Overview of Undergraduate Courses, 2016-2017
(Fall 2016 through Winter 2017)

Please scroll down to view detailed course descriptions.

LEVEL 1000 courses:

ENG 1100 Workshop in Essay Writing (3 credits)
ENG 1112 Technical Report Writing (3 credits)
ENG 1120 Literature and Composition I: Prose Fiction (3 credits)
ENG 1121 Literature and Composition II: Drama and Poetry (3 credits)
ENG 1124 Engaging with Literature (3 credits)
ENG 1131 Effective Business English (3 credits)

LEVEL 2000 courses:

ENG 2101 Introduction to Canadian Literature I: Beginnings to 1920 (3 credits)
ENG 2102 Introduction to Canadian Literature II: 1920 to the Present (3 credits)
ENG 2103 Introduction to American Literature I: Beginnings to 1900 (3 credits)
ENG 2104 Introduction to American Literature II: 1900 to the Present (3 credits)
ENG 2105 Introduction to British Literature I: Beginnings to 1700 (3 credits)
ENG 2106 Introduction to British Literature II: 1700 to the Present (3 credits)
ENG 2110 Children’s Literature (3 credits)
ENG 2111 Canadian Children’s Literature (3 credits)
ENG 2112 Classical Backgrounds of English Literature (3 credits)
ENG 2114 Women and Literature to 1900 (3 credits)
ENG 2115 Women and Literature 1900 to the Present (3 credits)
ENG 2116 Writing Out: Literature and Sexual Identity (3 credits)
ENG 2118 Comic Books and Graphic Novels (3 credits)
ENG 2120 Tales of Mystery and Detection (3 credits) prerequisite: ENG 1124
ENG 2124 Second-Year Seminar (3 credits)
ENG 2130 Traditions of King Arthur (3 credits)
ENG 2131 Fantasy Literature (3 credits)
ENG 2133 Literature, Madness, and Desire (3 credits)
ENG 2135 Science Fiction (3 credits)
ENG 2136 Fiction of Horror (3 credits)
ENG 2137 The Politics of Literature (3 credits)
ENG 2140 Literature and Film (3 credits)
ENG 2142 World Literatures in English (3 credits)
ENG 2151 Literature and the Sciences (3 credits)
### LEVEL 3000 courses:

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<td>ENG 3106</td>
<td>Topics in Film Studies</td>
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<td>ENG 3133</td>
<td>Elizabethan Shakespeare</td>
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<td>ENG 3134</td>
<td>Jacobean Shakespeare</td>
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<td>ENG 3135</td>
<td>Early Modern Drama 1485-1642</td>
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<td>ENG 3164</td>
<td>Workshop in Creative Writing</td>
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<td>ENG 3318</td>
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<td>ENG 3379</td>
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<td>ENG 3383</td>
<td>Jewish Canadian Writers</td>
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<td>ENG 3389</td>
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### Seminar and Special Topics courses

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<td>Medieval Literature: Seminar</td>
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<td>ENG 4120</td>
<td>Literary Theory: Seminar</td>
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<td>ENG 4136</td>
<td>Romantics: Special Topic</td>
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<td>ENG 4139</td>
<td>American Literature: Special Topic</td>
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<td>ENG 4142</td>
<td>Shakespeare: Seminar</td>
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<td>ENG 4175</td>
<td>Modern British Literature: Seminar</td>
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<td>ENG 4180</td>
<td>American Literature: Seminar</td>
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<td>ENG 4330</td>
<td>Canadian Literature: Special Topic</td>
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<td>ENG 4394</td>
<td>(Eighteenth, Nineteenth and Twentieth-Century Literature)</td>
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### LEVEL 4000 Seminar Courses for 2016-2017:

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<td>A. Taylor, “Englishing Froissart” (Medieval Literature)</td>
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<td>ENG 4120 A</td>
<td>D. Jarraway, “Contemporary American Fiction and Psychoanalysis” (American Literature)</td>
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<td>ENG 4142 A</td>
<td>I. Makaryk, “How Shakespeare Became “Shakespeare”” (Shakespeare)</td>
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<tr>
<td>ENG 4148 A</td>
<td>I. Dennis, “Milton” (Renaissance)</td>
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ENG 4151 A  F. de Bruyn, “Faking It: Fraud and Forgery in English Literature” (Eighteenth-Century Literature) (3 credits)
ENG 4175 A  D. Manganiello, “Mythopoeia: Modernism and the Inklings” (Modern British Literature) (3 credits)
ENG 4180 A  A. Raine, “Nature, Modernity, and American Modernism” (American Literature) (3 credits)

Level 4000 Special Topics Courses for 2016-2017:
ENG 4136 A  Janice Fiamengo, “Jane Austen and Judgement” (Eighteenth-Century Literature) (3 credits)
ENG 4139 A  Tom Allen, “The Literature of California” (American Literature) (3 credits)
ENG 4330 A  R. Stacey, “Sex and Death in Canadian Historical Fiction” (Canadian Literature) (3 credits)
ENG 4394 A  J. Brooke-Smith, “Back to School: the Literature and Culture of Childhood and Education in Great Britain, 1857 – 2015” (Eighteenth, Nineteenth and Twentieth-Century 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.

