Department of English
University of Ottawa

Overview of Undergraduate Courses, 2019-2020
(Fall 2019 through Winter 2020)

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 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 2117 Multicultural Literatures (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 2131 Fantasy Literature (3 credits)
ENG 2136 Fiction of Horror (3 credits)
ENG 2141 Literature and the Environment (3 credits)
ENG 2301 The Writing Process (3 credits)
ENG 2303 Introduction to Writing Prose Fiction (3 credits)
ENG 2304 Introduction to Writing Poetry (3 credits)
ENG 2305 Introduction to Writing Creative Non-Fiction (3 credits)
ENG 2370 Writing for Digital Media I: Fundamentals of Digital Literacy (3 credits)
LEVEL 3000 courses:

ENG 3106  Topics in Film Studies (3 credits)
ENG 3109  Transnational Literatures 1900-present (3 credits)
ENG 3110  Canadian Drama (3 credits)
ENG 3111  Poetics (3 credits)
ENG 3133  Elizabethan Shakespeare (3 credits)
ENG 3134  Jacobean Shakespeare (3 credits)
ENG 3170  Writing for Digital Media (3 credits)
ENG 3171  Communication in the Information Age (3 credits)
ENG 3318  Romantic Literature (3 credits)
ENG 3320  Modern British Literature (3 credits)
ENG 3340  Seventeenth-Century Literature (3 credits)
ENG 3356  Eighteenth-Century and Romantic Fiction (3 credits)
ENG 3373  Modern British Novelists (3 credits)
ENG 3375  Critical Theory (3 credits)
ENG 3376  Contemporary Novel (3 credits)
ENG 3377  American Fiction of the 19th Century (3 credits)
ENG 3379  American Poetry 1900 to the Present (3 credits)
ENG 3385  Canadian Literature of the Confederation Period (1867-1912) (3 credits)
ENG 3388  Canadian Poetry 1900 to the Present (3 credits)

LEVEL 4000 Seminar Courses for 2019-2020:

ENG 4148 A  Victoria Burke, "Debating Women In Early Modern England" (Renaissance) (3 credits)
ENG 4151 A  Sara Landreth, "Early Science Fiction" (Eighteenth-Century Literature) (3 credits)
ENG 4165 A  Lauren Gillingham, "Crime, Criminals, and Detection In Nineteenth-Century Britain (Victorian Literature) (3 credits)
ENG 4180 A  Thomas Allen, "African American Literature" (American) (3 credits)
ENG 4182 A  Jennifer Blair, "Contemporary Literary Makerspaces" (Canadian) (3 credits)
ENG 4188 AA Gerald Lynch, "Contemporary Irish Fiction" (World Literatures in English) (3 credits)
ENG 4399 A  Rawi Hage, Creative Writing - Advanced Workshop In Fiction (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://uocampus.public.uottawa.ca/psp/csprpr9pub/EMPLOYEE/HRMS/c/UO_SR_AA_MODS.UO_PUB_CLSSRC_H.GBL?languageCd=ENG 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
Section H: K. St-Jacques

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.

Section BB: R. Daniels
Section L: 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 B: N. von Maltzahn

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: A. Raine
Section B: L. Gillingham
Section C: T. Allen
Section D: I. Makaryk
Section E: V. Burke

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: G. Lynch
Section B: C. Sugars
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.

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 C: D. Rampton
Section B: L. Sheldon

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: A. Raine

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: I. Makaryk  
Section C: G. Rector
Section B: V. Burke

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.
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 A: R. Daniels  
Sections B: K. St-Jacques  
Sections C: J. Brooke-Smith

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).

Sections B: J. Macquarrie

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: S. Cooper

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: S. Cooper
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.

Section A: J. Macquarrie

ENG2117: Multicultural Literatures
3 credits

Description:
A study of literature reflecting the cultural diversity of the contemporary world: themes of identity, community, and difference are examined in the context of colonialism, immigration, and globalization.

Section A: G. Bar On Santor

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.

Section A: A. El-Mohtar

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.

