



2015 – 2016

ENGLISH LITERATURE

**FOURTH YEAR OPTION
COURSES**

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Note: Courses may be taught by staff in addition to the named course organiser.

An English Heritage: Nativism, Language and History in the Work of Four Post-war Poets

Course Organiser: Professor James Loxley

This course will explore the work of four post-war English poets in relation to their shared concerns both with Englishness and with arguments concerning the nature of distinctively 'English' poetic traditions. It will focus on works by the four poets in which these issues are raised as matters of style, language and theme, and will also address those works through the critical and other controversies to which they have given rise. What, for example, does it mean for these poets to write about place, and the history of place? How do they write about belonging, and ideas of home? How do they relate such questions to broader or grander or more abstract ideas of nation, and national tradition? These four poets are all associated strongly with locales some distance, literal and otherwise, from the English and British capital – so how does Englishness look from here?

SEMINAR SCHEDULE

Week 1	Introduction
Week 2	Issues of 'nativism' and the place of poetry
Week 3	Philip Larkin, selected poems
Week 4	Philip Larkin, selected poems
Week 5	Basil Bunting, selected poems
Week 6	Basil Bunting, <i>Briggflatts</i>
Week 7	Geoffrey Hill, selected poems
Week 8	ESSAY COMPLETION WEEK
Week 9	Geoffrey Hill, selected poems
Week 10	Tony Harrison, 'The School of Eloquence'
Week 11	Tony Harrison, <i>V</i> ; Geoffrey Hill, selected poems

Primary Texts:

Basil Bunting, *Briggflatts* (2009)
Philip Larkin, *Collected Poems* (2003)
Geoffrey Hill, *Selected Poems* (Penguin 2006)
Tony Harrison, *Selected Poems* (1995)

Other texts to be supplied in pdf or photocopy

Secondary Reading:

Basil Bunting, *Basil Bunting on Poetry* (2000)
Philip Larkin, *Required Writing* (1983)

Geoffrey Hill, *The Lords of Limit* (1984)
Geoffrey Hill, *The Enemy's Country* (1991)
Robert Colls, *Identity of England* (2002)
Krishan Kumar, *The Making of English National Identity* (2003)
Dave Russell, *Looking North: Northern England and the National Imagination* (2004)
Seamus Heaney, *Preoccupations* (1980)
Randall Stevenson, *The Oxford English Literary History vol 12: The Last of England?* (2004)
Andrew Roberts, *Geoffrey Hill* (2004)
Laurence Lerner, *Philip Larkin* (2003)
Joe Kelleher, *Tony Harrison* (1996)
Julian Stannard, *Basil Bunting* (2004)
John Osborne, *Radical Larkin and his Conservative Commentators* (2005)
James McGonigal and Richard Price, eds, *The Star You Steer by: Basil Bunting and British Modernism* (2000)
Peter Quartermain, *Basil Bunting: Poet of the North* (1990)
Victoria Forde, *The Poetry of Basil Bunting* (1997)
James Booth, ed., *New Larkins for Old* (2002)
Andrew Swarbrick, *Out of Reach: the Poetry of Philip Larkin* (1995)
Stephen Regan, ed., *Philip Larkin* (1997)
Jeffrey Wainwright, *Acceptable Words: Essays on the Poetry of Geoffrey Hill* (2005)
Peter Robinson, ed., *Geoffrey Hill: Essays on His Work* (1985)
Vincent Sherry, *The Uncommon Tongue: the Poetry and Criticism of Geoffrey Hill* (1987)
Avril Horner, *Geoffrey Hill: English Modernist or Postmodern European?* (1994)
Neil Astley, ed., *Tony Harrison* (1997)
Sandie Byrne, *H, V. and O: the Poetry of Tony Harrison* (1998)
Antony Rowland, *Mourning and Annihilation in Tony Harrison's 'School of Eloquence' Sequence* (1996)

Cities of Literature: Metropolitan Modernities

Course Organiser: Dr Simon Cooke and Dr David Farrier

Course Outline

This team-taught course will introduce students to the various ways in which cities around the world have been imagined, experienced and represented. Covering cities prominent in Western modernist arts and literature (London, Paris, New York) as well as postcolonial cities (Johannesburg, Fort de France) and imagined cities (Calvino's Venice), the course will give a sense of the diverse ways in which expressions of modernity are intimately linked to the idea and the experience of the city. Beginning with Walter Benjamin's explorations of walking in the city, the course will consider such key figures as the flâneur, the outsider, the migrant, the detective, and the criminal, while key themes will include psychogeography, dystopian cities, and the city as text, as archive, as spectral, and as divided. Primary literary texts – from Virginia Woolf to Virginia Woolf, Raymond Chandler to W.G. Sebald – will be supplemented by film screenings (tbc) and visual material.