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.
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.

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.

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: J. Fiamengo
Section B: A. Raine
Introduction:

An introduction to the basic skills of an English major: reading, critical thinking, writing, and research. This section of ENG 1124 is focused on the issue of “genre”; that is, we will study some of the forms that literature can take. The literary texts that we will read for the class exemplify some major genres: the novel (Baldwin), drama (Albee), film (Nichols), poetry (Bishop), graphic novel (Coates/Stelfreeze), and non-fiction prose (Chabon). We will also read some relevant critics and literary theorists. ATTENDANCE WILL BE REQUIRED.

Texts:

Mike Nichols, director, *Who’s Afraid of Virginia Woolf?* (film)
Michael Chabon, “Secret Skin” (*The New Yorker*; available online)

You will also be assigned to read some articles from academic journals. You will learn how to find these articles through the library’s databases.

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**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
Timetable

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: J. Blair
Section B: D. Staines

ENG2102: Introduction to Canadian Literature II: 1920 to the Present
3 credits
Timetable

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 B: D. Staines

ENG2103: Introduction to American Literature I: Beginnings to 1900
3 credits
Timetable

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

Introduction:
This course will explore major authors, movements, and problems in American literature from the colonial period through the nineteenth century, with an emphasis on the historical and cultural contexts of literary production and reception. The works read will include major examples of American fiction, poetry, and non-fiction prose. These readings will be supplemented with relevant works of art from other media, both contemporary and retrospective. The latter category includes one film based on a nineteenth century text. Written work will include 2 essays, a midterm, and a final exam.
This section of English 2103 will employ a textbook package bundled together for one reduced price: *The Norton Anthology of American Literature*, Shorter Eighth Edition, both print and electronic versions along with the Norton Critical Edition of *The Scarlet Letter*. This package will be available at Benjamin Books. Note that it may be possible to acquire used copies of the print texts for lower cost—the electronic version of the anthology is offered for convenience and is not required. We will also read *12 Years a Slave*, by Solomon Northup, (available online as a free etext) and watch the film adaptation directed by Steve McQueen (winner of the Academy Award for Best Motion Picture for 2013; available in the university library and on Netflix, iTunes, and DVD).

Section B: M. Hewson

**ENG2104: Introduction to American Literature II: 1900 to the Present**

3 credits [Timetable](#)

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: A. Raine

Section B: N. von Maltzahn

**ENG2105: Introduction to British Literature I: Beginnings to 1700**

3 credits [Timetable](#)

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: V. Burke

Section B: N. von Maltzahn

**ENG2106: Introduction to British Literature II: 1700 to the Present**

3 credits [Timetable](#)

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: C. Gordon

Section B: D. Childs
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.

ENG2111: Canadian Children's Literature
3 credits

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

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.

Section A: G. Rector

ENG2114: Women and Literature to 1900
3 credits

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.

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

3 credits  
[Timetable](#)

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.

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**ENG2118: Comic Books and Graphic Novels**

3 credits  
[Timetable](#)

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.

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**ENG2120: Tales of Mystery and Detection**

3 credits  
[Timetable](#)

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.

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**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: J. Panek  
Section E: J. Blair

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.

ENG2133: Literature, Madness and Desire  
3 credits  
Timetable

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  
Timetable

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.

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**ENG2136: Fiction of Horror**

3 credits  [Timetable](#)

Description:

A study of the fiction of horror and the supernatural, from classics of the 18\textsuperscript{th} and 19\textsuperscript{th} centuries, such as Dracula and Frankenstein, to contemporary novels, graphic novels, and comics, and film.

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**ENG2137: The Politics of Literature**

3 credits  [Timetable](#)

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).

