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

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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 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%

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.
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
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)
Toni Morrison, *Song of Solomon* (1977)
**Course Area:** Canadian Literature  
**Term:** Fall 2019  
**ENG4182 A**  
**3 credits**

**Title:** Contemporary Literary Makerspaces

**Professor:** Jennifer Blair

**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)
- Ottawa Zine Fair
- 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)
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