Seminar Schedule

Week 1.	Introduction to cities and modernity
Week 2.	Paris: Jean Rhys, <i>Quartet</i>
Week 3.	Johannesburg: Ivan Vladislavich, <i>Portrait with Keys</i>
Week 4.	Berlin: Peter Schneider, <i>The Wall Jumper</i>
Week 5.	Venice: Italo Calvino, <i>Invisible Cities</i>
Week 6.	London: Virginia Woolf, <i>Mrs Dalloway</i>
Week 7.	Urban Ecologies: Patrick Chamoiseau, <i>Texaco</i>
Week 8:	ESSAY COMPLETION WEEK
Week 9.	The Noir City: Raymond Chandler, <i>The Big Sleep</i>
Week 10.	The Weird City: China Mieville, <i>The City and the City</i>
Week 11.	Cities, Archives and Memory: W.G. Sebald, <i>Austerlitz</i>

Selected Secondary Reading

Marc Auge, *Non-Places*
Walter Benjamin, *The Arcades Project / Paris: Capital of the Nineteenth Century*
Gary Bridge and Sophie Watson, eds., *Blackwell Companion to the City*
Michel De Certeau, *The Practice of Everyday Living (vol. 1)*
Mike Davies, *Planet of Slums*
James Donald, *Imaging the Modern City*
Desmond Harding, *Writing the City: Urban Visions and Literary Modernism*
Andreas Huyssen, *Miniature Metropolis: Literature in an Age of Photography and Film*
John McLeod, *Postcolonial London*
Kevin McNamara, ed. *The Cambridge Companion to the City in Literature*
Achille Mbembe and Sarah Nuttall, *Johannesburg: The Elusive Metropolis*
Angel Rama, *The Lettered City*
Abdu Malique Simone, *For the City Yet To Come*
Tony Tanner, *Venice Desired*
Andrew Thacker, *Modernism, Space and the City*

Contemporary American Fiction

Course Organiser: Dr Kenneth Millard

This course provides an introduction to the most exciting and innovative fiction of the contemporary United States. By studying in close detail the novels of nine radically different writers, the course interrogates the very idea of what it means to be 'American' in a contemporary or postmodern society. Are there common themes which make each of these writers American, or does a close examination of these novels tend to explode the very idea of a common national identity? What particular interpretative paradigms (postmodernity, multiculturalism) can we bring to bear on contemporary novels that will best explain their value and significance? What is the relationship between any recent novel's social politics (that American desire for cultural recognition and inclusion), and the issue of its aesthetic merit? How do we assess a recent novel's aesthetic qualities?

This course is, partly, an opportunity for students to develop their own critical responses to recent fiction, in the absence of an established body of secondary writing.

Provisional Seminar Schedule

Week 1 Theories of the contemporary: postmodernism and identity politics.

Week 2 E. L. Doctorow, *Ragtime*.

Week 3 Don DeLillo, *White Noise*.

Week 4 Bobbie Ann Mason, *In Country*.

Week 5 Marilynne Robinson, *Housekeeping*

Week 6 Joan Didion, *Play it as it Lays*

Week 7 Toni Morrison, *Paradise*

Week 8 **ESSAY COMPLETION WEEK**

Week 9 Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*

Week 10 Ron Hansen, *Desperadoes*

Week 11 Jeffery Eugenides, *The Virgin Suicides*

Secondary Texts

Millard, K. *Contemporary American Fiction*, Oxford University Press, 2000

Millard, K. *Coming of Age in Contemporary American Fiction*, Edinburgh University Press, 2007.

Hilfer, T. *American Fiction Since 1940*.

Clayton, J. *The Pleasures of Babel*, 1993.

Bradbury, M. *The Modern American Novel*, revised edition 1992

Simmons, P. E., *Deep Surfaces: Mass Culture and History in Postmodern American Fiction*, 1997

Baker, S. *The Fiction of Postmodernity*, 2000.

Nicol, B. *Postmodernism and the Contemporary Novel*, 2002.

McHale, B. *Postmodernist Fiction*, 1987.

Mengham, R. *An Introduction to Contemporary Fiction: International Writing in English Since 1970*, 1999.

Weinstein, A. *Nobody's Home: Speech, Self, and Place in American Fiction From Hawthorne to DeLillo*, 1993.

Hutcheon, L. *The Politics of Postmodernism*, 1989.

Waugh, P. *Postmodernism: A Reader*, 1992.

Docherty, *Postmodernism: A Reader*, 1993.

Conte, J. *Design and Debris: A Chaotics of Postmodern American Fiction*, 2002.

Harvey, D. *The Condition of Postmodernism*, 1989.

Jameson, F. *Postmodernism, Or, The Cultural Logic of Late Capitalism*, 1991.

Contemporary Postcolonial Writing

Course Organiser: Dr Anouk Lang

The literature of the Anglophone world outside the British Isles is extraordinarily rich and diverse, and can be productively considered through the lens of postcolonial theory, a body of thought that is attentive to the ways literary production is inflected by historical, geographical and cultural factors resulting from the aftereffects of imperialism. Through a selection of literary texts and films by African, Australian, Canadian, Caribbean, Indian and English authors, we will explore how those living with the legacies of colonialism used their work to engage with this history, and how their texts 'write back' to the canon of English literature, problematising its representational strategies and asking us to reconsider how, and why, literary value is assigned. The course is divided into three broad themes – colonial encounters, indigenous voices and historical legacies – and will cover topics including diaspora, hybridity, orality, gender, 'race', resistance, and national identity. As we go, we will continue to interrogate the concept of the postcolonial. What are its limitations? What does it obscure? And how useful is it as an analytical category for studying literature?