Section A: D. Rampton

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**ENG2140: Literature and Film**

3 credits  [Timetable](#)

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 B: D. Jarraway

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**ENG2142: World Literatures in English**

3 credits  [Timetable](#)

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

ENG3106: Topics in Film Studies
3 credits
Timetable
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: D. Jarraway

Director Robert Siodmak: A Study of His American “Film Noir” Canon

Introduction:
The chief focus of this “special topics” film studies course is a unique brand of film making that to this very day defies categorical definition: namely, “film noir.” Whether this unusual type of cinema distinguishes itself as a “genre” or a “period” or a “style” in American art, it is most often referred to as “the flip side of the ordered, optimistic view of life presented in classical Hollywood films” (Kent Minturn [1999]) that came to prominence during the Second World War, and then slowly began to fade as the “Swinging 1960s” emerged roughly two decades later. As a laboratory example, this course will secondarily focus on the “noir” Hollywood career of emigré director Robert Siodmak (1900-1973), and attempt to gauge the appeal of his anti-establishment film making by paying particular attention to its significant impact on the socio-historical contours of pre- and post-War America mainly through the sensational representation of its “anti-heroes” and its “femme-fatales.” The parallel “hard boiled” crime fiction of James M. Cain will provide one further means of measuring this impact. A further additional measure will derive from several important formulations within contemporary “screen theory,” although the important cultural work of Siodmak’s “film noir” canon (The Killers [1946], Criss Cross [1948], et al.) midway through the last century will always be our overriding concern.

Texts:

--Crime Novels: American Noir of the 1930s and 1940s, Edited by Robert Polito (Library of America);
*--R. Stam & T. Miller, eds., Film and Theory: An Anthology (Blackwell);
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<td>Survey of Shakespeare's work to c. 1603.</td>
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<td>ENG3135</td>
<td>Early Modern Drama 1485-1642</td>
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<td>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.</td>
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<td>Section A: J. Panek</td>
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ENG3164: Workshop in Creative Writing
3 credits

Description:

Workshop in the writing of poetry, drama, fiction, or other genres. Content and approach will vary, depending on the interests and expertise of the instructor.

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, 70 Laurier, Arts Hall, Room 338, Ottawa, ON, K1N 6N6. 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 2, 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.

Repeatable for credit, with different content.

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

Section A: Seymour Mayne

Introduction:

This introductory 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.

Method:

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

Grading:

Written work, 60%; attendance, class participation, and in-class work, 40%.

Texts:

No text required. A suggested reading list will be distributed at the beginning of the course.
ENG3318: Romantic Literature
3 credits

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

Section A: Ian Dennis

Introduction:
Introduction: This course offers an in-depth examination of one of the most important figures of British Romanticism, Lord Byron, and surveys other major texts from the period. We will devote about a month to Byron, as well as reading poetry and non-fiction prose by a range of other figures, including William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley and John Keats.

Method:
Lecture and Discussion

Grading:
Final essay (40%), Term work (20%), Final examination (40%)

Texts:
Lord Byron. The Major Works (Oxford 2008)

Section B: TBA

ENG3320: Modern British Literature
3 credits

Description:
Selected prose and poetry of the 20th century.

Section A: D. Manganiello
Section B: D. Childs

ENG3321: Canadian Short Story
3 credits

Description:
Short story in Canada from the 19th century to the present.

Section A: G. Lynch
ENG3323: Medieval Literature I
3 credits

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

Section B: D. Staines

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ENG3339: Sixteenth-Century Literature
3 credits

Description:
Study of major works of the period.

Section A: N. von Maltzahn
Section B: V. Burke

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ENG3340: Seventeenth-Century Literature
3 credits

Description:
Study of major works of the period.

Section A: N. Von Maltzahn
Section B: V. Burke

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ENG3341: Eighteenth-Century Literature
3 credits

Description:
Study of major works of the period.

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ENG3356: Eighteenth-Century and Romantic Fiction
3 credits

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

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ENG3362: Victorian Literature
3 credits

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

Section A: D. Rampton

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**ENG3364: Victorian Fiction**  
3 credits  
[Timetable](#)

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

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**ENG3370: Modern British Poetry**  
3 credits  
[Timetable](#)

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

Section A: D. Childs

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**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. Gordon

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**ENG3373: Modern British Novelists**  
3 credits  
[Timetable](#)

Description:
Major British novelists from 1900 to 1950.

Section A: D. Manganiello

**Introduction:**
This course will highlight some of the principal features of the modern British novel from the turn of the twentieth century to post-World War II. Of particular interest will be the various ways a significant group of novelists, ranging from Joseph Conrad to Virginia Woolf to William
Golding, set out to represent “reality” in their respective fictions by establishing a relationship between the inner world of the individual character and the world existing outside and beyond the self. The reasons which led modern writers to abandon the mode of classic realism and to experiment with the mode of psychological realism and its ethical dimensions will provide the main focus of our literary explorations.