Section A: R. Daniels
ENG2124: Second-Year Seminar
3 credits

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: V. Burke
Section B: G. Rector
Section C: M. Arseneau
Section D: S. Landreth
Section E: R. Stacey

ENG2131: Fantasy Literature
3 credits

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

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.

Section A: S. Cooper

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.

Section A: T. Clarke
ENG2301: The Writing Process
3 credits

Description:
An introduction to the writing process with a focus on appropriate voice and style across genres and platforms.

Section A: A. El-Mohtar  
Section B: M. Petrou

ENG2303: Introduction to Writing Prose Fiction
3 credits

Description:
Introduction to prose forms and fictional story-telling techniques. Students will read exemplary works and relevant criticism and will compose their own works of short fiction.

Section A: A. El-Mohtar

ENG2304: Introduction to Writing Poetry
3 credits

Description:
Introduction to poetic forms and expressive techniques in verse; coordinating form and content. Students will read exemplary works of poetry and relevant criticism and will compose their own poems.

Section A: A. El-Mohtar

ENG2305: Introduction to Writing Creative Non-fiction
3 credits

Description:
Introduction to creative non-fictional genres such as memoir, personal essay, nature writing, and cultural commentary. Students will read exemplary works and useful criticism and will compose their own works in one or several genres.

Section A: M. Petrou

ENG2370: Writing for Digital Media I: Fundamentals of Digital Literacy
3 credits

Description:
Fundamental techniques for evaluating, organizing and presenting information across contemporary media, including interactive hypertext, social media, microblogging, instant messaging, and other platforms.

Section A: S. Moreland
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: T. Allen

ENG3109: Transnational Literatures 1900-Present
3 credits

Description:
A study of transnational literary networks and the movement of texts and traditions across or outside of the boundaries (political, cultural, linguistic) of the modern nation since 1900.

Section A: N. Von Maltzahn

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.

Section A: C. Sugars

ENG3111: Poetics
3 credits

Description:
Major theoretical concepts pertaining to poetry and its criticism. Theoretical contributions to understanding the meaning of poetry and function in society. Poetry as distinct literary art. Figurative language and poetic form. Relationship between types of poetry and politics. Impact of various schools, movements and aesthetic approaches on Western poetic tradition.

Section A: R. Stacey

ENG3133: Elizabethan Shakespeare
3 credits

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

Section A: I. Makaryk
ENG3134: Jacobean Shakespeare
3 credits
Description:
Survey of Shakespeare's work after c. 1603.
Section A: I. Makaryk

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: J. Baker

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

ENG3320: Modern British Literature
3 credits
Description:
Selected prose and poetry of the 20th century.
Section A: J. Brooke-Smith
ENG3340: Seventeenth-Century Literature
3 credits

Description:
Study of major works of the period.

Section A: N. von Maltzahn

ENG3356: Eighteenth-Century and Romantic Fiction
3 credits

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

Section A: S. Landreth

ENG3373: Modern British Novelists
3 credits

Description:
Major British novelists from 1900 to 1950.

Section A: D. Rampton

ENG3375: Critical Theory
3 credits

Description:
Advanced study and practice of contemporary critical methodologies.

Section A: S. Moreland

ENG3376: Contemporary Novel
3 credits

Description:
Study of major English, American and Commonwealth novels since 1950.

Section A: K. St-Jacques

ENG3377: American Fiction of the 19th Century
3 credits

Description:
Study of selected novelists, including Hawthorne, Melville, James, and Twain.

Section A: L. Sheldon
ENG3379: American Poetry 1900 to the Present
3 credits
Description:
Study of selected poets.
Section A: A. Raine

ENG3385: Canadian Literature of the Confederation Period (1867-1912)
3 credits
Description:
Study of selected fiction writers.
Section A: G. Lynch

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.
Section A: N. Taylor
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

Overview of Fourth Year Undergraduate Seminar Courses, 2019-2020
(Spring 2019, Fall 2019 through Winter 2020)

ENG 4148 A Victoria Burke, "Debating Women In Early Modern England" (Renaissance) (3 credits)

ENG 4151 A Sara Landreth, "Early Science Fiction" (Eighteenth-Century Literature) (3 credits)

