played a major role in the administration and presentation of the annual Saskatchewan Book Awards. Our M.A. alumna Courtney Bates-Hardy is its current executive director. Members of the department serve on the jury. Many members of the department have won Saskatchewan Book Awards for their work.

The City of Regina Writing Award is a substantial prize (\$4500) awarded once annually at a special reception; it is jointly sponsored by the Saskatchewan Writers' Guild and the City of Regina. The Department of English has a substantial presence at this annual event, and winners in the review period have included five faculty members and M.A. creative writing graduates.

The Saskatchewan Poetry Society is made up of amateur poetry enthusiasts, often retirees: Faculty members have served as judges for this group's annual poetry contest, a contest leading to an anthology, as a form of public service.

Theatrical outreach: Jesse Archibald-Barber's collaborative theatre work, the documentary play, *Making Treaty Four*, will be produced as part of the Globe Theatre's 2018-2019 season. The Globe describes the play as "a powerful, entertaining and challenging theatrical experience that invites people of all backgrounds to move forward together in a

spirit of reconciliation, equality, and a shared vision for the future.” Emeritus instructors Dr. Nils Clausson and Mr. Rick Harvey have directed and designed productions for the Regina Little Theatre. Alumnus John Loepky and his inclusive theatre collective specializing in the literature of disability, Listen to Dis, have produced shows at the University Theatre, the Globe Theatre and the Artesian; the group also tours. Sessional instructor Ken Wilson mounted a public talk and a feast in connection with the completion of his M.A. work in Fine Arts. The 45-minute performance piece, *surrender 24*, detailed Wilson’s walking of the Haldimand Tract in order to come to a physical understanding of the extent of the land taken from the Mohawk in the Brantford region.

The Academic Community:

The Wascana Review: For the majority of the years under review, the Department published a well-respected journal, *The Wascana Review*, which published peer-reviewed poetry and fiction. In its final years, as funding grew scarce, the journal went online and attempted to reconfigure its niche, publishing its last issues on the topic of creative writing pedagogy.

Creative Writing Open House: The department’s creative writing contingent hosts an open house on an almost annual basis. Typically, the afternoon session consists of panels of speakers speaking on such writing- and publishing-related topics as “Research for Creative Writers,” “Rejection,” “Publishing in Journals,” “Self-Publishing,” “Do You Need an Agent?” “The Writer as Blogger,” and so forth. The evening event is an open mic session showcasing original writing.

The Humanities Research Institute: Since the last unit review, several members of the Department of English have been heads or acting heads of this unit (Dr. Nicholas Ruddick, Dr. Christian Riegel, Dr. Garry Sherbert) and have served as committee members and fellows. Many faculty members have participated in the November HRI Humanities Week literary readings, and have given papers on panels hosted by the HRI.

High School Teaching/Learning Exchange: The Department performs outreach to secondary school students and teachers through a high-school accelerated section of ENGL 100, and through “high school transition” events, in which faculty meet with high school teachers of English to discuss the challenges associated with helping students “level up” to University English courses. A 2005 initiative saw university and high school teachers partnered with each other and visiting each other’s classrooms as part of a teaching and learning exchange.

Campus For All: Campus for All is a university-wide initiative that arranges for students with intellectual disabilities to attend university classes as auditors. Several instructors of English courses have worked with Campus for All students in their courses.

5. PROGRAMS OFFERED

5.1. Programs

BA in English (3 credit hours each): ENGL 100 (Critical Reading & Writing I) & ENGL 110 (Critical Reading & Writing II); ENGL 211 (Survey I) & ENGL 212 (Survey II); one of ENGL 221 (Poetry), ENGL 222 (Fiction), or ENGL 223 (Drama); ENGL 301 (Shakespeare: Comedies & Romances) or ENGL 302 (Shakespeare: Tragedies & Histories); one of ENGL 349 (Literary History), ENGL 390 (History of Criticism), or ENGL 399 (Literary Theory); one 300- or 400-level course focusing on medieval and early-modern literature to the Restoration (up to 1660); one 300- or 400-level course focusing on Restoration, 18th-Century, or Romantic literature (1660 to 1838); one 300- or 400-level course focusing on Victorian and 20th -Century literature (1838 to the 1960s); one further 300- or 400-level course; four of 200-, 300-, or 400-level ENGL, or HUM 260 or LING 200, 210, 212, 213; 9 Faculty of Arts Core requirements; 16 open elective courses—*120 credit hours in total.*

Honours BA in English (3 credit hours each): ENGL 100 & ENGL 110; ENGL 211 & ENGL 212; one of ENGL 221, ENGL 222, or ENGL 223; one of ENGL 301 or ENGL 302; two of ENGL 349, ENGL 390, ENGL 399; one 300- or 400-level course focusing on medieval and early-modern literature to the Restoration (up to 1660); one 300- or 400-level course focusing on Restoration, 18th-Century, or Romantic literature (1660 to 1838); one 300- or 400-level course focusing on Victorian and 20th -Century literature (1838 to the 1960s); four of ENGL 400-489, ENGL 499; ENGL 490 (Honours Paper I) & ENGL 491 (Honours Paper II), or two of ENGL 400-489, 499; three of 200-, 300-, or 400-level ENGL, or HUM 260 or LING 200, 210, 212, 213; 9 Faculty of Arts Core requirements; 11 open electives—*120 credit hours in total*.*

Minor in English (3 credit hours each): ENGL 100 & ENGL 110; two of 200- or 300-level ENGL or HUM 260; three of 300-level ENGL—*21 credit hours*.

Concentration in Creative Writing (3 credit hours each): Students majoring in English may select an optional concentration in creative writing by completing the following courses as part of their major requirements: ENGL 251 (Expository & Persuasive Writing); ENGL 252 (Creative Writing I); two of ENGL 352AA-ZZ (Creative Writing II); or any ENGL Honours course designated as Creative Writing. Students must do substantial work in at least two genres.

Certificate in Indigenous Literatures in English, New in 2018 (3 credit hours each): ENGL 100; ENGL 110 (with an approved Indigenous Literature theme); ENGL 214 (Indigenous Canadian Literature); one of INDL 241 (Cree Literature in Translation), 242 (Saulteaux Literature in Translation) or a section of INDL 240AA-ZZ (Indigenous Literatures in Translation); one of the ENGL 310AA-ZZ (Literature of Indigenous Peoples) series; one additional approved course with an Indigenous Literature theme—*18 credit hours*.

MA in English: The Department currently offers three routes for the M.A. in English: 1) Course-based; 2) Thesis-based (literature); & 3) Thesis-based (creative writing).

The course M.A. (ten 3-credit courses) provides an opportunity to achieve a breadth of knowledge in many areas of English literature—*30 credit hours*.

The thesis-based M.A., Literature (five courses, plus thesis) provides an opportunity to do in-depth research and an extended piece of writing on one area of English literature—*30 credit hours (course and research) in total*.

The thesis-based M.A., Creative Writing consists of five courses—**AT LEAST TWO GRADUATE COURSES IN CREATIVE WRITING MUST BE TAKEN**, plus an additional three graduate courses in English Literature or theory; and a creative thesis with a critical/ theoretical introduction—*30 credit hours in total*.

*Like the MA, the Honours BA permits three routes: a course based degree; a degree that includes an examined academic Honours Paper (ENGL 490 & ENGL 491); or a degree that concludes with an examined creative project (also completed via ENGL 490 & 491).

See Appendix IV Undergraduate and Graduate ENGL course descriptions.

5.2. Service teaching in support of other programs

Both through the Main Department and in cooperation with English faculty at the federated colleges, English offers uniquely robust and wide-ranging service-teaching support to other University of Regina programs.

In its delivery of ENGL 100: Critical Reading & Writing I, the Department bears what is, without question, the University's single largest service-teaching burden. Due to its status as a degree requirement for the undergraduate programs of every U of R faculty, excepting Kinesiology, as many as 40 sections of ENGL 100, whose instructors and syllabi are vetted by the Main Department, can be offered in a single term, on-campus and face-to-face, on-line, and in distant classrooms at affiliated colleges throughout Saskatchewan and the far north. The size of this service commitment is such that, were every permanent faculty member of the Main Department to teach nothing but ENGL 100, we would still fall short of demand for the course. As it is, the teaching of ENGL 100 is a default expectation for permanent, full-time faculty of all ranks, and the Department manages a large contingent of sessional instructors to support other programs with this course.

In addition to ENGL 100, ENGL 110: Critical Reading and Writing II, is a course much in demand in other units and programs. Though it is no longer, as it once was, a required course for all programs in the Faculty of Arts, it remains one of five courses by which students may satisfy the "Textual Studies" requirement. This second literature and composition course, which culminates in students' crafting a proper research paper, is still required for all programs in the Faculty of Science and the Faculty of Social Work, as well for three programs in the Faculty of Education (Elementary BEd Middle Years, Secondary BEd English Major, and the Bachelor of Dance). Similarly, it is one of three courses by which students in the Faculty of Media, Art, and Performance may satisfy their "Communication in Writing" requirement. Though less frequently taught now than when it, too, was a required course for all Arts students, ENGL 110 is still offered in numerous sections each term and represents a significant tranche of service teaching on the part of the Department's instructors, both permanent and sessional.

Furthermore, Department courses constitute more than a quarter of the Secondary BEd Program English Major, whose students are required to take our survey, Shakespeare, Canadian and Indigenous literature courses, in addition to three further writing-intensive classes and four English electives. Popular among those latter is ENGL 315AE: Canadian Cultural Studies, a course largely developed and offered with this student constituency in mind. Meeting the demand for regular offerings in these diverse areas is also a significant, sometimes taxing, departmental responsibility.

Finally, the Department has a long tradition of regularly cross-listing courses with other units, such as Theatre, Indigenous Fine Arts, Women's and Gender Studies, and Religious Studies, a tradition that continues with Winter 2019's ENGL 336AQ/RLST 390BZ: Victorian Gods and a course on the Early Modern Play of Gender slated to be cross-listed as a Women's and Gender Studies course in Fall 2019.

5.3. Enrollment trends

If measured in terms of the number of students registering for, or graduating from, programs offered by the Department, the enrollment trends in English evinced by the last decade or so are both stark and troubling. Whereas the Department could in Fall 2010 boast 228 registered Majors, Minors, and graduate students, that total, after peaking the following year at 242, has fallen steadily ever since. That downward trend has been most marked over the past three years. Fall 2016 saw a drop of 30 students, to a total of 148, and the tally has since remained in the 140s, with Fall 2018 seeing only 141 students registered in English Department programs. This downward trajectory is most pronounced when it comes to the number of first majors in English. These numbered 191 in Fall 2010; Fall 2018 saw this figure nearly halved, with first majors numbering only 98 (For a more detailed presentation of these program numbers, please see Appendix V, pp. 153-57).

This steady loss of program majors is reflected elsewhere, in both the number of students registering for our 200- and 300-level offerings and the number of English degrees awarded annually. So far as course enrollments are concerned, that past

decade has witnessed our total 200-level enrollments drop from 443 in the academic year 2008-09 (and from a 2010-11 peak of 492) to 259 in 2017-18. That is a decline of over 40% in ten years and of nearly 50% since 2010-11. Enrollments in 300-level courses tell a similar tale, falling from 706 in 2008-09 to 382 in 2017-18. In both cases, the most recent dates yield the smallest numbers. (For enrollments by course level, see Appendix V, pp. 158-59). In step with these trends, English convocations have seen a dramatic drop. Whereas 2007 saw 82 students convocate with an English degree and 2009 still yielded 76 English graduates, only 36 students graduated with English degrees in 2018, ten fewer than in 2017, and the fewest in the last fourteen years (See Appendix V, page 160).

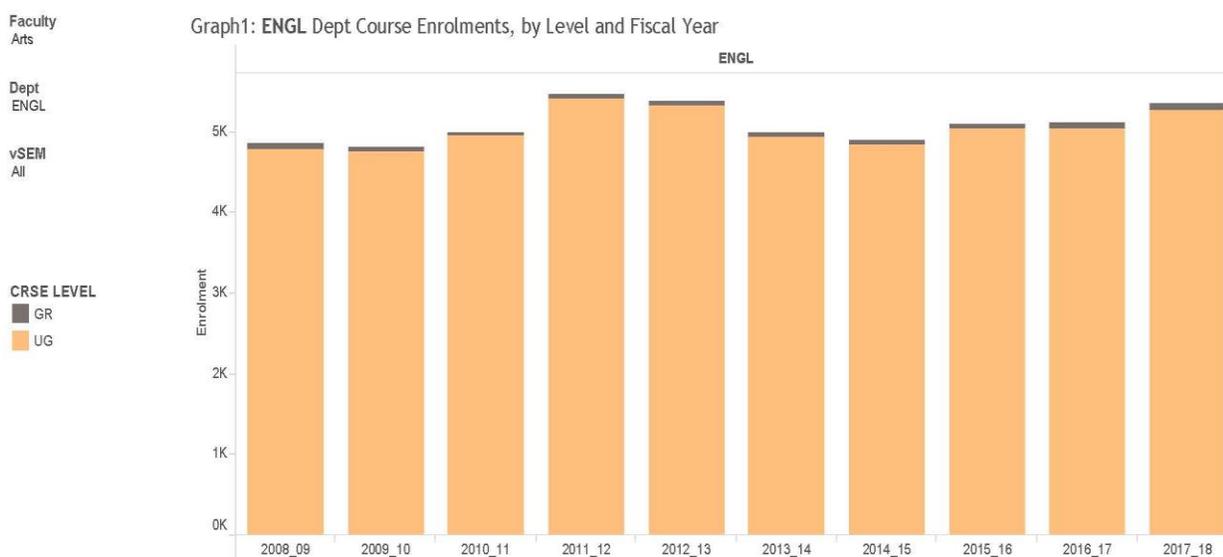
Yet if the global picture is thus a worrisome one, other, rather steadier registration numbers indicate ongoing areas of strength, or even growth. While the total number of Honours students has certainly fluctuated considerably over the past decade, Fall 2018 reported 14 registered Honours students (including one Honours Co-op student), compared to 15 (again, including one Co-op student) in Fall of 2010. The last two years have also witnessed an unprecedented number (7 in Fall 2017, 10 in 2018) of English students pursuing concurrent degrees, suggesting that the Department's programs retain some appeal for students in other faculties. (For Honours and concurrent degree data, see Appendix V, page 155). When it comes to English graduate programs, we see a situation akin to that in the Honours program. Again, there is fluctuation over time (with a peak of 23 registered graduate students achieved in 2014 and 2016), but there is also a certain steadiness, such that Fall 2018's total of 18 matches that of both 2010 and 2011. A similar steadiness is seen in the number of students pursuing the MA in Creative Writing, in particular. The program has averaged 5.7 students per year since Fall 2010; in Fall 2018, 6 Creative Writing MA candidates were registered. (For data on graduate enrollments, please see Appendix V, page 156). These four areas, then, both buck the downward trends alluded to above and testify to the Department's work to maintain the vitality of its senior programs.

But it is not simply in the Honours or graduate programs that we encounter evidence of something other than declining enrollments. Indeed, the fact of the matter is that English teaching, whether measured by student enrollments or by credit hours, has not declined at all over the past ten years. Rather, it has decisively increased, quite markedly and steadily over the past three years, the same years which have seen the biggest drop in the number of program registrants and degrees awarded. As indicated by the graph on page 15, below, overall teaching from the Department has exhibited a long-term upward trend, with the Department in 2017-18 teaching nearly 500 more students and over 1400 more credit hours than it did in 2008-09. Indeed, the last three years each show some of the highest totals recorded during this period, and 2018's total of 5,348 students taught is the third highest in the past decade. All of this indicates that there remains a demand for, and a serious burden on, English Department courses and instructors, one related more particularly to our first-year offerings and the unique service commitments detailed in 5.2 above.

It is worth noting that this increased teaching at the 100-level and the relative maintenance of the Honours and graduate programs in English have occurred during a period of swift and radical diminishment in the Department's faculty complement. In Fall 2018, the Main Department comprises 11 permanent, tenured faculty members. As Appendix V, page 158 indicates, the Main Department in 2009-10 was fully twice that size. If yearly graduation figures and numbers of Majors reveal drops of 40 or nearly 50%, then, this development has unfolded over the course of a period that has seen the Department's permanent faculty literally halved. While the causes behind the shrinkage of the Department's Major program are no doubt manifold, the loss of so much teaching, mentoring, administrative, and recruiting strength has surely played its part.

One other factor in all this, and one that may well prove an enduring challenge for the Department, is reflected in the number of International students registered in English programs. Overseas recruitment has been a decided priority of the

University of Regina over the past ten years, and the number of international students at the U of R has risen dramatically during this time, in step with these efforts. Indeed, by Fall 2016, international students constituted 14% of the university’s student body. In Fall 2018, international students accounted for only 3 of the Department’s majors and only a single minor (see Appendix V, page 161). While that total of 4 is higher than the sum reached by several earlier years, the Department shows no significant growth in the number of its international students. The task of engaging this growing campus population has remained a challenge.



Dept1: ENGL Dept Course Enrolments and Credit Hours, by Level and Fiscal Year

Dept	CRSE LEVEL	2008_09	2009_10	2010_11	2011_12	2012_13	2013_14	2014_15	2015_16	2016_17	2017_18
Enrolment	ENGL										
	GR	77	52	34	47	46	54	57	49	52	63
	UG	4,787	4,756	4,967	5,410	5,336	4,938	4,835	5,039	5,051	5,285
	Total	4,864	4,808	5,001	5,457	5,382	4,992	4,892	5,088	5,103	5,348
Enroled credit hours	ENGL										
	GR	279	180	111	150	159	183	204	162	163	204
	UG	14,361	14,268	14,901	16,230	16,008	14,814	14,505	15,117	15,153	15,855
	Total	14,640	14,448	15,012	16,380	16,167	14,997	14,709	15,279	15,316	16,059

5.4. Successes

Michael Horacki (BA Hons 2008): MA (Queen's), 2009; PhD (U Sask), 2018.

Michelle James (BA 2008): Business Manager, Pharmacy Association of Saskatchewan; currently pursuing Masters in Professional Communications, Royal Roads U.

Lorinda Jones (MA 2008): ESL Instructor, U of R.

Kelsie Lenihan (BA 2008): BED (U of R), 2010; MED (U of R), 2018.

Samantha Maciag (BA 2008): Bachelor of Journalism (U of R), 2010; Journalist, CBC.

Kathryn MacLennan (MA 2008): Instructor (English), Luther College.

Craig Melhoff (MA 2008): Lecturer, English, U of R; currently pursuing PhD (English), Concordia U.

Dan Parr (BA Hons 2008): Secretary, Saskatchewan Arts Alliance; Programs and Services Coordinator, SaskBooks.

Dominga Robinson (BA 2008): Funding Consultant, SaskCulture.

Natalie Thompson (BA Hons 2008): MFA (UBC), 2012; English Language Monitor, CEGEP de Thetford.

Shane Arbuthnott (BA Hons 2009): *Terra Nova* (2018), *Dominion* (2017), novels, Orca Press.

David Cook (BA Hons 2009): Master's, Library and Information Studies (UBC), 2012; Systems Librarian, Prosentient Systems, Ltd.

Laura Hunter (BA 2009): MED (U of R), 2016.

Cheryl Ashton (BA 2009): MED (U of R), 2013.

Celia Hardin-Russell (BA 2009): BED (U of R) 2011.

Nadine Kirzinger (BA Hons 2009): Master of Letters, Creative Writing (U of St. Andrews), 2010; Communications Officer, Financial Consumer Agency of Canada.

Linda Klippenstein (MA 2009): English Teacher, Caronport High School.

Jamie Paris (MA 2009): PhD (UBC), 2015; Assistant Professor, Corpus Christi College, Vancouver.

Megan Stecyk (BA Hons 2009): MLIS (McGill), 2011; Digital Services Librarian, Saskatoon Public Library.

Coby Stephenson (BA Hons 2009): *Violet Quesnel* (short fiction), Thistledown, 2012. Calendar/Convocation Coordinator, Office of the Registrar, U of R.

Andrew Wenaus (MA 2009): PhD (UWO), 2013; Assistant Professor, UWO.

Mathew Block (BA Hons 2010): Communications Manager, International Lutheran Council, Editor of Bimonthly Magazine, *The Canadian Lutheran*, and Contributor, *First Things*.

Heather Dales (BA 2010): BED (U of R), 2013; MED (U of R), 2016.

Kira Fladager (BA 2010): MED (U of R), 2016; Literacy Coordinator, Regina Public Schools.

Lauren Fournier (BA 2010): MA (SFU), 2012; PhD (York U), 2018. Middlebrook Prize for Canadian Curators 2018; Ontario Graduate Scholarship, York University, 2018; Provost Dissertation Scholarship York University, 2017; Susan Crocker and John Hunkin Award in Fine Arts, York University, 2013; SSHRC Joseph-Armand Bombardier Award Doctoral CGS, 2013; SSHRC Joseph-Armand Bombardier Masters CGS, 2011; Pacific Century Graduate Scholarship, Simon Fraser University, 2010; President's Medal, University of Regina, 2010.

Steve Hahn (BA Hons 2010): MA (SFU), 2011.

Tracy Hamon (MA 2010): *Red Curls* (poems), Thistledown Press, 2014; Executive Director, Saskatchewan Writer's Guild.

Stevie Horn (BA Hons 2010): MLIS (McGill), 2013; Library Assistant, U of Saskatchewan Archives and Special Collections.

Cassidy McFadzean (BA Hons 2010): MFA (Iowa), *Hacker Packer* (poetry), McClelland and Stewart 2015 (winner of two Sask Book Awards, nominated for the Pat Lowther Award), *Drolleries* (poetry, forthcoming) McClelland and Stewart, 2018. Winner of Governor General's Gold Medal upon graduation. International artistic residencies, including St. Petersburg, Russia. Twice served on the jury for Canada Writes (Poetry).

Sean McKenzie (MA 2010): Senior Policy Advisor, Saskatchewan Urban Municipalities Association.

Kaiti Webb (BA 2010): Reference and Programming Assistant, Regina Public Library.

Christian Bates-Hardy (BA Hons 2011): Communications Consultant, Saskatchewan Parks and Recreation Association.

Raeleen Fehr-Rose (BA 2011): MED (U of R) 2016.

- Caitlin Lane (BA 2011):** MA (Athabasca U), 2014; Assistant to the Minister of the Crowns Investment Corporation, Government of Saskatchewan.
- Ariel Langgard (BA 2011):** BED (U of R), 2013.
- Aislinn McDougall (BA Hons 2011):** MA (Queen's), 2013; PhD (Queen's), 2018; Visiting Professor, Digital Humanities, University of Utah (2018).
- Jennifer Oleson (BA 2011):** MED (U of R), 2016.
- Devin Pacholik (BA Hons 2011):** Freelance writer (VICE Media).
- Kelly-Anne Riess (MA 2011):** *I Love Saskatchewan* (children's book), MacIntyre & Purcell, 2011; *The Saskatchewan Book of Everything*, 2nd ed., MacIntyre & Purcell, 2015; co-editor, *The Literary History of Saskatchewan Volume 3: Advances*, Coteau Books, 2018.
- Caelin Robinson (BA Hons 2011):** Masters in Publishing (SFU), 2014.
- Myron Soloduk (MA 2011):** Masters of Public Administration (U of R), 2016.
- Jason Vinck (BA 2011):** MA Teaching and Learning (McGill), 2018. Communications Consultant.
- Faye Wickenheiser (BA 2011):** Administrative Officer, CRTC.
- Kristen Bates (BA 2012):** JD (U of Sask.), 2016; Associate, Marilyn Elliott Law Office.
- Amy Dakue (BA 2012):** Recruitment and Retention Specialist, Luther College.
- MacKenzie Hamon (BA Hons 2012):** Master's in Publishing (SFU), 2014; Marketing Manager, Coteau Books.
- Michelle Hardy (MA 2012):** High School English Teacher, The Fernie Academy, Fernie, BC.
- Taylor Harvey (BA 2012):** MA (Concordia), 2017.
- Carmen Holota (BA 2012):** MED (U of R) 2017.
- Matthew Mickleborough (BA Hons 2012):** BED (U of R), 2017.
- Dan Podborochynski (BA 2012):** BSc (U of R), 2016.
- Julia Ready (BA 2012):** MA (U Victoria), 2014; Instructor, Camosun College, Victoria BC.
- Drew Richardson (BA 2012):** MA (UC Santa Cruz), 2018; currently pursuing a PhD (History), UCSC.
- Gina Brander (BA Hons 2013):** MLIS (UBC), 2016; Reference and Information Services Librarian, Saskatchewan Polytechnic.
- Chris Brown (BA 2013):** MA (Concordia U), 2016, pursuing a PhD (English, Creative Writing), University of Calgary.
- Tanya Foster (MA 2013):** City of Regina Writing Award Runner-Up, 2018; Senior Policy Analyst, Ministry of Immigration and Career Training, Government of Saskatchewan.
- Jennifer Guay (BA 2013):** BED (U of R), 2014.
- Trevor Hlushko (BA 2013):** BED (U of R), 2016.
- Nickita Longman (BA 2013):** Communications Coordinator, University of Manitoba.
- Jessie Morris (BA 2013):** MLIS (U of Alberta), 2015; Manager, Central Library (Adult), Regina Public Library.
- Alex Obrigewitsch (BA 2013):** Rhodes Scholar Nominee; BED (UBC Okanagan).
- Sarah Nielsen (BA 2013):** BED (U of R), 2015.
- Jordan Reid (BA Hons 2013):** Masters of Public Administration (U of R), 2014.
- Mark Saffou (BA 2013):** MA (U of R) 2014; Sales and Marketing Manager, U of R Press.
- Ashley Siller (BA 2013):** Bid Proposal Specialist, SaskTel.
- Kathryn Sinclair (BA 2013):** Administrative Assistant/Accounts Payable Clerk, Factory Optical.
- Dorothea Wojtowicz (MA 2013):** short fiction published in *Room* magazine (38.4), 2015.
- Mitchell Wolfmueller (BA 2013):** MA English (Freie Universitat Berlin), 2018. Research Analyst, Market Logic Software.
- Courtney Bates-Hardy (MA 2014):** *House of Mystery* (poems), Kelp Queen Press, 2016; Executive Director, Saskatchewan Book Awards.
- Haley Bolen (BA 2014):** Executive Operations Coordinator, Hillberg & Berk.
- Sydney Gossard (BA 2014):** Communications Specialist, K + S Potash.
- Lindell Haywahe (BA 2014):** Computer Resource Liaison, Regina Work Preparation Centre.
- Rhonda Helman (MA 2014):** Manager, Change Management, Farm Credit Canada.
- Luba Kozak (BA 2014):** Currently pursuing a Master's degree in Fine Arts, U of R.

- Talia Rissling (BA 2014):** BED (U of R), 2016.
- Don Balas (MA 2015):** High School ELA Teacher and Dept. Head, Thom Collegiate, Regina.
- Suzanne Barber (BA 2015):** Digital Marketing Manager, Hillberg & Berk.
- Zoe Beaulieu Prpick (BA Hons 2015):** Currently pursuing MA (English), U of R.
- Jessica Bickford (BA 2015):** Copywriter, Phoenix Advertising Group, Freelance Writer.
- Carla Flengeris (MA 2015):** University Library Coordinator, Luther College.
- Patrick Malone (BA Hons 2015):** Currently in third year of JD (Law), U Sask.
- Carter Selinger (BA 2015):** MFA (UBC), 2018.
- Sonia Stanger (BA Hons 2015):** Rhodes Scholar Nominee; Sales Manager, Globe Theatre, Regina.
- Katelyn Uhrich (2015):** Marketing/Training Administrator, MuniSoft.
- Ben Woolhead (BA 2015):** BED (U of R), 2017.
- Laura Billett (BA 2016):** Publisher's Rep., Canadian Scholars.
- Kelby Cottenie (BA 2016):** Currently pursuing MA (English), U of R.
- Jessie Grant (BA 2016):** Web Content Editor, Brandt Companies.
- Laurissa Kainz (BA 2016):** Communications Officer, Saskatchewan Government Insurance.
- John Loeppky (BA 2016):** Founding member, *Listen to Dis* theatre collective, which has staged two shows; editor of *The Carillon*; pursuing MA (Interdisciplinary Studies), U of R.
- Christine Moleski (BA 2016):** Fine Arts Instructor, Neil Balkwill Centre, Regina.
- Avnee Paranjapee (BA Hons 2016):** MA (U of Toronto), 2017; Parliamentary Intern, 2017-18; currently studying law at U of T.
- Kyrstin Stringer (BA 2016):** Master's of Journalism (U of R), 2018.
- Jenn Sully (BA 2016):** Communications Officer, Saskatchewan Government Insurance.
- Elena Bentley (BA Hons 2017):** MA (U of Toronto), 2018.
- Debby Adair (MA 2017):** City of Regina Writing Award, 2018.
- Chelsea Coupal (MA 2017):** City of Regina Writing Award, 2017; *Sedley* (poems), Coteau, 2018.
- Jeremy Desjarlais (MA 2017):** Limited Term Appointment, Lecturer, First Nations University of Canada, 2019.
- Tea Gerbeza (BA Hons 2017):** SSHRC winner (2018), currently pursuing MA (English, Creative Writing), U of R.
- Laura Griffin (BA Hons 2017):** Currently pursuing MA (English), U of R.
- Devin Oxman (BA Hons 2017):** Currently pursuing an MA (English) at Concordia U.
- Jocelyne Paulhus (BA 2017):** Currently pursuing MA (English), U of R.
- Carina Sterzer (BA 2017):** Marketing Strategist, Vendasta Technologies.
- Lara Stoudt (MA 2017):** Consultant, Communications and Operational Policies, Sask. Housing.
- Sarah Vennes-Ouelette (MA 2017):** Completed, with her MA, the pioneering full-length academic work on Fransaskois Literature.
- Katya Wenc (BA Hons 2017):** Communications Consultant, Ministry of Finance, Government of Saskatchewan.
- Matt Wincherauk (BA Hons 2017):** MA in Public Texts (Trent U), commenced 2017.
- Veronica Cornish (BA 2018):** Coordinator, Branding and Communications, TD Greystone.
- Amy Hunter (MA 2018):** Special Projects Administrator, Office of the President, U of R.
- Destiny Kaus (BA 2018):** Pursuing MA (English), U of R.
- Nathan Mader (MA 2018):** Poetry widely published and selected for and featured in *Best Canadian Poetry 2018*; contributor, *The Literary History of Saskatchewan*, Volume III, Coteau Books, 2018.
- Harrison Otis (MA 2018):** 2018 President's Distinguished Graduate Student Award (U of R); began doctoral studies in English at Baylor University, Fall 2018.
- Jonathon Polsom (BA 2018):** Currently pursuing MA (English), U of R.
- Amelia Rempel (BA 2018):** Communications Coordinator, TD Greystone.
- Anli Roets (BA 2018):** Currently pursuing a law degree at the University of Leicester, UK.

6. UNIT BUDGET

According to the University of Regina's Office of Resource Planning (ORP), the Expenditure Budget of the Department of English for the 2018-19 year totals **\$1,581,918** (see Appendix V, p. 162). This figure accounts solely for the salary and benefits of permanent academic staff in the Main Department—namely, 2 Full Professors, 6 Associate Professors, 2 tenured Instructors, and 1 tenured Lecturer—and the administrative stipend of the Department Head. Tied as it is to our shrinking faculty numbers, this sum represents the lowest unit budget reported in the ORP's records of the past decade.

All other departmental funding is channeled through the Faculty of Arts and is, therefore, not counted as base budget for English. Such funding includes monies that help support the Department's hiring of the many sessional instructors required to deliver our complement of first-year service courses each semester, that permit the recruitment of teaching assistants to staff the English Department's Writing Centre—a support for our 100-level service courses offered in Fall and Winter semesters—and to assist first-year instructors, and that help cover other sundry expenses (printing, office, supplies, catering, etc.).

These Arts-derived funds are not altogether stable or predictable from year to year. TA and sessional budgets for departments in the Faculty of Arts, for example, are determined annually by the Faculty's Budget Advisory Committee, typically in the first couple of months of the calendar year and thus not so much in advance of the commencement of the new fiscal or academic year. When it comes to budgeting for sessionals—a matter of some concern for English, given the number of such hires it must make in order to fulfill its service commitments—the matter is complicated by the different sessional instructor classifications our Collective Agreement recognizes and by the fact that certain courses delivered by sessionals (online or evening classes, for example) are most often paid for by the University's Centre for Continuing Education. Typical practice in Arts, then, is to assign departments, sometime in the Winter term, a certain number of sessional jobs that the Faculty will fund, but the precise figure that allowance entails will be impacted by the particular training or experience of the instructor eventually hired. All of this makes this always provisional funding from Arts difficult to nail down as a yearly budget.

In any event, for the past two years the Department's discretionary or "Miscellaneous Expenditures" budget has been **\$17,000** per annum. This year's TA budget (listed as "Student Academic Support" in Appendix V, p. 163) comes to **\$23,385**. When it comes to monies dedicated to sessional instructors, Financial Services reports 2018 spending of **\$439,085** on sessional instructors for English courses (see "Analysis of English's Spending..." page 1 of the data document posted on the English Academic Unit Review website).

7. SWOT ANALYSIS (STRENGTHS, WEAKNESSES, OPPORTUNITIES, THREATS)

FACULTY:

Responses were collected by means of a shared SWOT exercise at a Departmental Retreat, May 2018, and of surveys distributed to current instructors and retired faculty, November 5-16, 2018. The latter process yielded 22 completed questionnaires.