**Grading:**

Class exam: 20%; Essay: 40%; Final Exam: 40%

**Texts:**

E. M. Forster, *Howards End* (Penguin)
D.H. Lawrence, *The Rainbow* (Penguin)
J. Joyce, *A Portrait of the Artist as a Young Man* (Penguin)
V. Woolf, *To the Lighthouse* (Oxford)
E. Waugh, *Brideshead Revisited* (Penguin)
M. Spark, *The Prime of Miss Jean Brodie* (Penguin)
W. Golding, *Pincher Martin* (Faber)

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**ENG3374: Emergence of the Modern Imagination**

3 credits

**Description:**

Development of the modern literary imagination in late 19th- and early 20th-century writers.

**Section A:** D. Manganiello

**Introduction:**

This course aims to study the roots and emergence of the modern literary imagination through selected representative works of the nineteenth century to the middle of the twentieth. Cultural historians and literary critics alike have described this period of transition variously as the “Age of Frankenstein”, the “Age of Anxiety”, the “Age of Curiosity”, the “Age of Narcissism”, etc.

In order to assess the aptness of these epithets, we will examine the various ways in which some characteristic features of modernity, including the relentless search for the new, the attempt to go beyond good and evil, the will to power, and cultural fragmentation, are reflected in the primary texts.
Grading:

Class exam: 20%; Essay: 40%; Final Exam: 40%

Texts:

Mary Shelley, *Frankenstein* (Penguin)
F. Dostoevsky, *Crime and Punishment* (Penguin)
Charles Baudelaire, *The Flowers of Evil* [selections] (Oxford)
Oscar Wilde, *The Picture of Dorian Gray* (Oxford)
James Joyce, *A Portrait of the Artist as a Young Man* (Penguin)
G.K Chesterton, *Manalive* (Dover)
G. B. Shaw, *Man and Superman* (Penguin)
William Golding, *Lord of the Flies* (Faber)

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**ENG3375: Topics in Critical Theory**

3 credits  
[Timetable](#)

Description:

Advanced study and practice of contemporary critical methodologies.

Section A: C. Gordon  
Section B: B. Radloff

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**ENG3378: American Fiction 1900 to the Present**

3 credits  
[Timetable](#)

Description:

Study of significant novelists and their works.

Section A: M. Hewson

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**ENG3379: American Poetry 1900 to the Present**

3 credits  
[Timetable](#)

Description:

Study of selected poets.

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**ENG3383: Jewish Canadian Writers**

3 credits  
[Timetable](#)
Description:

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

ENG3383 Sample Syllabus

Section A: Seymour Mayne

Introduction:

This course will focus mainly on the work of the major Jewish Canadian writers who have emerged in the past eighty-five years. We will examine Klein's poetry and prose, then turn to the work of Irving Layton, Miriam Waddington, Adele Wiseman, Mordecai Richler, Leonard Cohen and other contemporary figures. Attention will also be paid to the work in translation of Yiddish Canadian writers of the same period. We will consider how Jewish Canadian writers have influenced and shaped the development of Canadian literature, and how they have contributed to the recent multicultural renaissance in Canadian writing.

Method:

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

Grading:

Seminar assignments including paper, class participation and attendance 60% tests and midterm examination 40%.

Texts:

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


___________, *Selected Poems*, Z. Pollock, S. Mayne and U. Caplan, eds. (University of Toronto Press)


___________, *Apartment Seven: Essays Selected and New* (Oxford University Press)

Levine, Norman, *Champagne Barn* (Penguin Books)

Wiseman, Adele, *The Sacrifice* (McClelland & Stewart, New Canadian Library)

Richler, Mordecai, *The Street* (McClelland & Stewart, New Canadian Library)


___________, *The Favourite Game* (McClelland & Stewart, New Canadian Library)

Michaels, Anne, *Fugitive Pieces* (McClelland & Stewart)

Rotchin, B. Glen, *Halbman Steals Home* (Dundurn)


Telushkin, Joseph, *Jewish Literacy* (HarperCollins)
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!
Special Topic Courses

Course Area: Eighteenth-Century Literature

Term: Fall 2016

ENG 4136 A

(3 credits – Special Topic)

Title: Jan Austen and Judgement

Professor: Janice Fiamengo

Introduction:

Literary scholars have disagreed over the nature of Jane Austen’s narrative satire: whether it positions her as a political subversive exposing the hypocrisy and injustices of her society, or as a conservative upholding a stable social order. Disagreements have also arisen over whether her satiric wit reveals a wise tolerance for human foibles or an inclination to mean-spirited mockery. Some critics commend her novels precisely for their complex portrayal of the tensions between opposing worldviews or of the difficulty of balancing justice with charity. We will explore these critical debates with particular attention to novelistic scenes of judgement and interpretation—whether hasty or careful, misguided or informed—considering how such scenes suggest an author acutely conscious of the challenges of (correct yet charitable, honest yet civil) judgement. We will also consider the task of criticism itself in this light, assessing how as scholars we may balance charitable understanding with incisive criticism.