ENG 4165 A Lauren Gillingham, "Crime, Criminals, and Detection In Nineteenth-Century Britain (Victorian Literature) (3 credits)

ENG 4180 A Thomas Allen, "African American Literature" (American) (3 credits)

ENG 4182 A Jennifer Blair, "Contemporary Literary Makerspaces" (Canadian) (3 credits)

ENG 4188 AA Gerald Lynch, "Contemporary Irish Fiction" (World Literatures in English) (3 credits)

ENG 4399 A Rawi Hage, Creative Writing - Advanced Workshop In Fiction (3 credits)

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**Course Area:** World Literatures In English  
**Term:** Spring/Summer 2019  
**ENG4188 A**  
3 credits

**Title:** Contemporary Irish Fiction

**Professor:** Gerald Lynch

**Introduction:** What Frank O’Connor said of the short story— that it voices “submerged population groups”— still applies to much contemporary Irish fiction. These novels and short stories most often give voice to the silenced: the emigrant/immigrant, bewildered children, the lonely old in rural areas, victims of sectarian violence, and such. In this course we will read a selection of contemporary Irish fiction with a view to exploring such recurrent themes as emigration, the nightmare of Irish history, present troubles (political, religious, romantic, economic), the boom and bust of the so-called Celtic Tiger, and generally New Ireland vs. Old Ireland.

**Method:** Seminar and Discussion

**Grading:** Course work 50%; Essay 50%

**Texts:**  
Moore, Brian, *The Luck of Ginger Coffey* (McClelland and Stewart, 1960)  
O’Faolain, Julia. *No Country for Young Men* (Faber, 1980)  
McGahern, John, *That They May Face the Rising Sun* (Faber, 2002)  
Barrett, Colin. *Young Skins* (Black Cat, 2013)

**Note:** Acquiring all the books has been a challenge, as many are not available in Canada. New and used editions will be available at Benjamin Books (122 Osgood St.). Students are also encouraged to acquire the books via Amazon.ca, either new or used or in electronic format. The McGahern novel was published in the U.S. as *By the Lake.*
Introduction: This course will take as its focus poetic and prose texts that debate the status of women during the sixteenth and seventeenth centuries. We will consider depictions of key Biblical moments such as the creation of Eve and the Fall, as well as arguments by early modern women and men about education, marriage, and women’s role in public life. We will pair Joseph Swetnam’s tract *The Arraignment of Lewd, idle, forward, and unconstant women* with responses by Rachel Speght, “Esther Sowernam,” and Joan Sharp. We will consider Milton’s depiction of Eve in *Paradise Lost* in relation to versions of the Genesis story by Lucy Hutchinson, Mary Roper, and Dorothy Calthorpe, among others. We will read chapters defending Eve and other women from a tract available only in manuscript called “Womans Worth or a treatise proving for sundry reasons that women doe excell men.” We will read tracts in defence of women’s education by Bathsua Makin and Mary Astell, in addition to Mary More’s *The Woman’s Right* and the refutation it occasioned by Robert Whitehall, *The Woman’s Right Prov’d False*. We will read a number of scholarly articles in order to engage with some of the critical debates about this material.

Method: Seminar and discussion

Grading: Seminar presentation and participation, 60%; term paper, 40%.
Specifically: Participation (attendance, doing the reading, engaging in discussion): 15%
Preparatory comments (posting comments electronically on the discussion forum): 15%
One seminar presentation (includes oral presentation and written report): 30%
Term paper: 40%


Photocopied course reader and course web page.
Course Area: 18th-Century
ENG4151 A

Term: Winter 2020
3 credits

Title: Early Science Fiction

Professor: Sara Landreth

Introduction: This course explores Enlightenment intersections between science and fiction: how did natural philosophical debates influence imaginative writing (and vice-versa)? Inspired by discoveries in physics, astronomy, medicine and botany, Restoration and eighteenth-century authors wrote early examples of what we now call science fiction. For many Enlightenment writers, the boundaries between science fiction and science fact were not clear-cut. In his “factual” History of the Royal Society (1667), for example, Thomas Sprat describes an experiment that tested whether exposure to powdered unicorn horn caused spiders to become “enchanted.” The texts on our syllabus both celebrate and debate marvellous machines, human-plant hybrids and advanced extraterrestrial civilizations. We will address the problematics of empiricism and the difficulty of recording experience in writing. Our readings exemplify a wide range of genres, including the moon voyage, the plague narrative, scientific poetry, it-narratives, the Gothic novel, and the ballooning narrative.