Provisional Seminar Schedule

Week 1	Introduction to the course
Week 2	Chimamanda Ngozi Adichie, <i>Half of a Yellow Sun</i> (2006)
Week 3	M. NourbeSe Philip, <i>Zong!</i> (2008)
Week 4	Ashutosh Gowariker (dir.), <i>Lagaan</i> (2001)
Week 5	Kate Grenville, <i>The Secret River</i> (2005)
Week 6	Thomas King, <i>Green Grass Running Water</i> (1993)
Week 7	Damien O'Donnell (dir.), <i>East is East</i> (1999)
Week 8	ESSAY COMPLETION WEEK
Week 9	Andrea Levy, <i>Small Island</i> (2004)
Week 10	J.M. Coetzee, <i>Disgrace</i> (1999)
Week 11	Review & conclusion

Additional Reading

Relevant critical material will be made available on LEARN.

Background Bibliography

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso/NLB, 1983. Print.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. London: Routledge, 1995. Print.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. 2nd ed. London: Routledge, 2007. Print.
- Benwell, Bethan, James Procter, and Gemma Robinson. *Postcolonial Audiences: Readers, Viewers and Reception*. New York: Routledge, 2012. Print.
- Bhabha, Homi K. *The Location of Culture: Critical Theory and the Postcolonial Perspective*. London: Routledge, 1994. Print.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed. Oxford: Oxford University Press, 2005. Print.

- Boehmer, Elleke, Katy Iddiols, and Robert Eaglestone, eds. *J.M. Coetzee in Context and Theory*. London: Continuum, 2009. Print.
- Davidson, Arnold E., Priscilla L. Walton, and Jennifer Andrews. *Border Crossings: Thomas King's Cultural Inversions*. Toronto: University of Toronto Press, 2003. Print.
- Eichorn, Kate. 'Multiple Registers of Silence in M. Nourbese Philip's Zong!' *XCP: Cross-Cultural Poetics* 23 (2010): 33–39. Print.
- Fanon, Frantz. *Black Skin, White Masks*. London: Pluto Press, 1986. Print.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, Mass.: Harvard University Press, 1993. Print.
- Goebel, Walter, and Saskia Schabio, eds. *Locating Postcolonial Narrative Genres*. New York: Routledge, 2013. Print.
- Head, Dominic. *J.M. Coetzee*. Cambridge: Cambridge University Press, 1997. Print.
- Innes, Catherine Lynette. *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge: Cambridge University Press, 2007. Print.
- Kossew, Sue, ed. *Lighting Dark Places: Essays on Kate Grenville*. Amsterdam: Rodopi, 2010. 17–38. Print.
- Kossew, Sue. *Writing Woman, Writing Place: Contemporary Australian and South African Fiction*. London: Routledge, 2004. Print.
- Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2004. Print.
- Lazarus, Neil. *Nationalism and Cultural Practice in the Postcolonial World*. Cambridge: Cambridge University Press, 1999. Print.
- Quayson, Ato. *Postcolonialism: Theory, Practice, or Process?* Malden, Mass.: Polity Press, 2000. Print.
- Said, Edward W. *Orientalism*. London: Penguin, 2003. Print.
- Sell, Jonathan, ed. *Metaphor and Diaspora in Contemporary Writing*. Basingstoke: Palgrave Macmillan, 2011. Print.
- Stadtler, Florian. 'Cultural Connections: "Lagaan" and Its Audience Responses'. *Third World Quarterly* 26.3 (2005): 517–524. Print.
- Zapata, Sarah. 'Contesting Identities: Representing British South Asians in Damien O'Donnell's East Is East'. *Journal of English Studies* 8 (2010): 175–186. Print.

Decolonization and the Novel

Course Organiser: Dr Aaron Kelly

This course facilitates a critical engagement with the novel's role in decolonization struggles and in particular traces the politics of writing in English for an international range of novelists with regard to specific dynamics in Africa, and then the Caribbean and ultimately contemporary Britain itself. The debilitations and enablements of writing in the language of one's supposed master will be considered. Attention will be given to the social and ideological work undertaken by the novel in its history as a form, as well as to its usage in these decolonizing contexts. The course will also provide a theoretical analysis of key concepts in postcolonial criticism such as hybridity in gauging whether such positions are positive or negative conditions. In addition to affirming resistances within colonies themselves the course also concludes with an analysis of diasporic writing within Britain itself as voices from those former colonies begin to articulate themselves from the imperial metropolises or centres. The course will also question whether the idea of postcoloniality is itself a fiction in the context of the neo-imperialism of the global market and will trace the ambivalences that key writers harbour about moments of supposed national liberation. In resisting a stark binary between colonizer and colonized, the course considers the development of subaltern studies and addresses a series of displacements concerning race, ethnicity, gender and class and discusses how such interstices complicate one another yet also provide the terrain upon which oppositional and properly emancipatory identities may be constructed.