Method:

Seminar

Grading:

Reading tests, 10%; mid-term test, 20%; short essay, 20%; class presentations, 30%; longer essay, 20%

Texts:

Sense and Sensibility (1811)
Pride and Prejudice (1813)
Mansfield Park (1814)
Emma (1815)
Persuasion (1818)

Course package of critical articles
Course Area: American Literature  
Title: The Literature of California

Professor: Tom Allen

Introduction:
Once thought to be an island, California has always been distinct from the rest of the United States, even as it has also served as a repository of fantasy and a laboratory for social experimentation. Geographically and culturally diverse, with a population roughly equal to that of Canada and home to communities of immigrants from every part of the world, California is almost a country unto itself. This course will explore a small part of the rich literary heritage of this state, beginning with narratives of nineteenth-century intercultural contact and conflict and continuing through major genres and movements such as the social novel, hard-boiled detective fiction, the beats, science fiction, and the literature of multiculturalism. Given the importance of cinema to California’s cultural and literary history, this class will include a substantial film component.

Method:
Seminar

Grading:
Reading quizzes (10%), given at beginning of class throughout the semester
15 minute presentation in class, with written outline (20%), to be scheduled for each student
3-5 page paper (20%), due March 6—to be returned before March 20
Term paper (20%), due April 14
Final exam (30%), to be scheduled by Registrar
Attendance is required!

Texts:
Joan Didion, *Slouching Towards Bethlehem* (FSG classics, 978-0374531386)
James M. Cain, *Double Indemnity* (Vintage, 978-0679723226)
Helen Hunt Jackson, *Ramona* (Broadview, 978-1551117201)
Raymond Chandler, *The Big Sleep* (Vintage, 978-0394758282)
Nathaniel West, *Miss Lonelyhearts & The Day of the Locust*, (New Directions, 978-0811218221)
F. Scott Fitzgerald, *The Love of the Last Tycoon* (Scribner, 978-0020199854)
Chester Himes, *If He Hollers Let Him Go* (De Capo, 978-1560254454)
John Steinbeck, *Cannery Row* (Penguin; 978-0142000687)
Maxine Hong Kingston, *The Woman Warrior* (Vintage, 978-0679721888)
Octavia Butler, *Parable of the Sower* (Grand Central, 978-0446675505)

Films to view:

- *Ramona*, dir. D.W. Griffith (1910)
- *Greed* (short excerpt), dir. Erich von Stroheim (1924)
- *The Maltese Falcon*, dir. John Huston (1941)
- *Sunset Boulevard*, dir. Billy Wilder (1950)

Most of the films will be available in the media resource centre at Morisset Library. The films will also be available through various online rental or purchase outlets.
**Course Area:** Eighteenth, Nineteenth and Twentieth Century Literature

**Term:** Winter 2017

**Title:** Back to School: the Literature and Culture of Childhood and Education in Great Britain, 1857 – 2015

**Professor:** James Brooke-Smith

**Introduction:**
Along with death and taxes, school is one of the few universal experiences. In the modern world, everyone attends school and later everyone remembers, with varying degrees of fondness and bitterness, nostalgia and resentment, their experiences there. But the role of the school both as a universal rite of passage and as a rich site of cultural memory is largely a product of the Victorian era. In this seminar, we will explore the culture of childhood that emerged alongside Britain’s national education system in the nineteenth and twentieth centuries. From elite boys’ boarding schools to elegant ladies’ academies, and from hard-scrabble working-class schools to the struggle of the self-educated labourer, we will explore some of the iconic spaces and experiences of the modern British education system. We will also explore how these spaces and experiences have been re-imagined in twentieth and twenty-first century popular culture. From J.K. Rowling’s blockbuster re-imagining of the Victorian boarding school to Morrissey’s mordant account of his working-class Manchester upbringing, we will explore the central role of the school and childhood memory within the cultural life of modern Britain.

**Method:**
Seminar

**Grading:**
in-class presentation (25%); short paper (25%); research project (50%)

**Texts:**
Charles Dickens, *Hard Times*
Lewis Carroll, *Alice’s Adventures in Wonderland*
Thomas Hardy, *Jude the Obscure*
Rudyard Kipling, *Stalky and Co*
Angela Brazil, *The Rebel of the School*
C.L.R James, *Beyond a Boundary*
Muriel Spark, *The Prime of Miss Jean Brodie*
J.K. Rowling, *Harry Potter and the Philosopher’s Stone*
Zoe Heller, *Notes on a Scandal*
Morrissey, *Autobiography*
Alan Bennett, *The History Boys*
Films:
Terrence Rattigan, *The Browning Version*
Lindsay Anderson, *If...*
Ken Loach, *Kes*
James Clavell, *To Sir with Love*
Alfonson Cuaron, *The Prisoner of Azkaban*
Course Area: Canadian Literature  
Term: Fall 2016  
Title: Sex and Death in Canadian Historical Fiction  
Professor: Robert Stacey

