



**Department of English**  
**University of Ottawa**

## **Overview of Undergraduate Courses, 2017-2018**

(Fall 2017 through Winter 2018)

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 1: 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 2113	The Bible and the History 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 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 2130	Traditions of King Arthur (3 credits)
ENG 2131	Fantasy Literature (3 credits)
ENG 2132	Utopian Fiction (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 2141	Literature and the Environment (3 credits)
ENG 2142	World Literatures in English (3 credits)
ENG 2151	Literature and the Sciences (3 credits)
ENG 2313	European Contexts of English Literature (3 credits)

**LEVEL 3000 courses:**

ENG 3105	Topics in History (3 credits)
ENG 3106	Topics in Film Studies (3 credits)
ENG 3107	Topics in Literature and Visual Culture (3 credits)
ENG 3108	Transatlantic Literature 1700-1900 (3 credits)
ENG 3109	Transnational Literatures 1900-present (3 credits)
ENG 3110	Canadian Drama (3 credits)
ENG 3133	Elizabethan Shakespeare (3 credits)
ENG 3134	Jacobean Shakespeare (3 credits)
ENG 3135	Early Modern Drama 1485-1642 (3 credits)
ENG 3164	Workshop in Creative Writing (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 3321	Canadian Short Story (3 credits)
ENG 3323	Medieval Literature I (3 credits)
ENG 3324	Medieval Literature II (3 credits)
ENG 3339	Sixteenth-Century Literature (3 credits)
ENG 3340	Seventeenth-Century Literature (3 credits)
ENG 3341	Eighteenth-Century Literature (3 credits)
ENG 3349	Restoration and 18 <sup>th</sup> -Century Drama (3 credits)
ENG 3356	Eighteenth-Century and Romantic Fiction (3 credits)
ENG 3362	Victorian Literature (3 credits)
ENG 3364	Victorian Fiction (3 credits)
ENG 3370	Modern British Poetry (3 credits)
ENG 3371	Modern Drama (3 credits)
ENG 3372	Modern Short Story (3 credits)
ENG 3373	Modern British Novelists (3 credits)
ENG 3374	Emergence of the Modern Imagination (3 credits)
ENG 3375	Critical Theory (3 credits)
ENG 3376	Contemporary Novel (3 credits)
ENG 3377	American Fiction of the 19 <sup>th</sup> Century (3 credits)
ENG 3378	American Fiction 1900 to the Present (3 credits)
ENG 3379	American Poetry 1900 to the Present (3 credits)
ENG 3381	Native Writing in Canada (3 credits)
ENG 3383	Jewish Canadian Writers (3 credits)
ENG 3384	Canadian Literature: The Colonial Period (1760-1866) (3 credits)
ENG 3385	Canadian Literature of the Confederation Period (1867-1912) (3 credits)
ENG 3386	Canadian Fiction 1900 to 1950 (3 credits)
ENG 3387	Canadian Fiction 1950 to the Present (3 credits)
ENG 3388	Canadian Poetry 1900 to the Present (3 credits)
ENG 3389	Postcolonial Literatures (3 credits)

## Seminar and Special Topics courses

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

## LEVEL 4000 Seminar Courses for 2017-2018:

ENG 4142 A	I. Makaryk, "How Shakespeare Became "Shakespeare"" (Shakespeare) (3 credits)
ENG 4148 A	V. Burke, "Debating Women in Early Modern England" (Renaissance) (3 credits)
ENG 4151 A	S. Landreth, "Science Fact and Science Fiction, 1640-1799" (Eighteenth-Century Literature) (3 credits)
ENG 4165 A	M. Arseneau, "The Pre-Raphaelite Movement" (Victorian Literature) (3 credits)
ENG 4175 A	D. Manganiello, "Giving the Devil his Due: Modern Literature and the Problem of Evil" (Modern British Literature) (3 credits)
ENG 4180 A	D. Jarraway, "Modern American Fiction and Psychoanalysis" (American Literature) (3 credits)
ENG 4180 B	T. Allen, "African American Literature" (American Literature) (3 credits)
ENG 4182 A	D. Staines, "Tennyson, Browning, and Arnold" (Victorian Literature) (3 credits)
ENG 4182 B	C. Sugars, "Ottawa in Literature/Literature in Ottawa" (Canadian Literature) (3 credits)
ENG 4189 AB	J. Blair, "Animation in Literature and Film" (Postcolonial Literatures) (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

[Timetable](#)

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 AC & BB: R. Daniels

Section B & C: K. St-Jacques

Section CC & D: T. Allen

### **ENG1112 : Technical Report Writing**

3 credits

[Timetable](#)

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

[Timetable](#)