Method: Seminar

Grading: Seminar Presentation (oral & written) (30%); Participation (30%); Final essay (40%)

Texts (at Benjamin Books):

*Francis Godwin, Man in the Moone (Broadview)
*Margaret Cavendish, Paper Bodies: A Cavendish Reader (Broadview)
*Daniel Defoe, A Journal of the Plague Year (Oxford)
*Charles Brockden Brown, Edgar Huntly… Sleep-walker (Hackett)
*Mary Shelley, Frankenstein (Norton)
*Michael Murphy, A Description of the Blazing World (Freehand)
Course Area: Victorian Literature  
Term: Fall 2019

ENG4165 A  
3 credits

Title: Crime, Criminals, and Detection in Nineteenth-Century Britain

Professor: Lauren Gillingham

Introduction: In this course, we will read a selection of nineteenth-century British novels, short stories, and non-fiction prose to consider the explosion of interest in the period in crime, criminals, and detective-work, and to investigate the literary and cultural stakes of addressing these issues in narrative form. We will frame our analysis around texts that take up these questions in different forms: the Newgate novel with its adventuring criminal heroes; detective fiction and the rise of the detective as hero; the legal novel and the politics of crime; the sensation novel, or crime on the home front; forensic fiction, or the science of crime; and narratives of criminal psychology. To guide our investigation, we will take into consideration, among other factors, contemporary anxieties about social and political reform; shifting class relations; urbanization and imperialism; and women’s rights and social roles. We will also read a selection of non-fictional texts on criminality, poverty, policing, and political reform to contextualize our novels and short fiction.

Method: Seminar with discussion and presentations

Grading: Seminar presentation 25%; Research paper 35%; Take-home final exam 30%; Participation 10%

Texts: William Harrison Ainsworth, *Jack Sheppard*  
Mary Elizabeth Braddon, *Lady Audley’s Secret*  
Wilkie Collins, *The Moonstone*  
Charles Dickens, *Oliver Twist*  
Arthur Conan Doyle, *The Sign of Four* and selected stories  
Plus: additional readings in a course reader or posted on Brightspace
Course Area: American Literature  
Term: Fall 2019  
ENG4180 A  
3 credits

Title: African American Literature  
Professor: Thomas Allen

Introduction: This course will trace the development of a distinctive tradition of African American literature from the colonial period through the present. We will explore historically important genres such as the slave narrative and the protest novel, periods of exceptional creative output such as the Harlem Renaissance and the Black Arts Movement, and the work of major figures such as James Baldwin and Toni Morrison. Throughout the semester, we will pay attention to the ways in which Black writers have wrestled with social and political concerns such as slavery and its legacy, the construction of racial identity in America, and the intersections between race, gender, and sexuality.

The readings will include poetry, drama, short fiction, and non-fiction prose. Most of these shorter readings will be found in The Norton Anthology of African-American Literature. The anthology readings will complement several longer works, listed below. These include two very recent books: Ta-Nehisi Coates’s memoir/manifesto concerning the history and present state of race relations in America (winner of the National Book Award), and N.K. Jemisin’s Hugo-Award winning post-apocalyptic novel The Fifth Season. By the end of the semester, students will be equipped to complete an independent research project on a topic of their choice in African-American literature.

Methods and Grading: in-class presentation (20%); 4-6 page paper (20%); participation in seminar discussions (10%); 15-20 page research paper (50%).

Attendance will be mandatory.

