Overview of Undergraduate Courses, 2018-2019
(Fall 2018 through Winter 2019)

Please scroll down to view detailed course descriptions.

**LEVEL 1000 courses:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 1100</td>
<td>Workshop in Essay Writing</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 1112</td>
<td>Technical Report Writing</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 1120</td>
<td>Literature and Composition I: Prose Fiction</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 1121</td>
<td>Literature and Composition II: Drama and Poetry</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 1124</td>
<td>Engaging with Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 1131</td>
<td>Effective Business English</td>
<td>3 credits</td>
</tr>
</tbody>
</table>

**LEVEL 2000 courses:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 2101</td>
<td>Introduction to Canadian Literature I: Beginnings to 1920</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2102</td>
<td>Introduction to Canadian Literature II: 1920 to the Present</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2103</td>
<td>Introduction to American Literature I: Beginnings to 1900</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2104</td>
<td>Introduction to American Literature II: 1900 to the Present</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2105</td>
<td>Introduction to British Literature I: Beginnings to 1700</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2106</td>
<td>Introduction to British Literature II: 1700 to the Present</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2110</td>
<td>Children’s Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2111</td>
<td>Canadian Children’s Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2112</td>
<td>Classical Backgrounds of English Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2113</td>
<td>The Bible and the History of English Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2114</td>
<td>Women and Literature to 1900</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2115</td>
<td>Women and Literature 1900 to the Present</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2116</td>
<td>Writing Out: Literature and Sexual Identity</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2117</td>
<td>Multicultural Literatures</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2118</td>
<td>Comic Books and Graphic Novels</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2120</td>
<td>Tales of Mystery and Detection</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2124</td>
<td>Second-Year Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2130</td>
<td>Traditions of King Arthur</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2131</td>
<td>Fantasy Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2132</td>
<td>Utopian Fiction</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2133</td>
<td>Literature, Madness, and Desire</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2135</td>
<td>Science Fiction</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2136</td>
<td>Fiction of Horror</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2137</td>
<td>The Politics of Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2140</td>
<td>Literature and Film</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 2141</td>
<td>Literature and the Environment</td>
<td>3 credits</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>ENG 2142</td>
<td>World Literatures in English</td>
<td>3</td>
</tr>
<tr>
<td>ENG 2151</td>
<td>Literature and the Sciences</td>
<td>3</td>
</tr>
<tr>
<td>ENG 2313</td>
<td>European Contexts of English Literature</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>LEVEL 3000 courses:</strong></td>
<td></td>
</tr>
<tr>
<td>ENG 3105</td>
<td>Topics in History</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3106</td>
<td>Topics in Film Studies</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3107</td>
<td>Topics in Literature and Visual Culture</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3108</td>
<td>Transatlantic Literature 1700-1900</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3109</td>
<td>Transnational Literatures 1900-present</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3110</td>
<td>Canadian Drama</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3133</td>
<td>Elizabethan Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3134</td>
<td>Jacobean Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3135</td>
<td>Early Modern Drama 1485-1642</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3164</td>
<td>Workshop in Creative Writing</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3170</td>
<td>Writing for Digital Media</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3171</td>
<td>Communication in the Information Age</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3318</td>
<td>Romantic Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3320</td>
<td>Modern British Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3321</td>
<td>Canadian Short Story</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3323</td>
<td>Medieval Literature I</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3324</td>
<td>Medieval Literature II</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3339</td>
<td>Sixteenth-Century Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3340</td>
<td>Seventeenth-Century Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3341</td>
<td>Eighteenth-Century Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3349</td>
<td>Restoration and 18th-Century Drama</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3356</td>
<td>Eighteenth-Century and Romantic Fiction</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3362</td>
<td>Victorian Literature</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3370</td>
<td>Modern British Poetry</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3371</td>
<td>Modern Drama</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3372</td>
<td>Modern Short Story</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3373</td>
<td>Modern British Novelists</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3374</td>
<td>Emergence of the Modern Imagination</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3375</td>
<td>Critical Theory</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3376</td>
<td>Contemporary Novel</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3377</td>
<td>American Fiction of the 19th Century</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3378</td>
<td>American Fiction 1900 to the Present</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3379</td>
<td>American Poetry 1900 to the Present</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3381</td>
<td>Native Writing in Canada</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3383</td>
<td>Jewish Canadian Writers</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3384</td>
<td>Canadian Literature: The Colonial Period (1760-1866)</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3385</td>
<td>Canadian Literature of the Confederation Period (1867-1912)</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3386</td>
<td>Canadian Fiction 1900 to 1950</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3387</td>
<td>Canadian Fiction 1950 to the Present</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3388</td>
<td>Canadian Poetry 1900 to the Present</td>
<td>3</td>
</tr>
<tr>
<td>ENG 3389</td>
<td>Postcolonial Literatures</td>
<td>3</td>
</tr>
</tbody>
</table>
### Seminar and Special Topics courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 4115</td>
<td>Medieval Literature: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4120</td>
<td>Literary Theory: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4130</td>
<td>Medieval Literature: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4131</td>
<td>Literary Theory: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4133</td>
<td>Shakespeare: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4134</td>
<td>Renaissance: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4135</td>
<td>Eighteenth Century: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4136</td>
<td>Romantics: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4137</td>
<td>Victorian Literature: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4138</td>
<td>Modern British Literature: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4139</td>
<td>American Literature: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4142</td>
<td>Shakespeare: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4148</td>
<td>Renaissance: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4151</td>
<td>Eighteenth Century: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4152</td>
<td>Romantics: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4165</td>
<td>Victorian Literature: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4175</td>
<td>Modern British Literature: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4180</td>
<td>American Literature: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4182</td>
<td>Canadian Literature: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4184</td>
<td>American and Canadian Literature Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4188</td>
<td>World Literatures in English: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4189</td>
<td>Postcolonial Literature: Seminar</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4330</td>
<td>Canadian Literature: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4331</td>
<td>World Literatures in English: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4332</td>
<td>Postcolonial Literatures: Special Topic</td>
<td>3 credits</td>
</tr>
<tr>
<td>ENG 4394</td>
<td>(Eighteenth, Nineteenth and Twentieth-Century Literature)</td>
<td>3 credits</td>
</tr>
</tbody>
</table>