Primary Texts and Seminar Schedule

Week 1	Course Introduction; Postcolonial Theory; Chinua Achebe <i>Things Fall Apart</i> ; <i>No Longer At Ease</i>
Week 2	Ayi Kwei Armah, <i>The Beautyful Ones Are Not Yet Born</i>
Week 3	Ngugi wa Thiong'o, <i>Devil On the Cross</i>
Week 4	Bessie Head, <i>A Question of Power</i>
Week 5	Tsitsi Dangamrembga, <i>Nervous Conditions</i>
Week 6	Ken Saro-Wiwi, <i>Sozaboy: A Novel in Rotten English</i>
Week 7	George Lamming, <i>In the Castle of My Skin</i>
Week 8	ESSAY COMPLETION WEEK
Week 9	Jamaica Kincaid, <i>The Autobiography of My Mother</i>
Week 10	Sam Selvon, <i>The Lonely Londoners</i> ; Caryl Phillips, <i>The Final Passage</i>
Week 11	Andrea Levy, <i>Small Island</i>

Useful Secondary Overviews

Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*
Bill Ashcroft et al. (eds), *The Empire Writes Back, Theory and Practice in Post-Colonial Literatures*
Homi Bhabha, *The Location of Culture*
Homi Bhabha (ed), *Nation and Narration*
Elleke Boehmer, *Colonial and Postcolonial Literatures*
Elleke Boehmer, *Stories of Women: Gender and Space in the Postcolonial Nation*
Timothy Brennan, *Salman Rushdie and the Third World*
Laura Chrisman and B. Parry (eds), *Postcolonial Theory and Criticism*

Laura Chrisman, *Postcolonial Contraventions*
Frantz Fanon, *The Wretched of the Earth; Black Skins, White Masks*
Robert Fraser, *Lifting the Sentence: A Poetics of Postcolonial Fiction*
Leela Gandhi, *Postcolonial Theory*
Paul Gilroy, *There Ain't No Black in the Union Jack; The Black Atlantic*
David Goldberg, *Relocating Postcolonialism*
Ranjit Guha, *A Subaltern Studies Reader*
Neil Lazarus, *Nationalism and Cultural Practice in the Postcolonial World*
Ania Loomba, *Colonialism-Postcolonialism*
John McLeod, *Beginning Postcolonialism*
Trinh Minh-ha, *Woman, Native, Other: Writing Postcoloniality and Feminism*
Susheila Nasta, *Home truths: fictions of the South Asian diaspora in Britain*
Susheila Nasta, ed. *Motherlands: black women's writing from Africa, the Caribbean and South Asia*
Susheila Nasta, ed. *Reading the "new" literatures in a postcolonial era*
A. Parker et al. (eds), *Nationalisms and Sexualities*
David Punter, *Postcolonial Imaginings: Fictions of a New World Order*
Ato Quayson, *Postcolonialism*
Edward Said, *Orientalism*
Edward Said, *Culture and Imperialism*
Epifanio San Juan, *Beyond Postcolonial Theory*
Henry Schwarz, ed. *A Companion to Postcolonial Studies*
Sara Suleri, *The Rhetoric of English India*
G Spivak, *The Postcolonial Critic; In Other Worlds; "Can the Subaltern Speak";*
G Spivak, *Critique of Postcolonial Reason*
I. Talit, *The Language of Postcolonial Literatures*
P. Williams and L. Chrisman (eds), *Colonial Discourse and Post-Colonial Theory*

Film Criticism and Analysis

Dr David Sorfa, Film Studies (Course Organiser)

Dr Daniel Yacavone, Film Studies

Delivery:

Please note carefully the Compulsory class times:

- Film Screening, Monday 3pm – 5pm
- Lecture, Tuesday 12pm – 1pm
- Seminar, Tuesday 2pm – 3pm

Film Criticism and Analysis [CLLC10002] will introduce students to the interpretation of contemporary cinema through a consideration of the ways in which film style influences the meaning of any individual film. The course will also consider the history and development of film criticism and will present various theoretical and philosophical approaches to the study of film.

This course is open to year 4 Honours students in the School of Literatures, Languages and Cultures who are interested in film (**except DELC joint degree students**). No prior film study is necessary but if you love cinema and are keen on engaging seriously with its study, then Film Criticism and Analysis will give you the opportunity to learn to think and write about film in more depth.

The course will survey a broad range of film genres including contemporary popular film as well as art house cinema. At least 50% of films screened will be in English while any non-English language films will be subtitled. Delivery will be in English.

Assessment:

2500 word essay (40%)

2 hour examination (60%)

Indicative Syllabus and Example Films (subject to change):

Interpreting and Evaluating Film

Spring Breakers (Harmony Korine, USA, 2012)

Cinematic Narrative and Narration

Mad Detective (San taam, Johnnie To and Wai Ka Fai, Hong Kong, 2007)

Film Form and Meaning: Mise-en-scène and Cinematography, Sound and Editing

Berberian Sound Studio (Peter Strickland, 2012)

Semiotics and Film

The Angels' Share (Ken Loach, UK, 2012)

Acting in Film

Damsels in Distress (Whit Stillman, 2011)

Cognitivist Film Theory

Memento (Christopher Nolan, USA, 2000)

Genre

Under the Skin (Jonathan Glazer, UK, 2013)

Auteur Theory

My Winnipeg (Guy Maddin, Canada, 2007)

Realist theory

Le fils (The Son) (Jean-Pierre Dardenne and Luc Dardenne, Belgium, 2002)

Affective and Haptic Approaches

Leviathan (Lucien Castaing-Taylor, Verena Paravel, Russia, 2012)

Core Reading List:

Bordwell, David and Kristin Thompson (2013) *Film Art: An Introduction*, 10th Edition. New York: McGraw-Hill.