### 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 AC: M. Hewson

Section D: G. Lynch

Section F: K. St-Jacques

Section P: L. Gillingham

Section C: J. Fiamengo

Section E: R. Daniels

Section H: C. Sugars

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

3 credits

[Timetable](#)

### 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: I. Makaryk

Section E & F: G. Rector

Section C & D: N. Von Maltzahn

Section G: A. Taylor

## **ENG1124: Engaging with Literature**

3 credits

[Timetable](#)

### 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 C: A. Raine

Section B: J. Panek

**ENG1131: Effective Business English**

3 credits

[Timetable](#)

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 A: R. Stacey

Section B: D. Staines

Section C: J. Fiamengo

**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.

Section A & 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: M. Hewson

Section B: A. Raine

**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: S. Landreth

**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: D. Manganiello

Section B: I. Dennis

**ENG2110: Children's Literature**

3 credits

[Timetable](#)

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.

Section AB & D: K. St-Jacques

### **ENG2111: Canadian Children's Literature**

3 credits

[Timetable](#)

Description:

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

Section A: C. Sugars

### **ENG2112: Classical Backgrounds of English Literature**

3 credits

[Timetable](#)

Description:

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

### **ENG2113: The Bible and the History of English Literature**

3 credits

[Timetable](#)

Description:

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

Section A: D. Manganiello

### **ENG2114: Women and Literature to 1900**

3 credits

[Timetable](#)

Description:

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

Section A: L. Gillingham

**ENG2115: Women and Literature 1900 to the Present**

3 credits

[Timetable](#)

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: R. Daniels

**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.

Section A: J. Blair

**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.

Section B: M. Hewson

**ENG2120: Tales of Mystery and Detection**

3 credits

[Timetable](#)

Description:

An introduction to the detective story and mystery tale, from 19<sup>th</sup>-century innovators like Edgar Allan Poe and Arthur Conan Doyle to modern expressions in literature and film.

## ENG2124: Second-Year Seminar

3 credits

[Timetable](#)

### Description:

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

Sections A & D: J. Panek

### Renaissance Rebels

A wife who gangs up with her female relatives to transform a controlling husband. An English king who wants nothing more than to be with his male lover. A tough young woman on the streets of London who wins her community's respect despite dressing like a man and taking down her detractors in sword-fights. With two of these three plays based on real-life individuals and situations, these are the stories that Shakespeare never told—but his edgier, more daring rivals John Fletcher, Christopher Marlowe, and Thomas Middleton did. This section of the second-year seminar uses these plays—two hilarious comedies (*The Tamer Tamed* and *The Roaring Girl*) and a most unconventional historical tragedy (*Edward II*)—as a basis for teaching the critical analysis skills your professors will require of you in future English courses. Class discussion and a series of short assignments build your skills in close reading, argument, contextualization, and engaging with literary criticism; the term concludes with seminar presentations and personalized instruction on the practice of in-depth revision that you will use to turn your presentations into excellent final papers.

Section B: A. Taylor

Section C: G. Rector

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.

Section A: R. Daniels

### **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.

### **ENG2136: Fiction of Horror**

3 credits

[Timetable](#)

Description:

A study of the fiction of horror and the supernatural, from classics of the 18<sup>th</sup> and 19<sup>th</sup> centuries, such as Dracula and Frankenstein, to contemporary novels, graphic novels, and comics, and film.

### **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

**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 AB: M. Hewson

Section B: J. Brooke-Smith

**ENG2141: Literature and the Environment**

3 credits

[Timetable](#)

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: A. Raine

**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: S. Landreth

**ENG3105: Topics in Book History**

3 credits

[Timetable](#)

Description:

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

Section A: V. Burke

## 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.

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### Section A: T. Allen

#### American Cinema in the New Hollywood Era

##### Introduction:

The demise of the Motion Picture Production Code in 1968 ushered in a new era of American filmmaking for the major studios and for independent filmmakers as well. New Hollywood *auteur* directors such as Martin Scorsese, Francis Ford Coppola, and Robert Altman produced daring works that could never have been released under the Code, while insurgent filmmakers such as Ralph Bakshi (*Fritz the Cat*) and George Romero (*Night of the Living Dead*) pushed far beyond the boundaries of what had once been considered good taste. The decade gave rise to the summer blockbuster (beginning with Stephen Spielberg's *Jaws*) as well as a raft of gems from brilliant independent filmmakers like Barbara Loden, John Cassavetes, Melvin Van Peebles, Claudia Weill, and Charles Burnett. This course will explore some great individual achievements in *auteur* and independent filmmaking along with representative selections of the decade's popular genres, including the gangster film (in addition to Coppola's *The Godfather*, more unusual works such as Elaine May's *Mikey and Nicky* and Cassavetes' *The Killing of a Chinese Bookie*), science fiction (Spielberg's *Close Encounters of the Third Kind*), horror (John Carpenter's *Halloween*) and exploitation (Gordon Parks's *Shaft*). Due to the nature of the film industry, there were not very many films directed by women or people of colour in the 1970s. This course will nevertheless attempt to be as inclusive as possible, featuring works by three female directors and two African American directors. These films are all great works of art in their own right, and help to reveal perspectives often excluded from mainstream Hollywood filmmaking. In the interest of feasibility, the course will confine itself to feature-length narrative films and exclude documentary, shorts, experimental film, video, etc.