**LEVEL 4000 Seminar Courses for 2018-2019:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
</table>
| ENG 4115 A | G. Rector, “New things: the problem of the new in medieval literary culture”  
(Medieval Literature) | 3 credits |
| ENG 4142 A | I. Makaryk, “Exploring Shakespeare’s “Afterlife” in the Archives”  
(Shakespeare) | 3 credits |
| ENG 4148 A | J. Panek, “Middleton, Jonson, and Early Modern Dramatic Satire”  
(Renaissance) | 3 credits |
| ENG 4148 B | V. Burke, “Revolutionary or Royalist?: Seventeenth-Century Women’s Writing and the  
English Civil War”  
(Renaissance) | 3 credits |
| ENG 4151 A | S. Landreth, “Reading the Passions: Mood, Feeling, Emotion”  
(Eighteenth-Century Literature) | 3 credits |
| ENG 4165 A | M. Arseneau, “Traditional and Digital Approaches to The Pre-Raphaelite Movement”  
(Victorian Literature) | 3 credits |
| ENG 4180 A | A. Raine, “After the End of Nature: Literatures for a Changing Planet”  
(American Literature) | 3 credits |
(Canadian Literature) | 3 credits |
| ENG 4184 A | R. Stacey, “Our Zombies, Ourselves: Ideologies of the Undead”  
(American and Canadian Literature) | 3 credits |
| ENG 4182 C | G. Lynch, “Small-Town Canada”  
(Canadian Literature) | 3 credits |
COURSE DESCRIPTIONS

Each course at the 1000, 2000, or 3000 level has a link to a sample syllabus from a past section of that course. Do remember that these are only SAMPLES: each section of a given course will have a different reading list as well as different assignments, due dates, grade distribution, and so forth. If you would like further information about a particular section of a course, please check the timetable at the following link (https://web30.uottawa.ca/v3/SITS/timetable/Search.aspx) for the name of the professor teaching that section, and contact the professor directly.

ENG1100: Workshop in Essay Writing
3 credits

Description:
Intensive practice in academic essay writing. Emphasis on grammatical and well-reasoned expository writing, essay organization, preparation of research papers, and proper acknowledgment of sources. Frequent written exercises and development of composition skills. Use of Writing Centre resources required outside regular class hours.

This course is not required for students in the Specialization, Major or Minor in English programs.

Section B: R. Daniels

ENG1112 : Technical Report Writing
3 credits

Description:
Practice in the writing of technical reports. Topics include exposition, argumentation, presentation of technical data, and effective communication. Frequent written exercises and development of composition skills. Use of Writing Centre resources required outside regular class hours.

This course is not required for students in the Specialization, Major or Minor in English programs.

Section BB: K. St-Jacques

Timetable
**ENG1120: Literature and Composition I: Prose Fiction**

3 credits

Description:

Development of critical reading skills and coherent discourse. Study of the proper use and acknowledgement of sources. Works by English-language prose authors provide matter for frequent written exercises.

This course is not required for students in the Specialization, Major or Minor in English programs.

Section B: K. St-Jacques

**ENG1121: Literature and Composition II: Drama and Poetry**

3 credits

Description:

Development of critical reading skills and coherent discourse. Study of the proper use and acknowledgement of sources. Works by English-language dramatists and poets provide matter for frequent written exercises.

This course is not required for students in the Specialization, Major or Minor in English programs.

Section C: N. von Maltzahn

Section D & E: R. Daniels

**ENG1124: Engaging with Literature**

3 credits

Description:

Engagement with a specific literary topic in order to develop skills of thought and writing that will be employed throughout the rest of the degree, including analysis and evaluation of evidence, critical and speculative thinking, formulating and solving problems, forms of argumentation, written communication, and presentation. Emphasis is placed on engagement with philosophical, ethical, social, historical, and cultural problems in the process of talking, thinking, and writing about literature. Topics will vary.

Section A: D. Rampton

Section B: G. Lynch

Section C: V. Burke

Section D: I. Dennis
ENG1131: Effective Business English  
3 credits  
Description:
Development of skills in written communication. Review of grammatical usage and basic principles of composition. Analysis of samples of effective business prose.
Reserved for students enrolled in a baccalaureate program of the Telfer School of Management.

ENG2101: Introduction to Canadian Literature I: Beginnings to 1920  
3 credits  
Description:
A survey of major authors, works, and movements in Canadian Literature, in their social, cultural, and historical contexts, from the beginnings to 1920.
Section A: D. Staines  
Section B: J. Fiamengo

ENG2102: Introduction to Canadian Literature II: 1920 to the Present  
3 credits  
Description:
A survey of major authors, works, and movements in Canadian Literature, in their social, cultural, and historical contexts, from 1920 to the present.
Section A: D. Staines  
Section B: C. Sugars  
Section C: G. Lynch

ENG2103: Introduction to American Literature I: Beginnings to 1900  
3 credits  
Description:
A survey of major authors, works, and movements in American Literature, in their social, cultural, and historical contexts, from the beginnings to 1900.
Section A: S. Moreland  
Section B: D. Rampton
ENG2104: Introduction to American Literature II: 1900 to the Present
3 credits

Description:
A survey of major authors, works, and movements in American Literature, in their social, cultural, and historical contexts, from 1900 to the present.

Section A: S. Moreland
Section B: D. Rampton

ENG2105: Introduction to British Literature I: Beginnings to 1700
3 credits

Description:
A survey of major authors, works, and movements in British Literature, in their social, cultural, and historical contexts, from the beginnings to 1700.

Section A: G. Rector
Section B: R. Daniels

ENG2106: Introduction to British Literature II: 1700 to the Present
3 credits

Description:
A survey of major authors, works, and movements in British Literature, in their social, cultural, and historical contexts, from 1700 to the present.

Section A: L. Gillingham
Section B: K. St-Jacques

ENG2110: Children's Literature
3 credits

Description:
Introduction to children’s literature, from classics like Alice’s Adventures in Wonderland and Charlotte’s Web to modern works like Where the Wild Things Are and Harry Potter.

Sections B & C: TBA
Section D: K. St-Jacques
ENG2111: Canadian Children’s Literature
3 credits
Timetable

Description:
Introduction to Canadian children’s literature, through a wide variety of forms (novels, chapter books, rhymes, picture books) and genres (realism, science fiction, fantasy, time-travel, aboriginal legend, and nonsense verse).

ENG2112: Classical Backgrounds of English Literature
3 credits
Timetable

Description:
Study of major works of classical antiquity – such as Homer’s Odyssey, Ovid’s Metamorphoses, or Virgil’s Aeneid – and their various influences on English literary traditions.

ENG2113: The Bible and the History of English Literature
3 credits
Timetable

Description:
Introduction to the ways in which engagement with the Bible – as a subject of translation and adaptation; a repository of characters, stories, images, and themes; a touchstone of aesthetic and cultural authority – has shaped English literature.

Section A: V. Burke

ENG2114: Women and Literature to 1900
3 credits
Timetable

Description:
Study of literary works, ranging from antiquity and the Middle Ages up to 1900, by and about women, addressing questions of gender, sexuality, power, and representation.