Elsaesser, Thomas and Malte Hagener (2010). *Film Theory: An Introduction Through the Senses* (1st ed.). Routledge.

Rushton, Richard and Gary Bettinson (2010) *What is Film Theory? An Introduction to Contemporary Debates*. New York: McGraw Hill and Open University Press.

Further Reading:

Branigan, Edward (1992) *Narrative Comprehension and Film*. London: Routledge.

Braudy, Leo and Marshall Cohen (eds.) (2004) *Film Theory and Criticism: Introductory Readings*. 6th ed. Oxford University Press: Oxford.

Elsaesser, Thomas and Warren Buckland (2002) *Studying Contemporary American Film: A Guide to Movie Analysis*. Hodder Arnold: London.

Etherington-Wright Christine and Ruth Doughty (2011) *Understanding Film Theory*. Houndmills: Palgrave MacMillan.

Gibbs, John (2002) *Mise-en-Scène: Film Style and Interpretation*. London and New York: Wallflower.

Hayward, Susan (2000) *Cinema Studies: The Key Concepts*. Routledge: London & New York.

Miller, Toby and Robert Stam (eds.) (1999) *A Companion to Film Theory*. Blackwell: Malden, Mass. and Oxford.

Nichols, Bill (ed.) (1976) *Movies and Methods: An Anthology*, Volume I. University of California Press: Berkeley, Los Angeles and London.

Nichols, Bill (ed.) (1985) *Movies and Methods: An Anthology*, Volume II. University of California Press: Berkeley, Los Angeles and London.

Orpen, Valerie (2003) *Film Editing: The Art of the Expressive*. London and New York: Wallflower.

Literature and the Great War

Course Organiser: Professor Randall Stevenson

The Great War has settled into a familiar form in later imagination, based substantially on views of ‘the horror of the trenches’ drawn from poetry, Wilfred Owen’s particularly. This course aims to revisit these views, not necessarily challenging them but looking more closely at the evidence concerned. This will involve exploring an extended range of war poetry, along with an unusually wide range of war narratives (dramatic in one instance) – often less read or less valued in assessments of the period. A question at every stage will be about how imagination shapes and encounters the most violent and intolerable of experiences, and how – or if – these can be effectively contained and communicated in literature, or even in language at all.

Provisional Seminar Schedule/Primary Texts

- 1) Selected texts to be provided in class + Poetry by Rupert Brooke & others*
- 2) Henri Barbusse *Le Feu (Under Fire, 1916)* + Poetry by Charles Hamilton Sorley
- 3) Rebecca West *The Return of the Soldier (1918)* + Poetry by Edward Thomas
- 4) Max Plowman *A Subaltern on the Somme (1927)* + Poetry by Ivor Gurney
- 5) Edmund Blunden, *Undertones of War (1928)* + Poetry by Edmund Blunden
- 6) Erich Maria Remarque *All Quiet on the Western Front (1929)*+ Poetry by Wilfred Owen
- 7) R.C. Sheriff *Journey’s End (1929)* + Poetry by Siegfried Sassoon

8) Essay Completion Week

- 9) Mary Borden *The Forbidden Zone (1929)* + Poetry by T.P. Cameron Wilson and others
- 10) Ernest Hemingway *A Farewell to Arms (1929)* & selections from *In Our Time (1925)*
- 11) Virginia Woolf *To the Lighthouse (1927)* + T.S. Eliot, *The Waste Land (1922)*

* all poetry will be taken from Dominic Hibberd and John Onions, eds., *The Winter of the World: Poems of the Great War* (London: Constable, 2007) if this remains in print. If not, Tim Kendall, *Poetry of the First World War* (Oxford: OUP, 2014) will do instead.

Literature in the Age of Terror

[known on MyEd as “The Reign of Terror: Fear and Loathing in Romantic Literature”]

Course Organiser: Dr Tim Milnes

This course introduces students to different concepts and discourses of terror in romantic period literature. It concentrates mainly on the relationship between the aesthetic category of the sublime and the political climate of fear created by the Reign of Terror in France in the mid-1790s and intensified by the revolutionary wars in Europe. The course explores how ideas and perceptions of terror fed into romantic literature, and how romantic literature in turn helped to reshape notions of fear. Through reading primary texts and examining contemporary images (such as paintings, engravings, and magazine illustrations) students will develop an enhanced understanding of the connections between the romantic language of terror and other topics, including millenarianism, anti-jacobinism, spectatorship, codes of visibility, obscenity and pornography, prophecy, pantheism, materiality, subjectivity, friendship, domesticity, the Gothic, ‘atrocities,’ the body, imagination, sexuality, and liminality. The course will begin with an introductory session outlining the main themes and writers on the course, and close with a seminar addressing the relevance of notions of terror and the sublime to (post)modern culture and society.