**Assignments and Grading:** 6-8 page paper (20%); Midterm exam (20%); 10-12 page paper (30%); Final exam (30%)

##### Texts:

Readings will be drawn from significant historians and theorists of American film and culture of the 1970s, such as Robert Kolker (*The Cinema of Loneliness*), Carol Clover (*Men, Women, and*

*Chainsaws: Gender in the Modern Horror Film*), and Jonathan Kirshner (*Hollywood's Last Golden Age: Politics, Society, and the Seventies Film in America*), as well as from the writings of important critics of the era such as Roger Ebert and Pauline Kael.

**Films:** In addition to those mentioned above, the viewing list will include a selection of the following films: *Bonnie and Clyde*, Arthur Penn (1967); *The Graduate*, Mike Nichols (1967); *Midnight Cowboy*, John Schlesinger (1969); *Wanda*, Barbara Loden (1970); *Five Easy Pieces*, Bob Rafelson (1970); *Pink Flamingos*, John Waters (1972); *Chinatown*, Roman Polanski (1974); *A Woman Under the Influence*, John Cassavetes (1974); *The Conversation*, Francis Ford Coppola (1974); *Blazing Saddles*, Mel Brooks (1974); *One Flew over the Cuckoo's Nest*, Milos Forman (1975); *Nashville*, Robert Altman (1975); *Jaws*, Stephen Spielberg (1975); *Network*, Sidney Lumet (1976); *Taxi Driver*, Martin Scorsese (1976); *Annie Hall*, Woody Allen (1977); *Saturday Night Fever*, John Badham (1977); *Dawn of the Dead*, George Romero (1978); *Girlfriends*, Claudia Weill (1978); *Killer of Sheep*, Charles Burnett (1978); *Invasion of the Body Snatchers*, Philip Kaufman (1978); *Apocalypse Now*, Francis Ford Coppola (1979); *Being There*, Hal Ashby (1979).

### **ENG3107: Topics in Literature and Visual Culture**

3 credits

[Timetable](#)

Description:

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

Section A: J. Blair

### **ENG3110: Canadian Drama**

3 credits

[Timetable](#)

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

### **ENG3133: Elizabethan Shakespeare**

3 credits

[Timetable](#)

Description:

Survey of Shakespeare's work to c. 1603.

Section A: I Makaryk

Section B: B. Radloff

### ENG3134: Jacobean Shakespeare

3 credits

[Timetable](#)

Description:

Survey of Shakespeare's work after c. 1603.

Section A: I. Makaryk

### ENG3135: Early Modern Drama 1485-1642

3 credits

[Timetable](#)

Description:

Study of the major dramatic authors and works of Early Modern period, excluding Shakespeare, between 1485 and the closing of the English theatres in 1642.

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Section A: J. Panek

#### Introduction:

In the Elizabethan and Jacobean periods, London theatre-goers would have been as familiar with Christopher Marlowe, Ben Jonson, and Thomas Middleton as they were with William Shakespeare. Tracing the development of English theatre from the Medieval morality play to the sex-and-violence shockers of the Jacobean era, this course includes some of the best plays by playwrights you've probably never heard of, but should: a startlingly dark parody of the revenge tragedy genre; a "ripped from the headlines" true story of adultery and murder; a hilarious farce of bedroom shenanigans; and the comedy containing the best line in all of Renaissance drama, "Thou lookst like Antichrist, in that lewd hat!"

**Method:** lecture and discussion

**Grading:** Midterm, 25%; final paper, 30%; exam, 40%; class participation, 5%

#### Texts:

Thomas Kyd, *The Spanish Tragedy* (Revels Student Editions)

Thomas Middleton, *The Revenger's Tragedy* (Revels Student Editions)

Christopher Marlowe, *Dr. Faustus* (New Mermaids)

Anonymous, *Arden of Faversham* (New Mermaids)

Ben Jonson, *The Alchemist* (New Mermaids)

Plus a course reader, available from Reprography, containing three plays: *Mankind*, *Ralph Roister Doister*, and *A Mad World My Masters*.