Section A: L. Gillingham
**ENG2115: Women and Literature 1900 to the Present**  
3 credits  

Description:  
Study of literary works, produced between 1900 and the present, by and about women, addressing questions of gender, sexuality, power, and representation.

**Section A: L. Gillingham**

**ENG2116: Writing Out: Literature and Sexual Identity**  
3 credits  

Description:  
A study of the literary representation and cultural construction of gender and sexual identities, in part through the works of important lesbian, gay, bisexual, and transgender writers.

**ENG2118: Comic Books and Graphic Novels**  
3 credits  

Description:  
An introduction to the history of comic books and graphic novels, as they have evolved to mix pop-cultural media with serious artistic ambitions, text and image, the narrative and the visual, individual authorship and collaboration.

**ENG2120: Tales of Mystery and Detection**  
3 credits  

Description:  
An introduction to the detective story and mystery tale, from 19th-century innovators like Edgar Allan Poe and Arthur Conan Doyle to modern expressions in literature and film.
ENG2124: Second-Year Seminar
3 credits  
**Timetable**

Description:

An introduction to key concepts, established methodologies, and theoretical approaches to literary study through concentrated, practical work on a specific topic or problem. While fostering the kinds of independent research and presentation that will characterize seminar and special topics courses at the 4000-level, this course emphasizes the ability to develop and address conceptually informed questions about literary texts in the form of class discussion, presentation, and papers. Topics will vary. Prerequisite: ENG1124.

Section A: J. Panek  
Section C: G. Rector  
Section E: A. Taylor  
Section B: G. Rector  
Section D: S. Landreth

ENG2130: Traditions of King Arthur
3 credits  
**Timetable**

Description:

A study of the evolution of the story-world of King Arthur’s court, from the Middle Ages to the present, in literature, visual representation, and film.

Section A: D. Staines

ENG2131: Fantasy Literature
3 credits  
**Timetable**

Description:

Introduction to fantasy as a genre in literature and other media, investigating its thematic concern with the environment, technology, nostalgia, loss, and modernity.

Section A: R. Daniels

ENG2132: Utopian Fiction
3 credits  
**Timetable**

Description:

Study of the representation of the ideal society (utopia) and its nightmarish inversion (dystopia), from classics like Plato’s Republic and Thomas More’s Utopia to modern literary and film masterpieces.

Section A: Rampton
ENG2133: Literature, Madness and Desire
3 credits
Description:
Study of the literary representation of mental illness, trauma, sex, and desire through a psychological perspective, exploring the history of literature’s imagined effects on what we have variously called the psyche, soul, or self.

ENG2135: Science Fiction
3 credits
Description:
Study of the distinctive forms, styles, and themes of science fiction, from its origins in utopian and apocalyptic literatures to its contemporary concern with the technological, ecological, biological, and temporal transformation of human life.

ENG2136: Fiction of Horror
3 credits
Description:
A study of the fiction of horror and the supernatural, from classics of the 18th and 19th centuries, such as Dracula and Frankenstein, to contemporary novels, graphic novels, and comics, and film.

ENG2137: The Politics of Literature
3 credits
Description:
A study of the engagements between politics and literature, which may include both the political ends of literature for writers and readers (liberation, protest, radicalism, polemic, persuasion, propaganda) and the influence of politics on literary practices (patronage, censorship, copyright and libel laws, interest, ideology).

ENG2140: Literature and Film
3 credits
Description:
Analysis of the relationships between literature, film and television, with a view to illuminating the distinctive strategies and formal properties that both connect and separate these art forms.

Section A: S. Moreland
ENG2141: Literature and the Environment
3 credits

Description:
A study of literature from an ecological or environmental perspective, asking how literary culture both shapes and is shaped by the natural environment and our relationships with it.

ENG2142: World Literatures in English
3 credits

Description:
Study of global literatures in English, including those of India, Africa, Australia, New Zealand and the Caribbean.
Section A: N. von Maltzahn

ENG2151: Literature and the Sciences
3 credits

Description:
Study of the relationship between literature and the sciences, including literary texts’ representation of the sciences, and literary aspects of scientific writing.

ENG3105: Topics in Book History
3 credits

Description:
Introduction to Book History. The course investigates the central topics and classic texts of the field, while focusing on a specific book format or issue, such as the emergence of the novel in print, early modern women’s literary culture in its material forms, or medieval romance in its manuscript forms.
Section A: V. Burke
Section B: A. Taylor

ENG3106: Topics in Film Studies
3 credits

Description:
A study of film both as an art form with its own histories, genres, and interpretive languages, and as one medium in a broader field of literary and cultural production. Specific topics – whether focusing on specific filmmakers, movements, genres, or periods – will vary.
Section A: J. Blair
**ENG3107: Topics in Literature and Visual Culture**
3 credits

Description:
A study of formal, aesthetic, and material connections between literary and visual cultures. Topics will vary, focusing on a single problem, theme, form, or author (such as illuminated manuscripts and books; shared theories of representation; the mixture of text and image in comic books, graphic novels and avant-garde poetry).

**ENG3110: Canadian Drama**
3 credits

Description:
A study of dramatic literature produced in Canada, with an emphasis on the period since 1950. The course may include attendance of theatre performances in the Ottawa area.

**ENG3133: Elizabethan Shakespeare**
3 credits

Description:
Survey of Shakespeare's work to c. 1603.

Section B: J. Panek

**ENG3134: Jacobean Shakespeare**
3 credits

Description:
Survey of Shakespeare's work after c. 1603.

**ENG3135: Early Modern Drama 1485-1642**
3 credits

Description:
Study of the major dramatic authors and works of Early Modern period, excluding Shakespeare, between 1485 and the closing of the English theatres in 1642.
These workshops focus on the writing of short fiction and poetry.

The professor’s written approval is required for registration in these courses.

Repeatable for credit, with different content.

Section A: Seymour Mayne

Short Fiction and Poetry

Introduction:
This workshop focuses on the writing of short fiction and poetry. Students may choose to write in either genre—or both—during the semester. Online editing and publication may also be pursued in the workshop, as opportunities arise.

The professor’s written approval is required for registration in this course.

As a preliminary to registration, applicants must submit a hard copy portfolio (up to 10 pages) of their writing to Creative Writing, Department of English, University of Ottawa, Ottawa, ON K1N 6N5. Translated literary work from other languages will also be considered. Students will be selected solely on the basis of aptitude as indicated by work submitted.

Starting May 1, portfolios will be accepted and considered for admission until the course is full. However, students are encouraged to submit their portfolios before July 29, as courses tend to fill up quickly.

Students will be notified of their acceptance no later than three weeks before the beginning of term. As acceptance is not guaranteed, students submitting portfolios are advised to register for an extra course to ensure against being left short of credits in case of non-acceptance.

Since all material presented in this course must be computer-generated, candidates should take this into consideration before making application.