Strengths:

In response to the prompt, "In your opinion and from your perspective, what are the greatest strengths of the English Department at the University of Regina?" faculty answers fell under six main headings:

1. Commitment to Students:

The most heralded strength of the English department (named by roughly 70% of respondents) is the faculty's commitment to student success and well-being, which one writer framed as a "legacy of care for the coming generations." Faculty were seen to be supportive of student endeavours and invested in the extracurricular professional development of students, involving themselves in "conferences, workshops, seminars on professionalization, research fairs" and student writing projects (25%). Other responses noted faculty availability outside class hours, their dedicated mentorship of Honours and MA students, their invitation of students into critical conversations, and their supervision of TAs and tutors.

2. Curricular strengths:

About 44% of respondents felt the Department has distinct curricular strengths. 25% of respondents made reference to research-driven teaching, to the freedom of instructors to design courses that reflect research interests. The Department was seen to have strong offerings in specific areas (pop culture, creative writing, Shakespeare, theory, modernist & postmodern literature). Several respondents cited innovation in course design or a diversity of approaches. The Department was seen to offer a "curriculum balanced between historical coverage, theoretical paradigms, and issues or themes." The Honours and the graduate programs won praise for their permitting rigorous, self-designed research projects—a "full-year honours project, two-year M.A. with thesis stream, when many schools are giving up the thesis at the M.A. level." The Department's online courses were also viewed as a strength.

3. Student engagement:

Student engagement was mentioned in 44% of responses. We have a notably active student association—"the best in Arts." Students mount two well-attended conferences per year, one of them in conjunction with the University of Saskatchewan. They publish *Space*, a student creative writing journal. They put on many social events—balls, readings, celebrations of literary anniversaries—in a given year. The industry, the diversity, and the creativity of English students (broadly, not just vis a vis the student association) were all mentioned by respondents.

4. Creative Writing Program:

The department offers an undergraduate concentration and an M.A. in creative writing, which were cited as departmental strengths in 37.5% of responses. The program was dubbed "impressive," with one writer asserting that "we punch well above our weight for a creative writing program with a small but dedicated faculty." Indeed, the success of our program was credited with leading to the launch of a creative writing MFA at the University of Saskatchewan. Respondents cited the success of our graduates, who have turned their theses into lauded books and other publications, and who have been recipients of numerous awards, including Saskatchewan Book Awards and the City of Regina Writing Award. Several respondents (19%) discussed the productivity of the way in which the academic and the creative writing streams interact, promoting "inclusion, experimentation and evolution," as well as interdisciplinarity.

5. English 100:

19% mentioned the value of ENGL 100, a required course for all undergraduates, to the University at large. The course is taught by both line faculty and contingent faculty—not by sessionals alone as is the case at some universities—and this was seen as a strength of the program. Several respondents noted the continual striving of the Department to update the design of this course: ensuring parity between sections through syllabus review and addressing the preparation of students through diagnostic exercises. One respondent wrote, "Our ENGL 100 'gateway' course is essential to the University...; it sustains the necessary high standards of reading and writing essential to a university degree."

6. Community Involvement and Collegiality:

The same activities that engage and professionalize our students also involve our community and were cast by one respondent as "outreach" activities, as many such events are conceived of as town-and-gown affairs: the 2008 Harry Potter family conference, last Fall's Jane Austen bicentennial celebration, various creative writing events, and the Talking Fresh conference. Our Orlene Murad Academic Discussion Series was cited as likewise engaging a general audience. Collaborations with the University of Saskatchewan—our annual speaker exchange and by co-administration of the Literary Eclectic student conference—were also noted. The Department's strong ties to the Saskatchewan Writers' Guild were also seen as a strength. Department members, it was remarked, also contributed to the 2018 Congress of the Humanities in various ways, including hosting two Community Connections events: a creative writing showcase featuring the province's poet laureate, and a day-long conference/workshop on prison writing. Finally, respondents noted the open-

door culture of the department, the free exchange of ideas, the supportive atmosphere, and the ability of Faculty to “pull together in times of crisis.”

Other important ideas, not as often amplified, included faculty’s robust involvement in University administrative service at all levels, ongoing work to indigenize its curriculum, active recruitment of students into upper-year courses, rigorous, writing-intensive courses, and deft use of limited resources.

Weaknesses:

The prompt, “In your opinion and from your perspective, what are the greatest weaknesses of the English Department at the University of Regina?” elicited four main responses:

1. Shrinking Faculty Complement:

A subject of considerable discussion at the May retreat, the impact of the loss of permanent, tenured faculty positions was a refrain heard in just over half of the surveys completed in November. The loss of faculty strength through attrition was seen to be placing impossible demands on the full-time teaching staff that remain. Shrinking numbers were reported as leading to an unwieldy administrative burden, to difficulty with balancing the teaching-scholarship-service triad of members’ reviewable duties, to problems sustaining the Department’s various programs, and to a reduced capacity to counsel and mentor students. The consensus is that English is now significantly over-stretched. As one emeritus put it, “I haven’t figured out how the Department continues to offer our program with so few faculty.” A widely cited consequence of this diminished capacity was a sense of plummeting morale, with one respondent asserting that the long-term lack of replacement hiring “has resulted in a sense of claustrophobia, exhaustion, even grief, all of which work against the dedication and tenacity of department members.” Reduced faculty numbers were identified as mitigating against the effective delivery of current programs, much less program development and innovation. Indeed, the lack of renewal was seen by some as working against the kind of rapport with students that fosters excitement, recruitment, and renewal. As one respondent put it, “We have few YOUNG faculty members because of the hiring situation of the last few years, and so we feel the growing generational distance between ourselves and our students.”

2. Program Gaps:

Related to the foregoing, the second most commonly named weakness had to do with perceived gaps in programming and course offerings. Respondents remarked on the Department’s relative lack of expertise and programming in medieval, American, international, and Indigenous literatures. Concern was also raised regarding an insufficient breadth of genres in creative writing offerings and supervision. Put simply, the staffing shortfalls identified above led many to see the Department as hobbled in terms of the range and variety of courses it can offer.

3. The First-Year Program:

Roughly a quarter of respondents mentioned the Department’s first-year program—the service courses ENGL 100 and ENGL 110—as an area of weakness. Faculty expressed fear that, with ENGL 110 no longer being required of all Arts students, this second class devoted to cultivating critical reading and writing skills is being offered less and less, while the need for what it offers continues to grow. More common, however, were complaints that, given the current readiness of first-year students, the burden of ENGL 100 is growing onerous. Faced with deepening reading, writing, and even language comprehension deficits, instructors reported finding the thirteen weeks allotted to this required course inadequate. Respondents also reported struggling with the enrolment cap of 40 in ENGL 100, noting that that number, combined with the slate of required essay assignments, makes for a challenging marking burden.

4. The Graduate Program:

Finally, a few faculty expressed concern for the status of the graduate program, noting, variously, challenges with recruitment, students of quite variable ability, and difficulties in delivering a three-pronged MA (course-work, thesis, creative thesis routes) with current staffing levels.

Opportunities:

The survey question put to faculty was, “In your opinion and from your perspective, what are the greatest opportunities on which the English Department could capitalize?” This elicited five themes in response:

1. Community Engagement:

Named by 36% of respondents, community engagement leads as the Department's perceived area of opportunity. Writers cited a range of potential activities, from the Regina Public Library expanding such collaborative events as the Jane Austen Festival, ongoing public events with the Sask. Writers' Guild and Sage Hill, to offering educational opportunities to prisoners with innovative courses in creative writing.

2. Indigenization:

With the endorsement of nearly 30% of respondents, Indigenization is next in the order of interest. This opportunity was seen as building on and deepening the Department's community engagement, and offering potentially innovative teaching strategies. One respondent states that indigenization could decolonize the classroom, providing "English students with exposure to a different teaching and learning environment, and ... could prove to be an invaluable recruitment tool that provides the department with an innovative way to teach and train honours-graduate students."

3. Online Courses:

Mentioned by 21% of respondents, online offerings were also seen as an occasion to recruit otherwise unavailable students. One writer suggested that a teaching certificate designed for Master's students and after-degree Bachelor of Education students could be linked to this growing area.

4. Creative Writing:

Likewise cited by 21% of participants, creative writing was specifically seen as a chance to grow in collaboration with other disciplines such as Media-Art-Performance (MAP): e.g., to create courses for screenwriting, or graphic novel writing. One response recommended linking the creative writing program to the MFA program at the University of Saskatchewan. The possibility of expanding the program at the graduate level was also proposed, as was a creative writing course for prison populations that might present funding opportunities.

5. Collaboration with Other Disciplines:

Collaboration with other disciplines is mentioned (14%) as another area open to the department to enlarge its program choices; units such as MAP, Women's and Gender Studies, History, and Philosophy were specifically mentioned.

Threats:

In response to the prompt, "In your opinion and from your perspective, what are the greatest threats to the English Department at the University of Regina?" faculty identified three chief areas of concern:

1. Faculty Attrition:

More than half of respondents cited losses of full-time faculty without replacement and the continuation of this trend as the greatest threat to the department. Many spoke to consequences: difficulty delivering the undergraduate program; difficulty supervising honours and graduate students; division of department, faculty, and university service among fewer people; decreased influence of English faculty on University committees; increased difficulty meeting research goals. Several feared that this trend poses an existential threat that will result in the gutting of the department and, eventually, its transformation into a service provider (focused on writing and editing, not literature, culture, or the history of ideas) for professional programs. Indeed, several respondents note that the Department is already treated this way by, for instance, the Budget Advisory Committee. The morale of faculty members is, as a consequence, low.

2. Faculty Leadership:

Several respondents noted that the Faculty of Arts itself is a threat to the program. Some noted that the Dean seems reluctant to promote English and has publicly called its work "boring." This lack of support is compounded by the already considerable difficulty recruiting students at the undergraduate and graduate levels given such factors as: cultural devaluation of reading and writing about literature; anxieties about employment opportunities; competition from other universities. Arts also imposes policies that generate extra work and inconvenience for faculty, thus reducing time for teaching and research: eg. academic staff must invigilate their own exams; the course cancellation policy considers class enrolment only and not total load; central scheduling is often clumsy and counterproductive. Several respondents also felt that Arts devalues Department research. One contributor writes, "management places no value on research in the humanities. It does value SSHRC grants, but apart from those, it has no interest in other research, whether this form of research is the academic article, book, or anything creative." The Faculty of Graduate Studies and Research was also singled out for its inconsistent funding models for graduate students, posing a threat to recruitment and planning. FGSR

does not offer support for MA program needs, including thesis defences, and is an office in which “rapid staff turnover [creates a] skills and knowledge deficit in many support areas.”

3. English 100:

Several respondents note that English 100 is—for several reasons—an increasingly problematic course. For instance, the literacy levels of incoming students seem ever lower; relatedly, spoken English comprehension seems a problem for a bigger portion of enrolled students. On top of these challenges, the course is faced with increased pressures to prepare students for university-level reading, writing, and critical thinking. For instance, the size of this class has increased (30 to 35 to 40). ENGL 100 is also problematic from a staffing perspective, as delivering all the necessary sections of the course requires significant reliance on contract faculty members.

ALUMNI:

Responses were gathered by way of a November survey of those who had graduated from an English degree program sometime over the last ten years. 48 completed surveys were received.

Strengths:

Responses to the prompt, “In your opinion and from your perspective, what are the greatest strengths of the English Department at the University of Regina?” fell into four chief categories:

1. Good Professors:

The quality of the faculty was the predominantly cited strength of the Department, mentioned by 30 out of 46 alumni. Respondents remembered faculty as passionate, compassionate, bright, and available. One respondent commented positively on the variety of members’ research interests and their willingness to expand their own focus. Many spoke of the eagerness of faculty to go the extra mile for students.

2. Course offerings:

Strikingly, 39% of respondents praised the variety of the department’s course offerings. Students felt that such variety helped them to be well rounded scholars. They spoke of a good balance between traditional courses and those rooted in popular culture. Interestingly, one student who felt that the course offerings were limited by the size of the department, voiced appreciation for the necessity and fruitfulness of having to take courses outside of one’s initial areas of interest. A variation on this praise for diverse course offerings was one alumna’s appreciation of the way period divisions were conceived and the way the program was structured. Students also appreciated small class sizes. Alumni perceived creative writing as a departmental strength, even one student who had not personally taken any creative writing.

3. Community:

Even alumni who had been absent from campus for a long time cited a sense of connectedness to the community. They felt that the department had a particularly strong student association. They recalled class discussions continuing at The Owl (the student pub) outside of class and feeling palpably connected to their professors and other students. Alumni reported they enjoy staying connected via the Department’s Facebook page.

4. Professional development:

Alumni praised how their time in the Department prepared them for their careers and gave them the skills to navigate future academic tasks, like writing SSHRC grants. Several respondents reported that their further academic and professional experiences had shown them that they had benefited from a challenging and rigorous learning experience while at the U of Regina. They remembered their degree as a time of intellectual growth. One person who had studied at universities all over the world noted his surprise that, despite coming from a small school, he never felt “like a small fish in a big pond”; rather, the U of R Department “matched or surpassed” his experience at larger or more renowned institutions.

Weaknesses:

Responding to the prompt, “In your opinion and from your perspective, what are the greatest weaknesses of the English Department at the University of Regina?” alumni offered a range of answers that fell into roughly four categories:

1. Limited Offerings:

Fully a quarter of the responses offered some version of this answer. Graduates complained of a too narrow range of course offerings and noted that this problem is steadily worsening. Uncertain availability of required courses in any given term was a source of frustration for some, while a lack of courses scheduled outside business hours, and so available to working students, was a notable weakness for others. Though these respondents conceded that the Department manages to deliver a variety of different programs and classes, nonetheless they described a diminishment in student options that can even interfere with the timely completion of one's degree. As one alum put it, "While the department offers great variety, it's very hard to guess when any one class will be available and sometimes there are very few classes at all."

2. Shrinking Faculty Complement:

Roughly a sixth of respondents reported the loss of faculty strength as a serious problem for the Department. Certainly, some saw the problem of limited offerings as having its roots in a history of faculty of non-replacement. As one writer put it, "The Department lost several professors during my degree, and as more retire, they don't seem to be replaced fast enough." Some saw this also as a matter of justice, impacting more than students and remaining permanent faculty. A few cited a growing reliance on sessionals as problematic due to the lack of job security this shift accords an increasing number of the Department's instructors.

3. Inconsistency Among Instructors:

A similar number of respondents spoke, in one way or another, to a lack of consistency from and among teaching staff. Some reported favoritism in certain professors, while others complained of a few disengaged and non-supportive instructors. As was true also of current students, alumni also mentioned inconsistency in grading standards and workload expectations from one class to another. A couple more specifically targeted what was perceived as the unreasonably niggardly grading of certain instructors or of the discipline as a whole. As one respondent put it, "The idea that the best essay in the class [...] will be graded almost always at an upper limit of 85% is extremely discouraging."

4. Narrow Skill-set:

Though mentioned by fewer than 10% of respondents, English's over-reliance on the essay was considered a weakness by more than a few alumni. While none disparaged the interpretive essay as a useful learning tool, some complained of its dominance as both an evaluative instrument and as a cultivated skill. Alumni expressed the wish that English instructors might do more to vary assignments and devote more time to encouraging and teaching other styles of writing that might prove useful to future careers and rewarding in future life.

Opportunities:

In response to the prompt, "In your opinion and from your perspective, what are the greatest opportunities on which the English Department could capitalize?" alumni identified several:

1. Employment Skills and Opportunity:

Over 30% of respondents saw the discipline's cultivation of employable skills and opening up of employment paths as a real opportunity for the Department. Teaching students to prepare for the job market recurs as a theme. Along these lines, several respondents suggested that more effort be made to teach practical writing skills, as opposed to merely academic essay-writing. One recommended the kind of work placements done by Journalism, while another urged the Department to partner with a publishing house. One respondent wrote that more diverse writing skills could be fostered through partnerships with other units: "Business faculties, such as Marketing and Communication, basic Journalism courses in magazine writing articles, [and] online writing mediums such as blogs could be explored alongside Computer Science."

2. Online Courses:

12% of respondents mentioned expanded online offerings as a means of growing the Department and attracting distance students. An online writing lab (a support for students working on grammar, citation, etc.) was also proposed.

3. Creative Writing Courses:

Roughly 10% of respondents called for more creative writing offerings, seeing this as an area of demand and so of potential program growth.

4. Indigenization:

A couple of respondents encouraged more robust engagement with indigenous professors, texts, and knowledge as ways to widen the appeal of the Department.

Threats:

In response to the prompt, “In your opinion and from your perspective, what are the greatest threats to the English Department at the University of Regina?” alumni identified two:

1. Branding Difficulties:

The sentiment most often communicated by alumni was that the Department is at risk of losing a public relations battle with professional programs concerning the utility of the degree, despite the fact that English is excellent preparation for a variety of careers—as attested by the professional successes of these same respondents. Many pointed out that the University was complicit in this devaluation of English, through its heavy promotion of STEM fields and professional programs.

2. Shrinking Faculty Complement:

Nearly a quarter of alumni noted the loss of tenured faculty members and the Department’s reliance on contract faculty. Several also thought that the course offering had narrowed and that the faculty was less diverse than it could be. Some also mentioned the detrimental effect this has on the department’s reputation and that it will complicate future recruitment.

CURRENT STUDENTS:

Responses were gathered by means of an electronic survey mailed out to all students registered in Fall 2018 sections of English courses. This generated 106 completed questionnaires.

Strengths: In response to the same prompt given to faculty and alumni, current students proffered six general areas of departmental strength:

1. Quality of the Instruction:

Almost 50% of responses identified the teaching faculty as the department’s greatest strength. Instructors were seen to be knowledgeable and receptive: “[T]hey are more open to ideas than other profs in different faculties. . . . I have gained new ways of thinking because of them.” Students voiced appreciation for one-on-one help with assignments but also for counselling in navigating the degree. Students enjoyed the *types* of the tasks set, the creativity of assignment design, the interesting subject matter, the relevance of the material to their lives, and the range of texts and courses offered. Moreover, when prompted, in an additional question, to evaluate their experience in English classes, 68 of 100 respondents reported a decidedly positive classroom experience (with only 16 characterizing their experience as negative).

2. Curriculum:

28% of responses made mention of course offerings, course design, and types of assignments; another 12% expressed appreciation for the reading material itself. Many responses cited the “range of topics that are offered,” because the calendar “allows for students to really pick classes that are of interest to them.” Students expressed appreciation for online offerings. They reported enjoying the range of approaches, the diversity of assignment types, and the variety of texts: “creative writing...medical papers, different types of essays.” Students voiced appreciation for exposure to classic texts they might not have read otherwise, as well as the use of contemporary and popular works, like Harry Potter.

3. Atmosphere of Support:

In some ways, this category of response is inextricable from references to the quality of the professors, whose helpfulness and concern were so often used as evidence of an excellent learning experience, but 18% of respondents cited a *general* atmosphere of support. Small classes were seen to enhance participation and to give students more access to professors; small classes “[feel] personal” and create a “warm environment.” One student appreciated “The intimacy. Everyone in the department is so tightly knit and it really makes me feel like home... I feel wanted within the English department.” As an elaboration on the comment that, “The sense of community that the professors build is very important to me,” one student cited the feeling that profs followed students’ achievements outside the classroom and took pride in them. Students also reported feeling that help was readily available. They were appreciative of the Writing Centre, a peer-tutoring service. They felt that tutoring help was “always available and very easy to access.” They were glad of faculty’s use of our Moodle-style platform, UR Courses, to help them stay current and commented on the accessibility of profs.

4. Value of the Skills Taught:

15% of current students voiced appreciation for the reading and writing skills they acquired in English classes. They felt that improving their writing prepared them for success in their other courses and in their careers. Students testified to a noticeable improvement in their writing. They reported feeling that profs non-judgementally filled in gaps left by their high school experiences.

5. Preparation and Professionalization:

Students praised the graduate-school-style skills taught in upper year English courses and were appreciative of the professionalization initiatives offered by the department (10%). They spoke of the value of the conference experience, the proseminars, the confidence-instilling workshopping of seminar papers. One person talked at length about the feeling that U of R students put on an impressive showing relative to students from other schools at conferences because of the careful preparation they had received. The Honours program and specifically the challenge of writing and orally defending a substantial honours project were cited as excellent preparation for graduate work.

6. Fresh Perspectives and Relevance:

Several students mentioned an important connection between the content of their English courses and the wider “world I live in.” Students appreciated challenges to their worldviews, and one noted how profs accepted challenges to their own opinions in return. Students felt they had grown in their outlook and their capacity for critical thinking. One student felt “enlighten[ed]”!

Weaknesses:

While more than 10% of respondents stated they could identify no weaknesses, and a further 5% confessed themselves unable to judge, the remainder of responses to the same prompt as was put to faculty and alumni can be addressed via four themes:

1. Inconsistency Among Instructors:

Roughly 20% of respondents saw inconsistency between instructors as a concern. This concern took basically two forms. On the one hand, roughly half these students voiced frustration at what they saw as undefined or inconsistent grading standards. Often, they reported, it is unclear what is being asked of students or what makes an essay a 70 rather than an 85. Differences in expectations between instructors were also cited as sources of dissatisfaction. On the other hand, a variability in professorial engagement was also a commonly identified problem, with some students describing intimidating, inaccessible, and indifferent teachers.

2. The Relevance of English 100:

A required course for virtually all U of R students, ENGL 100 was, perhaps predictably, one of the most common subjects; over 15% of respondents spoke to its perceived weaknesses. Many, particularly self-identifying students from professional faculties, challenged the utility of the class for their education or chosen career. Many complained that the class was boring or irrelevant, or more specifically, that it did not devote sufficient time to in-class instruction on grammar, essay-writing, and the proper use of citation styles other than MLA. A handful also spoke to the wide range of student ability on show in the current ENGL 100 classroom, noting how classmates who sometimes struggle even to understand spoken English mitigate against vibrant class discussion and so negatively impact the overall class experience.

3. Insufficient Course Selection:

This was a theme in about 10% of responses. Students complained that there is not a wide enough range of courses on offer, as well as that necessary courses may not be available in each term. Some felt that the Department offers insufficient on-line sections and schedules too few courses during the Spring/Summer term, creating accessibility issues for certain (e.g., full-time employed) students. A handful related this problem to what they described as insufficient funding of the Department and of Arts, with one respondent describing matters thus: “in the rush to treat students as cash-cows, the Administrative branches of the university have done a disservice to both it’s [sic] faculty and it’s [sic] students.”

4. The Technology Gap:

Though by far the least common of the four enumerated concerns, the Department’s perceived lack of engagement with teaching technologies was raised by some. These students felt more faculty could make greater use of their UR Courses pages and of in-class visuals, so as to enliven the classroom experience and offer further learning opportunities.

Opportunities:

Reacting to the same prompt put to the alumni and faculty, current students offered a range of responses:

1. Course Offerings:

Nearly 20% of respondents saw opportunities for the Department in diversifying the kinds of courses it offers. Apart from more general endorsements of a more varied set of classes, there were calls for more online courses and supports (7%), for more discipline-specific courses, particularly sections of first-year courses more tailored to students in professional programs like Nursing or Business (4%), as well as for more creative writing courses and events. In the words of one student, the Creative Writing Open House and the Department's student conferences (Trash Talkin' and Literary Eclectic) are opportunities for "honours and M.A. students to talk about their research and interests in front of a public audience [and] would be useful in both recruitment and skill-building."

2. Skills:

The critical thinking and writing skills that are the purview of much of its curriculum are seen by many students as an important asset for English. As one respondent put it, "The greatest opportunities are the development of critical thinking strategies as well as writing development opportunities." Another student writes, "Writing is a key skill for every course, whether one is an English student or studying science." The promotion of this transferable disciplinary strength is thus an important opportunity.

3. Supports:

The campus Writing Centres, both the University of Regina Student Success Writing Centre and Department of English's own Writing Centre were mentioned as important resources, but as needing more support. In line with the call for more web courses, there was also a call for more online composition supports. One student requested more tools like the Online Writing Lab (OWL) from Purdue University to help students, calling, in particular, for "a text chat room or video chat with instructors or something would probably help."

Threats:

Responses to the same prompt as was put to faculty and alumni identified three main threats:

1. Branding Difficulties

Though responses were not always quite on topic, approximately 10% of current students cited problems with the branding of the English degree. In some cases, that meant a perception that the degree does not translate into job opportunities—an anxiety exacerbated by increasing tuition costs. Some noted that this difficulty is part of a broader, cultural devaluation of reading and writing about literature. Others stated that the University seems uninterested in promoting the humanities.

2. English 100

Approximately 10% of respondents had complaints about English 100. Some resent that the course is required, others that the standard is (ostensibly) excessively high, others that it does not seem immediately relevant to their intended area of focus. The unpopularity of the course seems to have discouraged some from taking other English courses.

3. Instruction and Assessment

Several respondents were concerned that most of their contact has been with sessional or other contract faculty members. Others expressed frustration with perceived variation in assessment standards from one class to the next. Some noted that the grading scale in English—where achieving grades from 95-100 is exceedingly rare—is discouraging given that, in other disciplines, receiving such grades is possible.

8. APPENDIX I: HANDBOOK

Department of English Handbook 2018

Department of English

Departmental Handbook 2018

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1.0 DEPARTMENT HEAD

1.1 Outside Regulations Applying to Head

Regulations concerning the election, duties, and rights of the Head of the Department of English at the University of Regina (hereafter “the Department”) are described in the University of Regina Act, the Collective Agreement (article 15), and the Faculty of Arts *Handbook* (section 3).

1.2 Definition of “Tenurable” in Nominating, Electing, and Serving as Head

Section 3.1 of the Faculty of Arts *Handbook* specifies that only “tenurable” members of the Department can nominate candidates for the position of Head. The Department defines “tenurable” as tenure granted by the Board of Governors of the University of Regina (Nov. 22, 1989). In the Department, only tenured members can be nominated for the position of Head, but any member in a tenure-track position can nominate candidates for the Headship (Nov. 4, 1992).

Term appointments are eligible to vote on candidates for the Headship, on the condition that term appointments make up no more than 40% of the total number of voting members. In addition, sessionals may appoint 1 representative for every 5 preferential sessionals on main campus to vote for the Headship. (Jan. 23, 2017)

1.3 Student Participation in Election of Head

Student representatives may also vote in the election of a Head, but student ballots will be counted separately (Faculty of Arts *Handbook* section 3.1). The students entitled to vote are two representatives: one undergraduate student and one graduate student, to be designated by the English Students’ Association (ESA) from among the pool of current elected student representatives to English Department committees.

2.0 CONDUCT OF DEPARTMENT MEETINGS

2.1 Members Eligible to Vote in Department Meetings

All those holding tenurable or term appointments in the University of Regina Department of English may vote on all matters in Department meetings. Normally, the phrase “members of the Department” applies only to those holding such appointments.

2.2 Student Participation in Department Meetings

The student representatives on the Undergraduate, Honours/Graduate, and Advisory Committees may also vote on all matters (Feb. 3, 1972 and Feb. 28, 1984).

2.3 Members of Federated Colleges in Department Meetings

Members of the English departments of the Federated Colleges may vote on matters of curriculum only (June 9, 1981).

2.4 Sessional Lecturers and Instructors, and Members of the University Faculty Who Are Not Members of the Department

People in these categories who are currently teaching a class or classes for the Department may vote at Department meetings on matters affecting the undergraduate program and on such matters as the chair may in his or her discretion deem appropriate (Nov. 4, 1992).

2.5 Representative from Faculty of Education

The Department offers a non-voting membership to a representative of the Language Arts Education subject area of the Faculty of Education in order to further relations between the two groups to their mutual advantage (Feb. 7, 1973). This member may attend Department meetings and will be sent minutes of Department and committee meetings.

2.6 Full-Time Instructors

2.6.1 Instructors shall have the right to vote on issues regarding the undergraduate curriculum, excluding Honours courses.

2.6.2 Instructors shall have the right to vote on issues that affect their lives in the Department, but shall be excluded from voting on matters having a direct bearing on decisions governing tenure and promotion for tenured and tenurable faculty. The issues on which they may vote include (but are not limited to) the choice of visiting speakers, the principles informing the disposition of *Wascana Anthology* funds, issues relating to *Wascana Review*, the principles governing evaluation of instructors in the annual performance review, or changes in the Department's teaching evaluation document.

2.6.3 Instructors are encouraged to be active participants in the selection of new tenure-stream faculty and to express their opinions of the candidates at Departmental meetings. The instructors will choose a single individual to represent them in the official Department-wide vote that is part of the current procedure.

3.0 COMMITTEES

3.1 Advisory Committee

The Advisory Committee advises the Department Head on matters of curriculum, on recruitment, and on matters of performance review. The committee considers the cases of all Department members being reviewed (Nov. 4, 1976). The Head may seek advice from the committee on other matters as well.

The committee is to consist of three faculty members in addition to the Head (Nov. 3, 1994), and one Instructor representative who will take part in permanent Instructors' performance review, but not in the review of term or tenurable members of the Department, and of one full-time graduate student, normally elected by the English Graduate Students' Association (Sept. 24, 1997). The student representative is not to be present when matters of performance review are discussed (Nov. 4, 1976). Normally, the faculty member elected to the Advisory Committee with the highest number of votes will serve for two years. If this member declines election to a two-year term, the person receiving the next highest number of votes will serve for two years. The Nominating Committee will, in any case, ensure that among those nominated to the Advisory Committee, at least one is willing and able to

serve a two-year term. No member of the Department may serve more than two consecutive terms on the Advisory Committee. To preserve confidentiality, no minutes are taken during Advisory Committee meetings.

3.2 Honours/Graduate Committee

This committee is to consist of five faculty members and two students. At least one of the students is to be a graduate student elected by the English Graduate Students' Association (Sept. 24, 1997). One faculty member is the Graduate Chair, serving ex officio as the committee chair; the Head of the Department will also serve as one of the faculty members ex officio. Two of the other faculty members are to be elected from the Department to two-year terms, and normally one is elected each year (Nov. 3, 1994). The fifth faculty member is designated by the federated colleges (Mar. 27, 1975 and Sept. 22, 1980). The position for a member of a federated college is to be rotated among the three colleges (Sept. 11, 1991).

3.3 Undergraduate Committee

This committee is to consist of four faculty members and one student. In addition, the Head of the Department will be an ex officio member. Three of the faculty members are to be elected from the Department to two-year terms, and normally two are elected each year. The fourth faculty member is designated by the federated colleges (Mar. 27, 1975). The position for a member of a federated college is to be rotated among the three colleges (Sept. 11, 1991). The committee also has the responsibility for discussing the classes to be taught in the Spring and Summer sessions and making recommendations to the Department (Oct. 3, 1973). The committee proposes changes and additions to undergraduate programs and curricula and also conducts the review of ENGL 100 and ENGL 110 course outlines.

3.4 Nominating Committee

The Nominating Committee is made up of one tenurable faculty member from the Department serving in alphabetical order (Nov. 3, 1994). This committee is to produce a list of nominees for Departmental committees and present it for election by the Department. The committee is to make every effort to provide a list of names sufficient to safeguard the principle of election. The practice has been to ask for volunteers to serve on committees and to list all those who submit their names. Department committee elections are to be held in late March and the new committees are to take office on July 1 (Feb. 3, 1972). All members of the Department (tenured, probationary, and those holding term appointments) are eligible for all committees (Feb. 3, 1972).

3.5 Writing Committee

Suspended 2009

3.6 Scholarship Committee

The Scholarship Committee, chaired by the Head and consisting of the Graduate Chair and the Chair of the Undergraduate Committee, will meet once a term or more as needed to award all undergraduate, honours and graduate scholarships and revise criteria when necessary.

3.7 Creative Writing Committee

Membership: Department Head (*ex officio*), Graduate Chair (*ex officio*), 1 student (to be selected by the English Students' Association), 1 faculty member from the federated colleges, and 3 faculty members elected by the university department. The faculty positions will consist of two 2-year terms and two 1-year terms. All members of the committee are able to vote. One faculty member will be elected by committee members to serve as chair of the committee for two years.

The major duties of the Creative Writing Committee are to discuss all matters pertaining to the teaching of creative writing, to review undergraduate and graduate creative writing curricula and programs, and to vote on the approval of creative writing theses. With the assistance of creative writing faculty, it will review applications to the M.A. program in Creative Writing and English, and forward its recommendations to the Honours/Graduate Committee. If the Creative Writing Committee does not approve an application to the M.A. program in Creative Writing and English, its decision will stand; however, the Graduate Chair may veto a recommendation of acceptance made by the Creative Writing Committee, should there be any doubt of the applicant's qualifications. The Creative Writing Committee will, in a timely manner, make recommendations about creative writing classes to be offered by the Department of English, and will ensure that at least one creative writing workshop graduate seminar can be offered per year. The chair of the Creative Writing Committee, or the chair's designate, will attend the review of creative writing thesis proposals, and vote on their approval. (Oct 2014)

3.8 Minutes of Committee Meetings

Minutes of committee meetings are to be distributed to members of the Department directly after meetings (for exception, see **3.1**). Members of the Department are expected to bring these minutes to the next Department meeting (Mar. 6, 1985).

4.0 ADMINISTRATIVE POSITIONS

4.1 Library Representative

One member of the Department will be responsible for contacts between the Department and the library.