Introduction:

As events, sex and death establish one framework through which human life can be understood: the natural and biological process of the organism. History, usually understood as a theory of social change in time, takes a different view by focusing on collective formations as the agents and subjects of change. And yet even a cursory examination of historical fiction in Canada and elsewhere suggests a particular interest on the part of historical novelists in acts of generation and moments of expiration that, strictly speaking, are not historical. How can we account for this fact? Beginning with Walter Benjamin’s insight that “Death is the sanction of everything that the storyteller can tell. He has borrowed his authority from death,” this class will look at how the constraints of biological life ground historical narrative as an exploration of historical process in terms of the lived lives of individuals.

Method:

Lecture and class discussion.

Grading:

12-page essay 40%, Final Exam 40%, Participation 20%

Texts:

Seminar Courses

Course Area: Medieval Literature  
Term: Fall 2016

ENG 4115 A  
(3 credits – Seminar)

Title: Englishing Froissart  
Professor: Andrew Taylor

Introduction:
Froissart is now best known as the chronicler of the Hundred Years War between England and France, but he was also the dominant court poet in England in the 1360s and one of the great medieval travellers. As a heraldic chronicler, in effect an embedded war correspondent, he was expected to get the facts right, providing a reliable account of chivalric heroism which favoured neither side, but his accounts draw heavily on the self-referential artifice of late medieval court poetry. Froissart himself claims that his purpose was to commemorate “honourable enterprises, noble adventures, and deeds of arms,” and condensed and sanitized in works such as The Boy’s Froissart (1879), the Chronicles became adventure stories glamourizing war. This celebration is complicated, however, by the Chronicles’ depiction of revenge and treachery, of military disasters brought about by pride and folly, and of efforts to catch glimpses of the future through magic and prognostication.

Using the modern translation of Geoffrey Brereton and the Tudor translation of Lord Berners, we will trace some of Froissart’s journeys through fact and fiction and explore his relation to English literary and cultural history.

Method:
Seminar

Grading:
Seminar presentation and report, and class participation 40%; major paper 60%

Texts:
Course pack.
Course Area: American Literature  
Term: Fall 2016  
Timetable
ENG 4120 A (3 credits – Seminar)

Title: Contemporary American Fiction and Psychoanalysis

Professor: David Jarraway

Introduction:

With the publication of William James’s *Principles of Psychology* in 1860, the brother of eminent American novelist Henry James thus established a critical approach to reading narrative fiction that has captured the imagination of readers of American novels ever since. To test precisely how viable this approach might be, the emphasis of this course will be on the "contemporary" (ca. 1960 and onwards) as opposed to the “classic” or “modern” novel (which students ideally will have had some exposure to from the “Introduction to American Literature” course as helpful background). Undertaking to explore, therefore, several basic principles of "narratology" derived mainly from psychoanalysis for better comprehension and appreciation of the contemporary American novelist's craft will constitute the major objective of this seminar. This objective, moreover, will also be twinned with one closely implicated in it as we shall see: namely, a further "multicultural" approach for speculating about a more recent canon of novel writing in America right up to the present day.

Method:

Problem-posing dialogue and discussion-in-group, rather than conventional lecture-format.

Grading:

One project “Abstract” (10%), from which a standard “Conference Paper” (40%); then, a final “Take-Home Examination” (40%) complemented by a participation grade (10%).

Texts:

* P. Brooks, *Psychoanalysis and Storytelling* (excerpts included with Syllabus)
  M. Cunningham, *The Snow Queen*, (Picador)
* A. Elliott & S. Frosh, eds., *Psychoanalysis in Contexts* (Routledge)
  E. J. Gaines, *A Lesson Before Dying* (Vintage)
* D. Jarraway, *Wallace Stevens among Others: Diva-Dames, Deleuze, and American Culture* (Chapters on Oates, Updike, and Roth posted to Blackboard Learn)
  T. Morrison, *God Help the Child* (Knopf)
* -----------, *Mud Woman* (Ecco Reprint Edition)
  P. Roth, *The Counterlife* (Vintage International)
  J. Updike, *Rabbit Redux* (Fawcett)
*Texts marked with an asterisk are works of "literary theory." All the above texts available from the University of Ottawa Bookstore (located in the Unicentre).