### **ENG3164: Workshop in Creative Writing**

3 credits

[Timetable](#)

#### **Introduction:**

These workshops focus on the writing of short fiction and poetry. Students may choose to write in either genre—or both—during the semester, depending on the section in which they will enroll. Online editing and publication may also be pursued in the workshops, as opportunities arise.

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

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

Starting May 1, portfolios will be accepted and considered for admission until the courses are full. However, students are encouraged to submit their portfolios before August 8, 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.

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

**Grading** As determined by the respective instructor.

Sections A, B & C: TBD

### **ENG3318: Romantic Literature**

3 credits

[Timetable](#)

Description:

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

Section A: Ian Dennis

**ENG3320: Modern British Literature**

3 credits

[Timetable](#)

Description:

Selected prose and poetry of the 20th century.

Section A: J. Brooke-Smith

Section B: D. Manganiello

**ENG3321: Canadian Short Story**

3 credits

[Timetable](#)

Description:

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

Section A: J. Fiamengo

**ENG3323: Medieval Literature I**

3 credits

[Timetable](#)

Description:

Study of major works of the period, including Chaucer.

Section A: D. Staines

**ENG3324: Medieval Literature II**

3 credits

[Timetable](#)

Description:

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

Section A: G. Rector

**ENG3339: Sixteenth-Century Literature**

3 credits

[Timetable](#)

Description:

Study of major works of the period.

Section A: J. Panek

**ENG3340: Seventeenth-Century Literature**

3 credits

[Timetable](#)

Description:

Study of major works of the period.

Section A: N. Von Maltzahn

**ENG3341: Eighteenth-Century Literature**

3 credits

[Timetable](#)

Description:

Study of major works of the period.

Section A: R. Daniels

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

3 credits

[Timetable](#)

Description:

Readings in the 18<sup>th</sup>- and early 19<sup>th</sup>-century novel.

Section A: S. Landreth

**ENG3362: Victorian Literature**

3 credits

[Timetable](#)

Description:

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

Section AC: R. Daniels

Section B: M. Arseneau

**ENG3364: Victorian Fiction**

3 credits

[Timetable](#)

Description:

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

Section A: L. Gillingham

**ENG3370: Modern British Poetry**

3 credits

[Timetable](#)

Description:

Study of major poets of the 20<sup>th</sup> century.

**ENG3371: Modern Drama**

3 credits

[Timetable](#)

Description:

Development of modern drama from the late 19<sup>th</sup> century to the present, with some attention to important continental influences.

**ENG3373: Modern British Novelists**

3 credits

[Timetable](#)

Description:

Major British novelists from 1900 to 1950.

Section A: K. St.Jacques

**ENG3374: Emergence of the Modern Imagination**

3 credits

[Timetable](#)

Description:

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

**ENG3375: Topics in Critical Theory**

3 credits

[Timetable](#)

Description:

Advanced study and practice of contemporary critical methodologies.

Section A: R. Stacey

**ENG3376: Contemporary Novel**

3 credits

[Timetable](#)

Description:

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

Section A: D. Jarraway

**ENG3377: American Fiction of the 19<sup>th</sup> Century**

3 credits

[Timetable](#)

Description:

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

Section A: D. Rampton

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

3 credits

[Timetable](#)

Description:

Study of significant novelists and their works.

Section A: A. Raine

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

3 credits

[Timetable](#)

Description:

Study of selected poets.

**ENG3383: Jewish Canadian Writers**

3 credits

[Timetable](#)

Description:

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

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

3 credits

[Timetable](#)

Description:

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

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

3 credits

[Timetable](#)

Description:

Study of selected fiction writers.

Section A: G. Lynch

**ENG3386: Canadian Fiction 1900 to 1950**

3 credits

[Timetable](#)

Description:

Study of selected fiction writers.

**ENG3387: Canadian Fiction 1950 to the Present**

3 credits

[Timetable](#)

Description:

Study of selected fiction writers.

Section A: G. Lynch

**ENG3388: Canadian Poetry 1900 to the Present**

3 credits

[Timetable](#)

Description:

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

**ENG3389: Postcolonial Literatures**

3 credits

[Timetable](#)

Description:

Introduction to some of the major writers and key texts in contemporary postcolonial literatures.