4.2 Coordinator of Visiting Speakers

One member of the Department will be responsible for organizing the visits of academics and writers to the Department. This individual will be responsible for overseeing the budget for such visits, making up publicity material, and making contacts with the Canada Council and co-sponsoring organizations in Regina.

4.3 Organizers of the Orlene Murad Academic Discussions

Two members of the Department will be responsible for recruiting individuals to present these discussions, and scheduling and publicizing them. The organizers will also arrange for suitable gourmet refreshments and liquor licenses.

4.4 Graduate Chair

The Graduate Chair supervises the graduate program. The person holding this position is responsible for recruiting graduate students both on and off campus, and for producing, updating and distributing information about the M.A. in English program. The Graduate Chair also reviews all applications for admission to the program and makes recommendations to the Faculty of Graduate Studies regarding which students should be admitted and what their status should be. The Graduate Chair in addition counsels all graduate students, works out their M.A. programs with them, and helps them to find thesis supervisors. Once a student has a thesis supervisor, the focus of counseling shifts to the supervisor, but the Graduate Chair still has responsibility for general supervision of the student's program.

The Graduate Chair is also responsible for dealing with the award of scholarships such as teaching assistantships, graduate scholarships, and student travel grants, for counseling students regarding Ph.D. programs, employment opportunities, etc. (Oct. 7, 1993 and Nov. 3, 1994), and for organizing graduate conferences such as Literary Eclectic.

Terms of Appointment

The Graduate Chair is normally a tenured member of the Department who is accredited to supervise MA theses by the Faculty of Graduate Studies. S/he is elected by all permanent members of the Department and Federated Colleges who are accredited to teach graduate courses by the Faculty of Graduate Studies. The Graduate Chair normally serves a term of no more than three years and receives one departmental course release per year.

4.5 Coordinator of First-Year English

The Coordinator's primary task within the Department is to guide the development of curriculum for ENGL 100 and 110, to promote continuing discussion of pedagogy, and to facilitate the integration of the composition and literature components of the classes. This will include assisting with course outlines, conducting grading seminars, maintaining communications with those teaching 100-level classes, and mentoring first-time instructors. The Coordinator will also conduct meetings of ENGL 100 and 110 teachers to share information, problems, insights, successes, and so on.

There should be an emphasis on two-way collaboration between the Coordinator and first-year instructors. The Coordinator will work in concert with, and under the direction of, the Department to foster a collegial and supportive environment for all first-year instructors and students.

The Coordinator should consult with all ENGL 100 and 110 instructors on course syllabi and assignments, to work with the Department Head to ensure that the instructors are meeting the objectives for 100-level classes set by the Department and are assessing and evaluating first-year student ability appropriately.

The Coordinator will be responsible for fostering such in-house programs as team-teaching or experimental writing-teaching initiatives that might arise.

In the larger context, the Coordinator will promote the advancement of writing skills throughout the university community. He or she should also provide a liaison between the Teaching Development Centre and the Department of English, and administer the Departmental Writing Centre. The

Coordinator should collaborate with other writing initiatives throughout the university and undertake the complex task of coordinating our efforts with those of the other writing centres that have evolved ad hoc throughout the university community.

Terms of Appointment

The Coordinator will normally be elected for a term of two years.

The position will normally carry course relief of one class per year.

The Coordinator will normally teach at least one section of ENGL 100 and one of 110 during the academic year.

The Coordinator will normally hold a tenured or tenurable appointment in the Department.

5.0 WASCANA REVIEW

The Dept. of English voted to cease publication of *Wascana Review* on April 12, 2012

6.0 PROGRAM REQUIREMENTS

6.1 B.A. Major in English

Students must complete fifteen courses (= 45 credit hours) in the major with at least 65% English GPA required to graduate. Required courses are:

1. ENGL 100
2. ENGL 110
3. ENGL 211
4. ENGL 212
5. One of ENGL 221, 222, 223.
6. One of ENGL 301, 302.
7. One of ENGL 349, 390, 399.
8. One 300- or 400-level ENGL course designated as Period I (Medieval and Early-Modern Literature to the Restoration: up to 1660)
9. One 300- or 400-level ENGL course designated as Period II (Restoration, 18th-century, and romantic literature: 1660-1838).
10. One 300- or 400-level ENGL course designated as Period III (Victorian and 20th-century literature: 1838 to the 1960s).
11. Any one 300- or 400-level ENGL course.
12. Any four 200- or 300- or 400-level ENGL courses or ARC 200 or HUM 260 or LING 200, 210, 212, 213

6.2 B.A. with Honours in English

6.2.1 Admission to Honours Courses

To apply for Honours, students must have completed and/or be registered in 30 credit hours, including 9 credits in English, have a Program GPA of at least 70% and a English GPA of at least 75%. Application forms are available from Arts Student Services or at www.arts.uregina.ca/current-students.

6.2.2 Honours Course Requirements

Students must complete twenty courses (= 60 credit hours) with at least 75% English GPA required. Required courses are:

1. ENGL 100
2. ENGL 110.
3. ENGL 211
4. ENGL 212.
5. One of ENGL 221, 222, 223.
6. One of ENGL 301 and 302.
7. Two of 349, 390 or 399.
8. One 300- or 400-level ENGL course designated as Period I (Medieval and Early-Modern Literature to the Restoration: up to 1660)
9. One 300- or 400-level ENGL course designated as Period II (Restoration, 18th- century, and romantic literature: 1660-1838).
10. One 300- or 400-level ENGL course designated as Period III (Victorian and 20th-century literature: 1838 to the 1960s).
11. Any three 200- or 300- or 400-level ENGL courses
12. Either any 6 ENGL courses at 400-level, or any four ENGL courses at 400-level, plus ENGL 490 followed by ENGL 491

6.2.3 Honours Paper

The Honours Essay Course will count for 6 credit hours carried over two semesters as ENGL 490/491.

The Honours Essay (exclusive of bibliography and footnotes) shall normally be between 30-40 pages, but shall not normally exceed 45 pages. The essay or project shall be submitted on March 1 of the following year for students registering in September. For students registering in January or the Spring or Summer semesters the essay or project is due on November 1 of the same year. Students should plan to have a preliminary draft of the essay completed approximately six weeks before the examination.

For purposes of this essay, the student will have a faculty advisor. The student is required to see his or her advisor at least once every two weeks over the two semesters. In addition, the student will be required to have his or her Honours Essay proposal approved by the Honours/Graduate Committee during the first semester, preferably during the first 6-8 weeks. At the end of the first semester of the course, the advisor will submit a written progress report – not a grade – (based upon these bi-weekly discussions) to the Head of the Department, and the report will be discussed with the student. However, students whose proposals have not been approved before the end of the first semester will not receive credit for that semester and will have to be required to register in the regular Honours course option in order to continue in the program. Students whose

progress is satisfactory in ENGL 490 will receive a grade of NR, which will be changed to the same grade as received in ENGL 491 once the essay is completed and graded.

While the advisor shall provide the student with assistance in the research for and writing of the Honours Essay, the final presentation shall be the sole responsibility of the student. Within 15 days after the submission of a single copy of the Honours Essay, an examining committee comprising the Department Head (or designate) as Chair and at least one other faculty member (not the advisor) shall examine the writer on his or her essay by means of an oral examination. While the advisor shall be present at the examination, s/he will not be a part of the examining committee. The examination will be approximately one hour's duration. Two grades will be assigned: one by the advisor upon the student's work over the two semesters as reflected in the Honours Essay, the other by the examining committee based on the student's paper and performance in the oral examination. The Honours/Graduate Committee recommends that the two grades be assigned a 70% : 30% ratio.

Extensions may be granted only in exceptional circumstances. Before the last semester of their degree program, students must submit a revised version of their best paper to the professor for whom it was written. The professor and one other professorial reader will certify that the revised paper is suitable as an Honours Paper (March 11, 1992).

6.3 Concentration in Creative Writing

English majors or honours students may select an optional concentration in creative writing by completing the following courses within their major requirements.

1. ENGL 251 and 252
2. Two of ENGL 352AA-ZZ, 353, 354, or any 400-level ENGL course designated as Creative Writing. The student must do work in at least two different genres.

It is strongly recommended that students also complete one or more courses in both Canadian literature (ENGL 213, 312-315AA-ZZ) and Aboriginal/First Nations literature (ENGL 310-311AA-ZZ). Students are encouraged to complete ENGL 351 (when available). The creative writing courses CREE 209 and SAUL 209 are also recommended. CREE 340 and/or SAUL 340 (focusing on oral traditions) may also be of interest to some students.

6.3.1 Honours Paper with a Concentration in Creative Writing

TBA

6.4 Minor in English

Students must complete 7 classes:

1. ENGL 100 and 110.
2. Any two 200- or 300- level ENGL courses or ARC 200, HUM 260.
3. Any three 300-level ENGL courses.

6.5 MA in English

Please consult the Department's website

<https://www.uregina.ca/arts/english/graduate-studies/index.html>.

6.6 Special Case PhD in English

Please consult the Department's website

<https://www.uregina.ca/arts/english/graduate-studies/index.html>

7.0 COURSE REGULATIONS

7.1 ENGL 100: Critical Reading and Writing I

This course develops students' proficiency in critical reading and writing through the study of a wide range of non-literary and literary texts, and the study of composition, with emphasis on connections between modes of reading and writing.

7.1.1 Critical Reading in ENGL 100

Reading assignments in ENGL 100 are designed to:

encourage the transferability of reading skills through reading a wide range of texts, including different genres of literature, non-fiction, and academic prose; reading for a wide variety of purposes, including inquiry, learning, aesthetic pleasure, thinking, and acquiring information;

assist students in adapting to the reading demands of University-level study by:

reading both intensively and extensively;
illustrating how genres shape both reading and writing;
illustrating how audience and occasion shape both reading and writing.

In order to meet these goals, instructors should strive for a balanced offering, in class and in assignments, of poetry, at least one of drama and fiction, and non-fiction prose drawn from a variety of academic and public fora.

The focus in ENGL 100 is reading and writing critically. We recognize that day-to-day classroom practice will vary, and that it may not be possible to discuss all of the assigned readings in every class; however, in order to assist students in adapting to the reading demands of the University, the amount and variety of assigned reading should provide students with the opportunity to hone reading strategies and proficiencies independently as well as through classroom instruction.

By the end of ENGL 100, students should be able to:

apply a variety of methods to expand and retain both specialized and general vocabularies;
apply tailored reading strategies to a variety of expository, persuasive, expressive, and literary genres;
adapt their reading styles and rates to accommodate reading material from a variety of different disciplines;
read a variety of genres analytically, accurately, and efficiently.

Specific areas to be covered are:

analysis of target audience through textual cues;
analysis of genre and its effect on audience and expectations;
analysis of explicit and implicit structural elements of different texts;
 practice in pre-reading strategies, such as surveying, anticipating and predicting;
 practice in reading strategies, such as questioning, annotating and highlighting;
 practice in post-reading strategies, such as summarizing, paraphrasing, and review.

Assigned readings in ENGL 100 should be designed along the following principles:

a range of genres and/or modes chosen from amongst the following and including at least one from each of the **Non-fiction and Academic Prose** and **Literature** categories:

Non-fiction and Academic Prose

academic prose, such as articles from the disciplines;
magazine and newspaper articles;
nonfiction;
other non-literary texts of instructor's preference.

Literature

poetry;
short stories;
plays;
novels;
other literary texts of instructor's preference.

Work by at least one Indigenous North American author

At least one extensive reading project, that requires significant independent reading as well as some intensive classroom instruction, such as:

a novel;
a play;
a single-authored volume of poetry, short stories, or essays;
a collection of essays, poems, or short stories on a single theme or topic.

7.1.2 Critical Writing in ENGL 100: Composition and Number of Assignments

Writing assignments must be an integral part of the course, which should be structured and sequenced in such a way as to help students improve their critical reading and writing skills in a variety of genres and for a variety of audiences.

Writing assignments in ENGL 100 are designed to:

develop academic and critical writing skills by

focusing on a purpose;

illustrating writing as a series of tasks rather than a single task;

developing a range of flexible strategies for generating, revising, editing, and proof-reading texts;

encourage the transferability of writing skills by

analyzing and responding to the needs of different audiences;

analyzing and responding to the needs of different rhetorical situations;

writing for a variety of purposes, including inquiry, analysis, persuasion, and exposition;

assist students in adapting to the writing demands of University-level study by

emphasizing writing as an informed dialogue between ideas;

emphasizing professionalism in standard format, structure, style, and tone;

illustrating the demands of writing in both electronic and non-electronic environments.

By the end of ENGL 100, students should be able to:

analyze and respond to a specific writing task in terms of audience, purpose, and occasion;

apply a variety of strategies to develop and revise a written assignment;

adapt tone and style to a variety of different tasks;

integrate their own ideas with those of others, including citation and documentation;

use conventions of format, structure, style, and grammar appropriate to the task;

control surface features such as syntax, grammar, punctuation, and spelling.

Specific areas to be covered are:

analyzing and solving problems;

establishing argument-evidence relations;

analyzing audience;

analyzing purpose;

analyzing rhetorical situation (occasion);

citation, documentation, quotation, and paraphrase;

practice in pre-writing strategies, such as concept maps, brainstorming, and outlining;

practice in writing strategies, such as exposition, argument, persuasion, description, and narration;

practice in post-writing strategies, such as peer review, editing, and proof-reading;

sentence editing, with a focus on

wrong word and homonym errors;

comma errors, including unnecessary commas and missing commas;

vague pronoun references

faulty sentence structure, including fused sentences, fragments, and mixed constructions;

unnecessary or missing apostrophes;

faulty quotation, paraphrase, and documentation.

Evaluation

50% + on take-home writing assignments (essays and papers)

25% – 40% on final examination

A participation grade may be used in ENGL 100, but cannot exceed 10% of the total grade. If it exceeds 5% of the total grade it should be accompanied by assignments or tasks that can be re-assessed (Jan 2017)

Number and Nature of Assignments

All courses must include 4 to 6 writing assignments, of approximately 500 words or more each, planned according to the following principles:

- a minimum of 3 take-home writing assignments, totaling approximately 3000 words; this total does not include pages in drafts or pre-writing work;
- an additional 1 to 3 writing assignments -including but not limited to in-class writing;
- at least 2 of the writing assignments, take-home or otherwise, must be on literary topics.
- one final examination, including at least one essay question, which essay is not included as one of the 4 to 6 writing assignments specified above.

Students must pass the final examination in order to pass the class.

7.1.3 International Students in ENGL 100

All students in English 100 must demonstrate a basic fluency in the English language in order to pass the course. Students who are learning English as an additional language face many unique challenges in English 100. Instructors can facilitate the international student's need to develop and improve their English proficiency by directing them to resources that supplement their English class materials. Students may, for instance, be directed to International Student supports (such as the Global Learning Centre, UR International), and the instructor should also use a rhetoric and composition handbook with an ESL or EAL guide for international students. (Jan 2016)

7.1.4 Grading Standards in ENGL 100

Successful essays demonstrate:

a capacity to identify a problem in a given subject and to develop related ideas in a gradual sequence;

a sensitivity to a reader's responses or questions at each stage of the communication process;

a knowledge of how to correlate abstract or general ideas with concrete supporting or illustrating material;

a knowledge of sentence structure, the general rules of grammar, and how and when to apply these;

a familiarity with standard formatting (including documentation) conventions of academic writing.

Compositions that earn a mark in the 90% range are characterized by a maturity of thought and expression beyond that which can be reasonably be expected of students in ENGL 100.

“Maturity” may be demonstrated through originality of conception, willingness to expand ideas (critical thinking), ability to link ideas effectively (transitions), responsiveness to audience needs, an extensive and effective vocabulary, as well as knowledge of formal conventions and rules.

Compositions that earn a mark in the 80% range build new knowledge or reflect course content in fresh ways, challenging as opposed to simply regurgitating commonly accepted ideas or facts. They bring a fairly broad understanding of course material to bear on specific writing tasks. They are essentially free of formal or mechanical errors.

Compositions that earn a mark in the 70% range demonstrate an understanding of course content, and use this to provide reliable insight into a subject (such as a literary work or a controversial issue). They show organization, continuity, as well as appreciation of the audience’s need to track the writer’s meaning—they “teach” the reader and are relatively error-free.

Compositions that earn a mark in the 60% range show evidence of a rudimentary plan or organization and thus illustrate the student’s ability to develop an argument as well as carry out analysis. They may contain certain specific types of error (patterns of error), or isolated cases of accidental error, but are virtually free of serious, structural errors that interfere with communication from writer to reader.

Compositions that earn a mark in the 50% range are frequently characterized by a simple idea, not adequately explored, or by simplistic or muddy expression of an idea. Compositions that contain a widespread range of errors, or repeated errors of the same type, also fall into this category, largely on the basis of the instructor’s belief that, though the number of errors is large, their scope is small enough to make the student’s recognition and repair of them feasible. The 50% range might be thought of as a catch-all for marginal kinds of writing, either writing that is grammatically correct but says little, or writing that is marred by error but clearly shows evidence of thought.

Compositions that earn a failing grade are deficient in a significant number of ways: they lack original or creative thought, show little or no mastery of course ideas, fail to link arguments to supporting evidence, and are generally not in touch with the conventions and rules of academic discourse. Signs of these shortcomings may be failure to understand a specific writing task, to engage in problem solving, or to show connections between points.

7.1.5 Relative Emphases of Literature and Composition in ENGL 100

In ENGL 100 the content of the class will be two-thirds literature and one-third composition.

7.2 ENGL 110: Critical Reading and Writing II

7.2.1 Composition and Number of Assignments in ENGL 110

The courses focused on genres, themes, topics, or motifs and their respective viewpoints in ENGL 110 afford students the occasion to begin to understand the complex ways texts organize, inform, and frame our understanding of the world and the human condition. Students will continue to read for a wide variety of purposes, including inquiry, learning, aesthetic pleasure, thinking, and acquiring information.

The critical reading goals outlined in the description of English 100, which are not the work of a single term, will continue to shape the reading occasions we create. Regardless of whether the class is organized around topic, genre, or motif, students will come to understand that literary studies are part of a complex network of conversations that constitute a culture.

In addition, students in classes that focus on genre will come to understand how generic constraints are marked in texts, how genre shapes the reader's interpretation of the text, how genres arise and are transformed over time and how that transformation is an index to the concerns and anxieties of an historical moment.

Students in classes that are organized by theme or topic will have an opportunity to experience the way literature thinks about culture's significant ideas or articulates cultural preoccupations. They will have an opportunity to synthesize, to read and write comparatively between works to consider how those ideas or preoccupations are manifested and how they change over time or with context.

Classes organized by genre, theme, or topic will give students transferable reading skills that encourage them to consistently place what they read in the larger context of history, of similar kinds of texts, of radically different texts, and of the larger conversation about ideas which is human culture.

Samples of generically- or thematically-organized sections of 110 include "Psychological Gothic," "Irish Fiction," "Literature and the Environment," "Sympathy for the Devil," and "Twenty-first Century Dystopia." (March 1, 2013)

A participation grade may be used in ENGL 110, but cannot exceed 10% of the total grade. If it exceeds 5% of the total grade it should be accompanied by assignments or tasks that can be re-assessed. (Jan 2017)

7.2.2 Literature in ENGL 110

Writing assignments must be an integral part of the course, which should be structured and sequenced in such a way as to help students improve their critical reading and writing skills in a variety of genres and for a variety of audiences. There will be a minimum of two essays of 1,000 words and a research essay of 1,500 to 2,000 words.

The capstone writing assignment for ENGL 110 will be a research essay of 1500-2000 words. This assignment and the preparation to undertake it will speak to the fact that the academic project at a university constitutes a conversation among thinkers. The library is keen to help us with a library orientation for their students in preparation for this assignment and can do so whether the class takes place on or off campus.

By the end of English 110, students should have developed the skills

- to frame a research question
- to find and evaluate resources
- to summarize a scholarly debate
- to paraphrase a scholarly argument
- to understand when summary, paraphrase, or quotation are necessary for the purposes of their own argument

- to accurately and effectively introduce and quote resources in their own work without compromising the coherence of their paragraphs
 - to understand MLA conventions for citing resources and to understand that other disciplines have their own conventions
 - to create a Works Cited list
- (March 1, 2013)

7.2.3 Relative Emphases of Literature and Composition in ENGL 110

In ENGL 110 the content of the class will be two-thirds literature and one-third composition.

7.3 Intermediate (200-level) ENGL Courses

7.3.1 Writing Requirements

Students in all these courses will be required to write three papers of approximately 1000 words each, or the equivalent.

7.3.2 Goals of the Courses

The primary purpose of these classes is to give students practice in analyzing literary texts. The emphasis must be on applications of theory or approaches rather than on the theories and approaches themselves.

7.3.3 Place of the Courses in English Major or Honours Programs

Students intending to take a major or honours in English should be counseled to take two of these classes before proceeding to higher-level ENGL classes.

7.3.4 ENGL 211 and 212

7.3.5 ENGL 213

7.3.6 ENGL 221, 222, and 223

7.3.7 ENGL 251: Expository and Persuasive Writing

Goals

This class is intended to help students write effective expository essays. Some of the qualities that should be aimed for in the students' writing are unity, coherence, precision, fluency, clarity, interest, logic, and originality.

Prerequisites

ENGL 251 is not remedial; students must have a combined grade of 60% or better in two English classes numbered 100 or higher to take the class. The students should be expected to have mastered the mechanics of sentence structure and punctuation as a basic requirement for entering the class.

Criteria for Evaluation

ENGL 251 is not a class in the basics of writing; the sophistication of the students' ideas, the precision of their thinking, and their ability to address their audience are important considerations in evaluating their work.

Nature of Assignments

The students in the class will write a wide variety of expository essays. However, the genres usually taught in creative writing classes should be avoided.

Number of Assignments

It is a basic principle of ENGL 251 that students acquire writing skills mainly through frequent practice. No fewer than eight compositions must be assigned during the semester in addition to other writing exercises. Many instructors will choose to require more. Revisions that are marked a second time may count as separate papers.

Enrollment Limit

The enrollment in ENGL 251 should not exceed 15 students per section (March 11, 1992).

7.3.8 ENGL 275: Literature and Popular Culture, and ENGL 276: Literature and Interdisciplinary Contexts (Feb 2018)

Goals: These courses are designed to attract both majors and non-majors to the study of literature in a variety of interdisciplinary contexts, relating literary works and literary interpretation to popular culture in its various media and to disciplines such as law, health, science, psychology, etc. The focus of the individual offerings will be determined by the individual instructors in consultation with the Department Head.

Prerequisites: ENGL 100 and six additional credit hours

Criteria for evaluation: Students will be evaluated on their ability to relate literature to interdisciplinary contexts and to popular culture forms.

Number and Nature of Assignments: One short paper (1,000 words), plus a midterm and a final exam.

7.4 300-level Courses

7.4.1 Assignments in 300-level Courses

Apart from examinations, the written assignments in 300-level courses should total no more than 12 pages (3000 words).

7.5 Honours (400-level) Courses

Term assignments for honours courses should amount to no more than 15 pages in total. It is suggested that a term paper and one short paper would be the most useful assignments, although instructors may wish to set one long paper instead. An examination is optional, but if given should be in addition to the paper or papers.

(Deletion April 26, 2013)

7.6 Graduate (800-level) Courses

Two papers amounting to (approximately thirty) pages should be assigned in graduate courses. A final examination is optional, as the instructor decides.

(Deletion April 26, 2013)

7.7 Directed Reading Courses

7.7.1 Undergraduate Directed Reading Courses

When a 200- or 300-level course required for completion of a degree in a semester is not available in the regular timetable of that semester, the Department Head may arrange for an instructor to provide the course in accordance with the following regulations:

1. The course must be similar in content and requirements to the course of the same number in the calendar.
2. The course must have a minimum of 20 contact hours between instructor and student.
3. The student will be required to write two papers or the equivalent, and a final examination.
4. A description of the content of the course and of the nature of the assignments must be approved by the Department Head.

7.7.2 Honours/Graduate Directed Reading Courses

1. Reading courses must be similar in focus to regular Honours or Graduate courses in the department (i.e., introductory or survey-type courses are not acceptable).
2. Students are allowed a maximum of two reading courses in their career in the department in total, and the courses are not to be taken from the same instructor in the same semester.
3. Reading courses must have a minimum of 20 contact hours between instructor and student.
4. Reading courses require at least two papers and a final examination.
5. A reading course will not normally be allowed when a similar regular course is to be offered within the twelve-month period following application. (November 1, 14, 1984)

7.8 Minimum Length of Courses

All English classes must be held over a minimum of a six-week period. All English writing classes, such as English 251, 252, 351, 352, and 353, must be held over a minimum of a 13-week period (May 18, 1993).

8.0 COURSE EVALUATIONS

8.1 Approved Form

In accordance with article 17.19 of the Collective Agreement, the Department has an approved course evaluation form. However, instructors who do not wish to use this form may make a written proposal to the Dean suggesting an alternate method of student course/instructor evaluation.

8.2 Procedures for Dealing with Teaching Evaluations

The evaluations are to be administered by a student in each course. The instructor of the course is not to be present when the evaluations are to be administered.

The student who has administered the evaluations will place the completed forms in the envelope supplied, seal the envelope, and bring it to the English Department office where it will be held until the instructor submits the final course grades. When the Department Head has approved the grades, the Department secretary will aggregate the data on the evaluations in accordance with 17.19 of the Collective Agreement. The original forms will then be returned to the instructor.

The summaries of aggregated data will be included in the instructor's file for the purposes of performance review. The instructor may choose whether or not to submit the original evaluations, including anonymous comments, to the performance review process.

Those wishing to have a more thorough consideration of their teaching in performance review should consult the list of kinds of information that can be used as evidence of good teaching in the [Faculty of Arts Handbook](#), appendix A section 2.2. (8.1 and 8.2 passed 12 April 2012).

9.0 SCHOLARSHIPS AND PRIZES

Please check <https://www.uregina.ca/safa/awards/SAMS/> for an up to date list of English undergraduate scholarships

Please check https://banner.uregina.ca/prod_apex/f?p=127:101:10514239297484 for an up to date list of English Graduate scholarships.

9.1 Adjudication of Scholarships

Scholarships and prizes in the control of the Department will be adjudicated by the Scholarships Committee.

10.0 PERFORMANCE REVIEW

All members of the Department who are subject to performance review (those on permanent, probationary, and term appointments) should familiarize themselves with article 17 of the [Collective Agreement](#) and with the Criteria for Performance Review, constituting Appendix A in the latest edition of the [Faculty of Arts Handbook](#).

All members of the Department being reviewed are strongly advised to submit the fullest possible evidence that they are fulfilling the duties appropriate to their rank.

In the Department, the Head is the first reviewer of performance after consultation with the Advisory Committee. (10.0 passed 12 April 2012).

9. APPENDIX II: INKLINGS

Inklings 2017



Department of English

INKLINGS

"If I feel physically as if the top of my head were taken off, I know that is poetry."

Emily Dickinson

HEADNOTE

Marcel DeCoste

the shrine lies open to the sky,
the rain falls, here, there
sand drifts; eternity endures:

ruin everywhere, yet as the fallen roof
leaves the sealed room
open to the air,

so, through our desolation,
thoughts stir, inspiration stalks us
through gloom.

H.D. *The Walls Do Not Fall*

The past semester has been a season marked by sad losses and bittersweet departures. Yet if the last few months have seen certain chapters in the life of the Department come to a close, the Fall semester has also borne witness to an auspicious vitality that underscores how, though the future of humanistic study may seem at times gloomy, we remain blessed with colleagues and students capable of inspiring through the passionate stirring of thought.

The academic year began, however, on a somber note. News of the death, on August 16th, of Stephen Moore shook many here at the University of Regina. Part of the U of R community since 2002, a term and sessional instructor during that time both with the Main Department and the Federated Colleges, Stephen was a respected teacher of medieval literature and first-year English, and a friend to many. More than just a gifted teacher, Stephen

was an active member of the provincial and federal NDP, and had recently served as grievance chair for URFA. His was a soul moved always by the cause of social justice, but careful to leaven its pursuit with compassion and wry humour. He has been, and will be, missed.

Only a month later, on September 25th, came news of the death of Professor Ray Mise. A former Head of English, Ray was a member of the Department from 1967 until his retirement in 1993. Yet retirement did not mark an end of his contributions to the Department. When, in 1995, I first arrived in Regina, an uprooted PhD candidate from McGill, he offered me my first on-campus home, welcoming me, along with Aydon Charlton and Nils Claussion, at weekly meetings of the Theory Group which he had co-founded years before and which such colleagues as Professors Emerita Kathleen Wall and Jeanne Shami have praised as a valuable part of their time in the Department.

Indeed, despite such sad passings, the kind of collegiality and curiosity that marked Ray's career in the Department were also abundantly in evidence this past semester. English faculty and students both brought credit to the Department through their work on September's *Jane Austen Festival*. As diligent organizers, learned introducers of RPL movie screenings, presenters of papers at the September 23rd Colloquium, and helpful supports to the English Student Association's wildly successful Regency Ball, Chris Bundock, Alexis McQuigge, Susan Johnston, Kathleen Wall and, of course, Danielle Myers all did the Department proud. September also saw colleagues from Campion and the Main Department shine at the Humanities Research Institute's *Politics*

of Emotion Workshop. Chris Bundock, Garry Sherbert, Leanne Groeneveld, Alex MacDonald, and Jan Purnis all distinguished themselves with excellent presentations. October 27th saw the first of this year's OMAD talks, a by turns poignant, hilarious, and scholarly discussion by Dr. Jes Battis of "Blue Histories: Thinking with Sadness in the Middle Ages." Finally, November 17-18 brought to impressive fruition work by Troni Grande and the Department's recent post-doctoral fellow, Sheri Benning, in the *Land and Imagination* conference, hosted by FNUUniv. Bringing together such eminent creative writers as Tim Lilburn, Jan Zwicky and Trevor Herriot, as well as our colleague Jesse Archibald-Barber, among others, the conference artfully achieved its goal of initiating conversation on how we might (re)imagine socially and environmentally sustainable ways to inhabit our prairie landscape.

Such thoughtful and thought-provoking enterprise not only helped inspire those who, part of the larger U of R or Regina community, attended these events; they worked to nourish our academic community, which seems too often starved by other forms of institutional busy-ness. But such necessary work was not the business of colleagues alone. By way of their staging of the truly unique Regency Ball—an event that brought together literature, dance, and fashion, students, faculty, and members of Regina's folk dance community—and their work towards this coming March's ninth iteration of the *Trash Talkin'* Student Conference on Pop Culture and Creative Writing, the ESA has once again been an active presence on campus and such an encouragement to our students' ambitions that no fewer than five graduate and undergraduate English students have had papers accepted at this February's Southwest Popular/American Culture Association Conference in Albuquerque, New Mexico. A heartening sign that such gifted students are still drawn to our subject, October 26th saw 16 prospective English recruits accept their invitation to attend the first of this academic year's two English Information sessions. Thanks to presentations by such eloquent advocates for the discipline as Melanie Schnell, Michael Trussler, Chris Bundock, Garry

Sherbert and Susan Johnston, I know that students in that room were, variously, confirmed in their recent decision to become Majors, were convinced to transfer into the Major, were encouraged to pursue a Minor, or were persuaded to follow up their 100 with a 110. All of that is welcome news that bodes well for our future ESAs and more.

The semester came to a close, however, with another, though happier, farewell. After an association with the U of R stretching back some thirty years and decades of distinguished work on the poet Emily Dickinson, Dr. Cindy MacKenzie has taken a well-earned rest, retiring at the end of December. Her relationship with the Department of English is surely uniquely robust and multi-faceted. First an Honours student, then a successful MA, then, after time away pursuing her PhD at the University of Colorado, an Instructor, next, an Assistant and, finally, a tenured Associate Professor, Cindy has known the Department as few can claim to and has thus been able to contribute to its history and its ongoing life in manifold roles. Though the third-floor of AdHum will not be the same without her, we wish her all the best in a happy, but still fruitfully thought-stirred retirement.





“One cannot have too large a party. A large party secures its own amusement.”

Jane Austen, *Emma*

And it was a large party indeed, complete with round after spirited round of High Country Dancing, card tables, costume prizes, and catered canapes. Although 2017 marked two centuries since Jane Austen last put pen to paper - the English author died July 18, 1817 at age 41 - at the University of Regina English Student’s Association Regency Ball, it was as though she had just stepped out of the room. Fairy lights and fresh flowers on cream table cloths, and hand-drawn silhouettes and illustrations from Austen’s works on the walls transformed the University of Regina’s multi-purpose room into a ballroom that would satisfy even Mrs. Bennett. Ladies in empire-waisted gowns and elbow length gloves joined gentlemen in three-piece suits and elegant ascots for lessons in English, Irish, and Scottish High Country dancing, while others gathered for Regency-era card games, like Whist, Speculation, Commerce, and Vingt-et-un (known colloquially as Van John).

Any high quality host or hostess knows that for such an event to be a success, it must be planned well in advance, and the English Student’s Association began their planning for the September 26th event in June. With the support of URSU, JASNA, the U of R English Department, and the Library, the ESA wove together a well-attended evening of 19th-century high-society glamour. Attendees ranged from students to seniors, and all took University of Regina History professor Yvonne Petry’s words to heart when she said, “the spirit of the dance is to be sociable.” The multi-purpose room was filled with breathless laughter during the dancing, and with

eager conversation between new friends during the intermission.