Texts:

The Norton Anthology of African-American Literature, 3rd edition  
Zora Neal Hurston, Their Eyes Were Watching God (1937)  
Richard Wright, Native Son (1940)  
James Baldwin, Another Country (1962)  
Toni Morrison, Song of Solomon (1977)  
Ta-Nehisi Coates, Between the World and Me (2015)  
**Introduction:** The recent “makerspace” phenomenon—that is, the allocation and outfitting of certain physical spaces for the production and repair of furniture, crafts, bicycles, and other such objects—has re-invigorated and redefined creativity, autonomy, collaboration, and community in twenty-first century social life. These generally public, accessible places are much celebrated. They make it possible for people to make things for themselves alongside and sometimes in collaboration with others, sharing tools and expertise and ideas and frustrations with these other makers. Consider those within our own city limits, from Makerspace North to the University of Ottawa Engineering Department’s Mobile Makerspace. Yet, one might say that the field of literary production has long been populated with sites that are akin to the makerspace. This course focuses on makerspace-style initiatives in the Canadian literary realm: sites (physical, paper, digital) devoted to the making of literature in local, independent, accessible, entrepreneurial and community-oriented contexts. From writing groups to small presses to political initiatives to web-based projects with user-generated content, these sites of literary production tend towards irreverence when it comes to the question of gaining recognition from large publishers, the academy, commercial markets, literary prizes, granting agencies, and other institutions. This does not mean, however, that these creative venues and the works they generate do not deserve attention. In fact, some of the most interesting and influential writing produced in Canada today arises out of such “literary makerspaces.”

The course will be divided into three segments. In the first we will study some pre-makerspace phenomenon Canadian examples (such as the Vancouver Poetry Conference in 1963, Véhicule, Lemon Hound). We will also read critical articles on Canadian literary institutions by Barbara Godard, Gillian Roberts, Lorriane York, and Jody Mason. To round out this first segment of the course we will examine some local literary makerspaces and their products: (see some examples from list below). The classes in this portion will be led by the professor and, hopefully, guest speakers. In the second portion of the course students will conduct a case study of a “Canadian literary makerspace” of their choosing in consultation with the professor. This study will be presented to the class as a seminar and then to the professor in a 5-8 page follow-up written paper. In the third and final component of the course, students will invent their own makerspace and pitch it to the class in the form of a short, 10-minute presentation. The final “writing” assignment in the course (8-10 pages) can be a traditional literary essay on some of the work generated in the makerspaces studied in the course, a more cultural studies-style critical essay analyzing the ways that certain makerspaces operate within and against Canadian literary institutions and community formations, or a detailed proposal for a new makerspace.

**Examples of Canadian Literary Makerspaces:**
(a beginning list that could grow to hundreds of possibilities and more)

- The Montreal Life Stories Project
- Pen and Paper Writer’s Group (Ottawa Public Library)
- Initiative for Indigenous Futures (based out of Concordia)
- The Tolerance Project
- Can’t Lit (podcast about Canadian Literature by *Poetry Is Dead* magazine)
The Republic of Childhood (Ottawa Writers’ Festival new as of 2017 program to enhance writing opportunities for children)
The Word Is Out (newsletter of the Prison Correspondence Project for LGBT prisoners in Canada)
The Writers’ Room Ottawa (for screenwriting)
Capital Crime Writers
The Space (Ottawa space for creative people with varying abilities)
murmur (initially a Toronto-based oral history project)
Apt. 9 Press
Canthius Journal
Project Rebuild (Vancouver-based digital project by Sachiko Murakami)
above/ground press
Ottawa Storytellers
Healthy Aboriginal Network
Sage Hill Writing (non-profit writer’s retreat and education centre in Saskatchewan)
Course Area: Creative Writing
Term: Winter 2020
ENG 4399 (3 credits - Workshop)

Title: Advanced Workshop in Fiction

Professor: Rawi Hage

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 Professor Amal El-Mohtar, Creative Writing, Department of English, University of Ottawa, 70 Laurier, Hamelin Hall, Ottawa, ON K1N 6N5. Students will be selected solely on the basis of aptitude as indicated by work submitted.

Starting October 1, portfolios will be accepted and considered for admission until the course is full.

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.

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

More information about Rawi Hage is available at the following link:

https://www.penguinrandomhouse.ca/authors/2010898/rawi-hage