All written work must be submitted in hard copy.

Method: Discussion, seminars, and examination of literary texts, magazines, and online resources.

Texts: No text required. A suggested reading list will be distributed at the beginning of the course.
Fantastic Fiction

Introduction:

This is a twelve-session course in fiction writing with a special focus on the writing of fantasy short stories. The first third of the course will focus on writing exercises and discussion of published stories, with a goal of developing a critical vocabulary and shared understanding of what makes a successful fantasy narrative. The remaining two-thirds of the course will consist of student workshops, during which you will use the skills honed at the start of the course to critique the work of your peers, and have your own work critiqued in turn. During this portion of the course you will be expected to produce a manuscript of 10-25 pages of original fantasy fiction. (The definition of “fantasy fiction” will be the subject of some class discussion.) When you are not up for workshop, you will be expected to engage in active discussion of your classmates’ stories. You will also write a critique letter for each workshop story, at least 1 page in length, and bring two copies to class. (We will discuss how to write workshop letters.) At the end of the course you will turn in a portfolio containing all exercises, assignments, and stories previously written for class, plus a revision plan for and revised version of your workshop story.

The professor’s written approval is required for registration in this course.

As a preliminary to registration, applicants must submit a hard copy portfolio (up to 10 pages) of their writing to Creative Writing, Department of English, University of Ottawa, Ottawa, ON K1N 6N5. Students will be selected solely on the basis of aptitude as indicated by work submitted.

Starting May 1, portfolios will be accepted and considered for admission until the course is full. However, students are encouraged to submit their portfolios before July 29, as courses tend to fill up quickly.

Students will be notified of their acceptance no later than three weeks before the beginning of term. As acceptance is not guaranteed, students submitting portfolios are advised to register for an extra course to ensure against being left short of credits in case of non-acceptance.

Required Texts:

No texts required; assigned readings will be on Blackboard.
Section C: Jay Odjick

**Graphic Novel/Comic Book**

**Introduction:**

The professor’s written approval is required for registration in this course.

As a preliminary to registration, applicants must submit a hard copy portfolio (up to 10 pages) of their writing to Creative Writing, Department of English, University of Ottawa, Ottawa, ON K1N 6N5. Students will be selected solely on the basis of aptitude as indicated by work submitted.

Starting May 1, portfolios will be accepted and considered for admission until the course is full. However, students are encouraged to submit their portfolios before July 29, as courses tend to fill up quickly.

Students will be notified of their acceptance no later than three weeks before the beginning of term. As acceptance is not guaranteed, students submitting portfolios are advised to register for an extra course to ensure against being left short of credits in case of non-acceptance.

**More information about Jay Odjick is available at the following link**

http://kagagi.squarespace.com/about/
ENG3170: Writing for Digital Media
3 credits
Description:
Techniques of professional writing for new media such as the web (including interactive hypertexts), social media, microblogging, instant messaging, and other platforms. Applications for journalism, communication, activism, government, and marketing will be considered.
Section A: S. Moreland

ENG3171: Communication in the Information Age
3 credits
Description:
Practice and analysis of information management in the digital era. Appropriate techniques for gathering, organizing, and presenting information about current events across the various platforms today.
Section A: S. Moreland

ENG3318: Romantic Literature
3 credits
Description:
Study of major poets and prose writers of the Romantic period.
Section A: I. Dennis

ENG3320: Modern British Literature
3 credits
Description:
Selected prose and poetry of the 20th century.
Section A: K. St-Jacques

ENG3321: Canadian Short Story
3 credits
Description:
Short story in Canada from the 19th century to the present.
Section A: D. Staines
ENG3323: Medieval Literature I
3 credits  Timetable

Description:
Study of major works of the period, including Chaucer.

Section A: G. Rector

ENG3324: Medieval Literature II
3 credits  Timetable

Description:
A study of medieval British literature in the period between 1000 and 1500, bridging the gaps between Old English, Anglo-Norman, and Middle English, and emphasizing diversities, disruptions, and innovations in language, culture, and literary form.

ENG3339: Sixteenth-Century Literature
3 credits  Timetable

Description:
Study of major works of the period.

Section A: V. Burke

ENG3340: Seventeenth-Century Literature
3 credits  Timetable

Description:
Study of major works of the period.

Section A: N. von Maltzahn

ENG3341: Eighteenth-Century Literature
3 credits  Timetable

Description:
Study of major works of the period.
Description:

The year 1660 saw the reopening of the theatres in London and elsewhere in England after they had been closed by Parliament in 1642 during the English Civil War. This eighteen-year gap meant significant changes in styles of performance, theatrical spaces, acting styles, and play-texts after 1660, compared to what had come before. If the plays of Shakespeare, Ben Jonson, and other Renaissance artists define for us the Elizabethan and Jacobean stage, the Restoration and eighteenth-century stage is defined by witty comedies of manners; bold adaptations of the works of Shakespeare; participation by women for the first time as actors, writers, and managers; and a theatre scene of astonishing liveliness and cultural importance. Actors and theatre managers were celebrities, the stage was a medium for commentary on the news and politics of the day, and audiences flocked to the theatres to see and to be seen. In short, the eighteenth-century London theatre had a cultural, social, and political importance unmatched before or since that time. We will study some of the key plays of the period by both male and female playwrights, along with theatrical design, sceneography, stage technology, popular entertainment (harlequinades and pantomimes), actors and acting, and audiences.

Texts:

These are some of the plays we will study during the term:

- John Dryden and William Davenant, *The Tempest* (a radical adaptation of Shakespeare’s *Tempest*
- George Etherege, *The Man of Mode*
- Aphra Behn, *The Widdow Ranter*
- John Gay, *The Beggar’s Opera*
- Oliver Goldsmith, *She Stoops to Conquer*
- Richard Brinsley Sheridan, *The School for Scandal*

Section A: Frans de Bruyn

---

**ENG3356: Eighteenth-Century and Romantic Fiction**

3 credits  

Description:

Readings in the 18th- and early 19th-century novel.

Section A: S. Landreth
**ENG3362: Victorian Literature**
3 credits  
Timetable

Description:
Study of major poets and prose writers of the Victorian period.

Section A: L. Gillingham

**ENG3364: Victorian Fiction**
3 credits  
Timetable

Description:
Study of major poets and prose writers of the Victorian period.

Section A: L. Gillingham

**ENG3370: Modern British Poetry**
3 credits  
Timetable

Description:
Study of major poets of the 20th century.

**ENG3371: Modern Drama**
3 credits  
Timetable

Description:
Development of modern drama from the late 19th century to the present, with some attention to important continental influences.

Section A: C. Sugars

**ENG3373: Modern British Novelists**
3 credits  
Timetable

Description:
Major British novelists from 1900 to 1950.