Moe Mathieu of Luther Catering collaborated with the English Student’s Association to add a modern twist to classic recipes that would have been popular during Austen’s era. The dishes, from the beef neep (turnip) stew in puff pastry, to the mushroom fricasse on Mrs. Dundas’ biscuits, to the sweet custard with fall fruits, were drawn from the Jane Austen cookbook. The gluten-free, vegan toast points kept with the spirit of the era, while providing options for those with dietary restrictions. Dance instruction was provided by Lorna Bingaman (Society for Creative Anachronism), Betsy Brydon (Regina Scottish Country Dancers), Gary Diver (English Country Dancer), Linda McIntyre (Regina Scottish Country Dancers), and Laura Popoff (Regina Irish Set Dancers). Although the dances were very much the same ones that Austen’s heroines would have danced, ladies were not required to remain with their chaperone, and couples were welcome to share more than two dances.

In Austen’s day, a separate room was often set up so the dancers’ chaperones could play card games. True to this detail, there were card tables set up away from the dance floor, with instructions for games that were likely to have been played during her era. Attendees feeling footsore were able to take a break and dive into a game of whist or loo while they nursed a drink: either Earl Grey tea with lemon, or ginger beer, or the decidedly more modern “Jane Austen” - a mix of blueberry vodka, Bols blue, and Sprite.

The idea for the Regency Ball came, in part, because balls loomed large in lives of Jane Austen’s characters. The British Library describes them as, “the ultimate occasion for a heady kind of courtship.” But Professor Susan Johnston warns against dismissing Austen’s works mere courtship novels. “It’s a mistake to think that the trifles, the busy nothings of her books, aren’t deeply invested in the great things of life, which is the reproduction of the community in strong and healthy ways.” Indeed, Austen’s balls, which kept *Sense and Sensibility’s* Willoughby up dancing “from 8 o’clock to 4,” were opportunities for her characters to display both their acquired talents and their good health. “Jane Austen understood what more people should understand,” said Johnston.

"Which is that courtship is one of the most important things in the world."

For readers who have never picked up one of Austen's novels, Professor Johnston is firm when she says "*Sense and Sensibility* and *Pride and Prejudice* are *the* way to start." For those who are interested in getting to know Austen's world, but are apprehensive about reading one of Austen's works, ESA President Tanisha Khan and Treasurer Allie Fenson, who planned much of the event, recommend testing the waters with an adaptation, such as the 1996 BBC miniseries *Emma*. "Watching the adaptation, you appreciate the book more. If you're going to do Jane Austen...that's the way to go," Khan said. "Tell everyone to watch it," added Fenson. Professor Johnston agrees that an adaptation can be a good starting point: "Many, many people have come to Jane Austen because of Colin Firth's wet t-shirt."

HARRY POTTER AND THE POP CULTURE CONFERENCE

DePaul University, Chicago, IL., May 6, 2017.



Accio, quills! Accio, presentations! Accio, U of R scholars!

Last May, Allie Fenson, Kate Hughes, Kaleigh Johnson and I (Tea Gerbeza) all went to the DePaul University Pop Culture conference to talk about Harry Potter. Naturally, the four of us on (self-acclaimed) Dumbledore's Panel *needed* to go. We hosted a panel that discussed Inclusion and the Other in the *Harry Potter* series. Allie Fenson covered the topic of goblins and race, Kate Hughes examined giants and Veelas and interspecies relations, Kaleigh Johnson explored Centaurs and Merpeople and their cultures, and I presented my

honours thesis work on Ableism and Remus Lupin. The atmosphere of the conference was as welcoming as the Great Hall is during dinner at Hogwarts, and the dynamic of the panels was not like a traditional conference; instead of conference papers, we presented a roundtable discussion that also involved the audience. After we finished our presentations, the audience joined in and we had a conversation going back and forth. It was rewarding for all of us to bring out our wands and talk about a series that we hold dear to our hearts. As well, the four of us were published in the book *Time Lords & Tribbles, Winchesters & Muggles: The DePaul Pop Culture Conference, A Five-year Retrospective!* 50 points to Ravenclaw!

NEWS OF FACULTY

Chris Bundock presented four papers this year: "A Different Indifference: Life in Deleuze, Hunter, and Schelling" at *The Romantic Life Sciences* (Ottawa); "Morbid Sensibility" at *Romantic Life* (Ottawa); "Romantic Poetry and the Feeling of Revolution" at *The Politics of Emotion* (HRI, Regina); and "'A drowsy numbness pains / My sense': Keats's Pharmacopeia" (Utrecht, the Netherlands). He also organized a session for the Modern Languages Association called "Beyond Sympathy: Affect and the Body in Romanticism" and for the North American Society for the Study of Romanticism called "'Shatter'd nerves and quicken'd pulses': Mediating and Materializing Romantic Feelings." A review of Marilyn Butler's *Mapping Mythologies: Countercurrents in Eighteenth Century British Poetry and Cultural History* appeared in the BARS Review. In the fall he presented a short talk as part of the Jane Austen festival titled "Austen vs the Gothic Novel." He continues to serve as secretary treasurer for NASSR and is the Local Arrangement Coordinator for ACCUTE and the CCLA for Congress, 2018.

Marcel DeCoste's essay, "'Merely hints and symbols'? Kierkegaard and the Progressive Oracles of *Brideshead Revisited*," was published in the March, 2017 number of *Christianity and Literature* (66.2, 244-262), and an article on Flannery O'Connor's first

novel, "This Is My Body: The Saving Knowledge of Suffering Flesh in Flannery O'Connor's *Wise Blood*," will be appearing in the pages of the *Journal of Religion & Literature* in the new year. Over the past summer, he completed a paper entitled, "Contested Confessions: The Sins of the Press and Evelyn Waugh's False Penance in *The Ordeal of Gilbert Pinfold*," which is currently under consideration by the journal *Logos*. The summer also saw the successful submission of a conference paper proposal, and thus he will be traveling in February to Albuquerque, New Mexico to present a talk on "Re-Imaging the People's War: The Terrible Democracy of Christopher Nolan's *Dunkirk*" to the Southwest Popular/American Culture Association. July 1st also saw him assume his new role as Head of Department, an event which, he fervently hopes, will not mark the end of such notices as these.

Jason Demers completed his book manuscript, *The American Politics of French Theory: Derrida, Deleuze, Guattari, and Foucault in Translation*; it is now under contract with the University of Toronto Press. The book is built on years of research in French and American archives, in underground and alternative presses, and of interviews with academics and artists associated with this history. Not only does it provide an alternate history that links French theory to American political and countercultural movements, but it also develops, in each of its chapters, new models for thinking translation associatively. Jason presented a paper on *Orange is the New Black* as part of the OMAD series in February. The revised and expanded version of the paper, "Is a Trojan Horse an Empty Signifier?: The Televisual Politics of *Orange is the New Black*" has since been published in the *Canadian Review of American Studies*. Jason was twice interviewed by CBC Saskatchewan for television and web-based stories on inmate concerns and prison overcrowding, and a reporter with the *Regina Leader Post* discussed the importance of family contact with Jason for her story on "the life of a prison wife." Jason gave a guest lecture on Saskatchewan's provincial prisons in the "Introduction to Social Justice" class in the Justice Studies department. The Fall/Winter Edition of *Degrees* magazine includes a feature article on Jason's "Prison Writing" class; the communications

and marketing department also ran an article on the course on the University of Regina homepage during the December break. Jason's proposal was accepted for inclusion in the Community Connections series at Congress 2018. With additional funding from the departments of English, Justice Studies, Religious Studies, and Women's Studies, Jason is bringing in two speakers to discuss their successful prison education initiatives at Congress. He is keen on getting an initiative started at the University of Regina, and is working with interested faculty, and meeting with key stakeholders, to generate some momentum leading into the event.

Jean Hillabold (under her pen name, "Jean Roberta")

published several stories this year: "Mysteries of the Dragon" in *On Fire*, edited by Anthony Buoni and Alisha Costanzo (Transmundane); "Blossoming" (erotic story about fairies) in *The Sexy Librarian's Dirty Thirty, Volume 2*, edited by Rose Caraway (Stupid Fish Productions); "Floor Show," in *Working It* (erotic stories about sex on the job), edited by Harley Easton and C.M. Peters (SinCyr Publishing); "Lunacy," in *Journey to the Center of Desire*, erotic stories in the fictional worlds of Jules Verne, edited by Jen Blackmore (Circlet Press); and "Innsmouth Blues" in *Equal Opportunity Madness*, stories in the "Mythos" of H.P. Lovecraft, but featuring characters who are not heterosexual white men, edited by Jason and Michelle Stengel (Otter Libris Press).

Cindy MacKenzie is officially retired as of December 31, 2017.

Christian Riegel won a Social Science and Humanities Research Council of Canada Connection Grant worth \$22,000 for a project titled "Eye tracking, disability, and mind art creation: a multidisciplinary approach" (Principal Investigator; Co-Applicants: Katherine M. Robinson, Randy Johner, Megan Smith, Chris Herdman--Carleton) He published: "Joan Crate, Indigenous Identity, and the Reach of Global Colonialism in Foreign Homes" in *Forum for World Literature Studies* 9.3. 2017 (443-60) and "Mourning, Memorial, and the Yizkor Books in Eli Mandel's Out of Place" in *Mosaic: An Interdisciplinary Critical Journal* 50.2. 2017. (187-204); and with Katherine M.

Robinson & Ashley Herman, "Harnessing Quantitative Eye Tracking Data to Create Art: Interdisciplinary Collaboration and Data Visualization" in *Body, Space, Technology Journal* 16, 2017. He presented a paper with Katherine M. Robinson titled "Eye Tracking, Cognition, and Data Art" at the Canadian Society for Brain, Behaviour, and Cognitive Science Annual Conference, University of Regina, June 2017. He also published two poems: "Carlsbad Beach" and "Douglas Park, August 2014," in *The Society*.

Jan Purnis became the Head of the Department of English at Campion College on July 1, 2017. Over the course of the year, Jan presented three papers. In June, she presented "The Stomach and Socio-moral Disgust in Early Modern Culture" at the Shakespearean Theatre Conference in Stratford, ON. In September, she presented "Perturbations: Politics and Early Modern Emotions" as part of The Politics of Emotion public workshop hosted by the Humanities Research Institute at the University of Regina. Jan also assisted with the organization of the workshop. In October, she gave a paper called "From Foreign Words to Household Words: Early Modern Word Assimilation" at the Pacific Northwest Renaissance Society Conference in Portland, Oregon. Jan's entry on Santorius Sanctorius was published in the *Encyclopedia of Renaissance Philosophy*, edited by Marco Sgarbi and published by Springer. Her chapter called "Renaissance Discourses of Emotions" was published by the University of Toronto Press in a collection entitled *Emotions, Community, and Citizenship: Cross-Disciplinary Perspectives*, edited by Rebecca Kingston, Kiran Banerjee, James McKee, Yi-Chun Chien, and Constantine C. Vassiliou. Jan is currently serving as the 2018 Congress of Humanities and Social Sciences Local Area Representative for the Canadian Society for the History of Medicine.

Melanie Schnell received Runner-up for the Saskatchewan Writer's Guild 2017 City of Regina Writing Award last February. Melanie sat on a panel last February called "Moms who Write," organized by Trevor Herriot, current Writer-in-Residence at the Regina Public Library. She also gave a presentation on her novel, *While the Sun is Above Us*, at the Indian

Head Library last May. She has been asked to present on her novel and its research at Brandon University in February 2018 as a part of their English and Creative Writing Department's speaker series, entitled "Literary Exchange." She will also be offering a writing workshop next February at the Brandon Public Library.

Michael Trussler published 3 poems in journals ("Three Young Men, Each Holding a Lobster." *The Fiddlehead*. 271 [Spring 2017]: 93-95. & "The Sky is Underlit with Concrete," "When You Sat for Dix." *The Antigonish Review*. 189 [Spring 2017] 102-04.) He also published a scholarly article on zombies and the short fiction of George Saunders ("Everyday Zombies: Ethics and the Contemporary in 'Sea Oak' and 'Brad Carrigan, American.'" Ed. Philip Coleman & Steve Gronert Ellerhoff. *George Saunders: Critical Essays* (Palgrave).

Lynn Wells has completed her six-year term as Vice-President Academic at First Nations University, and is now busy with a mix of teaching, research and project work. In May 2017, she presented a paper at the ACCUTE titled, "All Eyes on London", focusing on the role of surveillance in Ian McEwan's novels *Saturday* and *Sweet Tooth*. While she was at Congress, Lynn was invited to participate in an ESC-sponsored panel discussion on transition in the university sector. Lynn has been contracted to write a chapter focusing on moral dilemmas for the new *Cambridge Companion on Ian McEwan*. She has also been asked to serve as external examiner for a doctoral thesis on McEwan through the University of Western Australia.

Ken Wilson defended his MFA in Theatre in April 2017 and received the degree at fall convocation. His projects consisted of a play, a lecture-performance, a performative walk, and a critical engagement paper, and he was nominated for the President's Distinguished Graduate Student Award. Video documentation of his lecture-performance, *Surrender No. 40*, can be seen on YouTube.

RETIRED FACULTY NEWS

Nils Clausson updated his annotated bibliography of Benjamin Disraeli, published by Oxford University Press as part of its online Oxford Bibliographies series (www.oxfordbibliographies.com). He also published two short articles on Disraeli: "Dramatic and Theatric Allusions in Disraeli's *Grey Vivian*" in *ANQ: American Notes and Queries* 29.4 (2016), pp. 30-36; and "Pedigree and Politics, or The Two Marneys in Disraeli's *Sybil*" in *Notes & Queries* 63.2 (2016), pp. 248-50. Nils has been researching his family tree and has discovered that his great-great maternal grandfather, Joseph Fawcett, was almost fatally stabbed in a pub brawl in the village of Reeth in North Yorkshire in 1858. Twelve months later, Nils' great-grandfather, Joseph James, was born; he and his wife Annie immigrated to Canada in 1888. Nils would like to thank, belatedly, the attending surgeon, without whose miraculous intervention, this *Inklings* entry would not have been written. (His great-grandfather was a teenager during Disraeli's second premiership, though Nils has, alas, found no evidence the two ever met.)

NEWS OF GRADUATE STUDENTS

Michael Trussler, Graduate Chair

Allie Fenson, Second-year M.A. candidate, travelled to DePaul University in Chicago for a Pop Culture colloquium in May, joining her colleagues Kate Hughes, Kaleigh Johnson, and Tea Gerbeza on "Dumbledore's Panel."

Tea Gerbeza, who joined the M.A. in Creative Writing & English in Fall 2017, has published her poem "Scoliosis" in **Poetry Is Dead** 15 (2017): 37.

Kate Hughes joined her colleagues Tea Gerbeza, Allie Fenson, and Kaleigh Johnson at the DePaul Pop Culture Colloquium, coming up this May.

Kaleigh Johnson joined her colleagues Tea Gerbeza, Allie Fenson, and Kate Hughes at the DePaul Pop Culture colloquium this May.

Nathan Mader successfully defended his thesis *The Saturn and Sphinx Moths of the Upper Midwest*, a collection of poetry, on December 14, 2017. His examiner was the celebrated A.F. Moritz from the University of Toronto, Victoria College. The author of more than twenty books, Moritz was delighted with Mader's work, calling it "a joy to encounter and a real stimulation." The defense went on slightly longer than usual—for about three hours—because of the genial and sophisticated back and forth of the conversation between Mader and Moritz, along with the committee of Medrie Purdham (supervisor) and committee members Jes Battis and Michael Trussler. Moritz wanted to award the thesis and splendid defense a "high distinction," saying that he can easily see the thesis being turned into a book representing "some of the best work of our younger poets." An interview with Nathan is part of the Vallum: Contemporary Poetry review of the year in poetry. In this, Mader particularly commends Gregory A Scofield, whose reading from *Witness, I Am* formed an important part of last fall's Literary Eclectic XI: Many Voices, and alumna Courtney Bates-Hardy, whose debut collection, *House of Mystery*, was featured at a Department reading this past fall as well.

Kathryn Nogue, completed her coursework M.A. this summer and gave a paper entitled "The Voyage of the Beagle and the Construction of English National Character" at the University of Ottawa's Tenth Annual Graduate Student Conference, "In The Spirit of Nationalism: Reconsidering the Intersections of Nation and Literature." Kathryn was complimented by the conference organizer and by the keynote speaker on her handling of the Q & A, which she attributes to the Department's emphasis on student seminar and conference experiences.

Harrison Otis competed in the Regina finals of the 3-Minute-Thesis Contest. He is currently working on a thesis on Evelyn Waugh and Irish Murdoch under the supervision of Professor DeCoste.

ENGLISH STUDENTS ASSOCIATION

The English Students' Association began the 2017-18 school year with its first ever—and wildly successful—Jane Austen Regency Ball on September 23. Under the able leadership of President Tanisha Khan and Treasurer Allie Fenson, and the strenuous efforts of the entire association, the ball raised over \$3,000 for this semester's Trash Talkin' conference.

On January 19-20, Secretary Harrison Otis organized the first annual winter retreat for the department's graduate and honours students. About fifteen faculty, students, and friends of the department converged on the beautiful facilities of Arlington Beach Camp (Cymric) for a convivial weekend of excellent company, delicious food (graciously catered by Dr. Susan Johnston), and vigorous discussion of Edmond Rostand's *Cyrano de Bergerac*. The most common complaint was that the event wasn't one day longer.

The annual Trash Talkin' Pop Culture Conference will take place March 9-10, and we expect a full lineup of both academic and creative student presentations. Our keynote speaker is acclaimed novelist and playwright Drew Hayden Taylor: his address will be in RIC at 5:30pm on March 9. Gail Bowen and Lorri Neilsen Glenn will both be doing readings during the conference (Friday and Saturday, respectively).

Creative Writing Representatives Hannah Senicar and Kaleigh Johnson have already finished reviewing submissions to the ESA's literary journal, *[space]*. This year, for the first time ever, *[space]* will have its own launch event independent of the Trash Talkin' conference: look for blast-off in late March.

In addition, the ESA looks forward to hosting an interactive poetry event in the coming months. Vice-President Tea Gerbeza, Grad Representative Jocelyne Paulhus, Social Representatives Sara Birrell and Idella Maeland, and Members-at-Large Garrett Bates and Danielle Kuhn are currently masterminding this exciting event.



ALUMNI/ALUMNAE NEWS

Shane Arbuthnott (B.A.; M.A.) launched his debut novel in Guelph, Ontario, on March 5, 2017. *Dominion* (Orca Books) is due out Feb. 21. From the publisher: "Molly grew up hearing the tales of Haviland Stout, her ancestor who discovered the dangerous magical spirits that inhabit the far corners of the world. Now, on the edge of the New World, in the British Dominion of Terra Nova, Molly and her family collect spirits aboard their airship, the Legerdemain. But when Molly captures a spirit that can speak and claims to have been Haviland's friend, her entire life is upended. What if everything she knows about the spirits, and her own history, is a lie? In her hunt for the truth, Molly will have to challenge the most powerful company in Terra Nova and find the courage to reshape her world."

Debby Adair won third place in the 2017 John V. Hicks Long Manuscript Award for Nonfiction. Debby's memoir manuscript, *Little Wonders*, was produced as the thesis for her M.A. in Creative Writing and English (co-supervised by Medrie Purdham and Troni Grande, with committee member Sheri Benning, and External Examiner Dr. Barbara Langhorst). Debby's thesis passed with no revisions. She is the first person at the U of R to write a creative thesis in nonfiction. *Little Wonders* is a memoir of Debby's family, single parenting, and the wisdom she gleans from reflecting on the lives of her mother and grandmother. She examines the past in order to mine the significance of several remembered fragments. In this exploration of negotiating the loss of her divorce and of subsequent rebuilding, she learns just how profoundly creative expression can be both a response to and an outlet from the stresses in our lives. Here are the comments from the judges for the award:

"This manuscript brims with honesty and candour. I felt the writer's time of questioning, revisiting, reassessing and of admitting mistakes, evocative and revealing—that she'd grown up believing 'marriage was a place or a state one had achieved, and that was a good thing, because it meant one

had tried to do what was expected,' as an example. I was taken by the way the author takes simple events and gives them purpose and value by showing us the way she explained them to her children. And I never got lost. Even though the writer sometimes goes far-afield in her exploration, I never lost touch with the thread that pulled me back to her overarching story."

-Ted Barris

"The author finds herself a single mother and begins to question what went on in her marriage, what went on in her parents' and grandparents' marriages, and how we manage loss and grief in families over time. Taking as her starting point Wordsworth's 'spots of time'—those seemingly insignificant scenes from our pasts that mysteriously linger in our memories—she looks beyond their surfaces to reveal their patterns. With quiet persistence and the kind of restraint that suggests a rare combination of deep feeling and genuine intelligence, the author probes her themes, modelling a way that readers might do the same. Meditative and never less than thoughtful, *Little Wonders* reminds us that memory can be a gift to understanding."

-Susan Olding

Lastly, she had one poem, "I'd Like to Tell My Great-Grandmother that She Was Right" published in *The Antigonish Review* in 2016.

Dr. Benjamin Barootes (B.A. Hons) gave the first lecture in the 2017-2018 Campion Idle Talk Lecture Series, "'in the ston a newe nam wrien': Devotion to the Holy Name of Jesus in Late-Medieval England." When is a name more than a name? Can the utterance of a name settle the mind, heal wounds, and combat evil? For devout English people in the Late Middle Ages, the Holy Name of Jesus could do all this—and more. Often touted as a means of personal connexion to the Lord, the cult of the Holy Name developed in the fourteenth and fifteenth centuries into a wide-ranging social phenomenon that, by the Reformation, would occupy high strata of society. This talk explored the rise of the devotion in late-medieval England, with a particular focus on the earliest known copy of the

votive mass for the Holy Name, the so-called Beauchamp missal. The lecture also explored the artistic, architectural, and literary manifestations of the Holy Name devotion, including works by the Gawain-poet and Chaucer. Dr. Barootes, a graduate of the University of Regina, is a SSHRC postdoctoral fellow at the Centre for Medieval Studies at the University of Toronto

Christian (B.A. Hons) and Courtney (B.A. Hons, M.A.) Bates-Hardy, whose podcast, "Textual Relations," opened last year with episodes on Diana Wynne-Jones and Evelyn Waugh, and his take on Anne of Green Gables and its transmedia adaptations. <http://textualrelationspodcast.libsyn.com/episode-5-anne-of-green-gables>

Chelsea Coupal (M.A. in Creative Writing & English 2016) won the Young Buck Poetry Prize for a writer under 35 for her work, "The Full Moon Glows Like a Yard Light." Also honoured were runners-up Iryn Tushabe and Melanie Schnell. The award is sponsored by the City of Regina and administered by the Saskatchewan Writers' Guild.

Dr. Ross King (B.A. 1983; M.A. 1986; LL.D. Honoris causa 2012) won the 2017 RBC Taylor Prize for his book *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*. The RBC Taylor prize is given to a Canadian author whose book best demonstrates superb command of the English language, elegance of style, and subtlety of thought and perception. http://www.thecharlestaylorprize.ca/2017/winner_17.asp

Cassidy McFadzean (M.A. in Creative Writing) was interviewed for *Vallum: Contemporary Poetry's 2016* review of the Year in Poetry.

Credence McFadzean (M.A. in Creative Writing 2016) has published his short story, "Spice," in the Featured Fiction section of *Matrix Magazine*. The story made its debut in Fall 2016 at a Department of English OMAD reading, an experience McFadzean says contributed a great deal to the final form of the story: "A good example of how department initiatives aid students with their professional pursuits outside the university!"

Elise Moore (B.A. Hons; M.A.), Toronto film writer, has published her latest, on Rouben Mamoulian's Dr. Jekyll and Mr. Hyde, *In Bright Wall, Dark Room 49* (July 2017).

Devin Pacholik, B.A. Hons, who spoke on "How to be a Famous Freelance Writer" also appeared in JNCO jeans as part of a planned feature for Vice Magazine. Read The Story of The Jeans here: https://www.vice.com/en_ca/article/78dvky/i-wore-jnco-jeans-for-seven-days-to-find-myself

Avnee Paranjape (B.A. Hons, English, and B.Sc., Biology 2016) has published, with Dr. Britt Hall, a paper on how mercury may enter the food web. Avnee has now completed an M.A. in English at the University of Toronto, and is currently serving as a Parliamentary intern in Ottawa.

Jennifer Lyn Squires is a ShoulderBirds founder and board member. She is also a member at large on the Theatre Saskatchewan Board of Directors. Jennifer holds a Bachelor of Arts in English with a minor in Theatre from the University of Regina. You may have seen her in ShoulderBirds' first production, *Women*, or their second, *Movie Moments* (for Cathedral Village Arts Festival). After *Blithe Spirit*, she's making a change and acting in Regina Little Theatre's production of *Drinking Habits* as Sister Philamena. In her spare time, if she has any, Jennifer enjoys taking in pop culture, baking, and playing board games.

Carina Sterzer, who convocated this fall with a B.A. in English with distinction, a concentration in creative writing, and a certificate in economics, has been awarded the University Prize in Arts. She is currently a full-time aspiring writer working on a novel series, and part time server. She recently returned from a twelve-day trip to Ireland with her boyfriend Kyle, where she got to see the birthplace of Oscar Wilde, win a literary walking tour trivia

game, and wander through Dublin like Leopold Bloom. Carina is now living in Saskatoon, overcoming her university-induced caffeine addiction.

Andrew C. Wenaus (B.A. Hons 2007; M.A. 2009; Ph.D. Western 2013) has published "Mechanized Bodies, Human and Heavenly: Melancholia and Thinking Extinction" in *English Studies in Canada* 42.1-2 and "Zero, Zero, and Zero': Beckett's Endgame, Automation, and Zero-Player Games" in *Chiasma* 4. Dr. Wenaus is presently an adjunct member of the Department of English and Writing Studies at Western University.

Matt Wincherauk, B.A. Hons 2017, presented a paper in London, England at the Literary London Conference, whose theme this year was "Fantastic London." Matt's paper, "The Fantastical Urban Gothic: Challenging Heroism in Neil Gaiman's *Neverwhere*," was based on his honours project. This year Matt completed a highly successful two-year stint as Editor-in-Chief of the Carillon, the University of Regina student newspaper, and in Fall 2017 he joined the M.A. in Public Texts at Trent University in Ontario.



Chris Bundock, Editor

PLEASE FORWARD YOUR NEWS TO:

Faculty Assistant: Danielle Myers
 English.Dept@uregina.ca

Inklings

3737 Wascana Parkway
 Department of English, AH 313
 University of Regina
 Regina, SK S4S 0A2



10. APPENDIX III: CVs

Faculty Members CVs

10.1. Jesse Archibald-Barber

Associate Professor
jbarber@fnuniv.ca, 306-790-5950, 3155

Education and Professional Development

2008: PhD, University of Toronto.
2001: MA, University of Toronto
1998: BA Honours, University of Victoria

Employment History

2012: Tenured and promoted to Associate Professor, First Nations University of Canada
2007: Assistant Professor, First Nations University of Canada

Teaching History

Fall 2018: ENGL 214 Indigenous Canadian Literature Survey
Winter 2018: ENGL 100 S03/S04 Critical Reading and Writing I; ENGL 110 S03 Cree Literature in English; ENGL 475AM/820AO Indigenous Science Fiction and Speculative Storytelling; ENGL 310AA Directed Reading
Fall 2017: ENGL 100 S01/S02; ENGL 310AA Canadian Aboriginal Literature
Winter 2017: ENGL 110 S03 Cree Literature in English; INA 390AI Indigenous Theatre Production; ENGL 815AO Directed Reading
Fall 2016: ENGL 100 S01/S02; ENGL 214 Indigenous Canadian Literature Survey
Winter 2016: ENGL 100 S01/S02; ENGL 110 S03 Cree Literature in English; ENGL 310AA Canadian Aboriginal Literature
Fall 2015: ENGL 100 S01/S02; ENGL 100 S04
Winter 2015 and Fall 2014: On Sabbatical
Winter 2014: ENGL 110 S01/S02 Digital First Nations and Popular Culture; ENGL 100 S03
Fall 2013: ENGL 100 S01/S02; ENGL 485/820 Canadian Indigenous Literatures
Winter 2013: ENGL 310AA Canadian Aboriginal Fiction; ENGL 110 S01/S02 Native North American
Fall 2012: ENGL 384AG S01 Images of Indigenous Peoples in Contemporary Film; ENGL 100 S01/S02
Winter 2012: INA 390 Indigenous Theatre Production; ENGL 110 S01/S02 Native North American Short Fiction; ENGL 110 S03/S04 Native North American Short Fiction
Fall 2011: ENGL 310AE S01 Canadian First Nations Drama; ENGL 110 S01/S02 Native North American Short Fiction; ENGL 100 S01/S02
Winter 2011: ENGL 310AD S01 Cultural Conflicts in Aboriginal and English Canadian Literatures; ENGL 110 S01/S02/S50 Native North American Short Fiction; ENGL 100 S01/S02/S50
Fall 2010: ENGL 110 S01/S50 Native North American Short Fiction ENGL 100 S01/S50; ENGL 100 S03
Winter 2010: ENGL 310AF S01 The Metaphor of the Game in First Nations Literature; ENGL 252 S01 Creative Writing I; ENGL 110 S03 Native North American Short Fiction
Fall 2009: ENGL 310AE S01 Canadian First Nations Drama
Winter 2009: ENGL 310AD S01 Cultural Conflicts in Aboriginal and English Canadian Literatures; ENGL 110 S01 Native North American Short Fiction
Fall 2008: ENGL 384AG S01 Images of Indigenous Peoples in Contemporary Film; ENGL 110 S01 Native North American Short Fiction; ENGL 100 S01; ENGL 100 S03 / S04
Spring 2008: ENGL 310AD S01 Cultural Conflicts in Aboriginal and English Canadian Literatures
Winter 2008: ENGL 110 S01 Elegy in Aboriginal Literature

Student Supervision

Name	Position	Dates of supervision

University Service

- Head, Department of Indigenous Languages, Arts, and Cultures, FNUUniv, July 1 - present
- President, Indigenous Literary Studies Association, Oct. 2017 - Aug. 2018
- External Member for U Regina Faculty of Education Tenure-Track Hire, May 2018
- External Reviewer of Simon Fraser University's Indigenous Programs, March 23-24, 2017
- FNUUniv Academic Performance Review Committee, March 2017
- Saskatchewan Poet Laureate Nomination Committee, Feb. - March 2017
- FNUUniv Congress 2018 Planning Committee, Feb. 2017 - present
- President Elect, Indigenous Literary Studies Association, Nov. 2016 - Oct. 2017
- FNUUniv Culture Committee, Sept. 2016 - present
- Indigenous Advisory Circle, University of Regina, May 2016 - Nov. 2017
- FNUUniv Statement of Truth and Reconciliation Committee, Winter 2016
- University of Regina Congress 2018 Planning Committee, May 2015 - present
- Liberal Arts Advisory Group, University of Regina, September 2015 - April 2016
- First Nations University Literacy Task Force Committee, Sept. 2015 - present
- University of Regina English Undergraduate Committee, July 2015 - June 2016
- Treasurer, Indigenous Literary Studies Association, Oct. 2014 - Nov. 2016
- Chair, First Nations University Strategic Plan Implementation Committee, Feb. 2014 - June 2014
- Liberal Arts Advisory Group, University of Regina, February 2014 - June 2014
- Library Services Committee, First Nations University, January 2014 - June 2014
- First Nations University Strategic Plan Review Committee, September 2013 - December 2013
- FNUUniv Representative for the Teaching and Learning Advisory Group, University of Regina Centre for Teaching and Learning, October 2012 - June 2013
- Indigenous Peoples Health Research Centre Grant Committee, March 2010 - March 2013
- University of Regina English Undergraduate Committee, July 2012 - June 2013
- U of Regina English Honours and Graduate Committee, Sept. 2011 - July 2012
- FNUUniv Rep. on the University Committee on Teaching and Learning Nov. 2010 - May 2011
- First Nations University Representative for ACCUTE, 2010
- First Nations University Representative for URFA, July 2008 - April 2009

Scholarly Research

Edited Books: 2 Book Chapters: 5 Journal Articles: 2
 Short Stories: 2 Poems: 1 Performance Works: 2

Edited Books:

Co-Editor, *Performing Turtle Island: New Essays on Indigenous Theatre and Performance*. U Regina P (Fall 2019).
 Editor, *kisiskâciwan: Indigenous Voices from Where the River Flows Swiftly*. Regina: U Regina Press, 2018.

Refereed Book Chapters and Journal Articles:

"Performing the Bingo Game in Tomson Highway's The Rez Sisters." *Performing Turtle Island: New Essays on Indigenous Theatre and Performance*. Regina: U of Regina Press. (forthcoming Fall 2019)

“A Poetics of Place and Apocalypse: Conflict and Contradiction in Poetry of the Red River and Northwest Resistances.” *Indigenous Poetics in Canada*. Ed. Neal McLeod. Waterloo: Wilfred Laurier, 2014.

“Under Other Skies: Colonial Conflict and Reconciliation in E. Pauline Johnson’s Nature Lyrics and Memorial Odes.” *Canadian Literature and Cultural Memory*. Eds. Cynthia Sugars and Eleanor Ty. Toronto: Oxford UP, 2014.