## Information on 4000-level courses

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

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

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

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

- Read the course descriptions carefully and choose a course that genuinely interests you. This is your chance to take a class on a subject you enjoy, with other students who are similarly interested in the material. Besides, it's much easier to participate in a class where people are talking about something you care about!
- Attend *every class*. The work of a seminar or special topics course is done *in class*, through engaging with your classmates and your professor in discussion of the text for that class.
- Do your reading. Keeping up with the reading is important for any class, but especially for a small 4000-level class. It's hard (not to mention risky) to talk about something you haven't read. On the other hand, when you've done your reading, you'll have the chance to direct the class conversation—which is largely student-driven—towards aspects of the text that interest *you*.

- Talk to your professor. Even if you don't think you have questions about your presentations or final paper, it is *always* helpful to go and discuss what you're working on before you present or submit it.
- Don't be intimidated. Professors understand that speaking up in class comes more naturally to some students than to others, but they also expect you to make an effort. Don't sit there in awe of your more vocal classmates: they don't necessarily have any more insight into the text than you do. When in doubt, ask questions: good questions are even more welcome in class discussion than good answers!

## Seminar Courses

**Course Area:** Shakespeare

**Term:** Fall 2017 [Timetable](#)

ENG 4142 A

(3 credits – Seminar)

**Title:** **How Shakespeare became “Shakespeare”**

**Professor:** Irene Makaryk

### Introduction:

In 2016, major events around the globe mark the 400<sup>th</sup> 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 theoretical/critical texts, archival sources, and specific examples of adaptations of, and responses to, Shakespeare’s works from around the world and including in a variety of different media.

With the aim of creating of our “own” Shakespeare, we will be examining material in Library and Archives Canada, the National Arts Centre Archives, as well as our own University Archives.

This will permit students to carry out original research on this topic and to contribute to the creation of a digital cultural map of Shakespeare in Canada. Our principal tools of analysis will be theories of translation, adaptation, and appropriation.

### Method:

Seminar and workshops. With the active collaboration of archivists, library specialists and technicians, students will be assisted in creating a digital project based on their findings.

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

**Grading:**

Term work= 100%. Two short theoretical assignments (30%); work plan (10%); collaboration and communication (5%); participation/attendance (5%); project presentation (10%); reflective paper (5%); final digital project (35%). No final examination.

**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). Generally, avoid online editions.
- 3) An extensive list of recommended secondary sources and reference tools is available on the web course LibGuide.



**Course Area:** Renaissance

**Term:** Fall 2017

[Timetable](#)

ENG 4148 A

(3 credits – Seminar)

**Title:** Debating Women in Early Modern England

**Professor:** Victoria Burke

**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%

**Texts:**

Dowd, Michelle M, and Thomas Festa, editors. *Early Modern Women on the Fall: An Anthology*. Arizona Center for Medieval and Renaissance Studies, 2012.

Makin, Bathsua, and Mary More, with a Reply by Robert Whitehall. *Educating English Daughters: Late Seventeenth-Century Debates*, edited by Frances Teague and Margaret J.M. Ezell, Iter Academic Press / Arizona Center for Medieval and Renaissance Studies, 2016.

Milton, John. *Paradise Lost*, edited by Stephen Orgel and Jonathan Goldberg, Oxford, 1991 [or any other scholarly edition of the poem].

Photocopied course reader and course web page.

**Course Area:** Eighteenth Century  
ENG 4151 A

**Term:** Winter 2018  
(3 credits – Seminar)

[Timetable](#)

**Title:** Science Fact and Science Fiction, 1640-1799

**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, talking dogs, 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, plague narrative, philosophical poetry, the Gothic, utopian and dystopian tales.

**Texts:**

Francis Godwin, *Man in the Moone* (Broadview)

Margaret Cavendish, *Paper Bodies: A Margaret Cavendish Reader* (Broadview)

Daniel Defoe, *A Journal of the Plague Year* (Oxford)

Francis Coventry, *History of Pompey the Little* (Broadview)

William Beckford, *Vathek* (Oxford)

Charles Brockden Brown, *Edgar Huntly: Memoirs of a Sleep-walker* (Hackett)

Michael Murphy, *A Description of the Blazing World* (Freehand)

\*Course Reader **(at Laurier Office Mart)**

**Course Area:** Victorian Literature

**Term:** Winter 2018

[Timetable](#)

ENG 4165 A

(3 credits – Seminar)

**Title:** The Pre-Raphaelite Movement

**Professor:** Mary Arseneau

**Introduction:**

The Pre-Raphaelite Brotherhood's (P.R.B.) original impulse was to reform British painting by reintroducing the sincerity, high purpose, and attention to nature that had been lost since the time of Raphael. This seminar course charts the evolution of the Pre-Raphaelite Movement in art and poetry, beginning with the moral aesthetic embraced by the Pre-Raphaelite Brotherhood (1848-1853), and tracing Pre-Raphaelitism through to its diverse later expressions. Our study will focus on the poetry and prose of three central Pre-Raphaelite figures—Dante Gabriel Rossetti (DGR), Christina Rossetti (CR), and William Morris (WM)—and will also take into account Pre-Raphaelite painting as well as the various nineteenth-century statements on Pre-Raphaelite aesthetics.