Section A: D. Rampton
ENG3374: Emergence of the Modern Imagination
3 credits
Description:
Development of the modern literary imagination in late 19th- and early 20th-century writers.

ENG3375: Topics in Critical Theory
3 credits
Description:
Advanced study and practice of contemporary critical methodologies.
Section A: R. Stacey

ENG3376: Contemporary Novel
3 credits
Description:
Study of major English, American and Commonwealth novels since 1950.

ENG3377: American Fiction of the 19th Century
3 credits
Description:
Study of selected novelists, including Hawthorne, Melville, James, and Twain.

ENG3378: American Fiction 1900 to the Present
3 credits
Description:
Study of significant novelists and their works.

ENG3379: American Poetry 1900 to the Present
3 credits
Description:
Study of selected poets.
ENG3383: Jewish Canadian Writers  
3 credits  
**Description:**

A study of the works of Jewish Canadian writers in English. (Also offered as CDN3383).

ENG3384: Canadian Literature: The Colonial Period (1760-1866)  
3 credits  
**Description:**

Emergence and growth of literary and cultural life in English Canada.

ENG3385: Canadian Literature of the Confederation Period (1867-1912)  
3 credits  
**Description:**

Study of selected fiction writers.

ENG3386: Canadian Fiction 1900 to 1950  
3 credits  
**Description:**

Study of selected fiction writers.  
**Section A:** J. Fiamengo

ENG3387: Canadian Fiction 1950 to the Present  
3 credits  
**Description:**

Study of selected fiction writers.  
**Section A:** D. Staines

ENG3388: Canadian Poetry 1900 to the Present  
3 credits  
**Description:**

A study of major poets from Pratt and F.R. Scott to Layton, Cohen, and Atwood.

ENG3389: Postcolonial Literatures  
3 credits  
**Description:**

Introduction to some of the major writers and key texts in contemporary postcolonial literatures.
Information on 4000-level courses

The English department offers two kinds of courses at the 4000 level: seminars and special topics courses. Both kinds of courses provide an opportunity to read and discuss literature with a small group of advanced undergraduate students (no more than 15 in a seminar, and up to 25 in a special topics course) and a professor working within his or her particular area of interest. 4000-level courses, as you can see from the descriptions, are focussed on a specific topic, allowing you to explore a small, interrelated body of literary works with a level of depth and interaction not possible in large lecture classes. They are an excellent way to pursue further study of an author, genre, period, or theme which you enjoyed in one of your earlier courses. That said, you are certainly not expected to be an expert in the course topic, or to have any special preparation beyond what you’ve already gained from the classes you’ve taken so far.

In a seminar, you will be required to give one or more oral presentations, and, typically, to lead a period of class discussion afterwards. Your professor will provide detailed instructions on what these presentations should involve, and will be more than happy to discuss his or her expectations. You will also be expected to be an active participant in class discussion throughout the term. Most seminars do not have a final exam (although some do), so your grade will typically be based on oral presentations, class participation, and a major essay submitted at the end of term. There may also be other required components, such as submitting brief written responses to readings, or posting on an online discussion forum. If you are planning to continue on to graduate school, seminars are invaluable preparation for the kind of work required in graduate courses.

Special topics courses, organized for a somewhat larger group of students, are similar to seminars in many ways but may involve more lecturing and fewer student presentations. Some may require a final exam. While, like seminars, they provide intensive study of a specific literary topic, they are more geared towards the needs of students who do not intend to continue on to a Master’s program in English literature. This difference is reflected in the program requirements stipulating that all English Specialization students must take at least one seminar, while Major students may opt to take two special topics courses.

How to get the most out of your 4000-level courses:

- Read the course descriptions carefully and choose a course that genuinely interests you. This is your chance to take a class on a subject you enjoy, with other students who are similarly interested in the material. Besides, it’s much easier to participate in a class where people are talking about something you care about!

- Attend every class. The work of a seminar or special topics course is done in class, through engaging with your classmates and your professor in discussion of the text for that class.

- Do your reading. Keeping up with the reading is important for any class, but especially for a small 4000-level class. It’s hard (not to mention risky) to talk about something you haven’t read. On the other hand, when you’ve done your reading, you’ll have the chance to direct the class conversation—which is largely student-driven—towards aspects of the text that interest you.
• Talk to your professor. Even if you don’t think you have questions about your presentations or final paper, it is always helpful to go and discuss what you’re working on before you present or submit it.

• Don’t be intimidated. Professors understand that speaking up in class comes more naturally to some students than to others, but they also expect you to make an effort. Don’t sit there in awe of your more vocal classmates: they don’t necessarily have any more insight into the text than you do. When in doubt, ask questions: good questions are even more welcome in class discussion than good answers!
### Seminar Courses

**Course Area:** Medieval Literature  
**Term:** Fall 2018  
**Timetable**

<table>
<thead>
<tr>
<th>Course</th>
<th>Timetable</th>
<th>Credits</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 4115 A</td>
<td>(3 credits – Seminar)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Title:** “New things: the problem of the new in medieval literary culture”

**Professor:** Geoff Rector

**Introduction:**

No period seems more inimical to the idea of an avant-garde than the Middle Ages. Yet, the term ‘avant-garde,’ sometimes thought of as a literary and artistic movement of the late-nineteenth and early-twentieth centuries, is also used in critical theory as a codeword for the problem of the new: of self-conscious experimentation, radical departure from models and traditions, new styles and new literary communities. When detemporalized in this manner as a set of critical problems concerning ‘the new,’ the avant-garde is an important topic of analysis in medieval literature. Despite our sense of the Middle Ages as a tradition-bound, culturally conservative, even stagnant period, distinct from modernity precisely in its lack of progress and innovation, the Middle Ages did in fact see a series of literary movements that were characterized by self-conscious cultivation of the new. Moreover, new things—novelties, curiosities, prodigies, freaks, new discoveries in science and nature, new lands at the edges of the earth, technological inventions, unheard-of events—captured the cultural imagination of the high and late middle ages—as our texts will show.

This course proposes to explore a series of medieval literary avant-gardiste moments, to consider how ‘new’ things in time, space, culture, and nature are received and re-imagined in literature. Central to this preoccupation with the new and the old is the emergence of new genres and new literary forms. The course starts with the twelfth-century, when we see the sudden emergence of new genres (romance, courtly lyric), literary languages, literary communities and identities coincided with what we might think of a series of crises of the new: invasions, crusades, regime changes, new books, ideas and institutions. In this broader analysis of new things, we will focus on three great avant-gardiste authors, Geoffrey of Monmouth, Dante Alighieri, and Geoffrey Chaucer, who were deeply preoccupied with the promises and problems of ‘new things’. The course ends with Cervantes’ *Don Quixote*, a work long thought of as having given birth to the novel through self-conscious rejection of romance and the medieval. A study such as this offers us an opportunity to critique of theories of historical and cultural periodization, and to reconsider not only the idea of the ‘medieval’ but also the idea of the ‘modern’ – and perhaps even to conclude with Bruno Latour that “we have never been modern.”
Method: Seminar

Texts: Available from Benjamin Books (122 Osgoode Street) and online from Brightspace.