“The Elegiac Loss of the English Canadian Self and the End of the Romantic Identification with the Aboriginal Other in Leonard Cohen’s Beautiful Losers.” *Selves and Subjectivities: Reflections on Canadian Arts and Culture*. Eds. Manijeh Mannani and Veronica Thompson. Edmonton: Athabasca UP, 2012. 175-206.

“Coyote Conquers the Campus: Thomas King’s Presence in Education.” *Thomas King: Works and Impact*. Ed. Eva Gruber. New York: Camden House, 2012. 133-145.

“Trick of the Aesthetic Apocalypse: Ethics of Loss and Restoration in Thomas King’s Truth and Bright Water.” *Canadian Journal of Native Studies* 29 1&2 (2009): 237-255.

“Cognitive Quickenings: Contemporary Readings of Orality and Literacy in English Canadian Colonial Practices and Modern Critical Theories.” *International Journal of Canadian Studies* 30 (2004): 101-120.

Short Stories and Poems:

Poem: “pîsim pimâcihowin.” *Canadian Journal of Native Studies* 38.1 (2018)

Short Story: “Beneath the Starry Map.” *Mitêwâcimowina: Indigenous Science Fiction and Speculative Storytelling*. Ed. Neal McLeod. Theytus Books, 2016.

Short Story: “The Bowl Game.” *The Malahat Review: Elusive Boundaries: Mapping Creative Nonfiction in Canada*. #193 (Winter 2015)

Theatre and Performance Work:

Co-writer, dramaturge: *Making Treaty 4*. Globe Theatre, Regina, (forthcoming April 2019).

Producer, co-writer, performer: *Making Treaty 4: Main Performance*. University Theatre, U Regina, Aug. 24, 2017.

Co-writer, director, performer, producer: *TransActions: Memorial Dedication*. Collective Performance Storytelling Ensemble. First Nations University, Sept. 17, 2015.

10.2. Jes Battis

Associate Professor

jes.battis@uregina.ca, (306) 585-5616

Education and Professional Development

B.A. (English/History); M.A. (English); PhD (English); PostDoc (English)

Employment History

2014-present: Associate Professor, University of Regina

2009-2014: Assistant Professor, University of Regina

2008-2009: Sessional Instructor, CUNY-Hunter College

Teaching History

2018: English 820 (Childhood Histories); 395 (Queer Theories); 387 (Teen Fiction); 100 (Academic Writing)

2017: 820 (Writing Fantasy); 387 (Horror Studies); 300 (Chaucer); 100

2016: On leave

2015: 211 (Lit Survey 1); 820 (Creative Nonfiction); Sabbatical

2014: 252 (Intro to CW); 395 (QT); 331 (18thc Sexualities); 352 (CW Fiction)

2013: 353; 387; 211; 387 (Fantasy Lit)

2012: 100; 352; 387 (Children's Lit); 325 (Medieval Women's Lit); 820 (CW and Myth)

2011: 211; 327 (Gawain Poet); 252 (CW); 395 (QT)

2010: 352; 387 (Animal Fictions); 820 (Directed Study); 100; 387 (DS); 820 (DS); 820 (18thc Sexualities)

Student Supervision

Name	Position	Dates of supervision
Courtney Stroh	M.A. Student	2014-2018 [Defended]
Zoe Beaulieu	M.A. Student	2018-Present
Laetitia Adams	Honors Student	2018-Present
John Loeppky	M.F.A. Student	2018-Present
Debby Adair	Honors	2014-2015 [Defended]
Apolline Lucyk	M.A.	2013-2014 [Defended]
Courtney Stroh	Honors	2013-2014 [Defended]
Kaley Gryba	Honors	2011-2012 [Defended]
Jared Gyoerick	Honors	2011-2012 [Defended]
Farron Ager	Honors	2010-2011 [Defended]
Ali Lauren	Honours	2010-2011 [Defended]
Michelle Jones	M.A.	2014-Present

University Service

Space Committee (Faculty of Arts): 2018-

Chair of Creative Writing Committee, Department of English (2014-15)
 Continuing Member (2010-2014; 2016-)
 External Examiner, University of Saskatchewan MFA Program (2013-)
 Hiring Committee, Department of English (2013-15)
 Advisory Committee, Department of English (2014-15; 2017-)
 Honors/Graduate Committee, Department of English (2011-2014).
 SSHRC Adjudication Committee (2013)
 Coordinator for *Out of Bounds*, Gender and Sexuality Seminar Series (2012-2014)
 UR English Recruitment Coordinator (2009-2010)
 Faculty Advisor, “Trash Talking” Undergraduate Conference (2011-2012)

Scholarly Research

2015: *Mastering the Game of Thrones: Essays on George R.R. Martin's A Song of Ice and Fire*. Eds. Jes Battis and Susan Johnston. McFarland.

2011: *Supernatural Youth: The Rise of the Teen Hero*. Ed. Lexington.

2011: *Homofiles: Theory, Sexuality, and Graduate Studies*. Ed. Lexington.

2007: *Investigating Farscape: Uncharted Territories of Sex and Science Fiction*. I.B. Tauris.

2005: *Blood Relations: Chosen Families in Buffy the Vampire Slayer and Angel*. McFarland.

5 monographs and edited volumes

2016: "Molly Canons: The Role of Slang and Text in the Formation of Queer Eighteenth-Century Culture," in *Lumen: Journal of the Canadian Society for Eighteenth Century Studies*, Volume 36, Number 1: 129-141.

2010: "Delany's Queer Markets: *Nevèryon* and the Texture of Capital." *Science Fiction Studies*, Volume 109, Number 36.

2008: "Ryan is Being Beaten: Incest, Fanfiction, and *The O.C.*" *Refractory: A Journal of Entertainment Media* vol 11, no 2.

2007: "'I Am the Molten Heart of the World': Language and Metamorphosis in Diane Duane's *Young Wizards* Series." *Mosaic: A Journal for the Interdisciplinary Study of Literature* vol 40, no 3.

2004: "Gazing Upon Sauron: Elves, Hobbits and the Queering of the Postcolonial Optic." *Modern Fiction Studies* vol 50, no 4.

6 scholarly articles

2013: "Being Green: Sex and Tadpoles in the Drama of Juan Rana," in *Outspoken: Perceptions on the Creation and Reception of Queer Identities*. Eds. Hillabold

and Pearce. University of Regina Press.

2011: "Trans Magic in Children's Fantasy Literature," in *Over the Rainbow: Queer Children's and Young Adult Literature*, Ed. Kenneth Kidd. University of Michigan.

2011: "The Kryptonite Closet: Silence and Queer Secrecy in *Smallville*," in *The Smallville Chronicles: Critical Essays on the Television Show*. Ed. Lincoln Geraghty. Scarecrow Press.

2011: "Almost Paradise: Queer Utopias in David Levithan's *Boy Meets Boy* and *Wide Awake*," in *Mediated Boyhood*. Ed. Annette Wannamaker. Peter Lang.

4 book chapters

2015: *Prize of Night*. Penguin.

2014: *Path of Smoke*. Penguin.

2013: *Pile of Bones*. Penguin.

8 novels [total]

"Love and Mischief: The Sly Eunuch in Restoration Drama." Canadian Society for Eighteenth Century Studies, Toronto, October 18 2017.

"Adapting Early Medieval Research to Fantasy Literature." Medieval Association of the Pacific, March 18 2017, Los Angeles.

20 conference papers [total]

10.3. Chris Bundock

Position: Associate Professor of English
chris.bundock@uregina.ca, (306) 585-4302

Education and Professional Development

BA (Hon) English (UVic); MA Theory and Criticism (Western); MA English (Western); PhD English (Western); SSHRCC Post-Doc Fellowship (Duke).

Employment History

2015 - Present: Associate Professor of English (promoted 07/2018), University of Regina.

Teaching History

English 100, “Critical Reading and Writing I” x 4
 English 110, “Critical Reading and Writing II. ‘Like a guilty thing surprised’: Guilt, Shame, and the Correction of Desire.”
 English 110, “Critical Reading and Writing II. Stories of Illness.” x 2
 English 221, “Poetry.”
 English 336, “Romanticism’s Nervous Bodies and the Corporeal Imagination.”
 English 371, “The Literary Gothic.” x 2
 English 390, “History of Criticism.”
 English 425/805, “Knowing Feeling: Romantic Affects.”
 English 425/805, “Representations of Judaism from Romanticism to Modernity.”
 English 425/805, “Shelley’s Monsters”

Student Supervision

Name	Position	Dates of supervision
Anastasia Sheichuk	Research Assistant	2018 (May-July)
Jillana Willford	Research Assistant	2017-18 (Sept-April)
Harrison Otis	Research Assistant	2017-18 (Sept-April)
Destiny Kaus	Research Assistant	2017-18 (Sept-April)
Elena Bentley	Research Assistant	2016-17 (Sept-April)
Matt Wincherauk	Honours paper examinee	2017 (April)
Lara Stoudt	Thesis committee	2015-16
Destiny Kaus	Honours paper examinee	2016 (Dec)

University Service

Service to Field

2014- Present

- Executive Board, North American Society for the Study of Romanticism. nassr.ca

2017 - Present

- Co-Editor, *Romanticism on the Net*. <https://ronjournal.org/>

2018

- Local Arrangements Co-Ordinator, ACCUTE
- Local Arrangements Co-Ordinator, CCLA

2015-18

- Refereed 15 papers for various publications (Eg. *Studies in Romanticism*, *ERR*, *Mosaic*, etc)

University Service

2018-19

- Honours/Graduate Committee member, Department of English.
- Teaching Assistant Coordinator, Department of English.
- Stapleford Lecture Committee member, Faculty of Arts, University of Regina.
- English Language Needs Assessment Test Committee Member.

2017-18

- Honours/Graduate Committee member, Department of English.
- Teaching Assistant Coordinator, Department of English.
- Editor, "Inklings," Department of English Newsletter.
- SSHRCC Selection Committee (Chair), Master's CGS, University of Regina.
- Stapleford Lecture Committee member, Faculty of Arts, University of Regina.
- English Language Needs Assessment Test Committee Member.

2016-17

- Teaching Assistant Coordinator, Department of English.
- Editor, "Inklings," Department of English Newsletter.
- Academic Programme Coordinator for "Literary Eclectic XI: Many Voices," University of Regina, Oct 21-22.

2015-16

- Undergraduate Committee, University of Regina.
- SSHRCC Selection Committee, Master's CGS, University of Regina.

Public Presentations

2018

- Orlene Murad Academic Discussion Session, "William Blake's Gothic Imagination," Nov 30.
- Professional Seminar, "Editing Essay Collections," University of Regina, Nov 28.
- "Shelley's 'Hideous Progeny': *Frankenstein* and Monstrous Reproduction," Regina Public Library, Jan 29.

2017

- "Jane Austen versus the Gothic Novel," Regina Public Library, September 14.
- "Introduction to Writing Poetry" workshop. Aboriginal-Student Recruitment Day, University of Regina, May 25.
- "The Making of Romantic Prophecy, or, The Junior Professor's Guide to Academic Publishing," University of Regina, March 3.
- "The History of Prophecy in Percy Shelley's *Hellas*," University of Regina, March 3.

2016

- Professional Seminar New Directions Series: Affect Theory. "Blake's Anatomy of Melancholy: Embodiment and Affect in Jerusalem," University of Regina, Nov 25.

2015

- Orlene Murad Academic Discussion Session, "Like a fear to come': Dislocated Affect in The Prelude," University of Regina, Oct 9.

Books

Romantic Prophecy and the Resistance to Historicism. University of Toronto Press. (288 pages). 2016.

Books Edited

William Blake's Gothic Imagination: Bodies of Horror. Co-Edited with Elizabeth Effinger. Manchester University Press. (312 pages). 2018.

Book Chapters

"Blake's Nervous System: Hypochondria, Judaism, and *Jerusalem*." *Blake: Modernity and Disaster*. Ed. Joel Faflak and Tilottama Rajan. University of Toronto Press. [Forthcoming]. 2019.

R.P.M. Yorke, *Valley of Collares, or The Cavern of Horrors. A Romance. Translated from the Portuguese (1800) and The Romance of Smyrna; Or, The Prediction Fulfilled!!! (1801)*. *The Cambridge Guide to the Eighteenth-Century Novel, 1660-1820*. Ed. April London. Cambridge: Cambridge UP. [Invited; forthcoming] 2019.

"Historicism, Temporalization, and Romantic Prophecy in Percy Shelley's *Hellas*." *Rethinking British Romantic History, 1780-1840*. Ed. Porscha Fermanis and John Regan. Oxford University Press. 144-64. 2015.

"The (Inoperative) Epistolary Community in Eliza Fenwick's *Secresy* [sic] [Reprinted]. *Transforming Tragedy, Identity and Community*. Ed. Lilla Maria Crisafulli, Tilottama Rajan and Diego Saglia. London and New York: Routledge, 2011. 143-54. 2011.

Articles (Refereed)

"Between Saints and Monsters: Elegy, Materialization, and Gothic Historiography in Percy Shelley's 'Adonais' and 'The Wandering Jew.'" *Romantic Circles Praxis*. "Percy Shelley and the Delimitation of the Gothic." 28 para. 2016.

"And thence from Jerusalem's ruins': Romantic Prophecy and the Ends of History." *Literature Compass*. 10/11. 836-845. 2013.

"A feeling that I was not for that hour/ Nor for that place': Wordsworth's Modernity." *European Romantic Review*. 21.3. 383-89. 2010.

"The (Inoperative) Epistolary Community in Eliza Fenwick's *Secresy* [sic]." *European Romantic Review*. 20.5. 737-49. 2009.

Reviews

Rev. of Marilyn Butler, *Mapping Mythologies: Countercurrents in Eighteenth Century British Poetry and Cultural History*. Pp. xxv + 214. *BARS Review* 49 (Spring). 2017.

Rev. of Emily Rohrbach, *Modernity's Mists: British Romanticism and the Poetics of Anticipation*. Pp. xi + 185. *BARS Review* 48 (Autumn). 2016.

Rev. of Orienne Smith, *Romantic Women Writers, Revolution, and Prophecy: Rebellious Daughters, 1786-1826*. *Studies in Romanticism*. 52.4: 619-622. 2014.

Rev. of Emily A. Bernhard Jackson, *The Development of Byron's Philosophy of Knowledge: Certain in Uncertainty*. *Review of English Studies*. 62.256: 662-664. 2011.

Conference paper presentations since 2006: 30

10.4. D. Marcel DeCoste

Professor (Head), English
Marcel.DeCoste@uregina.ca (306) 585 4691
 Education and Professional Development

1992-1997: McGill University, Montreal: Ph.D. (English).

1991-1992: York University, Toronto: M.A. (English).

1987-1991: University of Toronto: B.A. (English/Philosophy, Double Honours).

Employment History

July 1, 2017—present: Professor (Head), Dept. of English, University of Regina.

July 1, 2003—June 30, 2017: Associate Professor, Dept. of English, University of Regina.

Teaching History (since last Departmental Unit Review)

8 sections of 6 different Hons/Graduate Seminars.

21 sections of 12 different 300-level courses.

5 sections of 2 different 200-level courses.

9 sections of 4 different versions of ENGL 110.

8 sections of ENGL 100.

Student Supervision

Name	Position	Dates of supervision
Michael Horacki	PhD Dissertation Committee	Sept. 2012-Oct. 2018
Stefan Koppert	MA Thesis External Examiner	June-August 2018
Harrison Otis	MA Thesis Supervisor	June 2017-April 2018
Laura Griffin	Hons. Paper Supervisor	Jan.-Dec. 2016
William Wenaus	MA Thesis Supervisor	Jan. 2015-Sept. 2016
Michael Fontaine	Hons. Paper Supervisor	Sept. 2012-March 2013
Richard Jensen	Hons. Paper Supervisor	Sept. 2010-April 2011.
Myron Soloduk	MA Thesis Supervisor	June 2009-June 2011
Naomi Milthorpe	PhD External Examiner	March-May 2009
Steven Hahn	Hons. Paper Supervisor	Sept. 2008-May 2009
Michael Horacki	Hons. Paper Supervisor	Sept. 2007-April 2008
Susan Dusel	MA Thesis Supervisor	Jan. 2004-Jan. 2008

I have also served on 7 MA Thesis Committees since the last Departmental Unit Review.

University Service (Since last Unit Review)

Head, Dept. of English: July 2017—present.

Academic Program Development Committee (Arts): July 2016—present (1 prior term).

Ad Hoc Committee on Curriculum Review (English): March 2011—June 2011.

Ad Hoc Committee on Student Experience (Arts): Oct. 2016—April 2017.

Agenda Committee, University Council: Feb. 2013-July 2015.

Budget Advisory Committee (Arts): July 2012—June 2016.

Dean of Arts Reappointment Committee: May 2014-June 2014.

Dean's Observer, Dept. of History Tenure-Track Hire: Aug. 2014—Dec. 2014 (3 prior Observer roles).

Dept. of English, Advisory Committee: May 2011—April 2013 (1 prior term).

Dept. of English, Honours/Graduate Committee: Jan. 2010—June 2010.

Dept. of English Honours Program Task Force: July 2004—Nov. 2004.

Dept. of English, Recruitment Committee: Sept. 2008—Feb. 2009.
 Dept. of English Undergraduate Committee: June 2014—July 2015 (3 prior terms).
 Executive of Council: July 2018—present (2 prior terms).
 Performance Review Committee (Arts): Sept. 2007—June 2009 (1 prior term).
 Space Committee (Arts): July 2017—present.
 Strategic Plan Operationalization Committee (Arts): Dec. 2009—May, 2010.
 Student Appeals Committee, (Arts): July 2016-June 2017.
 University Nominating Committee: Sept. 2015—present.

Scholarly Research

Books:

The Vocation of Evelyn Waugh: Faith and Art in the Post-War Fiction. Ashgate, 2015.

Articles in Refereed Journals:

- “This Is My Body: The Saving Knowledge of Suffering Flesh in Flannery O’Connor’s *Wise Blood*.” *Journal of Religion & Literature* 49.2. (Accepted Sep. 2016; Forthcoming, 2019).
 “Contested Confessions: The Sins of the Press and Evelyn Waugh’s False Penance in *The Ordeal of Gilbert Pinfold*.” *Logos* 21.3 (Summer 2018): 64-81.
 “‘Merely Hints and Symbols?’ Kierkegaard and the Progressive Oracles of *Brideshead Revisited*.” *Christianity and Literature*. 66.2 (March 2017): 244-262.
 “‘A Thing that Even Death Cannot Undo’: The Operation of the Theological Virtues in Cormac McCarthy’s *The Road*.” *Journal of Religion and Literature*. 44.2 (Summer 2012): 67-91.
 “‘(AND YOU GET FAR TOO MUCH PUBLICITY ALREADY WHOEVER YOU ARE)’: Gossip, Celebrity and Modernist Authorship in Evelyn Waugh’s *Vile Bodies*.” *Papers on Language and Literature* 49.1 (Winter 2013): 3-36.
 “Temptations of the Craftsman in Middle-Age: Diabolical Art and Christian Vocation in *The Ordeal of Gilbert Pinfold*.” *Renascence* 63.3 (Spring 2011): 189-209.
 “‘A Frank Expression of Personality’? Sentimentality, Silence and Early Modernist Aesthetics in Ford Madox Ford’s *The Good Soldier*.” *Journal of Modern Literature* v. 31.1 (Fall 2007): 101-23.
 “The Plasticity of the Merely Human: Secular Perfection and the Limits of Aesthetics in Waugh’s *Love Among the Ruins*.” *Renascence* 60.1 (Fall 2007): 33-52.

Chapters in Books:

- “‘Tony madly feudal’: Evelyn Waugh’s *A Handful of Dust* and the Conservative Critique of Secular Conservatism.” *Literature and the Conservative Ideal*. Ed. Mark Zunac. Lexington Books. April, 2016. 127-151.
 “Beyond the Pale? Craster and the Pathological Reproduction of Houses in Westeros.” *Mastering the Game of Thrones: Essays on George R.R. Martin’s A Song of Ice and Fire*. Ed. Jes Battis and Susan Johnston. Jefferson, NC: McFarland & Company, Inc., 2015. 225-42.
 “The World’s Anachronism: The Timelessness of the Secular in Evelyn Waugh’s *Helena*.” “*A Handful of Mischief*”: *New Essays on Evelyn Waugh*. Ed. Donat Gallagher, Ann Pasternak Slater, and John Howard Wilson. Madison, NJ: Fairleigh Dickinson UP, 2011. 160-71.
 “The Literary Response to the Second World War.” *A Companion to the British and Irish Novel, 1945-2000*. Ed. Brian Shaffer. Oxford: Blackwell, 2005. 3-20.

Encyclopedia Essays:

- “World War II in Fiction” *The Encyclopedia of Twentieth-Century Fiction* vol. 1 British and Irish Fiction. Oxford: Wiley-Blackwell 2011. 416-20.

I have also presented 11 refereed conference papers during this time.

10.5. Troni Y. Grande

Associate Professor
troni.grande@uregina.ca, (306) 585-4570

Education and Professional Development

Professional Development: Crucial Conversations Training Certificate, Winter 2015

Education:

Creative Writing Program (Ontario College Graduate Certificate): Humber College, June 2014: Manuscript work for 8 months on *Sanctuary*, a novel (Writer/mentor: Helen Humphreys)

PhD: U of Alberta, 1992: *Marlovian Tragedy and the Play of Dilation*. (Supervisor: Linda Woodbridge)

MA: Queen's U, 1986: *Biblical Paradigms as Structure in Robinson Crusoe and Pamela*. (Supervisor: Peter Sabor)

B.A. Honours, Queen's U, 1984; B.A., Queen's U, 1982

Creative Writing Training, Adjudicated (Retreats = 9-10 days immersion workshops)

Saskatchewan Writers' Guild, Winter 2018, chosen for 4-month Mentorship program, to apprentice under non-fiction writer/mentor Alexandra Popoff

Sage Hill Writers' Retreat, July 2016: "Writing the Real: Telling Your Truth in Non-Fiction and Memoir," Alison Pick

Sage Hill Writers' Retreat, July 2015, Non-Fiction: "From Knowing to Telling," Denise Chong

Banff Centre, Writing with Style, Sept. 2014, Non-Fiction Workshop, Trevor Herriot

Sage Hill Writers' Retreat, July 2012, Introduction - Poetry and Fiction, Kimmy Beach and John Gould

Sage Hill Writers' Retreat, July 2011, Introduction - Poetry and Fiction, Susan Stenson and John Lent

Employment History

2017-present Associate Professor, Department of English, University of Regina

2014-2017 Head, Department of English, University of Regina

2011 Acting Coordinator, Women's and Gender Studies, University of Regina

1999-2014 Associate Professor, Department of English, University of Regina

Teaching History

Undergraduate Courses Taught: University of Regina

English 367 (Gender and Language) / cross-listed as WGST 367

English 394 (Early Modern Play of Gender) /cross-listed as Theatre 454

English 388 (Methods: Genre)

English 301 (Shakespeare, Comedies and Romances)

English 302 (Shakespeare, Histories and Tragedies)

English 211 (Survey of English Literature I)

English 110 (Critical Reading and Writing II: The Initiation Story)

English 100 (Critical Reading and Writing I)

Honours/Graduate Courses Taught: University of Regina

English 410 /802 (Shakespeare as Cultural Icon)

English 410/802 (Adaptations of Shakespeare)

English 420/804 (She-Tragedy)

English 480/817 (Poststructuralism and the Question[s] of Shakespeare)
 English 485/823 (Structuralism[s] and the Problem of Woman)

Student Supervision

Name	Position	Dates of supervision
Zoé Beaulieu Prpck	M.A. Creative Writing/English	July 2018 – (co-supervised)
Dr. Sheri Benning	Arts Post-Doctoral Fellow	2015–2017
Debby Adair	M.A. Creative Writing/English	2015–2017 (co-supervised)
Colleen Biro	Special Case Ph.D. in English	2012–2015
Johnny Trinh	Fine Arts M.A. Interdisciplinary	2012–2013 (co-supervised)

University Service

- ❖ 2013–17: External Examiner for total of 6 successful graduate students, as follows -- 2 PhDs in English (U of Queensland, Australia; and U of Alberta); 1 MA in Writing/English (U of Saskatchewan); 2 MAs Interdisciplinary (U of Regina, MAP Faculty); 1 MA History
- ❖ 2006–17: Committee thesis member for 5 graduate students, as follows -- 2 successful MAs in English; and 1 successful MEd.; Ongoing thesis committee membership in 2 Education PhDs
- ❖ 2007–17: External Examiner for total of 5 successful Honours English paper, U of Regina
- ❖ Key administrative service for English Department, U of Regina: Department Head from 2014–17; Graduate Chair from 2012–13 (and 2004–06)
- ❖ Other notable committees in English Department: Coordinator of Professional Development Seminars, 2007–09; Conference organizing team for Literary Eclectic and Trash Talkin’, 2010
- ❖ Acting Coordinator, Women’s and Gender Studies, U of Regina, 2011
- ❖ Broader University work on 2 key committees: English Literacy Needs Assessment Test (ELNAT) Committee, 2014–17; President’s Writing Skills Task Force, 2016–18
- ❖ Unit review and search committee work: Internal Reviewer, Faculty of Education Unit Review, 2017; and Dean’s Representative on 2 Search Committees -- Faculty of Arts, 2011–12 (Women’s and Gender Studies position); and Faculty of Fine Arts, 2010–11 (Media and Production Studies position)
- ❖ Broader conference organization: Co-organizer, Land and the Imagination conference (with Sheri Benning, Faculty of Arts Post-Doctoral Fellow), Nov. 17-18, 2017; and Local Arrangements Coordinator for Canadian Society of Renaissance Studies, Congress 2018
- ❖ University of Regina Faculty Association: Internal Management Team (Second Vice-Chair), 2010–11; Executive Committee, 2007–11; Nominating Committee, 2008–10; Status of Sessionals Committee, 2009–10
- ❖ Orator for Spring Convocation, 5 times, 2010–15
- ❖ Public Reading of *Paradise Lost* (directed by Jeanne Shami): read parts of Eve, Abdiel, Gabriel
- ❖ Board member on 2 non-profit organizations promoting the Arts: Saskatchewan Book Awards, 2017–18; Sage Hill Writing Experience, 2014–18
- ❖ Adjudicator for Saskatchewan Poetry Society’s “Humour” Poetry Contest, 2014
- ❖ Volunteer work for young people -- Behind the Scenes for *Titanic*, Do It with Class Young People’s Theatre, Regina, 2014; Annual class visits on “Shakespeare for Kids” at Marion McVeety Elementary

School, Regina, 2000–09: Debating Judge, Saskatchewan Elocution and Debating Association (Campbell Collegiate Host Tournament, Regina; 2009, 2011); Chair, Public Relations Committee, Regina-Fujioka Student Exchange, 2008–10

Scholarly Research

CREATIVE WRITING PUBLICATIONS (PEER-REVIEWED)

“Baba’s Pyrogies.” Creative Non-Fiction excerpt in *Borderlands & Crossroads: Writing the Motherland*, edited by Laurie Kruk and Jane Satterfield, Demeter Press, 2016, pp. 222-32.

“Every Age a Joan.” Poem to accompany Leesa Streifler’s image of Saint Joan, *One-Page Project*. Faculty of Fine Arts, University of Regina, 2014.

“For NF, By Way of Endnote: A Glosa.” Poem in special Northrop Frye issue of *ellipse*, edited by Suzanne Cyr and Ed Lemond, Spring 2012, pp. 140-41.

“Tenuto.” Poem in *Mothering Canada: Interdisciplinary Voices*, edited by Shawna Geissler, Lynn Loutzenheiser, Jocelyne Praud, and Leesa Streifler, Demeter Press, 2010, pp. 31-32.

ACADEMIC PUBLICATIONS (PEER-REVIEWED)

“Shakespeare and the ‘Cultural Lag’ of Canadian Stratford in Alice Munro’s ‘Tricks.’” Critical essay in *Shakespeare and Canada: “Remembrance of Ourselves,”* edited by Irena R. Makaryk and Kathryn Prince, Reappraisals: Canadian Writers, Second Series, U of Ottawa, 2017, pp. 177-97.

“Our Lady of Pain’: Prolegomena to the Study of She-Tragedy.” *Educating the Imagination*, edited by Alan Bewell, Germaine Warkentin, Neil ten Kortenaar, and Andrea Charise, McGill-Queen’s UP, 2015, pp.185-205.

Northrop Frye’s Writings on Shakespeare and the Renaissance. Co-edited with Garry Sherbert. Volume 28 of The Collected Works of Northrop Frye. University of Toronto Press, 2010. 794 pages. Preface, prefatory material, introduction totaling 61 pages. Annotations totaling 117 pages. Headnotes to each of 26 edited pieces in volume. Editing of 26 pieces, including 4 previously published books, 16 essays, 7 prefaces, reviews, or public addresses. **Reprinted in paperback, 2018.**

“Manga Shakespeare and the Hermeneutic Problems of Double Access.” *Queen City Comics Collection*, edited by Kevin Bond, Gail Chin, and Sylvain Rheault, U of Regina, 2010, <http://ourspace.uregina.ca/handle/10294/3091>, 24 pages.

“The Interruption of Myth in Northrop Frye: Toward a Revision of the ‘Silent Beatrice.’” *Northrop Frye: New Directions from Old*, edited by David Rampton, University of Ottawa Press, 2009, pp. 247- 73.

CONFERENCE PAPERS (REFEREED): Total of 4 in past ten years (2012–18)

10.6. Jean Roberta Hillabold

Instructor III
 Jean.hillabold@uregina.ca (306) 585 4669

Education and Professional Development

Master of Arts in English, 1989 (University of Regina).

Employment History

Taught English 100 and 110 since Instructor position was created in 1999. Have taught English 251 (Creative Writing, Non-Fiction), and English 252 (Creative Writing, Fiction, Drama and Poetry) since 2013. Was given tenure in 2005, but Instructor position does not allow for promotions. Took a sabbatical from July 1, 2016 to July 1, 2017.

Teaching History

English 100, English 110 (Sympathy for the Devil: Four Novels by Women Featuring Supernatural Male Protagonists Who Challenge Conventional Conceptions of "Villainy"). Formerly taught English 110 (The Female Bildungsroman). English 251 (Introduction to Expository/Persuasive Prose) and English 252 (Introduction to Fiction, Drama and Poetry) in the Creative Writing Program.

Student Supervision

List undergraduate students, graduate students, post-doctoral fellows, and other relevant trainees carrying out research or other original scholarly activity under your direct supervision within the past ten years. Use the table below to list names, position, and dates of supervision. Additional comments can be made below the table.

Note: As an Instructor, I am not able to supervise graduate students. I have been invited to be an outside reader for student creative writing projects.

Name	Position	Dates of supervision

		<i>expand table as required with tab key</i>
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University Service

Have served on a limited number of committees, including the Undergraduate Committee in the Department of English (2017-2018) and the Creative Writing Committee. Have taken part in the annual reception for faculty members who have had work published within the past two years.

Scholarly Research

Have had numerous reviews and blog posts in print and on-line publications intended for a non-scholarly audience; some of these are now defunct. I have written reviews on a regular basis for *The Gay & Lesbian Review*, formerly published at Harvard University in Cambridge, Massachusetts. Editor: Dr. Richard Schneider. Co-editor with Dr. Wes Pearce, *OutSpoken: Perspectives on Queer Identities* (University of Regina Press, 2013). (Also a contributor to this anthology. “The Christian Martyr and the Pagan Witness in The Well of Loneliness” by Jean Hillabold was included as an article based on an illustrated lecture.)

Article, “The Vampire Cult of Eternal Youth” in *The Vampire Goes to College: Essays on Teaching with the Undead*, edited by Lisa A. Nevarez (Jefferson, North Carolina: McFarland and Company, 2014).

Note: I have had over one hundred short stories published in anthologies. List available on request.

10.7. SUSAN JOHNSTON

Susan.Johnston@uregina.ca, (306) 585 4672,

Education and Professional Development

McGill University, Montreal, CAN	1990-1996	Ph.D.
University of Hull, Hull, UK	1987-1989	M.A.
McGill University, Montreal, CAN	1983-1986	BA Hons

Employment History

Department of English, University of Regina. Associate Professor 2002 – ff.