Seminar Schedule

Week 1	Introduction: Fear and Loathing in Romantic Literature: theory, examples, introduction to main themes
Week 2	The Sublime Spectacle: Burke, <i>Reflections on the Revolution in France</i> (1790, excerpts) and <i>Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful</i> (1759)
Week 3	Apocalypse Now: Blake, <i>The visions of the Daughters of Albion</i> (1793) and <i>The book of Urizen</i> (1794)
Week 4	Perils of Consciousness: Wordsworth, <i>The Prelude</i> (1805, excerpts)
Week 5	Fears in Solitude: Coleridge, 'Frost at Midnight'; 'France: An Ode'; 'Fears in Solitude' (1798) Lamb, 'Witches, and Other Night Fears' (1821)
Week 6	Gothic Terror: Radcliffe, <i>The Mysteries of Udolpho</i> (1794)
Week 7	Gothic Horror: Lewis, <i>The Monk</i> (1795)
Week 8	ESSAY COMPLETION WEEK
Week 9	The Revolting Body: Mary Shelley, <i>Frankenstein</i> (1818)
Week 10	The Material Sublime: Percy Shelley, 'Ode to The West Wind'; 'Ozymandais'; 'England in 1819'; 'The Triumph of Life' (1822)
Week 11	The Postmodern Sublime: Lyotard, 'Postscript to Terror and the Sublime' (1985); Giovanna Borradori, <i>Philosophy in a Time of Terror: Dialogues with Jürgen Habermas and Jacques Derrida</i> (2001, excerpts)

Further Reading

Background

M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953)
Christine Battersby, *The Sublime, Terror and Human Difference* (2007)
Harold Bloom, ed., *Romanticism and Consciousness: Essays in Criticism* (1970)
Andrew Bowie, *Aesthetics and Subjectivity: from Kant to Nietzsche* (1990)
Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830* (1981)

John Clubbe and Ernest Lovell Jr., *English Romanticism: The Grounds of Belief* (London, 1983)

Andrew Cooper, *Doubt and Identity in Romantic Poetry* (1988)

Stuart Curran, ed., *The Cambridge Companion to British Romanticism* (1993)

Paul de Man, *The Rhetoric of Romanticism* (New York, 1984)

Mary Favret and Nicola Watson, eds., *At the Limits of Romanticism: Essays in Cultural, Feminist, and Materialist Criticism* (1994)

Frances Ferguson, *Solitude and the Sublime: Romanticism and the Aesthetics of Individuation* (1992)

George P. Fletcher, *Romantics at War: Glory and Guilt in the Age of Terrorism* (2002)

John Frow, 'The Uses of Terror and the Limits of Cultural Studies,' *Symploke* 11.1/2 (2003): 69-76

Jean Hall, *A Mind that Feeds upon Infinity: The Deep Self in English Romantic Poetry* (1991)

John Spencer Hill, ed., *The Romantic Imagination: A Casebook* (1977)

Geoffrey Hartman, 'Romanticism and Anti-Self-Consciousness,' *Beyond Formalism: Literary Essays 1958-1971* (New Haven, 1970), 298-310.

-----, *Wordsworth's Poetry 1787-1814* (1964)

Richard Holmes, *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science* (2008)

Gary Kelly, *English Fiction of the Romantic Period 1789-1830* (1989)

Mark Kipperman, *Beyond Enchantment: German Idealism and English Romantic Poetry* (1986)

Arthur O. Lovejoy, 'On the Discrimination of Romanticisms,' *Publications of the Modern Languages Association of America* 39 (1924): 229-53

Jerome J. McGann, *The Romantic Ideology: A Critical Investigation* (1983)

Thomas McFarland, *Romantic Cruxes: The English Essayists and the Spirit of the Age* (1987)

Tim Milnes, *Knowledge and Indifference in English Romantic Prose* (2003)

Vincent Newey, *Centring the Self: Subjectivity, Society and Reading from Thomas Gray to Thomas Hardy* (1995)

Michael O'Neill, *Romanticism and the Self-Conscious Poem* (1997)

Philip Shaw, *Sublime*. Routledge New Critical Idiom (2005)

Jonathan Strauss, *Subjects of Terror: Nerval, Hegel, and the Modern Self* (1998)

Charles Taylor, *Sources of the Self: The Making of Modern Identity* (1989)

Nicola Watson, *Revolution and the Form of the British Novel 1790-1825* (1994)

Kathleen Wheeler, *Sources, Processes, and Methods in Coleridge's 'Biographia Literaria'* (1980)

Raymond Williams, *Culture and Society 1780-1950* (1963)

Week 2. The Sublime Spectacle: Burke

Christine Battersby, 'Terror, Terrorism and the Sublime: Rethinking the Sublime after 1789 and 2001,' *Postcolonial Studies* 6.1 (2003): 67-89

Mark Blackwell, 'The Sublimity of Taste in Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*' *Philological Quarterly* 82:3 (2003): 325-47

Steven Blakemore, 'Revolution in Language: Burke's Representation of Linguistic Terror,' *Representing the French Revolution: Literature, Historiography, and Art*, ed. James Heffernan (1992) 3-23

Julie Carlson, 'Command Performances: Burke, Coleridge, and Schiller's Dramatic Reflections on the Revolution in France' *The Wordsworth Circle* 23:2 (1992): 117-34

E. J. Clery, 'The Pleasure of Terror: Paradox in Edmund Burke's Theory of the Sublime,' *Pleasure in the Eighteenth Century*, eds. Roy Porter and Marie Roberts (1996) 164-81

Steven Cresap 'Sublime Politics: On the Uses of an Aesthetics of Terror,' *CLIO: A Journal of Literature, History, and the Philosophy of History* 19.2 (1990): 111-125

Jack Fruchtman, 'The Aesthetics of Terror: Burke's Sublime and Helen Maria Williams's Vision of Anti-Eden' *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 6 (2001): 211-31

Charles Hinnant, 'The Late Unfortunate Regicide in France': Burke and the Political Sublime,' *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 2 (1996): 111-36.