**SPECIAL NOTE:** Students should have read and in hand Updike's *Rabbit Redux* for the first meeting of Term.
Introduction:

In 2016, major events around the globe will mark the 400th anniversary of the death of William Shakespeare, the most performed and translated playwright in the world, and the one with the most remarkable “afterlife.” With an early entry into the literary and theatrical canons of many European countries, Shakespeare became as familiar as native-born playwrights; thus, by the nineteenth century, for many, he had become -- as the Germans expressed it -- “our Shakespeare” (*unser Shakespeare*). Today, in the twenty-first century, Shakespeare is no longer simply an early modern English writer; he is also “Shakespeare”: a brand, a public symbol, a form of cultural Esperanto, and a banner under which various aesthetic as well as political movements have marched.

This course will examine how this cultural phenomenon came about through a study of both theoretical/critical texts and an analysis of specific examples of adaptations of, and responses to, Shakespeare’s works from around the world and including in a variety of different media. Translation and adaptation theories will be our major tools for an examination of Shakespeare in his various guises. Because Shakespeare is the best-travelled 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 our discussions.

Method: Seminar

Nota bene: This course assumes some knowledge on the student’s part of Shakespeare’s plays.

Grading:

Term work 65%; final project 35%

Texts:

1) Course Reader of theoretical texts available at Reprography, Unicentre;
2) Any good *scholarly* edition of Shakespeare’s works (that is, with an introduction and notes).
Course Area: Renaissance

Term: Winter 2017

ENG 4148 A

(3 credits – Seminar)

Title: Milton

Professor: Ian Dennis

Introduction:
This seminar offers an in-depth examination of the works of a supremely important and influential writer. In every genre he attempted, John Milton (1608-1674) produced masterpieces that both altered forever the character and scope of each form, and addressed in fundamental ways the challenges of the emergent modern world. We will read his works in verse and prose for their innovative formal beauty and for their insights into such issues as sexuality, power, community and the meaning and possibility of political and personal freedom. We will also survey some later responses to one of English literature’s greatest revolutionaries.

Method: Seminar and discussion

Grading:
Seminar presentations and participation 40%; final paper: 30%; final exam: 30%

Texts:
Any scholarly edition of Milton’s works will be acceptable, but the following has been ordered at the Campus Bookstore

Introduction:

"[A]n artist does things naturally, without effort. Some power guides his hand. A forger struggles, and if he succeeds, it is a genuine achievement."

–Tom Ripley (in Patricia Highsmith’s *Ripley Underground*)

A few years ago James Frey caused a huge stir when he managed to convince Oprah Winfrey of the authenticity of his memoir *A Million Little Pieces*, which chronicled his struggles with drug addiction. In 1983, the distinguished British historian Sir Hugh Trevor-Roper suffered serious damage to his academic reputation when he mistakenly declared sixty-seven volumes of journals that had surfaced in Germany to be the genuine diaries of Adolf Hitler. Such cases of literary fraud, forgery, and hoax, which generally involve (1) the creation of texts falsely attributed to an existing or invented author or (2) the representation of a fabricated memoir or historical text as authentic, have been with us since antiquity. In this course we will look at some of the most spectacular examples of such forgeries in the history of English literature—cases that have in some instances had a major impact on our literature.

One of the most bizarre cases is that of George Psalmanazar, a Frenchman who, around the year 1700, passed himself off in England as a native of Formosa (Taiwan), created a fake language, and published a completely made-up account of Formosan culture and society. Some of the most notorious cases of literary fraud took place in the latter half of the eighteenth century, during a time of growing nationalism and concern about national identity. These include James Macpherson’s claim that he had recovered ancient Gaelic epic poetry by a third-century Scottish bard named Ossian; Thomas Chatterton’s production of poems by the fictitious late-medieval poet Rowley (all created by him as a precocious teenager); and William Henry Ireland’s wholesale forgery of documents allegedly written by Shakespeare. In the nineteenth century, Thomas James Wise—perhaps the most spectacular forger and thief of them all—produced scores of faked pamphlets and first editions purportedly by famous nineteenth-century authors. We will also consider what these episodes have in common with more recent cases in our own time, and reflect on the status of these documents as creative or literary texts. Can forgery be viewed, in the end, as a creative act?

Method:

Seminar and discussion. Occasional lecture.

Grading:

Class participation, 20%; class presentation, with short written report, 20%; term paper 30%; final take-home examination, 30%. Class participation will be measured by your attendance,
your contributions to class discussion, and your performance on occasional reading quizzes. You will be expected to do research as part of your class presentation and term paper assignments.

**Texts:**

The follow list of texts is not definitive. They will all be available to the class in electronic form or as part of a package of photo-copied reading materials. The course outline will indicate what parts of these texts are being assigned as required reading.