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

From its inception, Pre-Raphaelitism was an inter-art movement. In keeping with this, our seminar will have an interdisciplinary dimension as we examine Pre-Raphaelite verbal/visual relations in Pre-Raphaelite painting, drawing and book illustration. We will also have the opportunity to examine musical settings of Pre-Raphaelite poetry as an emerging field in Pre-Raphaelite studies. In addition, in this course we will deliberately seek to include a digital humanities approach. Beginning with Jerome J. McGann’s *Rossetti Archive*, Pre-Raphaelite scholars have embraced digital formats, and our course will continue this trend in giving attention to the potential for digital humanities approaches to Pre-Raphaelite studies. For their major course assignment, students will have the choice of submitting traditional written scholarship in essay form or digital humanities projects of various kinds.

**Method:** Seminar and discussion

**Grading:**

One context seminar presentation, with handout	15%
One literature seminar presentation, with handout	25%
Class Attendance and Participation	10%
Final Essay (2500 to 3000 words) or digital humanities project, due April 16 (due April 23 for students presenting on April 9)	50%

**Texts:**

Rossetti, Christina. *Christina Rossetti: The Complete Poems*. Text by R.W. Crump, notes and introduction by Betty S. Flowers. London: Penguin, 2001.

Rossetti, Dante Gabriel. *Dante Gabriel Rossetti: Collected Poetry and Prose*. Ed. Jerome McGann. New Haven and London: Yale UP, 2003.

Course Package, available at docUcentre, University Centre, Room 0024.

Texts are available at Benjamin Books.

**Course Area:** Victorian Literature  
ENG 4165 B

**Term:** Winter 2018  
(3 credits – Seminar)

[Timetable](#)

**Title:** Tennyson, Browning, and Arnold

**Professor:** David Staines

**Introduction:**

A close reading of the major Victorian poets to see how they rebelled against the Romantic movement and to understand how they prepared for the development of modern poetry in England. Particular attention will focus on Tennyson's *In Memoriam* and his *Idylls of the King*, Browning's dramatic monologues, and Arnold's criticism and poetry.

Students should have a good edition of each of the poet's works.

**Course Area:** Modern British Literature      **Term:** Fall 2017      [Timetable](#)  
ENG 4175 A      (3 credits – Seminar)

**Title:** Giving the Devil his Due: Modern Literature and the Problem of Evil

**Professor:** Dominic Manganiello

**Introduction:**

“The devil’s greatest wile is to convince humans he doesn’t exist.” Baudelaire’s famous observation haunted modern writers like Flannery O’Connor who responded by suggesting that art should aim “to give the devil his due.” The seminar will accordingly examine various representations of the demonic in modern literature, focusing in particular on treatments of the Faustian theme that refer intertextually to the epochal works of Marlowe and Goethe. Whether depicted as a mysterious stranger or as a psychological projection, the figure of *diaboli absconditus* prompted several questions about the palpable presence of evil in the world: does an independent force or being cause human wrongdoing, or are individuals alone responsible for their actions? can belief in divine power or human progress account for why innocents suffer? is evil ultimately profound or banal? These and related questions will provide the springboard for our discussions, which in turn will be informed by the theoretical reflections of critics such as Paul Ricoeur, Terry Eagleton, and René Girard on the subject.

**Method:**

Seminar and discussion

**Grading:**

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

**Texts:**

Charles Baudelaire, *Flowers of Evil* (Oxford)  
Fyodor Dostoevsky, *The Brothers Karamazov* (Penguin)  
Oscar Wilde, *The Picture of Dorian Gray* (Oxford)  
Joseph Conrad, *Heart of Darkness* (Penguin)  
G.K. Chesterton, *The Man Who Was Thursday* (Penguin)  
Mark Twain, “The Mysterious Stranger” (in library)  
Flannery O’Connor, “The Lame Shall Enter First” (in library)  
C.S. Lewis, *The Screwtape Letters* (Harper Collins)  
Thomas Mann, *Doctor Faustus* (Vintage)  
Dorothy L. Sayers, *The Devil to Pay* (in library)  
Graham Greene, *Brighton Rock* (Vintage)  
William Golding, *Lord of the Flies* (Faber)  
J.R.R. Tolkien, *The Lord of the Rings* (Harper Collins)

**Course Area:** American Literature

**Term:** Fall 2017

[Timetable](#)