---, 'Shaftesbury, Burke, and Wollstonecraft: Permutations on the Sublime and the Beautiful' *Eighteenth Century: Theory and Interpretation* 46.1 (2005): 17-35
 Robert M. Maniquis, 'Filling Up and Emptying Out the Sublime: Terror in British Radical Culture,' *Huntington Library Quarterly* 63.3 (2000): 369-405
 John G. Pipkin, 'The Material Sublime of Women Romantic Poets,' *Studies in English Literature 1500-1900* 38.4 (1998): 597-619
 Linda Zerilli, 'Text/Woman as Spectacle: Edmund Burke's 'French Revolution'' *The Eighteenth Century: Theory and Interpretation* 33.1 (1992): 47-72.

Week 3. Apocalypse Now: Blake

Craig Brandist, 'Deconstructing the Rationality of Terror: William Blake and Daniil Kharms,' *Comparative Literature* 49.1 (1997): 59-75
 Kelvin Everest and Alison Yarrington, eds. *Reflections of Revolution: Images of Romanticism* (1993)
 Andrew Lincoln, 'Alluring the heart to virtue: Blake's *Europe*,' *Studies in Romanticism* 38.4 (1999): 621-39
 James Mulvihill, "'Demonic Objectification and Fatal Isolation': Blake and the Culture Industry' *Studies in Romanticism* 38.4 (1999): 597-620
 Michael Phillips, 'Blake and the Terror, 1792-1793,' *The Library: The Transactions of the Bibliographical Society* 16.4 (1994): 263-97
 David Punter, 'The Terrorist's Story: The Reign of Terror and Later Terrorists in Literature,' *Tropes of Revolution: Writers' Reactions to Real and Imagined Revolutions 1789-1989*, eds. C. C. Barfoot and Theo D'haen (1991) 364-78
 Laura Quinney, 'Swerving Neo-Platonists,' *Wordsworth Circle* 37.1 (2006): 31-8
 Steve Vine, 'Blake's Material Sublime,' *Studies in Romanticism* 41.2 (2002): 237-57
 Karl Kroeber and William Walling, eds. *Images of Romanticism: Verbal and Visual Affinities* (1978)

Week 4. The Perils of Consciousness: Wordsworth

Jeffrey Baker, 'Prelude and Prejudice,' *Wordsworth Circle* 13.2 (Spring 1982)
 John Barrell, 'The Uses of Dorothy: 'The Language of the Sense' in 'Tintern Abbey,'" *Wordsworth: Contemporary Critical Essays*, ed. J. Williams (1993)
 James Chandler, *Wordsworth's Second Nature* (1984)
 Paul de Man, 'Autobiography as De-Facement', *Modern Language Notes* 94.5 (1979) and *The Rhetoric of Romanticism*
 Stephen Gill, *William Wordsworth: A Life* (1989)
 Alan Grob, 'Afterword: Wordsworth and the Politics of Consciousness', *Critical Essays on William Wordsworth* (1990)
 Geoffrey Hartman, *Wordsworth's Poetry 1787-1814* (1964, 2nd ed. 1971)
 --- *The Unremarkable Wordsworth* (1987)
 Kenneth Johnston, *Wordsworth and 'The Recluse'* (1984)
 Marjorie Levinson, *Wordsworth's Great Period Poems* (1986)
 Anne Mellor, 'Writing the Self/Self Writing', *Romanticism and Gender* (1993)
 Gayatri Chakravorty Spivak, 'Sex and History in 'The Prelude' (1805): Books IX to XIII,' in *Wordsworth: Contemporary Critical Essays*, ed. J. Williams (1993)

Week 5. Fears in Solitude: Coleridge and Lamb

Jane Aaron, *A Double Singleness: Gender and the Writings of Charles and Mary Lamb* (1991)
 George Barnett, *Charles Lamb* (Boston, 1976)
 Frederick Burwick, ed., *Coleridge's Biographia Literaria: Text and Meaning* (1989)
 Julie Carlson, *In the Theatre of Romanticism: Coleridge, Nationalism, Women* (1994)
 Jerome Christensen, *Coleridge's Blessed Machine of Language* (1981)
 Paul de Man, 'The Rhetoric of Temporality,' *Blindness and Insight*, 2nd ed. (1983)
 James Engell, 'Coleridge and German Idealism: First Postulates, Final Causes,' *The Coleridge Connection*, eds. Richard