 – the beginnings of romance, the beginnings of Arthur: Geoffrey of Monmouth’s *History of the Kings of Britain* (Broadview)
 – new feelings and the beginnings of courtly love: *Pamphilus, de Amore, Floire and Blanchefleur*, excerpts from the *Roman d’Eneas* and *Meditations of St Anselm*.
 – new things in nature: Roger Bacon, the tradition of marvels.
 – new places and peoples: Gerald of Wales and Prester John
 – new things as a story form: the *Lais* of Marie de France (excerpts from Orderic Vitalis, William of Malmesbury, Walter Map)
 – new things as a poetic form: troubadour poetry
 – new poetry and a new life: Dante *Vita Nuova* (Oxford World's Classics)
 – Chaucer, *Troilus and Criseyde* (Broadview)
 – Cervantes, *Don Quixote* (Penguin)
Title: Exploring Shakespeare’s “Afterlife” in the Archives

Professor: Irene Makaryk

Introduction:
Shakespeare stopped being just an English writer long ago. Beginning in the 18th century when his works were first translated, Shakespeare’s plays entered the literary systems of over 100 cultures around the world, changing them and, in turn, changing our concepts of Shakespeare as a dramatist, poet, and thinker.

This course has a double aim. First, it takes us on a world tour of the reception and performance of Shakespeare in select countries and cultures. We will be asking a number of related questions about translation, adaptation, and cross-cultural appropriation, including: What does Shakespeare without his language reveal to us about his plays? Why do particular plays have certain resonances in some cultures and not in others? What cultural or political functions does Shakespeare serve? Because Shakespeare is the best-travelled – because most frequently translated – of all literary figures, his works offer an excellent case study of the complexity of the dynamics of canon formation, the broader issue which will underpin all of our discussions.

Second, this course will develop the student’s archival and digital literacy, and will hone research skills. We will be visiting Library and Archives Canada, the National Arts Centre Archives, and our own University Archives to examine primary documents (e.g., scripts, programs, posters, maquettes, costume designs) to see how Shakespeare has been received and interpreted in Canada. Using this material, students will then create digital projects with the assistance of a team of librarians, library technicians, and archivists.

Method: Seminar and workshops (some off-campus).

Nota bene: This course assumes some knowledge on the student’s part of Shakespeare’s plays (ideally provided by a previously taken undergraduate Shakespeare course).

Grading: Term work 65%; final archival-digital project 35%. No final examination.

Texts:
1) Course Reader of theoretical and some primary texts (available at the campus bookstore);
2) Any good scholarly edition of Shakespeare’s works (that is, with an introduction and notes)
3) Shakespeare in Canada: A Cultural Map. Project Manual (available at the campus bookstore)
**Course Area:** Renaissance  
**Term:** Winter 2019  
**ENG 4148 A**  
**Title:** Middleton, Jonson, and Early Modern Dramatic Satire  
**Professor:** Jennifer Panek

**Introduction:**
This course offers an in-depth study of two of the most important contributors to early modern comedy, Thomas Middleton and Ben Jonson. As satire is typically a genre based in the local and the topical, the course will also provide a window onto what entertained, disturbed, or outraged early modern London audiences. Beginning with a look back at the classical and medieval roots of early modern dramatic satire, the class will read four works by each playwright which satirize specific aspects of early modern English culture, including the aspirations of citizens and gallants, the corruption of the legal system, the rise of consumer culture, the instability of gender roles, the breakdown of household government, and the abuses of the theatre. While some effort will be made to organize the plays chronologically, the emphasis will be on thematic links between Middleton’s and Jonson’s works, with the aim of exploring each playwright’s characteristic satiric voice.

**Method:** Seminar and discussion.

**Grading:** Major seminar presentation, 20%; short seminar presentation, 10%; term paper, 30%; final exam, 30%; class participation, 10%.

**Texts:**
Course reader containing contextual readings and any plays that are unavailable in individual editions.

Middleton:
- *A Chaste Maid in Cheapside*
- *The Revenger’s Tragedy*
- *The Phoenix*
- *Your Five Gallants*

Jonson:
- *Every Man in his Humour*
- *Ben Jonson: Four Plays* (New Mermaids), for the plays below:
  - *The Alchemist*
  - *Epicoene*
  - *Bartholomew Fair*

Plays will be available at Benjamin Books.
**Course Area:** Renaissance  
**Term:** Winter 2019  
**Timetable**  
ENG 4148 B  
(3 credits – Seminar)

**Title:** Revolutionary or Royalist?: Seventeenth-Century Women’s Writing and the English Civil War

**Professor:** Victoria Burke

**Introduction:**

In this course we will use the English Civil War and its aftermath (c.1640-1670) as the primary lens through which to examine a range of writing by women. We will consider poetry (from short lyrics to long narratives), prose (from radical religious tracts written by Quakers to letters, both personal and fictional), and two plays (*Bell in Campo* written by Margaret Cavendish and *The Concealed Fancies*, written by her step-daughters, Jane Cavendish and Elizabeth Egerton). We will study some of the historical, political, and religious contexts relevant to these works, and we will put them in dialogue with scholarly criticism. At various points in the term we will compare selected texts with work written by men from the period. Our main source will be the soon-to-be-published anthology *Women Poets of the English Civil War*, which features extensive selections from five writers: Anne Bradstreet, Hester Pulteney, Margaret Cavendish, Katherine Philips, and Lucy Hutchinson. We will also use *Early Modern Women’s Writing: An Anthology 1560-1700* for its selections of Quaker pamphlets, Dorothy Osborne’s letters, Margaret Cavendish’s prose works and one of her works of drama. These will be supplemented with additional materials in poetry, prose, and drama that will be available in a course reader or posted on the course web page.

This fourth-year course is designed to introduce students to some lesser-known but extremely accomplished writers from the seventeenth century, and to some of the critical debates in this field. It is also intended to foster an atmosphere of inquiry as we read, summarize, discuss, debate, and think through the implications of the primary and secondary texts we are reading. The course will offer students the opportunity to hone their skills in research, critical thinking, argumentation, and writing. It will also give them a chance to prepare and present a short seminar on a topic and to practice techniques of engaging their classmates in discussion.