ENG 4180 A

(3 credits – Seminar)

**Title:** Modern 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 seminar will be on the "modern"—American novels written in the 1940s and 1950s as opposed to "classic" novels like those of Hawthorne, Melville and Twain (which students ideally will have had some exposure to in their "American Literature" courses as helpful background). Focussing on the "suspense novels" of American women writers in particular, and undertaking to explore several basic principles of "narratology" derived mainly from psychoanalysis for better comprehension and appreciation of the modern novelist's craft will constitute the major objective of this course. This objective, moreover, will be twinned with one closely implicated in it as we shall see: namely, the rather seamless adaptation of this kind of psychoanalytic fiction to the Hollywood screen in the form of "film noir." For the latter, a parallel consideration of the work of film-maker Nicholas Ray will serve as a further reflection on the embeddedness of American fiction and psychoanalysis.

**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**

\*A. Elliott & S. Frosh, eds., *Psychoanalysis in Contexts* (Routledge)

\*D. Jarraway, *Wallace Stevens among Others: Diva-Dames, Deleuze, and American Culture* (Chapters on Oates, Updike, and Roth posted to *Blackboard Learn*)

S. Weinman, Ed., *Women Crime Writers (Volume One): Four Suspense Novels of the 1940s* (Library of America)

S. Weinman, Ed., *Women Crime Writers (Volume Two): Four Suspense Novels of the 1950s* (Library of America) (Both Weinman editions are sold as a 2-volume set.)

N. Ray, Film Director. For a selection of Ray's "film noir" canon, please visit:

[https://www.bing.com/search?q=Nicholas+Ray&filters=ufn%3a%22Nicholas+Ray%22+sid%3a%224fc320f6-29a3-ea62-02a8-f2297700c37e%22+catguid%3a%224fc320f6-29a3-ea62-02a8-f2297700c37e\\_4715e7e4c0d5beb3ba37c56c9e6d9ceb%22+segment%3a%22generic.carousel%22+secq%3a%22Born+to+Be+Bad%22+supwlc%3a%220%22+segtype%3a%22QWN0b3l%3d%22&FORM=SNAPCR](https://www.bing.com/search?q=Nicholas+Ray&filters=ufn%3a%22Nicholas+Ray%22+sid%3a%224fc320f6-29a3-ea62-02a8-f2297700c37e%22+catguid%3a%224fc320f6-29a3-ea62-02a8-f2297700c37e_4715e7e4c0d5beb3ba37c56c9e6d9ceb%22+segment%3a%22generic.carousel%22+secq%3a%22Born+to+Be+Bad%22+supwlc%3a%220%22+segtype%3a%22QWN0b3l%3d%22&FORM=SNAPCR)

\*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 Vera Caspary's *Laura* (1942) in S. Weinman, Volume One (above) for the first meeting of Term.**

**Course Area:** American Literature

**Term:** Fall 2017

[Timetable](#)

ENG 4180 B

(3 credits – Seminar)

**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 *Between the World and Me* (2015), a memoir/manifesto concerning the history and present state of race relations in America (winner of the National Book Award), and Colson Whitehead's *The Underground Railroad* (2016), a controversial work of historical speculative fiction in which the "underground railroad" is reimagined as an actual railroad running beneath the territory of the United States. These two final readings both reflect back on African American history and literature in ways that will help students to see connections among the readings from the entire semester. By the end of the semester, students will be equipped to use these readings as a foundation for completing an independent research project on a topic of their choice in African American literature.

**Grading:**

In-class presentation (20%); 4-6 page paper (20%); participation in seminar discussions; 15-20 page research paper (50%)

**Texts**

*The Norton Anthology of African-American Literature*, 3<sup>rd</sup> 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)

Audre Lorde, *Zami: A New Spelling of My Name* (1982)

Ta-Nehisi Coates, *Between the World and Me* (2015)

Colson Whitehead, *The Underground Railroad* (2016)

**Course Area:** Canadian Literature

**Term:** Winter 2018

[Timetable](#)

ENG 4182 B

(3 credits – Seminar)