Teaching History

English 100	Critical Reading and Writing I – 20 times
English 212	Survey of Literatures in English II – 6 times
English 304AJ	Individual Author: Rudyard Kipling – 1 time
English 304AL	Individual Author: J.K. Rowling – 3 times
English 304AO	Individual Author: George R.R. Martin – 3 times
English 336AG	19 th Century – Inventing England: Nationhood and Nationalism – 1 time
English 336AJ	19 th Century – Domestic Fiction – 1 time
English 336AK	19 th Century – Victorian Crimes & Misdemeanors – 1 time
English 336AM	19 th Century – Victorian Masculinities – 1 time
English 336AO	19 th Century – Victorian Homes – 1 time
English 336AQ	19 th Century – Victorian Gods (crosslisted with Religious Studies) – 1 time
English 349	Methods in Literary History – 11 times
English 386AC	Adventure Fiction and the Idea of Masculinity – 1 time
English 386AK	Fantasy After Tolkien – 2 times
English 393	Feminist Theory – 2 times
English 399	Methods in Literary Theory – 4 times

Honours/Graduate Classes (1 time each unless otherwise specified)

English 430AH / 806AH	Liberalism and the Social Justice Novel
English 430AI / 806AI	Nationhood and Nationalism in the Long 19 th Century – 2 times
English 430AJ / 806AJ	Victorian Crimes and Misdemeanors
English 430AM / 806AM	Victorian Fiction: Form and Function
English 806AN	Victorian Print Culture
English 475AE / 815AE	Realisms: Theory and Practice
English 475AN / 815AN	Screening the Text: Adaptation – 2 times

Directed Readings

English 322AF
English 806AO

Global Fantasy Literature in English: African Diasporic Fantasy
George Eliot

Student Supervision

Name	Position	Dates of supervision
Andrea Ulrich	M.A.	2005 - 2006
Jamie Paris	M.A.	2006 - 2008
Michele Dawson	B.A. Honours	2007 - 2008
Scott J. Wilson	M.A.	2007 - 2008
Sean McKenzie	M.A.	2008 - 2009
Michele Dawson	M.A.	2008 - 2010
Alicia Meehan	B.A. Honours	2009 (Jan to Dec)
Lauren Perchuk	B.A. Honours	2009 - 2010
Don Balas	M.A.	2012 - 2015
Apolline Lucyk	M.A.	2013 – 2014 (co-supervised)
Avnee Paranjape	B.A. Honours	2014 - 2015
Lara Stoudt	M.A.	2015 - 2016
Hannah Grover	B.A. Honours	2016
Devin Oxman	B.A. Honours	2016 - 2017
Matt Wincherauk	B.A. Honours	2016 – 2017
Angela Albery	M.A. (Social & Political Thought)	2017 – 2018 (co-supervised)
Jocelyne Paulhus	M.A.	2017 in progress
Katherine Hughes	M.A.	2018 in progress
Jon Palsom	M.A.	2018 in progress
Ali Thompson	M.A. (Anthropology & English)	2018 in progress (co-supervised)

University Service

Department

Undergraduate Committee		2018ff (chair); also 2011-13 (chair)
Scholarships Committee		2018ff; also 2014-2017
Social Media Editor		2017 ff
Graduate Coordinator		2014-2017
Proseminar Leader		2016 ff
Honours Graduate Committee		2014-2017 (chair); also 2005-2008
Coordinator of First-Year English		2009-2011
Advisory Committee	2	008-2010; also 2005-2006
Faculty Advisor, <i>Trash Talkin'</i>		2009-2011
Conference Chair, <i>Queen City Muggles</i>		2008
HS / UofR Instructor Exchange Lead		2005-2005
Editor, <i>Inklings</i>		2004-2006

Faculty of Arts

Arts Budget Advisory Committee	2017 ff
Arts Performance Review (Chair) 2	015-2017
Arts Academic Program & Development	2012-2016 (excluding sabbatical)

University

Executive of Council	2016-17
Council Committee on the Budget	2014-2015
Student Retention Initiatives	2010-12 (chair)
Committee on Teaching & Learning	2010-2011
Strategic Enrolment - Retention	2008-2009

Community Service (selected)

University Community Liaison, Jane Austen Festival	2017
Board Member, South Saskatchewan Youth Orchestra	2015 – 2018
Member, Deshaye Home & School Association	2004-2012
Grant Writer 2010-12; EAL Committee 2008-09; Before & After School Committee 2005-06	

Scholarly Research

Books

Jes Battis and Susan Johnston, eds. *Mastering the Game of Thrones: Essays on A Song of Ice and Fire* (essay collection). Jefferson: McFarland, 2015.

Book Chapters

- Susan Johnston and Jes Battis. "Introduction: On Knowing Nothing." *Mastering the Game of Thrones: Essays on A Song of Ice and Fire*. Jefferson: McFarland, 2015. 1-13.
- "Family Man: Walter White and the Failure of Fatherhood." (article) *Masculinity in Breaking Bad: Critical Perspectives*, ed. Bridget Roussell Cowlshaw. Jefferson: McFarland, 2015. 13-32.
- "The Queen City Muggles: Town and Gown Go to Hogwarts." (article) In *Teaching with Harry Potter: Essays on Classroom Wizardry from Elementary School to College*, ed. Valerie Estelle Frankel. Jefferson and London: McFarland, 2013.
- "Historical Picturesque: Adapting *Great Expectations* and *Sense and Sensibility*." (article reprint) In *Dickens Adapted*, ed. John Glavin. A Library of Essays on Charles Dickens. Aldershot: Ashgate, 2012.

Articles

- Cheng, Stephen, and Susan Johnston. "Participation in peer-led academic support services: One adaptation of a natural sciences peer learning model to enrichment in the humanities." (article) *Journal of Peer Learning* 7 (2014): 23-35. Web.
- "Re-mastering the Art of French Cooking: Adaptation, Anamnesis and Authenticity in *Julie & Julia*." (article) *The Journal of Adaptation in Film and Performance* 5.3 (2012): 263-82.
- "Grief poignant as joy: Dyscatastrophe and Eucatastrophe in *A Song of Ice and Fire*." (article) *Mythlore* 31.1/2 (2012): 133-54.
- "*Harry Potter*, Eucatastrophe, and Christian Hope." (article) *Logos: A Journal of Catholic Thought and Culture* 14.1 (2011): 66-90.
- "Historical Picturesque: Adapting *Great Expectations* and *Sense and Sensibility*." (article) *Mosaic: A Journal for the Interdisciplinary Study of Literature* 37.1 (2004): 167-83.

Reviews

Review of *Time, Domesticity and Print Culture in Nineteenth-Century Britain* by Maria Damkjær. (review)
Victorian Studies 60.4 (2018): 646-7.

“The Invisible Fantastic.” Review of *The Fantastic Made Visible: Essays on the Adaptation of Science Fiction and Fantasy from Page to Screen*, ed. Matthew Wilhelm Kapell and Ace G. Pilkington. *Extrapolation* 59.2 (2018): 201-2.

Review of *Kipling’s Art of Fiction 1884-1901* by David Sergeant. *SHARP News: The Quarterly Publication of the Society for the History of Authorship, Reading, and Publishing* 24.2 (2015): 29-30.

+ 10 refereed conference papers at national or international conferences

+ 12 invited community talks

+ 2 invited roundtables

10.8. Alex MacDonald

Associate Professor of English

Champion College, University of Regina
 alex.macdonald@uregina.ca, (306) 359-1223

Education and Professional Development

BA, MA (University of Saskatchewan, Regina Campus); PhD (King’s College, University of London)

Employment History

No applications for promotion were made in the past ten years

Teaching History

English 100, English 110, English 212 (19th-20th C survey), English 336 (Victorian Studies), English 339 (Performance Poetry), English 387 (University Novels), Humanities 260 (Utopian Literature, Thought and Experiment), Hon—Grad seminars in The Brownings, Education in Utopia...

Student Supervision

Name	Position	Dates of supervision
		<i>expand table as required with tab key</i>

University Service

Courses have been offered on a volunteer basis at the UofR Lifelong Learning Centre (previously the Seniors’ Education Centre) on topics such as Saskatchewan history, literature, utopianism and popular music; executive member of the Regina Gyro Club (2018-19 President), which offers music scholarships to students, including

some UofR students; Campion College Awards Officer, United Way rep, currently Acting Head of Campion English Dept.

Scholarly Research

“On Wascana’s Banks: Progress, Harmony and Diversity in Throne Speeches of the North-West Territories and Saskatchewan, 1877-2007.” *Saskatchewan History*, Fall 2008.

SQUIBS: four directions. Hatman Press, 2014.

Chuck. Regina International Fringe Theatre Festival, 2015. (one-act play, written and performed, including original songs)

La Soirée. Regina International Fringe Theatre Festival, 2017 (one-act play, written and performed)

Selected recent talks and conference papers:

“Literary Shrapnel • World War I • 1910 to 1925 • Fragmentation • The Wish For Wholeness.” Presented at a UofR conference recognizing the 100th anniversary of World War I, 2014.

“The Capitol of Utopia: Huxley’s *Antic Hay*, Wren’s Plan for London and the city of Amaurot in More’s *Utopia*.” Presented at St. Thomas More College, Saskatoon, at a conference for the 500th anniversary of *Utopia*, 2016.

“W.C. Handy’s ‘Beale Street Blues’ and the Utopian Imagination.” Presented at the Society for Utopian Studies conference in Memphis, 2017.

“Thomas Mawson and Unbuilt Regina: Utopian Cities.” Given at a Heritage Regina program of lectures on the history of Regina, 2018.

“Popular Music and Modernist Dystopias: *Brave New World* and *Nineteen Eighty-Four*.” Presented to the University Of Saskatchewan English Department, UofR/UofS exchange, 2018.

10.9. Craig Melhoff

Lecturer

craig.melhoff@uregina.ca, (306) 501 1122

Education and Professional Development

Ph.D., English, Concordia University, 2016-present (in progress)

M. A., English, University of Regina, 2008

B. A. Honours, English, University of Regina, 1999

Employment History

Lecturer, Department of English, University of Regina, July 2014-Present

Instructor II (Term appointment), Department of English, University of Regina, January 2011-June 2014

Teaching History

- **English 100: Critical Reading & Writing I** (23 sections since 2008)
 - This course surveys key texts from the genres of poetry, short fiction, and the essay; reading texts serve as models for composition and provide the basis for cultivating critical skills. Students write four essays through the term, including a research project on a literary topic.
- **English 110: Critical Reading & Writing II: “Writing the City: Literature of the Metropolis”** (5 sections since 2008)
 - This course focuses on literature and the city, investigating how writers negotiate identity, experience, art, and selfhood as they affect urban life. Texts: Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Wharton, *Age of Innocence*; Orwell, *Keep the Aspidistra Flying*.
- **English 110: Critical Reading & Writing II: “Reading Paris”** (4 sections since 2008)
 - This course explores and attempts to account for the cultural myth of the city of Paris. In our study of works of literary fiction, film and memoir, we examine the past and present role of Paris in shaping our notions of literature, culture, romance and art. Texts: Hemingway, *A Moveable Feast*; Süskind, *Perfume*; Clarke, *A Year in the Merde*.
- **English 110: Critical Reading & Writing II: “The 21st-Century Dystopia”** (6 sections since 2008)
 - This course examines literary dystopias. Texts: Orwell, *Nineteen Eighty-Four*; Dick, *Do Androids Dream of Electric Sheep?*; Ishiguro, *Never Let Me Go*; McCarthy, *The Road*.
- **English 110: Critical Reading & Writing II: “The Artist in Fiction”** (2 sections since 2008)
 - This course examines literary representations of art and artists, focusing on aesthetics, perception and the artist’s relationship to history and community. Texts: Joyce, *A Portrait of the Artist as a Young Man*; Plath, *The Bell Jar*; West, *Day of the Locust*; Vonnegut, *Bluebeard*.

Student Supervision

Name	Position	Dates of supervision
N/A		

University Service

Selected committees and other administrative roles:

Undergraduate Committee (2012-2016, 2018-Present): From 2012 until the beginning of my education leave in 2016, I served on the Department's Undergraduate Committee, which conducts syllabus review for first-year English courses, manages the documentation of standards and regulations for undergraduate courses, and addresses other business pertaining to the undergraduate English program as needed. I began serving on this committee once again in Fall 2018.

***Inklings* Editor (2018-Present):** Since July 2018 I have served as editor of the Department newsletter, *Inklings*. This involves collecting and editing article submissions and department news, writing features, and working with the Department Administrator on the publication of the annual print edition and the posting of Department news throughout the year on the Department website and social media.

TA Coordinator / Acting Coordinator of First-Year English (2013-2016): In 2013 I served as Acting Coordinator of First-Year English; from 2014 until the beginning of my education leave in 2016, I served as the Department's Teaching Assistant Coordinator. In these capacities, I oversaw the Writing Centre, hired and trained the Teaching Assistants who worked in the Centre and for individual instructors teaching first-year courses, advised the TAs on their work in the Writing Centre, and served as liaison between the TAs and the Department as a whole.

Instructional Technology Advisory Group (2015-2016): At the request of Dr. Richard Kleer, Dean of the Faculty of Arts, I served as the representative from Arts on the University's Instructional Technology Advisory Group (ITAG) for the 2015-2016 academic year. ITAG advises senior leadership on the purchase of technology resources. The work of the committee during the year I served was mainly focused on evaluating software tools for collaborative composition, such as Microsoft 365 and Google Documents.

English Needs Assessment Test (2014-2016): I served on the committee tasked with revising the English Needs Assessment Test for use in measuring student readiness for first-year English. This committee consisted of members of the English Department, ESL, and representatives of UR International.

Advisory Committee (2014-2015): In 2014-2015 I served on the Advisory Committee, which advises the Head on various matters of department business, aids in preparing documentation and guidelines for procedures such as hiring new faculty, and assists with the process of performance review.

Selected presentations and other activities:

Teaching Development (CTL): In Fall 2014, and again throughout 2015, I was invited to give presentations on essay marking as part of the Teaching Development Days event at the Centre for Teaching and Learning. My presentations focused on the dialogic aspect of providing written feedback to students, the value of writing assessment as a tailored pedagogical resource to complement the "one-size-fits-all" nature of classroom instruction, the importance of striving for objectivity in assessment, and how to avoid counterproductive approaches to communicating with students.

Professional Development Seminars: In Fall 2018 I led a seminar for English graduate students titled "Giving the Most to Academic Conferences." I discussed the professionalization role of conferences, and considered how getting the most out of them involves giving to them what they need most. This seminar was inspired by one that I led in Fall 2015 in which we discussed the conference experience in terms of "production" (effective public speaking, writing for oral delivery, handling questions) and "consumption" (making contributions to the work of others, being a good citizen of academic communities, investing in relationships with colleagues).

Trash Talking Conference: In Winter 2013 I assisted the English Students' Association with the annual Trash Talking conference. I served on the committee responsible for assessing student submissions to the conference, and I also chaired one panel at the conference.

Scholarly Research

Selected conference presentations (7 of 10 total since 2008):

“Cognitive Mapping, Spatial Form and the Fiction of the London Underground”

Literary London 2018 Conference, Literary London Society, London, UK, 29 June 2018

“Subterranean Spectacle: The Literature of the London Underground”

City, Space, and Spectacle in Nineteenth-Century Performance

University of Warwick, Palazzo Pesaro-Papafava, Venice, IT, 10 June 2018

“‘Like things that weren’t ever real’: The Hypothetical Worlds of Graham Swift’s *Last Orders*”

Literary London 2017 Conference, Literary London Society, London, UK, 13 July 2017

“An American Hunger Artist in London: Nation and Spectacle in the Reverse Panopticon of Nicola Barker’s

Clear” Literary London 2016 Conference, Literary London Society, London, UK, 7 July 2016

“‘Proper London’ From the Air and On the Ground: Exiles, Migrants and Vertical Space in Salman Rushdie’s

The Satanic Verses” Literary London 2015 Conference, Literary London Society, London, UK, 23 July 2015

“Filthy London: Sanitation and the Remapping of Urban Social Class in Dickens’s *Our Mutual Friend*”

Literary London 2014 Conference, Literary London Society, London, UK, 23 July 2014

“Decay, Disjunction, Degeneration: London and the ‘Floating World’ of Martin Amis’s *Lionel Asbo: State of*

England” Literary London 2013 Conference, Literary London Society, London, UK, 18 July 2013

10.10. Beverley Faye Montague

Instructor

Bev.Montague@uregina.ca, (306) 585 4790

Education and Professional Development

B.Ed. (Secondary English) University of Saskatchewan Regina Campus (1972)

B.A. in French (Mention bilingue) University of Regina (1975)

M.A. in French (Literature) University of Regina (1984)

Employment History

I have been teaching as an Instructor III for the past fourteen years.

Teaching History

I have been teaching English 100 and English 110 (Irish fiction) courses for the past fourteen years. I have normally taught two sections of English 110 and four sections of English 100 during the academic year.

Student Supervision

List undergraduate students, graduate students, post-doctoral fellows, and other relevant trainees carrying out research or other original scholarly activity under your direct supervision within the past ten years. Use the table below to list names, position, and dates of supervision. Additional comments can be made below the table.

Name	Position	Dates of supervision
		<i>expand table as required with tab key</i>

University Service

OMAD co-ordinator for thirteen years

Served on Advisory Committee as instructor representative

Contributed to local Irish Club's newsletter and to their reading group

Wrote and participated in public performances celebrating Irish culture, particularly Irish literature: e.g. "A Sense of Place," a presentation at the Moose Jaw Public Library (2006); a presentation on Irish writers to the Unitarian Fellowship, Regina (2005)

Involved in photographing Saskatchewan cemeteries and recording information from headstones in order to preserve local history and aid genealogical research

Scholarly Research

10.11. Medrie Purdham

Associate Professor

medrie.purdham@uregina.ca, (306) 585-4307

Education and Professional Development

Ph.D. <i>McGill University</i>	1998-2005
M.A. <i>University of Toronto</i>	1997-1998
B.A.. Hon., high distinction. <i>University of Toronto</i>	1993-1997

Employment History

First appointment in July 2007 as an Assistant Professor.
 Maternity leaves 2008-2009 and 2015-2016
 Tenure and promotion to Associate Professor, July 2013
 Sabbatical leave 2014-2015

Teaching History

ENGL 100 (Critical Reading and Writing) **x2** 2017, 2018
 ENGL 110 (Collectors and Collections in Literature) **x3**, 2010, 2012, 2017
 ENGL 110 (Great Literary Arguments), 2012
 ENGL 213 (Canadian Literature), 2018
 ENGL 221 (Poetry), 2018; upcoming in Jan 2019
 ENGL 223 (Drama) **x3** 2013, 2014, 2017
 ENGL 251 (Expository Prose); upcoming in Jan 2019
 ENGL 252 (Introduction to Creative Writing) **x7**, 2007, 2011, 2012, 2013, 2016, 2017, 2018
 ENGL 314 (Canadian Fixed-Form Poetry), **x2**, 2011, 2012
 ENGL 315 (Art and Obscurity in Canadian Literature), 2008
 ENGL 319/WGST 380 (Postmodern British Women Playwrights), **x3**, 2007, 2009, 2017
 ENGL 352 (Intermediate Creative Writing) **x5**, 2009, 2010, 2011, 2012, 2013
 ENGL 440/808 (Margaret Atwood) **x2** 2009, 2014
 ENGL 465/813AA/813CA (Writing Fixed Form Poetry: hybridized academic/creative writing) 2017
 ENGL 485/820 (Advanced Creative Writing, Fiction: Writing the Body), 2012
 ENGL 485/820 (Advanced Creative Writing, Poetry: Writing the Lyric Self), 2011, upcoming Jan 2019
 ENGL 808 (The Encyclopedic Imagination in Canadian Literature), 2013
 ENGL 841 (Advanced Playwriting: Advocacy and Activism in Women's Theatre)

Student Supervision

Name	Position	Dates of supervision
Tanisha Khan	Supervisor, Honours CW	Sept. 2018-present
Idella Maeland	Supervisor, Honours CW	Sept 2018-present
Nathan Mader	Supervisor, M.A. CW	2016-2017
Terra Murray	Supervisor, Honours	2016-2017
Amanda Clark	Supervisor, Honours CW	2016-2017
Debby Adair	Co-Supervisor, M.A. CW	2015-2017
Jeremy Desjarlais	Supervisor, then committee member	Oct 2014-Sept 2015, Sept 2016-Dec. 2016
Chelsea Coupal	Co-Supervisor, M.A. CW	2015-2017
Credence McFadzean	Supervisor, Honours CW	2013-2014
Callyn Whalen (Yarn)	Supervisor, M.A.	2013-2015
Sarah Vennes-Ouellet	Supervisor, M.A.	2011-2016
Cassidy McFadzean	Supervisor, M.A. CW	2011-2012
Cara Bartz-Edge	Supervisor, M.A.	2010-2012
Aislinn MacDougall	Supervisor, Honours CW	2011-2012
Jayne Nestor	Supervisor, Honours CW	2011-2012
Devin Pacholik	Supervisor, Honours CW	2010-2011
Nadine Kirzinger	Supervisor, Honours CW	2008-2009

These are all direct supervisions, with creative writing projects marked “CW.” I have also served as an external examiner to one M.A. project, I have examined 4 Honours projects, and I have served on 3 committees for M.A. and M.F.A. students

University Service

Advisory Committee to head of English	2009-2013 and 2017-present
Unit Review Steering Committee	at present
Board, Humanities Research Institute	2009-2010 and 2017-present
Liberal Arts Benefits Committee, Faculty of Arts	2016-2017
Creative Writing Committee, Dept of English (chaired 3x)	2009-2013; 2016-present
Orlene Murad Discussion Series, coordinator, Dept of English	2016-present
Ad Hoc Committee on Teaching	2013-2014
Liberal Arts Advisory Group	2013-2015
Honours/Graduate Committee, department of English	2013-2014
Humanities Research Institute Steering Committee	2012-2014
Executive of Council, Faculty of Arts	2010-2014
Chair, Stapleford Lecture Committee	2009-2013
Wascana Review, Poetry Editor and reader	2009-2011; 2008-2009
Hiring Committee (2 searches)	2008-2009
Playwright-In-Residence Selection Committee	2008-2009
-Board, Association for Canadian and Quebec literature	2017-2018
-Judge, Saskatchewan Poetry Society poetry contest	spring 2015
-Saskatchewan Arts Alliance Advisory Board	fall 2012

A) Poetry:

- “Two tiny golden ratios.” *Halibut*, September 26, 2018.
<https://halibuthaiku.blogspot.com/2018/09/two-tiny-golden-ratios.html>
- “How the Starling Came to America: A Glosa For P.K. Page.” *The Best of the Best Canadian Poetry in English*. Ed. Stephanie Bolster. Series Ed. Molly Peacock and Anita Lahey. Toronto: Tightrope, 2017.
- “Dog Days with Borrowed Dog” and “One Cubic ‘Foot.’” *Event* 45.3 (2017): 61-3.
- “Buzz.” *Room* 38.4 (2015): 78.
- “Kitchen, Vicarious.” *Contemporary Verse* 2 38.3 (Winter 2016): 69.
- “How the Starling Came to America: A Glosa For P.K. Page.” *The Best Canadian Poetry in English 2014*. Toronto: Tightrope, 2014.
- “Tyne and Wear Criminal Gallery 1871-1873.” *Contemporary Verse* 2 36.2 (Fall 2013): 80-1.
- “Bear Room.” *The Best Canadian Poetry in English 2012*. Toronto: Tightrope, 2012.
- “Now he is two,” “Tyne and Wear,” “You Call Your Next Child,” “Rowan, We Are Ordinary” *SoundXchange* (Radio Broadcast). CBC Radio. April 2013 (original broadcast) and September 28, 2013 (re-broadcast). Read by producer Kelley Jo Burke.
- “How the Starling Came To America: A Glosa for P.K. Page.” *Contemporary Verse* 2 35.4 (Spring 2013): 10-11.
- “Rowan, We Are Ordinary,” “L’Inconnue de la Seine,” and “Night in the Communal Garden, Our Friends.” *Event* 41.3 (Winter 2013): 51-54.
- “Elisabeth.” *The Malahat Review* 178 (Spring 2012): 58.
- “Miniatures,” “Bear Room” and “Heliotrope.” *The Fiddlehead: Atlantic Canada’s International Literary Journal* 246 (Winter 2011): 45-48
- “Painter Turtle.” *Contemporary Verse 2: The Canadian Journal of Poetry and Critical Writing* 32.4 (Spring 2010): 36.
- “The Tilled Field: Joan Miró.” *Grain*. “The Trophy Issue” 37.2 (Winter 2010):

B) Books:

- Purdham, Medrie and Michael Trussler, eds. *The New Wascana Anthology of Poetry, Short Fiction and Critical Prose*. Regina: University of Regina Press, 2014.

C) Academic Articles:

- “Resurrection in Adonis’s Garden: The Life-Long Poems of Louis Dudek and bpNichol.” *Canadian Poetry: Studies, Documents, Reviews* 71 (Fall/Winter 2012): 27-51.
- “Who Is the Lord of the World?: *Beautiful Losers* and the Total Vision,” *Canadian Literature*. 212 (Spring 2012): 186-201. 6000 words.
- “My Mother’s Laocoon Inkwell: *Lives of Girls and Women* and the Classical Past.” *Critical Insights: Alice Munro*. Ed. Charles May. NJ: Salem, 2012. 6000 words.
- “The Literature of Jealousy and the Face of Things: Ernest Buckler’s Proustian Artist.” *The Mountain and the Valley* by Ernest Buckler. Canadian Critical Edition. Ed. Marta Dvořák. Ottawa: Tecumseh, 2012. 466-481.
- “‘The Hunger to Be Seen’: *The Mountain and the Valley’s* Modernist New Eyes.” *The Canadian Modernists Meet: Modernism, Antimodernism and Modernity*.

Ottawa: Ottawa UP, 2005. 305-330.

And 1 conference proceedings, 2 encyclopedia entries, 4 reviews, 3 other publications, assorted conference publications and poetry readings.

10.12. Dr. Jan Purnis

Associate Professor, Department of English
 Campion College at the University of Regina
jan.purnis@uregina.ca, (306) 359-1261

Education and Professional Development

Reading and Editing Renaissance English Manuscripts I and II, London International Paleography Summer School, June 16-17, 2015

Ph.D. Department of English, University of Toronto, 2010

Master of Arts, Department of English, University of Toronto, 2001

Bachelor of Arts (Honours), University of Guelph, 1994

Employment History

2017-present Associate Professor, Dept. of English, Campion College at the University of Regina

2014-2017 Assistant Professor, Dept. of English, Campion College at the University of Regina (tenured)

2010-2014 Assistant Professor, Dept. of English, Campion College at the University of Regina (pre-tenure)

2008 (fall) Course Instructor, Dept. of Humanities, University of Toronto Scarborough

Teaching History

Courses taught at Campion College since 2010:

ENGL 100: Critical Reading and Writing I

ENGL 110: Critical Reading and Writing II: The Cannibal Motif in Literature

ENGL 301: Shakespeare: Comedies and Romances

ENGL 302: Shakespeare: Tragedies and Histories

ENGL 329: Early Modern Horror

ENGL 328: Cannibals and the Renaissance

ENGL 303: Milton

ENGL 415/803: Combined Honours/MA seminar: Colonialism & Renaissance Literature

ENGL 415/803: Combined Honours/MA seminar: Gender and Shrew-Taming Plays

ENGL 415/803: Combined Honours/MA seminar: The Body in Seventeenth-Century Literature

Course taught at University of Toronto Scarborough (2008)

ENG D15: The Body in Early Shakespeare

Student Supervision

Name	Position	Dates of supervision
Elena Bentley (undergrad)	Honours thesis student	2016 (Jan.-Sept.)
Lara Stoudt (MA)	Research Assistant for SSHRC project	2014-2016
Harvey Gibson (undergrad)	Research Assistant for SSHRC project	2016 ((winter semester)
		<i>expand table as required with tab key</i>

University Service

Campion College Service: I was Acting Department Head of the Dept. of English at Campion College from January-June of 2015, and I served as Department Head from July 2017 until the start of my medical leave in late June of 2018. I have served on many Campion College committees, including the scholarship committee, the sessional appointments and research committee, the academic review committee, the strategic planning committee, the Nash lectureship committee, and two hiring committees.

University of Regina Department of English Service: I have served on the undergraduate committee, the honours/graduate committee, and a hiring committee. I was an internal examiner for an Honours thesis. I have participated in two SSHRC grant writing workshops held as part of ENGL 499/830.

University service: I served on the committee that conducted an internal review of the Humanities Research Institute. I have been a Campion College representative on the Executive of Council. I served on the Faculty of Arts external relations committee. I served as an external representative on a U of R Library hiring committee. I have served as an external examiner for an MA thesis in the Department of History. I assisted with “The Politics of Emotion” public workshop hosted by the Humanities Research Institute.

External service: I served on a SSHRC Insight Development Grant national adjudication committee in 2018 and 2015. I have been the secretary of the Pacific Northwest Renaissance Society. I was the Local Arrangements Coordinator for the Canadian Society for the History of Medicine annual meeting at the Congress of Humanities and Social Sciences held at the University of Regina, 2018. I have given invited public talks held off campus, including at the Regina Public Library and the Regina Gyro club. I have reviewed a book proposal for Broadview Press.

Scholarly Research

- “Sanctorius, Sanctorius” entry for the *Encyclopedia of Renaissance Philosophy* (editor-in-chief: Marco Sgarbi). Springer, 2017. [doi:10.1007/978-3-319-02848-4_970-1](https://doi.org/10.1007/978-3-319-02848-4_970-1)
- “Renaissance Discourses of Emotions.” Essay in *Emotions, Community, and Citizenship: Cross-Disciplinary Perspectives*, edited by Rebecca Kingston, Kiran Banerjee, James McKee, Yi-Chun Chien, and Constantine C. Vassiliou. University of Toronto Press, 2017.
- “Bodies and Selves: Autopsy, Out-of-Body Experiences, Mind-Wandering, and Early Modern Consciousness.” Essay in *Shakespeare and Consciousness*, edited by Paul Budra and Clifford Werier. Palgrave Macmillan, 2016. Cognitive Studies in Literature and Performance series.
- “Cannibalism Bibliography” compiled as part of my SSHRC project, <https://ourspace.uregina.ca/bitstream/handle/10294/6893/Cannibalism%20bibliography%20%28secondary%20sources%29%20Fall%202016.pdf?sequence=1&isAllowed=y>
- “The Belly-Mind Relationship in Early Modern Culture: Digestion, Ventriloquism, and the Second Brain.” Essay in *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body- Mind*, edited by Laurie Johnson, Evelyn Tribble, and John Sutton. Routledge, 2014. Routledge Studies in Shakespeare series.
- Review of James W. Stone’s *Crossing Gender in Shakespeare: Feminist Psychoanalysis and the Difference Within*. *Shakespeare Quarterly* 63.2 (2012): 258-261.
- “The Gendered Stomach in *The Taming of the Shrew*.” Essay in *Gender and Power in Shrew-Taming Narratives, 1500-1700*, edited by David Wootton and Graham Holderness. Palgrave Macmillan, 2010.
- “The Stomach and Early Modern Emotion.” *University of Toronto Quarterly* 79.2 (Spring 2010): 800-818.

Totals for the past 10 years: conference papers=21 (titles not listed here); peer-reviewed articles=1; book chapters=4; encyclopedia entries=1; book reviews =1; open access bibliography=1

10.13. Christian Riegel

Professor
 christian.riegel@uregina.ca (306) 359-1219

Education and Professional Development

1999: Ph.D., English, University of Alberta; 1991-1992: Ph.D. courses, Comparative Literature University of Alberta; 1991: M.A., English, Acadia University; 1990: B.A. (Honours), English, Bishop's University; 2006: Silberman Seminar for University Faculty, US Holocaust Memorial Museum

Employment History

Professor, Department of English, Campion College at the University of Regina, **2011-present**
 Director, Humanities Research Institute, University of Regina, **2009-2016**
 Associate Professor, Department of English, Campion College/University of Regina, **2005-2011**
 Head, English Department, Campion College/University of Regina, **2007-2017**
 Director, IMPACT Lab (Interactive Media, Poetics, Aesthetics, Cognition, and Technology, CFI & SSHRC funded), **2010-**

Teaching History

English 100 & 110: Introduction to Reading and Writing; English 252: Creative Writing; English 271: Health and Literature; English 313: Western Canadian Literature; English 338: Literature & Environment; English 344/Psych 496: Literary and Psychological Approaches to the Holocaust; English 367: Health, Trauma, and Loss in Literature; English 380: The English Elegy; English 389: The Long Poem; English 440/808: Mourning and Memorial in Canadian Literature; English 440/808: Post 1970 Canadian Poetry; English 404/808: Holocaust Literature

Student Supervision

Name	Position	Dates of supervision
Natalie Hemingway	Ph.D. Student Interdisc Studies	2016-
Ben Leech	Research Assistant	2017-18
Ashley Herman	Research Assistant	2016-17
Tea Gerbeza	MA Student	2015-16
Jeremy Desjardins	MA Student	2016-17
Jaime Speed	MA Student	2007-08
Amy Stevenson	MA Student	2006-07
Celeste Geisbauer	MA Student	2005-06
Cavan Cunningham	MA Student	2005

University Service

University of Regina: Centre for Continuing Education Council, 2017-18; Hons-Grad Cttee, English, 2008-09, 2016-17 & 2018; President's Teaching and Learning Advisory Group, 2015-17; Library and Copyright Committee, 2015-17; Faculty of Graduate Studies Council, 2012-14; Chair, Graduate Studies Scholarship and Awards Committee, 2012-14; Member, Advisory Board, Humanities Research Institute, 2012-16; Executive of Council, 2011-14; Strategic Research and Scholarship Plan Cttee, University of Regina, 2009-10; Council

Committee on Research, University of Regina, 2009-12 & 2015-17; President's Award and SSHRC Cttee, 2008-09; Hiring Committee, English Tenure Track, 2008-09
Campion College: Academic Review Cttee, 2007-2017; Library and Copyright Cttee, 2001-04, 2013-14 & 2015-17; Hiring Cttee, Chair, English Term Position, 2013-14; Hiring Committee, Chair, English Tenure Track, 2009-2010; Research Cttee, Chair, 2008-09 & 2016; Research Cttee, Member, 2007-08 & 2017-18; Sessional Appointments Cttee, 2016-17; 2017-18

Scholarly Research

Volumes

Special Issue of *Prairie Fire Magazine* on the writing of Birk Sproxton. Edited volume. 34.3, 2013.
Twenty-First Century Canadian Writers, a volume in the *Dictionary of Literary Biography*. Editor. New York: Thomson Gale. Edited volume. 2007.
Response to Death: The Literary Work of Mourning. Edited volume. Edmonton: U of Alberta Press, co-published with the *Canadian Review of Comparative Literature* as a special themed issue, 2005.