**Method:** Lecture, seminar presentations, and discussion.

**Grading:** Participation (15%), seminar presentation including written report (25%), term paper (30%), final take-home exam (30%).

**Texts:**


Course reader plus additional materials that will be posted on the course web page.
Course Area: Eighteenth Century  
Term: Fall 2018  
Timetable: ENG 4151 A  
(3 credits – Seminar)

Title: Reading the Passions: Mood, Feeling, Emotion

Professor: Sara Landreth

Introduction:
What does it mean to be “moved” by a text? How is it that black marks on a white page can make us cry or laugh or feel disgusted or aroused? This course traces the history of emotion from early modern humours to eighteenth-century sentiments and forward to the MRI images of twenty-first-century neuroscience. We will examine cultures of feeling and unfeeling in a number of genres, including erotic fiction, the sentimental novel, the Gothic novel, it-narratives, travel writing, essays on aesthetics, and slave narratives. Our primary readings span from a 1712 play to a 2016 novel set in eighteenth-century New York. We will pursue a series of important questions: how do theories about emotion shape how we study literature? How can we make meaningful distinctions between what eighteenth-century writers called “passions,” “affections” and “sentiments”? How might the history and philosophy of emotion influence how we understand concepts of action, causation, blame, and guilt? The first unit (Unit A) traces five different ways of thinking about representations of emotion in eighteenth-century literature: philosophy, studies in gender and sexuality, studies in race and ethnicity, theatre studies, and neuroscience. The second unit (Unit B) focuses on five states of feeling in eighteenth-century novels: love, sentiment, transport, insanity, hope, and sorrow.

Seminar Course Objectives: To engage deeply and critically with a wide range of texts; to foster a generous intellectual environment where discussion and debate can thrive; and to hone our skills in both oral presentation and written communication.

Texts:
Mary Wollstonecraft, *The Vindications* (Broadview)
Eliza Haywood, *Fantomina and Other Works* (Broadview)
Olaudah Equiano, *The Interesting Life* (Broadview)
Charles Brockden Brown, *Edgar Huntly or Memoirs of a Sleepwalker* (Broadview)
Anonymous, *The Woman of Colour* (Broadview)
Francis Spufford, *Golden Hill* (Scribner)

All books available for purchase from Benjamin Books
**Course Area:** Victorian Literature  
**Term:** Fall 2018  
**Title:** Traditional and Digital Approaches to The Pre-Raphaelite Movement  
**Professor:** Mary Arseneau

**Introduction:**

This seminar will chart the evolution of the Pre-Raphaelite movement, beginning with the moral aesthetic embraced by the Pre-Raphaelite Brotherhood (1848-1853), and tracing Pre-Raphaelitism through its diverse later expressions. Our study in this course will be organized around the poetry and prose of three central Pre-Raphaelite figures—Dante Gabriel Rossetti, Christina Rossetti, and William Morris—and a variety of critical and digital approaches will be embraced.

From its inception Pre-Raphaelitism was an inter-art movement. In keeping with this, our seminar will have an interdisciplinary dimension as we examine Pre-Raphaelite verbal/visual relations in Pre-Raphaelite painting, drawing and book illustration. We will also have the opportunity to examine musical settings of Pre-Raphaelite poetry as an emerging field in Pre-Raphaelite studies. In addition, in this course we will include a digital humanities approach, and all students will be expected to learn some digital skills and apply them to scholarly research. Beginning with Jerome J. McGann’s *Rossetti Archive*, Pre-Raphaelite scholars have embraced digital formats, and our course will continue this trend in giving attention to the potential for digital humanities approaches to Pre-Raphaelite studies. In particular, students will engage in primary research on musical settings of Christina Rossetti’s poetry and will learn how to identify, catalogue, and archive digital materials using JSTOR Forum, an asset management system. Tutorials on JSTOR Forum may take place outside of class time. For their major course assignment, students will have the choice of submitting traditional written scholarship in essay form or digital humanities projects of various kinds.

We will situate the Pre-Raphaelite movement in a broad historical context, first by exploring Pre-Raphaelite roots in the aesthetic principles of the early Christian church, early Italian painters and the medieval poet Dante Alighieri, and second by situating Pre-Raphaelite arts within their contemporary Victorian social and cultural milieu. Themes and issues to be considered include Pre-Raphaelite medievalism, the Pre-Raphaelite interest in the “fallen woman” as subject and object, the place of the woman poet in the brotherhood, Tractarian poetics, the Rossettis and Dante, the Rossetts’ role in the Victorian revival of the sonnet sequence, and all three poets’ place in the evolution of the dramatic monologue. In the final stage of the course we will consider the later trajectories of our three main figures: Dante Gabriel Rossetti’s turn toward aestheticism; William Morris’s politicized views on art; and Christina Rossetti’s late-life devotional writing. Although the original impulse of Pre-Raphaelitism was diffused, to the end the movement retained an opposition to convention and to mainstream bourgeois Victorian culture.

**Method:** Seminar and discussion
**Grading:** Seminar presentation: 25%; Attendance and participation: 10%; JSTOR Forum catalogue project: 25%; Major term paper or digital humanities project: 40%

**Texts:**


**Course Package**
Books available at Benjamin Books.
Introduction:

In 1989, Bill McKibben launched the climate action movement with the publication of his environmentalist classic *The End of Nature*. Since then, scientific research has provided ever more empirical evidence of the devastating scale of human impact on the earth’s climate and ecology. But how to understand and live with the implications of this evidence remains an open question. Activists, journalists, and environmental writers struggle to find new modes of storytelling that can raise awareness, combat denial, and turn the “slow violence” of catastrophes like climate change, toxic contamination, and species extinction into cultural forms dramatic enough to motivate people to action. Meanwhile, some scholars and ecopoets suggest that the literary and cultural forms we’ve inherited are hopelessly anthropocentric, and that the current global ecological crisis is a catastrophe so unique that it demands an equally major disruption in the way we use language to understand the more-than-human world and the place of humans within it. In this course, we will examine how contemporary novelists, environmental nonfiction writers, poets, and artists are responding to the challenges of representing global ecological crisis and the struggle for multispecies environmental justice. Questions we’ll consider include:

- How are the processes of climate change imagined, represented, and experienced in literature, the arts, and popular culture?
- How do literary and visual texts register and reflect on the anxieties, uncertainties, feelings, and material effects that accompany climate change and ecological crisis?
- What elements of climate change are highlighted or avoided in a particular text or artwork?
- What rhetorical and aesthetic strategies does a particular text or artwork employ, and how do those strategies contribute to or complicate the message it conveys?
- How do literary and visual culture complement the sciences in helping us think about ecological problems and imagine more sustainable futures for humans and nonhumans?
- As students, writers, artists, and citizens, what is our role in creating, responding to, and disseminating constructive conversations about our changing planet?