**Title:** Ottawa in Literature / Literature in Ottawa

**Professor:** Cynthia Sugars

**Introduction:**

There is a long tradition of jokes and ironic laments about the bloodlessness and constitutive ennui of the nation's capital. Goldwin Smith famously described Ottawa as "a sub-arctic lumber village converted by royal mandate into a political cockpit" (1892), while Allan Fotheringham scathingly christened Ottawa "Dullsville-on-the-Rideau." This discourse about Ottawa echoes longstanding debates about the viability of Canada's romantic potential more generally, a debate that has taken place in cultural-historical formulations of Canada from the early 19<sup>th</sup> century to the present day. This course will explore a range of Ottawa fiction, drama, and poetry in order to explore the ways Ottawa figures in these works. Despite its longstanding reputation as Canada's cold and bureaucratic capital, Ottawa has been celebrated as a site of uncanny and evocative character by many Canadian authors, from Alexis's depictions of the spectral landscape of downtown Ottawa which invades his protagonists' dreams (in *Childhood* and *Despair and Other Stories of Ottawa*), to Jane Urquhart's historical magic-realist ghost story about the murder of famous Canadian statesman Thomas D'Arcy McGee on Sparks Street (*Away*), to Charles de Lint's collection of surreal stories about a strange rooming house in the Glebe which functions as a portal between worlds (*Moonheart*), to Phil Jenkins' creative nonfiction about a plot of land on LeBreton flats that is haunted by the ghosts of the people that have passed through it (*An Acre of Time*). In many of these works, authors attempt to counter conventional depictions of the nation's capital as provincial and culturally deficient by exploring the resonant qualities of the place. Some questions we will ask about the works we study include the following: How does Ottawa figure in these and other literary works? In what ways are authors writing against the reputation of the hum-drum capital, or against the notion of the capital's significance *as the capital*? Do these authors attempt to subvert conventional stereotypes of the national capital? Are authors trying to rewrite the notion of the White mainstream? How are discourses of the local and the global figured in these works? This course aims to consider the myriad ways Ottawa continues to function in the Canadian literary and cultural imagination.

Class study will be supplemented by one or two fieldtrips to local cultural and public institutions and a local theatre production.

**Grading:**

Term paper 30%; class participation 10%; seminar presentation 15%; theatre review 10%; fieldtrip assignment 15%; final exam 20%

In order to pass the course, students must complete all written assignments, presentations, and the final exam. If one of these is incomplete, a grade of EIN will be assigned as the final grade in the course.

**Texts (plus a course pack of selected essays, poems, and short fiction):**

Kate Madeline Bottomley, *Honor Edgeworth; or, Ottawa's Present Tense*

André Alexis, *Despair and Other Stories of Ottawa*

Elizabeth Hay, *Garbo Laughs*

Charles De Lint, *Moonheart*

rob mclennan, *The Ottawa City Project:*

Tim Wynne-Jones, *Rex Zero and the End of the World*

Priscila Uppal, *To Whom It May Concern*

Terry Fallis, *The Best Laid Plans*

Nina Berkhout, *The Gallery of Lost Species*

Jameel Khaja, *A Passage to Ottawa* (film)

Unless otherwise stated, all texts will be available at Benjamin Books at 122 Osgoode St. Please note that some course texts may change.

**Course Area:** Postcolonial Literatures

**Term:** Spring 2017

[Timetable](#)

ENG 4189 AB

(3 credits – Seminar)

**Title:** Animation in Literature and Film

**Professor:** Jennifer Blair

**Introduction:**

What does it mean to become animated? Where does the liveliness that animates a body come from? How do stories about animation—in film and in literature—reflect social and aesthetic concerns about modern life? How does animation help to tell certain stories...about childhood, memory, war, music, acrobats, art, and alternate worlds? What's the difference between a live human and an enlivened inanimate being, such as a puppet, or robot, or trash compactor? Is animation primarily for young people? This course will study various works of and about animation and the cultural meanings they explore. Topics to be covered include: life, labour, and automatization; the use of animation to tell political stories; queer animation; connections between animation and race; the relationship between images and authenticity; animation, waste, and environmental catastrophe; dis/ability and the regulation of bodies. Course texts will include novels, short fiction, poetry, and a graphic narrative, as well as short and feature-length animated films and a stop-motion animated TV show.

**Grading:**

Short Presentation: 10%; Short Paper: 15%; Seminar: 25%; Final Paper: 30%; Participation: 20%

**Films:**

Andrew Stanton, *WALL-E*

Chris Landreth, *Ryan*

Ryan Larkin, *Walking*

*Street Musique*

Eddie Murphy, Larry Wilmore, Steve Tomkins, *The PJs* (selected episodes)

Walt Disney, *Pinocchio* (1940)

**Texts:**

Franz Kafka "The Cares of a Family Man"

Carlo Collodi, *The Adventures of Pinocchio*

Anne Fleming, *The Magical Life of Long Tack Sam*

John Yau, "Genghis Chan: Private Eye"

\* **plus coursepack with essays by:** Jane Bennett, Vivian Sobchak, Sianne Ngai, Eric Herhuth, Jeff Malpas, Bruno Latour, Rey Chow, and Mel Chen.