- Richard Bentley, “A Dissertation upon the *Epistles of Phalaris* ... and the *Fables of Aesop*” (1697), which was appended to William Wotton’s *Reflections upon Ancient and Modern Learning*.
- *Memoirs of ****. Commonly Known by the Name of George Psalmanazar; a Reputed Native of Formosa. Written by Himself in Order to Be Published After His Death* (London, 1764). On ECCO database in library.
- James Macpherson, *Fingal, an Ancient Epic Poem in Six Books, together with Several Other Poems composed by Ossian, the Son of Fingal, translated from the Gaelic Language* (1761). On ECCO database in library.
- James Macpherson, *Temora, an Ancient Epic Poem, in Eight Books: Together with Several Other Poems, Composed by Ossian, the Son of Fingal. Translated from the Galic* (1763). On ECCO database in library.
Introduction:
The practice of “mythopeia” is one of the distinctive features of literary modernism. In T.S. Eliot’s famous formulation, twentieth-century writers adopted the “mythical method” as a structural device to give form and value to the meaningless flux of the present. Paradoxically, the use of this ordering principle often led modernists to a radical demythologizing that revived an ancient split between mythos (‘word,” “mystery”) and logos (“reason”). The group known as the Inklings also privileged the myth-making faculty in their writings, but they insisted on the interdependence of myth, language, and meaning in an attempt to re-mythologize the modern world. The seminar will explore various aspects of these alternating rhythms of modernism by focusing on key literary texts of the period in the light of theories of myth advanced in some cases by the authors themselves, while in others by influential thinkers such as James Frazer, Carl Jung, Paul Ricoeur, and René Girard.

Method:
Seminar and discussion

Grading:
Seminar paper: 25%; Seminar work: 25%; Research paper: 50%

Texts:
The Norton Anthology of English Literature (The Twentieth Century and After), (9th edition), vol. F, ed. Greenblatt
Oscar Wilde, The Picture of Dorian Gray (Oxford)
Joseph Conrad, Heart of Darkness (in The Norton Anthology of English Literature)
W.B. Yeats, “Selected Poems” (in The Norton Anthology of English Literature)
James Joyce, Ulysses (Penguin) [selections]
Virginia Woolf, To the Lighthouse (Oxford)
Chesterton, The Man who was Thursday (Penguin)
C.S. Lewis, That Hideous Strength (Harper Collins)
Charles Williams, Descent into Hell (Eerdmans)
J.R.R. Tolkien, The Lord of the Rings (Harper Collins)
Dorothy L. Sayers, The Devil to Pay (play on reserve)
Course Area: American Literature  Term: Fall 2016  Timetable

ENG 4180 A  (3 credits – Seminar)

Title: Nature, Modernity, and American Modernism

Professor: Anne Raine

Introduction:

This course explores the intersection of two burgeoning fields of literary scholarship: modernist studies and ecocriticism. Modernist texts have not typically been read as concerned with environmental issues; ecocritics have focused on nature writing and the literature of wilderness rather than on modernist fiction and poetry, and modernist critics have rarely included “environmental” in their list of historical contexts relevant to modernism. Yet modernist literature offers rich resources for scholars interested in questions of nature and environment. In this course, we will explore how modernist writers participated in a broad cultural rethinking of nature prompted on one hand by urbanization, industrialization, and new scientific theories and technologies, and on the other by debates about nature conservation, wilderness preservation, and nature education that permeated American popular culture in the early twentieth century.

We will situate our inquiry historically through readings in environmental history and the popular nature discourses of the times, and theoretically through the work of recent environmental thinkers such as William Cronon, Donna Haraway, and Bruno Latour, as well as American Studies scholars like Leo Marx and Howard Horwitz. We will also spend time grappling with the literary texts themselves, exploring what these complex experiments in literary form have to teach us about the relationship between nature and art in a rapidly modernizing world.

Note: Participants will need to have done some of the course reading for the first class meeting; contact the instructor for details.

Method:

Seminar and discussion

Grading:

Seminar work 50%; term paper 50%.

Texts [this is the reading list from a previous version of this course, and may change]:

Willa Cather, *O Pioneers!* (Vintage)
Ernest Hemingway, *In Our Time* (Simon and Schuster)
William Carlos Williams, *Imaginations* (New Directions)
Marianne Moore, *Complete Poems* (Penguin)
Wallace Stevens, *Collected Poetry and Prose* (Library of America)
Gertrude Stein, *Lucy Church Amiably* (Dalkey Archive)
William Faulkner, *Go Down, Moses* (Vintage)
Muriel Rukeyser, *Collected Poems* (U of Pittsburgh P)
Zora Neale Hurston, *Their Eyes Were Watching God* (HarperCollins)
Photocopied course packet

Texts will be available at the Agora Bookstore, 145 Besserer St. at Waller.