Articles and Chapters (selection below; totals: 6 refereed articles; 21 chapters & contributions; 28 conference papers; 6 invited lectures)

- "The Work of Mourning in Twentieth-Century Fiction." In *Exploring Grief*. Eds. Michael Hviid Jacobsen & Anders Petersen. London: Routledge. In press.
- "Dream, Breath, and Dust: The Scholarship and Poetry of Jonathan Locke Hart." In *Critical Biography: Jonathan Locke Hart*. Eds. David Porter & Wu Shang. Shanghai: Shanghai Jiao Tong University Press. In press.
- "Joan Crate, Indigenous Identity, and the Reach of Global Colonialism in *Foreign Homes*." *Forum for World Literature Studies* 9.3. 2017. 443-460.
- "Mourning, Memorial, and the Yizkor Books in Eli Mandel's *Out of Place*." *Mosaic: An Interdisciplinary Critical Journal* 50.2. 2017. 187-204.
- "Harnessing Quantitative Eye Tracking Data to Create Art: Interdisciplinary Collaboration and Data Visualization" (with Katherine M. Robinson & Ashley Herman). *Body, Space, Technology Journal* 16, 2017.
- "Literary Language and Eye Tracking: What Eye Movements Tell Us About How We Read Poetry" (with Katherine M. Robinson). *Communicating Futures: Connecting interdisciplinary design practices in arts/cultures, academia and the creative industries*, Ed. Anastasios Maragiannis. Greenwich: DRHA, 2014.
- "Birk Sproxton: Contexts and Literary Histories." In *Prairie Fire* 34.3. 2013.
- "Saskatchewan Writing of the 1940s." In *The Literary Encyclopedia of Saskatchewan*. Ed. Dave Carpenter. Regina: Coteau Books. 2013.
- "Frameworks for Effective Screen-Centred Interfaces" (with Luigi Benedicenti, Sheila Petty, Katherine M. Robinson). In *Advanced Information Technology in Education* (Advances in Intelligent and Soft Computing), Ed. K.S. Thaug). Berlin: Springer Verlag, 2012. 295-301.
- "New Theories and Methods for Screen-Centred Interfaces: A Pilot Study" (with Sheila Petty, Luigi Benedicenti, Katherine M. Robinson). In *Scholarly and Research Communication* 3.3. 2012.
- "Location, Relocation, Region and Nation: Technology and Travel in Aritha van Herk's *No Fixed Address* and Birk Sproxton's *The Red-Headed Woman*." In *The Function of Contemporary Travel Narratives in the French, Anglo, and Latin Americas: Mixing and Expanding Cultural Identities*. Ed., Francois Cote. New York: Mellen Press. 2011

- “Liminality and F.P. Groves’s *Over Prairie Trails*.” In *Critical Edition of Over Prairie Trails*. Ed., Alison Calder. Ottawa: Borealis Press. 2011.
- “Margaret Laurence.” In *The Encyclopedia of Twentieth-Century World Fiction*. Gen Ed. Brian Shaffer; Ed. John Clement Ball. Oxford: Blackwell. 2010.
- “Robert Kroetsch’s *Stone Hammer Poem: Elegy and Memorial*.” In *Wild Words*, edited by George Melnyk and Donna Coates. Athabasca: Athabasca UP, 2008.
- “Eli Mandel and the Yizkhor Books.” In *Making Sense of Death and Dying*, edited by Caroline Edwards and Chandler Haliburton. Oxford: Inter-Disciplinary Press, 2008. 325-336.
- “Jonathan Locke Hart”. *Twenty-First Century Writers. Dictionary of Literary Biography*, Vol. 334. New York: Thomson Gale, 2007. 96-99.
- “Carol Shields”. *Twenty-First Century Writers. Dictionary of Literary Biography*, Vol. 334. New York: Thomson Gale, 2007. 206-217.
- “Birk Sproxton”. *Twenty-First Century Writers. Dictionary of Literary Biography*, Vol. 334. New York: Thomson Gale, 2007. 218-224.
- “Of Lust and Land: F. P. Groves’ *Settlers of the Marsh*.” In *Settlers of the Marsh: Critical Edition*. Ed., Alison Calder. Ottawa: Borealis Press, 2006.
- “Looking Home: Location and Dislocation in Margaret Laurence’s *This Side Jordan*.” *The Winnipeg Connection: Writing Lives at Mid-Century*. Ed., Birk Sproxton. Winnipeg: Prairie Fire Press, 2006.

Creative Work (6 poems)

- “Carlsbad Beach”, “Douglas Park, August 2014”, *The Society*. April 2017; “Bird in a Tree”, “After Praxilla of Sycion.” *The Society*. April 2016; “Bald Eagle III.” Cooweescowee Review. January 2008; “Moon Dance III.” *The Antigonish Review* 141/142, 2005.

10.14. Melanie Schnell

English Lecturer
melanie.schnell@uregina.ca (306) 585-4429

Education and Professional Development

Creative Writing Diploma, Humber College, Toronto, ON, 2015-2016

- Worked on my current novel-in-progress one-on-one with Joan Barfoot

M.F.A. in Creative Writing, University of British Columbia, Vancouver, BC, 2006-2010

- Studied long fiction, screenwriting and poetry
- Thesis Title: *Remembering Ground* (fictional novel). Supervisor: Lisa Moore.

B.Ed., major: English, University of Regina, Regina, SK, 1989-1993

Employment History

University of Regina, Regina, SK
 July 2011 – July 2017: Sessional Lecturer
 July 2017-present: English Lecturer (contract)

Teaching History

English 100 & 110 (web-delivered and face-to-face) and Creative Writing (web-delivered and face-to-face)
2011: 30 (Fall): ENGL 100-396, ENGL 100-398, ENGL 100-399
2012: 10 (Winter): ENGL 100-326, ENGL 100-331, ENGL 100-332; **20 (Spring and Summer):** ENGL 110-397; **30 (Fall):** ENGL 100-007, ENGL 100-029
2013: 10 (Winter): ENGL 100-004, ENGL 100-993, ENGL 100-994; **20 (Spring and Summer):** ENGL 110-397; **30 (Fall):** ENGL 100-025, ENGL 100-396
2014: 10 (Winter): ENGL 100-992, ENGL 110-005, ENGL 110-006; **20 (Spring and Summer):** ENGL 252-040; **30 (Fall):** ENGL 100-008, ENGL 100-396
2015: 10 (Winter): ENGL 100-326, ENGL 100-330, ENGL 100-397, ENGL 352AB-397
2016: 10 (Winter): ENGL 100-326, ENGL 100-327, ENGL 252-397; **20 (Spring and Summer):** ENGL 352AB-397; **30 (Fall):** ENGL 110-397
2017: 10 (Winter): ENGL 100-326, ENGL 100-395; **20 (Spring and Summer):** ENGL 252-397; **30 (Fall):** ENGL 110-397
2018: 10 (Winter): ENGL 100-326, ENGL 100-327; **20 (Spring and Summer):** ENGL 352AB-397; **30 (Fall):** ENGL 110-396

Student Supervision

Name	Position	Dates of supervision
Kaylee Gryba	Examiner	2013

Courtney Stroh	Examiner	2014
Courtney Stroh	Reader	2018
Tanisha Khan	Examiner (pending)	2018
		<i>expand table as required with tab key</i>

I am FGSR accredited as of this year (2018).

University Service

Presentations and Administrative Responsibilities:

- Offer presentations annually to the Faculty Community about online teaching tools such as Zoom and Turnitin.
- Developed and received funding for a new creative writing course. (ENGL 152)
- Helped the ESA look over papers for submission to the Trash Talkin' Conference in Spring 2018.
- I serve as a member on the Undergraduate Committee and the Creative Writing Committee.
- Helped to develop the syllabus wording for Turnitin which now appears in the instructor guide under student privacy: <https://urcourses.uregina.ca/guides/instructor/turnitin>

Community and Youth Teaching Experience

- Bluebird Studio, Fort Qu'Appelle Library, Fort Qu'Appelle, SK, Summer 2015, Workshop Leader
- Weyburn Public Library, Weyburn, SK, Winter 2013, Workshop Leader, Fiction Writing Workshop

Editorial Responsibilities

- Fiction Editor, *Grain Magazine*, Winter 2014. Editor: Byrna Barclay
- Manuscript Evaluator, Saskatchewan Writer's Guild, 2013-2014 (and ongoing)

Selected Creative Readings/Presentations

- 2018:** Presenter at Brandon University as part of their speaker series, "Literary Exchange." I also led a Creative Writing workshop at the Brandon Public Library
- 2017:** Guest Speaker, Indian Head Library
- 2017:** Guest Panelist, "Moms who Write," Regina Public Library
- 2014:** Guest Lecturer, "New Feminist Lecture," Women's and Gender Studies, University of Saskatchewan (<https://www.youtube.com/watch?v=TtWIUIng30A>)
- 2014:** Guest Author, Estevan Comprehensive High school and University Women's Club, Estevan, SK
- 2014:** Guest Speaker, Willow Awards, Regina SK
- 2014:** Guest Speaker, Grandmothers for Grandmothers, Regina SK
- 2014-2017:** Speaker, Creative Writing Panel, University of Regina Open House
- 2013:** Guest Author, The Festival of Words, Moose Jaw, SK
- 2013:** Guest Author, Word on the Street, Saskatoon, SK
- 2013:** Guest Reader, Lumsden Public Library
- 2013:** Speaker, Creative Writing Panel, University of Regina Open House
- 2012:** *While the Sun is Above Us* readings and presentations at Estevan Public Library, Weyburn Public Library, Regina Public Library, Words in the Park (SWG), Riffel High School (Regina), Vertigo Reading Series (Regina)

2012: *While the Sun is Above Us* launches in Regina, Calgary, Saskatoon, London, Toronto

2011: *While the Sun is Above Us* presentation and reading, Women's and Gender Studies,
University of Regina, SK

Scholarly Research

Books: *While the Sun is Above Us* (novel). Calgary: Freehand Books/Broadview Press; Spring 2012

Fiction: "Remembering Ground." *The Society*, Vol. 8, 2011

Poetry: "Survival/Memory." *Grain Magazine*, Summer 2018.

10.15. Garry H. Sherbert

Associate Professor

garry.sherbert@uregina.ca, (306) 585-4966

Education and Professional Development

- 1992 Ph.D. UNIVERSITY OF ALBERTA, Department of English
 Dissertation Title: “Menippean Satire and the Poetics of Wit: Conventions of Self-Consciousness in Dunton and Sterne” (Supervisor: Professor Robert Merrett)
- 1986 M.A., QUEEN'S UNIVERSITY, English Literature
 Thesis Title: “‘Religion in a New Mythus’: Corporate Personality and the Structure of *Sartor Resartus*” (Supervisor: Professor John Matthews)
- 1985 B.A. (HONS.), QUEEN'S UNIVERSITY, English Literature

Employment History

2005 Tenure and Promoted to Associate Professor

Teaching History

- English 100 Critical Reading and Writing I x 7
 English 110 Menippean Satire and the Fantastic Voyage x 3
 English 211: Literature Survey I x 3
 English 302 Shakespeare: Histories and Tragedies x 3
 English 315: Canadian Cultural Studies x 3
 English 328 Romancing Renaissance Narrative x 4
 English 336 Gender, Genius, and the Genesis of Romanticism x 3
 English 399: Methods: Literary Theory x 6
 English 331AD / 420AD Sexual/Textual Transgression in 18th Century Lit. x 3
 English 410AA/802AA Spenser: *The Faerie Queene* x 2
 ARC 200 Introduction to Cultural Studies (formerly Humanities 206) x 6
- 2019 English 331: Truth Structured Like a Fiction: The 18th Century Novel
- 2017-2018 English 480AD-817AD: After Theory: Politics and Theory
- 2015-2016 English 328AA Poetics of Faith: Renaissance Literature
- 2014-2015 English 480AF/817AF “The Age of Poets”: Philosophy and Poetry
- 2013-2014 English 301 Shakespeare: Comedies and Romances
- 2008-2009 English 480-817 Frye: The Secret of Literature
- 2006-2007 English 817AA-001 Poetics of Culture

Student Supervision

Name	Position	Dates of supervision
Destiny Kaus	Honours Essay	2016
Jeremy Desjarlais	Honours Essay	2011
Destiny Kaus	Master’s Thesis	2018–present

Michelle Jones	Master's Thesis	2014–present
Dana El Marabi	Master's Thesis (Linguistics)	2011
André Gareau	Master's Thesis	2006

University Service

- Self-Study Steering Committee, Academic Unit Review, Department of English, Oct. 2018
- Council Discipline Committee, (University of Regina), July 2013-May 2018
- Orator, Spring Convocation, June 8, 2017
- Humanities Research Institute, Acting Director, July-December, 2011
- Graduate Scholarship Committee, (University of Regina), Chair, July-December, 2011
- Arts and Culture Program Coordinator (University of Regina) 2009-2010
- Arts and Culture Steering Committee, 2006-2009
- Undergraduate Scholarship Committee (University of Regina) (Co-Chair) 2009-2011
- Executive of Council, 2007-2018
- Advisory Committee, (Department of English), 2006-7, 2010-2012, 2013-2014, 2017-18
- Undergraduate Committee, (Department of English) 2002-2005; 2007-2010; Chair 2015-16
- Honours-Graduate Committee, (Department of English) 2014-2018
- Library Representative 2008-2009
- Professional Development Seminars Coordinator, 2001-2002; 2006-7
- Hiring Committee (Department of English), 2015
- Wascana Review*, Reader, 2000 to 2013
- Public lecture, "Fifty Shades of Gray: Interpretation and Cleland's *Memoirs of a Woman of Pleasure*.
 "Sex among the Stacks," *Moose Jaw Public Library*, March 1, 2018.
- "Touching Politics: Carl Schmitt's Hamlet or Hecuba" for *The Politics of Emotion: A Public Workshop*, sponsored by the *Humanities Research Institute*, University of Regina, September 29, 2017.

Scholarly Research

BOOKS

- In the Name of Friendship: Deguy, Derrida, and Salut*. (Co-authored with Christopher Elson).
 Brill-Rodopi Press, December 2017. 531 pp.
- Northrop Frye's Writings on Shakespeare and the Renaissance*. (Co-Editor with Troni Grande).
 Vol. 28, *The Collected Works of Northrop Frye*. U of Toronto P, 2010. 794 pp.
- Canadian Cultural Poesis: Essays on Canadian Culture*. Introduction and index written by Garry Sherbert, and
 Ed. Garry Sherbert, Annie Gérin, and Sheila Petty. Waterloo: Wilfrid Laurier P, 2006. 524 pp.

ARTICLES

- "Exit without Exit': Deguy's Poetics of Conversion and Derridean Autoimmunity." *Dalhousie French Studies*, forthcoming.
- "Ghost Dance: Derrida, Stiegler, and Film as Phantomachia." *Mosaic: A Journal for the Interdisciplinary Study of Literature*, vol. 48, no. 4, December 2015. 105-21.

“*Verum Factum*”: Frye, Jameson, Nancy, and the Myth of Myth.” *Educating the Imagination: Northrop Frye Past, Present, and Future*. Ed. Alan Bewell, Neil ten Kortenaar, and Germaine Warkentin. Montreal and Kingston: McGill-Queen’s University Press, 2015. 96-113.

“‘A name is sacred’: Archive Fever in Freud, Derrida, and Hubert Aquin.” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 44. 4 (2011): 125-40.

“Frye’s ‘Pure Speech’: Literature and the Sacred without the Sacred.” *Northrop Frye: New Directions from Old*. E. David Rampton. Ottawa: U of Ottawa, 2009. 143-65.

“Canadian Cultural Autoimmunity: Derrida and the Essence of Culture.” *Mosaic: A Journal for the Interdisciplinary Study of Literature*. 40.2 (2007): 279-95.

Reprint: “‘A Name is Sacred’: Archive fever in Freud, Derrida, and Hubert Aquin.” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 44.4 (2011): 125-40, reprinted in *Twentieth Century Criticism*, vol. 342, ed. Lawrence J. Trudeau, Farmington Hills: Gale, 2017, under the section “Hubert Aquin,” pages 182-90.

Reprint: “Metaphysic Wit: The Charm and Riddle of D’Urfey’s Menippean Satire” from *Menippean Satire and the Poetics of Wit: Ideologies of Self-Consciousness in Dunton, D’Urfey, and Sterne*. New York: Lang 1996, pages 76-117, published on the Webpage of “enotes.com” under “Thomas D’Urfey: Criticism.” Access to the essays costs \$6.99. I have just **discovered this year** a free (printed) version in the University of Regina Library Databases, a version I was previously unaware of: *Literature Criticism from 1400 to 1800*, vol. 94. Detroit Gale, 2003, under the section “Thomas D’Urfey,” pages 153-174.

Reprint: “Rambling Wits: Dunton’s *Voyage* and Baroque Poetics,” from *Menippean Satire and the Poetics of Wit: Ideologies of Self-Consciousness in Dunton, D’Urfey, and Sterne*, New York: Peter Lang, 1996, pages 43-73. Reprinted in *Literature Criticism from 1400-1800*, vol. 219, ed. Lawrence J. Trudeau, Detroit: Gale, 2013, under the section “John Dunton,” pages 282-297.

“Louise Bourgeois’ Legs”: Stuart Brisley’s Anatomy of Art. **Reprint:** Essay republished in Stuart Brisley’s new webpage at <[www.stuartbrisley.com/oos/works/LouiseBourgeois’legs](http://www.stuartbrisley.com/oos/works/LouiseBourgeois'legs)>. September, 2011.

CONFERENCE PAPERS: Total of 13 from 2006 to present.

REVIEWS

Invited to review essay “The Hesitant Modernity of John Dunton” for journal *Eighteenth Century Life*, 2014.

Review essay of *Genetic Criticism: Texts and Avant-textes*. Philadelphia: University of Pennsylvania P, 2005. ed. Jed Deppman, Daniel Ferrar, and Michael Groden. *English Studies in Canada* 32.2-3 (2006): 258-62. By invitation.

10.16. MICHAEL TRUSSLER

(306) 585-4315 Michael.Trussler@uregina.ca

EMPLOYMENT HISTORY:

2009 University of Regina
 PROFESSOR

2001 ASSOCIATE PROFESSOR

1997 ASSISTANT PROFESSOR

1994-97 University of Toronto

ASSISTANT PROFESSOR

1993-94 Erindale College, University of Toronto, LECTURER

EDUCATION:

1987-93 Ph.D., UNIVERSITY OF TORONTO

1986 M.A., YORK UNIVERSITY

1981-85 Specialized Honours B.A., YORK UNIVERSITY

UNDERGRADUATE TEACHING, UNIVERSITY OF REGINA

ENGL 100 (8) 110 (4) 212 (2) 222 (3) 251 (1) 252 (3) 317 (4) 339 (3) 352 (4) 371 (1) 374 (3) 384 (1) 399 (6)

GRADUATE TEACHING, UNIVERSITY OF REGINA

Literature and Trauma; Advanced CW; Mavis Gallant & Alice Munro; Poetics: Theory & Practice (2);
 Experimental Memoir (3); Ekphrasis; Philosophical Ethics and Zombies

SUPERVISION

- 2018 Sarah Fahie: CW MA (Flash fiction) Supervisor
 Tea Gerbeza: CW MA (memoir) Supervisor
 Coby Stephenson: CW MA (novella) Supervisor
 Krishna Stratton: MA (thesis on Richard Powers and David Foster Wallace) Supervisor
- 2017 Nathan Mader: Completed CW MA (Poetry) Committee Member
- 2016 Credence McFadzean: Completed CW MA (Short Fiction) Supervisor
 Lori Way: CW MA (Novel) Supervisor (May-September)
- 2015 Credence McFadzean: CW MA (Short Fiction) Supervisor.
 Debby Adair: CW MA (Creative non-fiction) Co-Supervisor (January-May)
 Callyn Yarn: Completed MA (Anne Simpson) Committee Member
- 2014 Debby Adair: CW MA (Memoir) Supervisor
 Adam Wiebe: Completed Honours Paper (Ethics and Literature) Supervisor
 William Wenaus: Completed Honours Paper (Yi Sang in translation) Supervisor
 Mazin Saffou: Completed MA in Fine Arts (The Wire) Committee Member
- 2013 Joel Blechinger: Completed Honours Paper (William H. Gass) Supervisor
 Tanya Foster: Completed CW MA Thesis (short fiction) Supervisor
 Dorota Wojtowicz: Completed CW MA Thesis (short fiction) Supervisor
- 2012: Chris Brown: Completed CW Honours Paper (short fiction) Supervisor
 Cassidy McFadzean: Completed CW MA Thesis (poetry) Committee Member
 Aislinn McDougall: Completed CW Honours Paper (fiction) Examiner
 Jayne Nestor: Completed CW Honours Paper (poetry) Examiner
- 2011: John Cameron: Completed Honours Paper (David Foster Wallace) Supervisor

Rene Lapointe: Completed CW Honours Paper (short fiction) Supervisor
 Randa Palfy: Completed CW Honours Paper (short fiction) Supervisor
 Kelly-Anne Reiss: Completed CW MA Thesis (poetry) Committee Member
 2009: Stacy Martin: Completed CW Honours Paper (poetry) Supervisor
 Tracy Hamon: Completed CW MA Thesis (poetry) Supervisor
 Ben Salloum: Completed MA Thesis (Philip Roth) Supervisor
 Coby Stephenson: Completed CW Honours Paper (short fiction) Examiner
 2005 Natalie Hunter: Completed MA Thesis (George Herbert) Committee Member
 2004 Terry Anne Gudmundson: Completed MA Thesis (Sherman Alexie) Supervisor

UNIVERSITY SERVICE

University Committees: E. of C (4X); AGPEA; URFA (Grievance, Pension)
 Faculty of Arts: SAC (4X); RAGS (3X; various sub-committees); Arts Vision and Priorities
 English Department: Grad Chair; CWC (3X); Advisory (3X); Nominating; HGC (3X) Member of Hiring
 Committee for Position in Creative Writing; Professional Development Coordinator; Writing

PUBLICATIONS:

Poetry:

Collections:

Light's Alibi. Chapbook. (6 poems) Vancouver: The Alfred Gustav P, 2018.

A Homemade Life. Chapbook. (7 poems and 1 mini-essay) Saskatoon: JackPine P, 2009.

Accidental Animals. Regina: Hagios P, 2007.

Poems in Anthologies:

8 poems: *How the Light Gets in. . . Anthology of Poetry from Canada*. Ed. John Ennis. Waterford Institute of Technology, Ireland, 2009. 552-60.

4 poems and mini-essay: *Fast Forward: Saskatchewan's New Poets*. Eds. Barbara Klar and Paul Wilson. Regina: Hagios P, 2007. 76-9; 113-5.

Poems in Journals:

37 poems: *Angry Old Man*. *The Fiddlehead*. *The Antigonish Review*. *Vallum*. *TRANSITION*. *Grain*. *The Incongruous Quarterly*. *CV2*. *PRISM International*. *Malahat Review*. *ARC*. *subTerrain*. *Prairie Fire*. *Paperplates*. *The New Quarterly*. *Event*. *Queen Street Quarterly*. *backwater review*.

Creative Non-fiction in Journals: 2 essays: *Grain*. *The Puritan*.

Short Fiction: *Encounters*. Edmonton: NeWest P, 2006.

Interview: "An Interview with Michael Trussler." Colin Smith. *CV2*. 32.3 (Winter 2010): 32-41.

Solicited Publications:

"Uncanny Tracks in the Snow; or, Alice Munro as Assemblage Artist." Forthcoming. Ed. J.R. (Tim) Struthers. *Guernica P.*, 7,144 words.

"From Short Story to the Novel." *Saskatchewan Literary History*. Vol. 3. Ed. David Carpenter. Coteau Books, 2018. 63-93.

"Everyday Zombies: Ethics and the Contemporary in 'Sea Oak' and 'Brad Carrigan, American.'" Eds. Philip Coleman & Steve Gronert Ellerhoff. *George Saunders: Critical Essays*. Palgrave P. 2017. 205-219.

"Who is the Enemy?": Waste and Violence in Deborah Eisenberg's Short Fiction." *Critical Insights: Political Fiction*. Ed. Mark Levene. Ipswich: Grey House P., 2014. 220-36.

"Narrative, Memory and Contingency in Alice Munro's Runaway." *Critical Insights: Alice Munro*. Ed. Charles E. May. Ipswich: Salem P, 2013. 242-58.

“Pockets of Nothingness: ‘Metaphysical Solitude’ in Alice Munro’s ‘Passion’; ‘Phenomenology, Hermeneutics and the Short Story as Threshold’; ‘Michael Trussler on Hayden White, Paul Ricoeur and Others’; ‘A Response to Charles E. May.’” Ed. James Phelan. *Narrative*. (Spring 2012): 183-97; 147-50; 163-4; 239-40, 243.

“Minimalism.” *American Book Review*. 33.4 (May/June 2012): 11.

“Melancholy Encyclopedias: Rick Moody’s ‘Demonology’ and George Saunders’ ‘Offloading for Mrs. Schwartz.’” *Less is More*. Eds. Jakob Lothe and others. Oslo: Novus P., 2008. 143-54.

Reprint. “The Short Story as Microcosm: Barry Callaghan’s ‘The Black Queen.’” *Barry Callaghan: Essays on His Works*. Ed. Priscila Uppal. Toronto: Guernica, 2007: 244-57.

CONFERENCE PUBLICATION VOLUME:

“Encountering the Face: Emmanuel Levinas and Barbara Gowdy’s ‘We So Seldom Look on Love.’” *The Short Story in English: Crossing Boundaries*. Eds. Gema Soledad Castillo García and others. Alcalá: Universidad de Alcalá, 2007. 951-60.

ENCYCLOPEDIA ENTRIES:

“Amy Hempel,” “Friedrich Schlegel.” *Cyclopedia of World Authors*. Pasadena: Salem P, 2004. 1460-1; 2778-9.

“Denis Johnson’s ‘Car Crash While Hitchhiking,’” Rick Moody’s ‘Demonology,’” “Lorrie Moore’s ‘Terrific Mother.’” *Encyclopedia of the Short Story*. Pasadena: Salem P, 2004. 542-4; 942-5; 4064-6.

REVIEWS, PRESENTATIONS READINGS:

Reviews: 3. *English Studies in Canada* (2) *Canadian Literature*.

Presentations: 10. *International Conference on the Short Story in English*. (5); *PMLA*.

SWG. (2) *Talking Fresh*. *Canadian Creative Writers and Writing Programs Conference*.

Readings: 20+. Regina, Saskatoon, Humbolt, Edmonton, Cork, Toronto, Lisbon, Vienna.

AWARDS: *Accidental Animals*. Regina: Hagios P, 2007.

—Short-listed Regina and Book of the Year, Saskatchewan Book Awards, 2007.

Encounters. Edmonton: NeWest P, 2006.

—Won Regina and Book of the Year, Saskatchewan Book Awards 2006.

“Four Windows.” *Vallum*. 4.1 (Fall 2006): 56-7.

—1st Place for Poetry Contest 2006.

“Salva Nos.” *The New Quarterly*. 91. (Fall 2004): 192-3.

—1st Prize for Theme Issue “A Summer Place”

EDITING: *The Wascana Anthology of Poetry, Short Fiction, and Critical Prose*. Eds. Medrie Purdham and Michael Trussler. Regina: U. of Regina P., 2014.

Farwell. Cassidy McFadzean and Jonah McFadzean. JackPine P, 2012.

Spring Vol. V (Fall 2007). Guest Prose Editor. (*SWG* magazine for emerging writers).

Wascana Review. Editor (2002—8)

—*Wascana Review*. 41. 1 & 2 (Spring and Fall 2006) Conducted 3 interviews.

—*Wascana Review*. 40. 1 & 2 (Spring and Fall 2005) Conducted 2 interviews.

—*Wascana Review*. 39. 1& 2 (Spring and Winter 2004).

10.17. Scott J. Wilson

English Instructor and Writing Across the Disciplines Coordinator, Luther College
scott.j.wilson@uregina.ca (306) 206- 2091

Education and Professional Development

M.A., English, University of Regina, 2008

Thesis: “(Cult)ural Capital: Post-Consumerism and Post-Abjection in Chuck Palahniuk’s *Fight Club*”

Supervisor: Dr. Susan Johnston

University of Regina Teaching Development Certificate, 2018

B.A., English, University of Alberta, 2005

Employment History

English Instructor III, 2018-Present, & **Writing Across the Disciplines Coordinator**, 2015-Present
Luther College at the University of Regina

Writing Services Coordinator, Student Success Centre, September 2012-December 2017
University of Regina

Sessional Lecturer III, Luther College, Campion College, Johnson Shoyama Graduate School of Public
Policy, and University of Regina English Department (2009-2017)

Administrator, Centre on Aging and Health, September 2008-August 2017, University of Regina

Teaching History

English 100 & 110 (Critical Reading and Writing I and II), JSGS 804 (Research and Writing), IDS 101
(Interdisciplinary Studies: Contemporary Issues), Arts Transitions Program Writing Lab (AWRIT)

2009: 10 (Winter): ENGL 100-045; **30 (Fall):** ENGL 100-017

2010: 30 (Fall): ENGL 100-050, ENGL 100-014, ENGL 100 C09/C10

2011: 10 (Winter): ENGL 110-C05/C06; **30 (Fall):** JSGS 804-001, ENGL 110 C03/C04, English 100-050,
English 100-014

2012: 10 (Winter): ENGL 110-C05/C06, ENGL 100-L04, JSGS 804-001; **30 (Fall):** ENGL 100-C05/C06,
ENGL 100-009

2013: 10 (Winter): ENGL 110-004, ENGL 110-C05/C06; ENGL 100-011 **20 (Spring and Summer):** ENGL
100-L71, ENGL 100-C40; **30 (Fall):** ENGL 100-L05, ENGL 100-C07/C08

2014: 10 (Winter): ENGL 110-L11, ENGL 110-C01/C02; **20 (Spring and Summer):** ENGL 100-L71, ENGL
100-C40; **30 (Fall):** ENGL 110-C03/C04, ENGL 100-C05/C06, ENGL 100-L71

2015: 10 (Winter): ENGL 110-C03/C04; **20 (Spring and Summer):** ENGL 100-L70, AWRIT-001; **30 (Fall):**
ENGL 100-L04/L16

2016: 10 (Winter): ENGL 110-L04 AWRIT-001; **20 (Spring and Summer):** ENGL 100-L70, AWRIT-001;
30 (Fall): ENGL 100-L02 (Justice & Journalism Bundle), AWRIT-001

2017: 10 (Winter): ENGL 110-L01, AWRIT-001; **20 (Spring and Summer):** ENGL 100-L70, AWRIT-001;
30 (Fall): ENGL 100-L02 (Justice & Journalism Bundle), AWRIT-001

2018: 10 (Winter): ENGL 110-L01; **30 (Fall):** ENGL 100-L02 (Justice & Journalism Bundle), ENGL 100-L11

2019: 10 (Winter): IDS 101-L01, ENGL 110-L03

University Service

Committees and Professional Affiliations

- U of R Council Committee on Undergraduate Admissions and Studies (2018-2021)
- U of R Faculty of Arts Undergraduate Student Appeals Committee (alternate) (2018-2019)
- Luther College Academic and Administrative Board Committee Observer (2018-2019)
- Luther College President’s Research Fund Committee (alternate) (Fall 2018)
- Luther College Teaching Circles Coordinator (Winter 2019)
- U of R English Students Association (ESA) Faculty Contact (2018-2019)
- Luther College Strategic Planning Oversight Committee (2017-Present)
- Saskatchewan Seniors Mechanism Communication Committee—Chair (2017-Present)
- University of Regina Writing Skills Task Force (March 2016-March 2018)
- Faculty of Arts Vision and Priorities Committee: Building for The Future (2015-2016)
- Luther College Academic Programming Implementation Team (Chair: 2016-2017) (2015-Present)
- Luther College Academic Affairs Committee Terms of Reference Subcommittee (2017)
- Saskatchewan Dementia Friendly Communities Provincial Advisory Committee (2017)
- Wascana Estates Condominium Board President (2018-present) (former Vice President and Secretary: 2015-2017)
- University of Regina English Literacy Needs Assessment Test Development Committee (2014-Present)
- Trash Talkin’ Conference Presentation Adjudication Committee (2018)
- Member-Canadian Association for the Study of Discourse and Writing (2018-Present)
- Member-Canadian Society for the Study of Comics (2010-Present)
- Member-Canadian Communication Association (2018-Present)
- Lifelong Learning Centre Project Advisory Committee (2008-2014)
- Lifelong Learning Centre Elder Abuse Awareness Project Advisory Committee (2009-2014)
- Regina Brain Awareness Week Organizing Committee (2008-2017)
- Regina Dementia Advisory Network (2014-2016)
- Queen City Comics Conference Organizing Committee (2009-2012)

Selected Presentations, Guest Lectures, Workshops Facilitated:

Guest Contributor, University of Regina Certificate in Teaching and Learning Wrap Up. University of Regina. Regina, SK. December 12, 2018.