Grading: Two reading responses/presentations, 15% each (one on a primary text and one on a critical article); creative project, 10%; seminar paper, 50%; preparation and participation, 10%
Texts:

We will read a range of critical, literary, and cultural texts in a variety of genres, including some of the following. Participants will need to have done some of the readings before the first class meeting. For a confirmed reading list, contact Professor Raine later in the summer.

Bill McKibben, *The End of Nature*

Steven Holmes, ed. *Facing the Change: Personal Encounters with Global Warming*

Roy Scranton, *Learning to Die in the Anthropocene*

Elizabeth Kolbert, *The Sixth Extinction*

Anna Tsing, *The Mushroom at the End of the World*

Philippe Squarzoni, *Climate Changed* [graphic novel]

Marina Zurkow, *The Petroleum Manga* [visual art project]

Evelyn Reilly, *Styrofoam* [poems]

Craig Santos Perez, *from unincorporated territory* [poems]

Octavia Butler, *Parable of the Sower* [novel]

Nathaniel Rich, *The Odds Against Tomorrow* [novel]

Barbara Kingsolver, *Flight Behavior* [novel]
Course Area: Canadian Literature  Term: Fall 2018  
ENG 4182 A  (3 credits – Seminar) 

Title: Leonard Cohen: Poet, Novelist, and Troubadour 

Professor: Seymour Mayne 

Introduction: 
In this course we will focus mainly on Leonard Cohen’s writings, his books of poetry starting with his debut collection *Let Us Compare Mythologies*, his two novels, and his extensive lyrical repertoire as literary texts. We will also examine the poetry and poetics of writers whose work helped shaped Cohen’s evolving career, including his chief mentors, A. M. Klein, Irving Layton, and Louis Dudek. In addition, we will read the poets who emerged with him in the 1950s and consider how Cohen influenced and shaped Canadian writing for over half a century of literary practice.

Method: Lectures, class discussion, seminars; use of archival and audio-visual material.

Grading: Seminar presentation and short paper, class participation and attendance 30%; tests 40%; final term paper 30%.

Texts: 
The following texts are either in print and/or on reserve at Morisset. Many are also available online from book dealers specialising in Canadia. Students need not purchase all of them and should consult the instructor before acquiring texts.

Cohen, Leonard, *Let Us Compare Mythologies* (McClelland & Stewart)  
____________, *The Spice-Box of Earth* (McClelland & Stewart)  
____________, *Flowers for Hitler* (McClelland & Stewart)  
____________, *Stranger Music: Selected Poems and Songs* (McClelland & Stewart)  
____________, *The Lyrics of Leonard Cohen* (Omnibus Press)  
____________, *Book of Longing* (McClelland & Stewart)  
____________, *The Favourite Game* (McClelland & Stewart, New Canadian Library)  
____________, *Beautiful Losers* (McClelland & Stewart, New Canadian Library)  
Simmons, Sylvie, *I’m Your Man: The Life of Leonard Cohen* (McClelland & Stewart)  
Telushkin, Joseph, *Jewish Literacy* (HarperCollins)
Course Area: Canadian Literature  Term: Winter 2019  Timetable
ENG 4182 C  (3 credits – Seminar)

Title: Small-Town Canada  Professor: Gerald Lynch

Introduction:
In Land Sliding (1997), W.H. New observes that “Canadian writing recurrently takes characters on journeys home; far from the standard American model of eternal progress—‘you can’t go home again’—Canadian writing advises that you must return, in order to place the past apart, to read its other-centred rules in a fresh way, and to make the present and future home, whatever its relationship with a distant childhood, your own.” Most often in Canadian literature, this return journey home is to a small town. Home as small town remains especially and paradoxically definitive for Canadian characters, being at once constitutive and delimiting. More generally, the continuing role of the small town in Canadian literature can be seen to point up the enduring relation between place and identity in our culture. In this course we will study the role played by the small town from the early nineteenth century to the end of the twentieth.

Method: Seminar/Lecture/Discussion

Grading: class work 50%; essay 50%

Texts:
Goldsmith, Oliver, The Rising Village (Online at Canadian Poetry Press)
Scott, Duncan Campbell, In the Village of Viger (Tecumseh)
Leacock, Stephen, Sunshine Sketches of a Little Town (Tecumseh)
Ross, Sinclair, As for Me and My House (M&S)
Laurence, Margaret, A Jest of God (M&S)
Munro, Alice, Lives of Girls and Women (M&S)
King, Thomas, Medicine River (Penguin)
Wright, Richard B., The Age of Longing (HarperCollins)

Suggested Readings:
Course Area: American and Canadian  Term: Fall 2018  Timetable
Literature Seminar  (3 credits – Seminar)
ENG 4184 A

Title: Our Zombies, Ourselves: Ideologies of the Undead
Professor: Robert Stacey

Introduction:
My running list of zombie films, television series, and books currently exceeds 600 titles. Other than Antarctica, every continent is represented. The zombie transcends traditional divisions between high and low art, niche markets and popular culture. There are zombie romances, zombie comedies, zombie satires, zombie gothics, zombie bildungromans, and zombie tragedies. There is a camp outside London, Ontario where, for $2000, participants can spend a week training for a zombie attack. The zombie outbreak has emerged as a recurrent paradigm in international relations as a way of modelling governmental networks and their breakdown. A book on the mathematical modelling of zombie contagion has become a runaway bestseller (by math book standards).

The zombie currently occupies our social imaginary in a way unlike anything else. The mainstream plot of social collapse by way of zombie pandemic (ie. ‘the zombie apocalypse’) is unquestionably the dominant cultural narrative of our age. This course will explore the social, economic and cultural factors contributing to the zombie story’s own virus-like spread across global culture. It will also investigate the specific ideological implications—the meaning(s)—of the zombie as ontological subject (its being) and of the zombie narrative as social fantasy.

Method: Seminar (presentations and discussion)

Grading: Seminar presentation (40%), final paper (50%), participation (10%)

PRIMARY TEXTS (tentative)

Novels: Colson Whitehead, Zone One; Joan Frances Turner, Dust; Max Brooks, World War Z; Robert Kirkman, Tony More, Charles Adlard, The Walking Dead (comic); M.R. Carey, The Girl with All the Gifts; Alden Bell, The Reapers are the Angels

Films: George Romero, Night of the Living Dead; Danny Boyle, 28 Days Later; Bruce McDonald, Pontypool; George Levine, Warm Bodies.

SECONDARY TEXTS (tentative)

Sara Juliet Lauro, Zombie Theory: A Reader
Julia Kristeva, The Powers of Horror
Fredric Jameson, The Political Unconscious
Jacques Derrida, The Animal that Therefore I Am