Presenter, “Shock and (Awe)some: Chuck Palahniuk and Transgressive Fiction.” Grade 11 Sneak Peak. University of Regina. Regina, SK. December 10 and 13, 2018.

Contributor, “Fight Club w/ Scott Wilson.” Rebellion Brewing Podcast. Episode 26. September 20, 2018.
<https://anchor.fm/rebellionbrewing/episodes/Fight-Club-w-Scott-Wilson---E26-e278in>

Presenter, “Darling Dexter’s Schemata: Machine-Like Bodily Compulsion in Jeff Lindsay’s *Darkly Dreaming Dexter*.” Summer Orientation. University of Regina. Regina, SK. August 22 & 23, 2018.

Presenter, “Research Paper Writing: Integrating Qualitative and Quantitative Evidence.” Luther College Chinese ESL Teacher Enrichment Program. Luther College, Regina, SK. August 9, 2018.

Guest Speaker, “Panel Discussion on Student Success.” Graduate Teaching Certificate Program. University of Regina, Regina, SK. March 1, 2018.

Presenter, “Daring to Deduce Drastic, Disturbing Deviousness in Drawings and Drama: Jeff Lindsay’s *Darkly Dreaming Dexter*, Violence, and Aesthetics.” Grade 11 University Preview. University of Regina, Regina, SK. February 23, 2018.

Guest Speaker, “Professor Expectations and University Transition Tips.” University of Regina Academic Recovery Program Guest Lecture. University of Regina, Regina, SK. February, 2018.

Presenter, "Did You Read My Comments?: Tips for Providing Feedback on Written Assignments." Luther College Teaching Circle. Luther College, Regina, SK. November 14, 2017.

Presenter, “Clear and Concise: Demystifying Academic Writing.” Graduate Student Conference. University of Regina. Regina, SK. October 14, 2017.

Presenter, “Syllabuses (or Syllabi).” Summer Orientation. University of Regina. Regina, SK. August, 2017.

Presenter, “Daring to Deduce Drastic, Disturbing Deviousness in Drawings and Drama: Jeff Lindsay’s *Darkly Dreaming Dexter*, Violence, and Aesthetics.” Grade 11 University Preview. University of Regina, Regina, SK. February, 2016.

Presenter, “Writing Across the Disciplines.” Luther College Teaching Circle. Luther College, Regina, SK. February, 2016.

Author, “Collaborative Effort: Writing Across the Disciplines at Luther College.” *Impetus*. Luther College, October 2015.

Workshop Facilitator, “Faculty of Nursing and Student Success Centre Writing Boot Camps: APA Style, Critical Reading, and Academic Writing.” University of Regina, Regina, SK. 2014.

Presenter, “Professor Perspectives and Writing Services.” Parent Orientation coordinated by Student Success Centre. University of Regina, Regina, SK. 2014.

Guest Speaker, “Tips for Academic Success.” Academic Recovery Program Workshop. University of Regina, Regina, SK. 2014.

Presenter, “Teaching Reading and Writing Skills: Teaching Subjects in English to Speakers of Other Languages Program (ITESM, Mexico).” University of Regina, Regina, SK. 2014.

Presenter, “Improving Students' Critical Reading Skills.” University of Regina Centre for Teaching and Learning Workshop. University of Regina, Regina, SK. 2013.

Presenter, “Improving Students' Writing Skills.” University of Regina Centre for Teaching and Learning Workshop. University of Regina, Regina, SK. 2013.

Presenter, “Tips for Academic Success & First-Year English Mythbusting.” Champion College Head Start 2013. Champion College, Regina, SK. 2013.

Presenter, Workshop Facilitator, “Student Success Centre Academic Writing Workshops: Pre-Writing, Writing, Research and Referencing, Style, and Grammar and Punctuation.” University of Regina, Regina, SK. 2013, 2014, 2015.

Presenter, “Daring to Deduce Drastic, Disturbing Deviousness in Drawings and Drama: Jeff Lindsay’s *Darkly Dreaming Dexter*, Violence, and Aesthetics.” Open House Attend-A-Class. University of Regina, Regina, SK. 2013.

Presenter, “‘Jackson Pollock? The painter? Dexter, this guy’s a butcher’: Jeff Lindsay’s *Dexter*, Serial Killing, and Art.” Student Success Centre Pre-Orientation Sample Lecture. University of Regina, Regina, SK. 2012.

Presenter, “Improving Students' Critical Reading Skills.” University of Regina Centre for Teaching and Learning Workshop. University of Regina, Regina, SK. 2012.

Presenter, “Improving Students' Writing Skills.” University of Regina Centre for Teaching and Learning Workshop. University of Regina, Regina, SK. 2012.

Presenter, “Shock and (Awe)some: Chuck Palahniuk and Transgressive Fiction.” Open House Attend-A-Class. University of Regina, Regina, SK. 2012.

Guest Speaker, “Keeping the Creative in the Academic.” Sage Hill Writing Experience for Teens. Sherwood Village Branch Library. Regina, SK. June 12, 2012.

Guest Speaker, “First-Year English Information Session.” Bert Fox Community High School. Fort Qu’Appelle, SK. May 31, 2012.

Presenter, “Deeply-Disturbed, Deviously-Droned, Doughnut-Downing Dexter: Jeff Lindsay’s *Dexter* Novels and the American Consumerist Machine.” Trash Talkin’. University of Regina, Regina, SK. 2010.

Presenter, “Even a soufflé looks pumped”: Reading Sport in Chuck Palahniuk’s *Fight Club*. Trash Talkin’. University of Regina, Regina, SK. 2010.

Presenter, “‘Pumping Gas and Waiting Tables’: Post-Consumerism and American Masculinity in Crisis in Chuck Palahniuk’s *Fight Club*.” Orlene Murad Academic Discussion Series. University of Regina, Regina, SK. 2008.

Presenter, “A Lesson in Blagging, Blatching and Blurting: Quidditch as Pedagogical Device in J.K. Rowling’s *Harry Potter* Novels.” Harry Potter and the Meeting of the Queen City Muggles. University of Regina, Regina, SK. 2008.

Guest Speaker, Harry Potter/Display Case Launch Event, Archer Library, University of Regina, May 7, 2008

Presenter, “Second-Hand Cigarette Smoking Man: Hegemonic Masculinity and Chris Carter’s *The X-Files*.” Literary Eclectic IV. University of Saskatchewan, Saskatoon, SK. 2008.

Presenter, “‘Half a leering bruise hidden in the dark’: Reading Abjection in Chuck Palahniuk’s *Fight Club*.” Literary Eclectic II. University of Saskatchewan, Saskatoon, SK. 2006.

Scholarly Research

Creative Writing:

“You Belong in a Zoo.” *Carve Magazine* Raymond Carver Short Story Contest. Semifinalist. Fall 2018.

“Homework Assignments and Human Sacrifices.” *Humber Literary Review* Emerging Writers Fiction Contest. Longlisted. Spring + Summer 2016: Issue 3, Volume 1.

“Untitled.” *The Best Advice in Six Words: Writers Famous and Obscure on Love, Sex, Money, Friendship, Family, Work, and Much More*. Ed. Larry Smith. New York: St. Martin’s Griffin, 2015.

“Untitled.” *Six Words About Work*. Ed. Larry Smith. New York: Smith Magazine, 2011.

11. APPENDIX IV: COURSE CATALOGUE

ENGL Course Catalogue 2018-2019

Department of English Course Catalogue **2018-2019**

ENGL 110 - Critical Reading and Writing II

This course develops students' proficiency in critical reading and writing through the study of a wide range of non-literary and literary texts, and the study of composition, with emphasis on connections between modes of reading and writing. *Note: Students who are planning to repeat ENGL 100 should seek academic advising before doing so*

ENGL 110 - Critical Reading and Writing II

A study of a special topic in literature, which may include non-literary texts, in conjunction with a continuation of the writing program begun in ENGL 100. *** Prerequisite: ENGL 100 *** *Note 1: Students who have passed former ENGL 100, Literature and Composition (4 credit hours) or former ENGL 120, 130, or 140 may not receive additional credit for ENGL 110. * *Note 2: Every section of ENGL 110 has a different focus. Please consult the Department's Supplementary Calendar or the list of current course offerings on the Departmental website at: <http://www.arts.uregina.ca/english>. * *Note 3: Students who fail ENGL 110 twice should contact their faculty or their federated college immediately. *

ENGL 152 - Introduction to Creative Writing

This creative writing course will focus on grammar and syntax basics for writers, and on the skill of reading literature as someone engaged in the craft. Through the workshop process, the course will help students develop their skills in writing for an audience and editing their work. It may be offered online or face-to-face. ***Prerequisite: ENGL 100, or permission of Instructor***

ENGL 211 - Literature Survey I

A survey of literature in English from the Middle Ages to 1800. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 212 - Literature Survey II

A survey of literature in English from 1800 to the present. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 213 - Survey of Canadian Literature

A survey of Canadian Literature in English from the pre-twentieth century to the present day. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 214 - Survey of Indigenous Canadian Literature

This survey provides students with knowledge of the terms and issues central to an engaged study of Indigenous Canadian literature. Indigenous storytelling traditions are linked with developments in writing in the twentieth and twenty-first centuries, focusing on divergences and continuities in the writing. Drama, fiction, and poetry will be considered. ***Prerequisite: ENGL 100 and 9 credit hours. ***

ENGL 221 - Poetry

Practice in the analysis of poetry. Through the study of a wide range of poetic genres, this course provides students with a shared vocabulary of literary terms for the critical discussion of formal, stylistic and historical aspects of individual texts and of poetic traditions. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 222 - Fiction

Practice in the analysis of fiction. Through the study of a wide range of fictional genres, such as the short story, the novella and the novel, this course provides students with methods and vocabulary for the formal, stylistic, cultural and historical study of both individual texts and traditions of fiction. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 223 - Drama

Practice in the analysis of drama. Through the study of dramatic traditions and selected plays (considered both as written texts and as performance), this course provides students with methods and a shared critical vocabulary, to enhance their understanding, enjoyment, and critique of drama as a ritualized mode of cultural experience. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 251 - Expository and Persuasive Writing

The theory and practice of expository and persuasive writing. Each student will be expected to write several papers in a variety of modes of writing. *** Prerequisite: A combined average of at least 60% in any two English courses numbered 100 or higher, and completion of at least 30 credit hours. ***

ENGL 252 - Creative Writing I

The craft of creative writing, with work in poetry, drama, and prose fiction. ***Prerequisite: ENGL 100 and either ENGL 110 or ENGL 152***

ENGL 260 - The Structure of Modern English

An introduction to the structure of modern English, with emphasis on speech sounds, sound patterns, word formation, sentence structure, and dialect variation. *** Prerequisite: ENGL 100, or a 100-level course in a language or in linguistics *** *Note: Students who have successfully completed LING 200 or FR 226 are not permitted to enrol in this course for credit. *

ENGL 271 - Health Studies and Literature

This course focuses on how knowledge of creativity, and understanding through reading and experiencing literature and culture, can be understood in the context of health studies. Students will learn to better understand how individuals experience, negotiate, and process illness, trauma, loss, dying, aging and suffering. *** Prerequisite: ENGL 100. ***

ENGL 275 - Literature and Popular Culture

This course focuses on popular culture as manifested in a variety of forms, including mass and social media, music, film, graphic novels, etc. The course aims at exploring the connections between popular culture and literature, and the ways in which popular culture can be analyzed using the tools of literary analysis. ***Prerequisite: ENGL 100 plus six credit hours***

ENGL 276 - Literature and Interdisciplinary

Contexts

This course engages students in the study of literature in the context of various disciplines (justice, health, psychology, disability studies, science, environmentalism, urban studies, law, etc.). The focus of individual offerings of the course will be determined by the individual instructor in consultation with the Department Head of English. ***Prerequisite: ENGL 100 plus six credit hours***

ENGL 300 - Chaucer

A study of some of the major works of Chaucer, including selections from "The Canterbury Tales". *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 301 - Shakespeare: Comedies and Romances

A study of five to seven of Shakespeare's comedies and romances. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 302 - Shakespeare: Histories and Tragedies

A study of five to seven of Shakespeare's histories and tragedies. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 303 - Milton

A study of some of Milton's major works, including "Paradise Lost". *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 304 - Selected Author - an AA-ZZ series.

Studies of the works of an author to be chosen and announced each semester. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 304AA - Jane Austen

The novels of Jane Austen.

ENGL 304AC - The Poetry of W.B. Yeats

A study of the poetry of W. B. Yeats. *** Prerequisite: ENGL 110 ***

ENGL 304AH - James Joyce

Irish writer James Joyce was, arguably, the single most influential English-language author of the twentieth century. This course will undertake an intensive study of two of his novels, *Portrait of the Artist as a Young Man* (1915) and *Ulysses* (1922).
Prerequisites: ENGL 100 & 110

ENGL 304AI - William Blake

This course will combine detailed study of selected poetry and prose of William Blake with a study of various critical approaches to that work. It will look at Blake in the context of poststructuralism, contemporary textual theory, and new historicism.
*** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 304AL - Selected Author: J.K.Rowling

This course treats the Harry Potter series by British author J.K. Rowling from a variety of perspectives. We address significant influences on Rowling's writing, ethical questions raised by the books, the Christian treatment of duty and sacrifice, and the history of the books in the world.

ENGL 304AO - George R.R. Martin

This course will examine George R. R. Martin's unfinished series, *A Song of Ice and Fire*, adapted for television as *Game of Thrones*, from a variety of perspectives, including fantasy, adaptation, political philosophy, gender and body theory, and historical contexts. Students are advised to begin reading Martin's series in advance. ***Prerequisite: ENGL 100 and ENGL 110***

ENGL 304AP - Comedies of Menace: Pinter

A study of the plays of Harold Pinter. We will study works spanning the career of Nobel Laureate playwright Harold Pinter, master of comedic menace and of the infamous "Pinter Pause."

ENGL 310 - Studies in the Literature of the Indigenous Peoples of North America - an AA-ZZ series.

Studies of selected texts from North American Indigenous literature, with attention given to historical perspective. *** Prerequisite: ENGL 100 and 110 ***

ENGL 310AA - Contemp Cdn Aboriginal Fiction

Selected novels and short stories written in English and published by Canadian Aboriginal writers after 1973.

ENGL 310AB - American 1st Nation Fiction

Fiction by prominent contemporary American First Nations authors.

ENGL 310AC - Residential School Lit

For over 100 years, residential schools were the cornerstone of the Canadian government's policy of assimilation. The last school closed in 1986. Residential schools have had a profound effect on Aboriginal people who attended them and continue to affect Aboriginal people today. This class will study works of Aboriginal literature that use narrative, poetry, and to drama to expose the effects of the school in an effort to heal from them. We will also look briefly at film and visual art. *** Prerequisite: ENGL 110 ***

ENGL 310AD - Cultural Conflicts between English Canadians and First Nations Writers

This course examines the opposition between Christian and Aboriginal traditions in English Canadian and First Nations literatures. Students will review how Christian traditions displaced Aboriginal traditions during colonization, and then examine how First Nations have reasserted their traditions in the context of secular and pop culture traditions in the twentieth century. *** Prerequisite: ENGL 100 & 110 ***

ENGL 310AE - Canadian First Nation Drama

This course will examine works by prominent Canadian First Nation playwrights. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 310AF - The Metaphor of the Game

This course looks at the metaphor of the "game" in Native and Western cultures, through myths, oral stories, short fiction, critical essays, drama, film. Following traditional and contemporary views, we will study a variety of ways writers use games of skill and chance to represent social, spiritual, psychological, existential conditions. ***Prerequisite: ENGL 100 and 110***

ENGL 310AG - Canadian Native Literature

This course is a survey of contemporary Canadian Native Literature written in English. The survey will begin with so-called protest or resistance writing from the 1960's and 1970's and examine developments since then, focusing on both divergences and continuities in the writing. Drama, fiction and poetry will be considered.

Prerequisite: Engl 100 and 110

ENGL 312 - Canadian Literature: Historical Periods - an AA-ZZ series.

Studies of selected texts from Canadian literature, with attention given to a particular historical period.

*** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 312AA - Auto/biography in Contemporary Canadian Fiction

This course examines contemporary Canadian fiction with emphasis on texts that cross boundaries between auto/biography and fiction for diverse political and narrative effects.

ENGL 313 - Canadian Literature: Regional Literatures - an AA-ZZ series.

Studies of selected texts from Canadian literature, with attention given to a particular region. ***

Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 313AF - Western Canadian Literature

The course explores the literature of Western Canada, from Manitoba to British Columbia. The focus is on post-1950 developments in fiction and poetry, with emphasis on key trends and themes. ***Prerequisites: English 100 and 110***

ENGL 314 - Canadian Literature: Genre - an AA-ZZ series.

Studies of selected texts from Canadian literature, with attention given to a particular genre. ***

Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 314AA - Canadian Drama

This course examines Canadian plays from the 1960s to the present with a focus on the diversity of theatrical styles and themes, in works from across the country. The course also looks at Canadian Theatre History in relation to Canadian drama and Canadian literature. *** Prerequisite: ENGL 100 and 110 ***

ENGL 314AC - Fixed Form Canadian Poetry

This course examines the choice of poets in general and Canadian poets in particular to write within and against the strictures of established poetic forms (such as the ballad, the sonnet, the pantoum, the sestina, the villanelle and so forth). ***Prerequisite: ENGL 100 and ENGL 110***

ENGL 315 - Canadian Literature: Special Topics - an AA-ZZ series.

Studies of selected texts from Canadian literature, with a focus to be chosen and announced with each offering. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 315AC - Special Topics in Canadian Literature of CanLit and the Politics of Sexuality - an AA-ZZ series

Studies of selected texts from Canadian literature, with attention given to politics of sexuality.

Prerequisite: ENGL 100 and ENGL 110

ENGL 315AD - Contemporary Canadian Literature and Memory

One characteristic of recent Canadian fiction and poetry is its focus on the past. This class will look at fiction and poetry that considers the personal and historical past in order to query this trend, in order to understand what relationship we have with the past and in order to comprehend what drives people to remember and how those memories function in their current lives. ***Prerequisite: ENGL 110***

ENGL 315AE - Borders: Canadian Cultural Studies

This class will explore the concept of culture as social identity in literature, and since as Northrop Frye has argued, "Canada must preserve its identity by having many identities," we will study writers who exemplify the problem of culture in Quebec, First Nations, and English Canada. ***Prerequisite: ENGL 100 & 110***

ENGL 317 - Studies in American Literature - an AA-ZZ series.

Studies of selected texts from American literature, with attention given to historical perspective. ***

Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 317AB - Contemporary American Literature

This course examines a number of very recent American novels and short stories to ascertain the nature of contemporary American experience.

ENGL 318 - Studies in American Literature - an AA-ZZ series.

Studies of selected texts from American literature, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 318AA - American Lit: The Gilded Age

American literature from the end of the Civil War to the end of the 19th Century. Authors may include Twain, James, Jewett, Chopin, Gilman, and Wharton. *** Prerequisite: ENGL 110 ***

ENGL 318AB - American Renaissance

This course studies the period when American literature comes of age: the 1850s and after. The major authors are Hawthorne and Melville (his magnificent Moby-Dick is on the reading list); we also consider works by others, including Poe, Emerson and Thoreau. *** Prerequisite: ENGL 100 and 110 ***

ENGL 318AC - Frost, Whitman and Dickinson

As icons of American poetry, Whitman, Dickinson and Frost created hybrid forms containing a tension between an Old World concept of patterned and a New World concept of fresh beginnings and open forms. The works of these poets will help us investigate some of these resultant forms. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 318AD - Sexual Politics in American Women's Literature

Nineteenth-century America was a period of transition in marriage, family life, and sex roles - a period strikingly similar to our own. By exploring the representation of gender in the fiction of Hawthorne, Poe, Melville, Fanny Fern, Chopin, and Glaspell, we will explore the sexual politics in such a society. *** Prerequisite ENGL 100 and ENGL 110 ***

ENGL 318AE - American Gothic Fiction

This class surveys the significant Gothic tradition in American literature. Beginning with early masters of horror, Charles Brockden Brown and Edgar Allan Poe, to Henry James and Charlotte Perkins Gilman to, Stephen King and Cormac McCarthy, we will study the supernatural and science, faith and doubt, gender, sex, and desire. *** Prerequisite: ENGL 100 & 110 ***

ENGL 318AF - Politics of Marriage in 19C American Women's Literature

In this course, we will explore literary and cultural questions about the role and status of women within the institution of marriage as represented in works by Sarah Grimke, Margaret Fuller, Fanny Fern, Louisa May Alcott, Emily Dickinson, Kate Chopin, and Harriet Beecher Stowe. Secondary readings of mid-19th-century family life, female sexuality and sex roles, as well as the women's suffrage movement will be included. *** Prerequisite: ENGL 100 & 110 ***

ENGL 318AG - American Romanticism: The Emergence of American Letters

In this course, we explore the influence of the Romantic movement in Europe on the major American writers in the period from 1840 to 1865 also known as the American Renaissance. We will focus on their ideas about the Self, Nature, and the Sublime. *** Prerequisite: ENGL 100 & 110 ***

ENGL 319 - Studies in Women's Literature - an AA-ZZ series.

Studies of selected texts written by women, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 319AA - Women & Lit-Early Modern England

Cultural paradigms of Renaissance women. A study of women as writers, readers, and subjects of literature in the seventeenth century.

ENGL 319AD - Women's Detective Fiction

The study of detective fiction written by women.

ENGL 319AF - Modern Brit Women Playwrights

Will focus on important British plays written by women in the last twenty years, examining their response to concerns of unique to women and to larger societal issues. Will address the goals and distinctiveness of women's writing and discuss the role of the woman playwright in the twentieth and twenty-first centuries.

ENGL 319AG - Eighteenth-Century Women Writers

The eighteenth century saw the rise of the professional woman writer and the emergence of increasing freedoms for women. This course takes up these issues by examining a selection of texts by and about women. ***Prerequisite: ENGL 100 & 110***

ENGL 319AH - Other Worlds: 18th Century Women Writers and Exploration

This class features readings from 18th century women who were engaged in various forms of scientific, geographical, and cultural exploration. We'll read pieces of early science fiction, letters from abroad, and explore the many worlds that made up 18th century London. ***Prerequisite: ENGL 100 & 110***

ENGL 320 - Studies in Women's Literature - an AA-ZZ series.

Studies of selected texts written by women, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 320AA - Madness and Monstrosity

This course examines both fictional and non-fictional representations of madness and monstrosity in 18th and 19th century women's writing. Course topics include female criminals, prostitutes, monstrous mothers, and those who practice transgressive sexuality. ***Prerequisite: ENGL 110***

ENGL 322 - Studies in the World Literatures in English - an AA-ZZ series.

Studies of literature from areas of the world that have experienced colonization. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 322AB - Post Colonial Fiction

The course examines the ways in which writers from the (former) colonies of European empires have responded to colonial domination and exploitation. ***Prerequisites: ENGL 100 & 110***

ENGL 322AF - Global Fantasy Literature

A study of world fantasy literature, with an emphasis on the intersection of genre with histories of colonization and diaspora. Texts are primarily drawn from, or rooted in, cultures outside the North American and European tradition, and may include works in translation. *** Prerequisite: English 100 and English 110 ***

ENGL 325 - Studies in Medieval Literature - an AA-ZZ series.

Studies of selected texts from the Middle Ages, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 325AA - Medieval Literature

This course introduces students to Old and Middle English literature from historical and generic points of view. From the Old English period, we study the epic Beowulf and shorter works. From the Middle English period, we study a fabliau, a beast fable, a parable, dramatic works, and lyrics.

ENGL 325AB - Women's Literature of the Middle Ages

This course analyzes writing by and for women in medieval Europe, including the work of Marie de France, Christine de Pisan, Anglo-Saxon and Neo-Latin poetry, and writing on women's health. ***Prerequisite: ENGL 100 and ENGL 110***

ENGL 325AC - Cultures of Camelot: The Arthurian Tradition

This course will explore the development of the medieval Arthurian tradition, including the Knights of the Round Table, the mythical court of Camelot, and the figure of Merlin. Students will read a variety of material from all over the world, and examine visual adaptations of the Arthurian romance as well. ***Prerequisite: ENGL 100 & 110***

ENGL 327 - Studies in Medieval Literature - an AA-ZZ series.

Studies of selected texts from the Middle Ages, with attention given to historical perspective. ***

Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 327AA - Carnival and Medieval Theatre

A study of medieval performance culture and its position within the social and political context.

ENGL 327AB - Middle Ages and 16th C Italian Theatre

Studies in the history and literature of the European theatre in the Middle Ages and the Italian Renaissance. *** Prerequisites: Engl 100 and 110

ENGL 327AD - Sir Gawain and the Green Knight

This seminar course will examine the late fourteenth-century author of Sir Gawain and the Green Knight.

We will begin with excerpts from his poem

Cleanness, and then move onto Gawain, whose manuscript source (Cotton Nero A.x, British Library) will be examined digitally. ***Prerequisite: ENGL 100 and ENGL 110***

ENGL 328 - Studies in Renaissance Literature - an AA-ZZ series.

Studies of selected texts from the Renaissance, with attention given to historical perspective. ***

Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 328AA - Poetics of Faith: Renaissance

This course studies Renaissance poetry and prose texts that exemplify the confrontation between literature and questions of faith and religion. Authors include Spenser, Sidney, Queen Elizabeth, and Thomas Nashe.

ENGL 328AC - Romancing Renaissance Narrative

This course focuses on sixteenth-century prose fiction and the various genres ranging from satire to romance. We study issues raised by the texts, such as the nature-nurture controversy and the virtues of the active and contemporary life, using various modern historic methods which analyse the relationship between politics and poetics. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 328AD - Cannibals & the Renaissance

Beginning with analysis of the colonial history of the word "cannibal" which entered the English language as a result of Columbus's voyages, we explore the ideological functions served by literary and visual depictions of cannibalism and examine debates about the medicinal and nutritional value of human flesh.

Prerequisite: Engl 100 and Engl 110

ENGL 329 - Studies in Renaissance Literature - an AA-ZZ series.

Studies of selected texts from the Renaissance, with attention given to historical perspective. ***

Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 329AA - Tudor & Stuart Theatre

A study of the theatre of Tudor and Stuart England with special reference to the development of specialized space for performance.

ENGL 329AB - Censorship and Renaissance Literature

An examination of censorship of poetry, plays, and the pulpit for the period 1600-1642.

ENGL 329AC - Early Modern Horror

This course explores early modern dramatic literature that aims to horrify audiences through spectacles of violence, evocations of the supernatural, or treatment of social taboos. We will consider the plays in the context of visual artwork, popular culture, and social practices like public executions. ***Prerequisite: ENGL 100 and ENGL 110***

ENGL 331 - Studies in Restoration and Eighteenth Century Literature - an AA-ZZ series.

Studies of selected texts from the Restoration period and the eighteenth century, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 331AB - Eighteenth-Century Literature of the Fringe

The focus of this course is twofold: we will explore literature written about madmen, fallen women, orphans, servants, and other marginal figures, and we will study works by writers who lived and wrote on the fringe of society. In so doing, the course interrogates the widespread notion that the Restoration and Eighteenth Century was an age of reason, order, and decorum. *** Prerequisite: ENGL 100 and 110 ***

ENGL 331AC - 18th C. Sexualities

This course will investigate the treatment of gender and sexuality during the long eighteenth century. Students will read short fiction, novels, poetry, and critical materials which pertain to the development of sexuality during the period, and we will also discuss artwork and pamphlet literature. ***Prerequisite: ENGL 100 & 110***

ENGL 331AD - Sexual/Textual Transgression in the Eighteenth Century

Samuel Johnson defines the creative power of wit as an “unexpected copulation of ideas.” We will study Early Modern writings such as the Earl of Rochester’s poetry, Cleland’s *Memoirs of a Woman of Pleasure*, and Sterne’s *Tristram Shandy* as it pursues the unexpected transgressions of sexual mores as a metaphor for the unexplored regions of human experience. ***Prerequisite: ENGL 100 & ENGL 110***

ENGL 331AE - The 18th Century Novel: Truth Structured like a Fiction

This course will study the rise of realism in the novel and its relationship to the rise of the middle class by focusing on the question of historical truth—in fiction—and the secularization of ethics. Is fiction needed to produce a truth otherwise unavailable in “reality”? ***Prerequisite: ENGL 100 & 110***

ENGL 335 - Studies in Nineteenth Century Literature - an AA-ZZ series.

Studies of selected texts from the nineteenth century, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 336 - Studies in Nineteenth Century Literature - an AA-ZZ series.

Studies of selected texts from the nineteenth century, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 336AC - Victorian Poetry

A selection of Victorian poetry. *** Prerequisite: ENGL 110 ***

ENGL 336AE - Lyric Romanticism

A study of British Romantic lyric poetry. *** Prerequisite: ENGL 110 ***

ENGL 336AG - 19C Lit: Inventing England

Nineteenth-century Britain, shaken by revolutionary changes, sought to reinvent itself. This course asks how 19th century "England" imagined itself, in historical fiction, romance, adventure fiction, and sentimental realism, forms which permit both nostalgia for a re-imagined past and longing for a British future.

ENGL 336AJ - 19C Lit: Imagining Domesticity

This course examines the representation of domestic life -- the intimate, private space of the household -- in 19th century writing, from courtship fiction to Patmore's notorious "angel in the house." We investigate ideas of privacy, intimacy, sexuality, of the masculine and feminine, of both leisure and work.

ENGL 336AL - Gender & Genius: The Genesis of Romanticism

This course will explore the Romantic period and the concept of genius from its origins in copyright law to the gender issues arising from the Latin word, *ingenium*. We will study Wordsworth, Coleridge, Keats, Mary and Percy Shelley, and the paradoxically unconscious state of genius as both a sign of mastery and yet an unmasterable gift. *** Prerequisite: ENGL 100 and 110 ***

ENGL 336AM - Victorian Masculinities

This course explores the complicated and contested representation of masculinity and manliness in Victorian literature and culture, and examines the ways in which writers created and negotiated a variety of male identities, from the sentimental to the adventurous to the patriarch to the dandy. ***Prerequisite: ENGL 100 and ENGL 110***

ENGL 336AN - Romanticism's Nervous Bodies and the Corporeal Imagination

Imagination's centrality to Romantic literature is often construed as part of a devaluation of embodied life. This course reconsiders the imagination's embodiment in texts by Wordsworth, Coleridge, Wollstonecraft, Blake, Edgeworth, and the Shelleys in the context of Romantic medical sciences (neurology and anatomy) and hypochondriacal diseases (hysteria, indigestion, melancholy, racism).
Prerequisite: ENGL 100 and ENGL 110

ENGL 336AO - Reading the Victorian Home

The 20th century scorned the Victorian ideal of the "angel in the house," but modern critics recognize the importance of the lived experience of domestic life. This course reads the representation and material culture of the Victorian home, through such authors as Hemans, Gaskell, Patmore, Dickens, Oliphant, and Trollope. ***Pre-requisite: ENGL 100 & 110***

ENGL 336AP - 19th C Political Imagination

A study of selected Victorian texts in several genres, which predict or suggest what's coming next, with respect to politics and society, and how what's coming next should be embraced or resisted, including themes such as: democracy, unions, gender equality, and university education. ***Prerequisites: ENGL 100 and ENGL 110***

ENGL 336AQ - 19th Century: Religion & Literature

Once known as "the age of faith and doubt" and later as a flashpoint for the rise of the scientific understanding and secularization, the 19th century is under scrutiny by critics who no longer take for granted religion's modern decline. This course examines the robust debates in Victorian culture and literature over religion, modernization, and secularization, as well as the internecine conflicts in Christianity itself. *** Prerequisite: ENGL 100 & 110 ***

ENGL 338 - Studies in Twentieth Century Literature - an AA-ZZ series.

Studies of selected texts from the twentieth century, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 338AB - Postmodern British Literature

An examination of postmodern currents in British literature from 1980 to the end of the century.

ENGL 338AC - Modern British Poetry

A study of modern British poetry. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 338AF - Theatre of the Absurd

This course examines representative Absurdist plays as texts for and in performance. It also considers their philosophical and theatrical foundations and their connection with thinkers and playwrights who have had a significant impact on the development of postmodern critical theory and theatre.

ENGL 338AJ - British Writing of World War II

This course offers a study of the often overlooked literature of the war years in Britain that encompasses a variety of genres and styles. It argues for the cohesiveness of the period as a discrete literary moment, defined by its own recurrent tropes, anxieties and themes. ***Prerequisite: ENGL 100 and ENGL 110***

ENGL 339 - Studies in Twentieth Century Literature - an AA-ZZ series.

Studies of selected texts from the twentieth century, with attention given to historical perspective. *** Prerequisite: ENGL 100 and ENGL 110 ***

ENGL 339AA - Studies in Poetry: Performance Poetry

Performance Poetry devotes some attention to the historical tradition of oral poetry, from the ancient world to the twentieth century. The major focus is the past century. Topics include: text and audio versions of modernist poems, beat poetry, folk and rock lyrics as poetry, recent spoken word, rap and slam poetry. *** Prerequisites: English 100 and 110. ***

ENGL 339AB - Literature and the Holocaust

This course examines texts written by survivors of the Holocaust (memoir, fiction, poetry) as well as more recent texts by those who didn't experience it directly. These texts range from Primo Levi's classic accounts to Art Spiegelman's graphic novel Maus. ***Prerequisite: ENGL 100 & 110***