Gravil and Molly Lefebure (1990)
 Karen Fang, 'Empire, Coleridge, and Charles Lamb's Consumer Imagination'
SEL: Studies in English Literature, 1500-1900 43.4 (2003): 815-43.
 William Fleisch, "'Friendly and Judicious' Reading: Affect and Irony in the Works of Charles Lamb,' *Studies in Romanticism* 23 (1984)
 Norman Fruman, *Coleridge: The Damaged Archangel* (1972)
 Tim Fulford, 'Apocalyptic Economics and Prophetic Politics: Radical and Romantic responses to Malthus and Burke,' *Studies in Romanticism* 40.3 (2001): 345-68
 Richard Gravil, Lucy Newlyn and Nicholas Roe, eds., *Coleridge's Imagination* (1985)
 Paul Hamilton, *Coleridge's Poetics* (1983)
 Nigel Leask, *The Politics of Imagination in Coleridge's Critical Thought* (1988)
 Michelle Levy, 'Discovery and the Domestic Affections in Coleridge and Shelley,'
SEL: Studies in English Literature, 1500-1900 44.4 (2004): 693-713
 Grevel Lindop, 'Lamb, Hazlitt and De Quincey,' *The Coleridge Connection*, eds. Richard Gravil and Molly Lefebure (1990)
 Thomas McFarland, *Romantic Cruxes: The English Essayists and the Spirit of the Age* (1987)
 Tim Milnes, 'Charles Lamb: Professor of Indifference,' *Philosophy and Literature* 28 (2004) 324-341
 Raimonda Modiano, *Coleridge and the Concept of Nature* (1985)
 John Muirhead, *Coleridge as Philosopher* (1930)
 Uttara Natarajan, 'The Veil of Familiarity: Romantic Philosophy and the Familiar Essay,' *Studies in Romanticism* 42.1 (2003): 27-44
 Mark Parker, 'Ideology and Editing: The Political Context of the Elia Essays,' *Studies in Romanticism* 30 (1991)
 Mary Anne Perkins, *Coleridge's Philosophy: The Logos as Unifying Principle* (1994)
 Mark Rawlinson, 'Invasion! Coleridge, the Defence of Britain and the Cultivation of the Public's Fear,' *Romantic Wars: Studies in Culture and Conflict, 1793-1822*, ed Philip Shaw (2000) 110-37
 Judith Thompson, 'An Autumnal Blast, a Killing Frost: Coleridge's Poetic Conversation with John Thelwall,' *Studies in Romanticism* 36.3 (1997): 427-56
 Nicola Trott, 'The Old Margate Hoy' and Other Depths of Elia's Credulity,' *Charles Lamb Bulletin* 82 (1993)
 Matthew VanWinkle, 'Fluttering on the Grate: Revision in "Frost at Midnight,"' *Studies in Romanticism* 43.4 (2004): 583-98
 Kathleen Wheeler, *Sources, Processes and Methods in Coleridge's Biographia Literaria* (1990)

Week 6. Gothic Terror: Radcliffe

Barbara M. Benedict, 'Radcliffe, Godwin, and Self-Possession in the 1790s,' *Women, Revolution, and the Novels of the 1790s*, ed. Linda Lang-Peralta, (1999) 89-110
 Stephen Bernstein, 'Form and Ideology in the Gothic Novel,' *Essays in Literature* 18.2 (1991): 151-65
 Miranda J Burgess, 'Domesticating Gothic: Jane Austen, Ann Radcliffe, and National Romance,' *Lessons of Romanticism: A Critical Companion*, eds. Thomas Pfau and Thomas Gleckner (1998) 392-412
 Andrew Cooper, 'Gothic Threats: The Role of Danger in the Critical Evaluation of *The Monk* and *The Mysteries of Udolpho*,' *Gothic Studies* 8.2 (2006): 18-34
 Jayne Lewis, "'No Colour of Language': Radcliffe's Aesthetic Unbound,' *Eighteenth-Century Studies* 39.3 (2006): 377-90
 D.L. Macdonald, 'Bathos and Repetition: The Uncanny in *Radcliffe*' *Journal of Narrative Technique* 19.2 (1989): 197-204
 Scott MacKenzie, 'Ann Radcliffe's Gothic Narrative and the Readers at Home,' *Studies in the Novel* 31.4 (1999): 409-31
 Dorothy McMillan, 'The Secrets of Ann Radcliffe's English Travels,' *Geographies: Discourses of Travel 1775-1844*, ed. Amanda Gilroy (2000) 61-67
 Rictor Norton, *Mistress of Udolpho: The Life of Ann Radcliffe*, (1999)
 David Punter, ed., *A Companion to the Gothic*, Blackwell Companions to Literature and Culture (2000)
 Margaret Russett, 'Narrative as Enchantment in *The Mysteries of Udolpho*' *ELH* 65.1 (1998): 159-86
 Yael Shapira, 'Where the Bodies Are Hidden: Ann Radcliffe's 'Delicate' Gothic'
Eighteenth-Century Fiction 18.4 (2006): 453-76

Matthew Wickman, 'Terror's Abduction of Experience: A Gothic History,' *Yale Journal of Criticism* 18.1 (2005): 179-206

Jan Wellington, 'Traversing Regions of Terror: The Revolutionary Traveller as Gothic Reader,' *Studies in Travel Writing* 7.2 (2003): 145-67.

Courtney Wennerstrom, 'Cosmopolitan Bodies and Dissected Sexualities: Anatomical Mis-stories in Ann Radcliffe's *Mysteries of Udolpho*,' *European Romantic Review* 16.2 (2005): 193-207.

Week 7. Gothic Horror: Lewis

E. J. Clery, *The Rise of Supernatural Fiction, 1762-1800* (1995)

Steven Blakemore, 'Matthew Lewis's Black Mass: Sexual, Religious Inversion in *The Monk*,' *Studies in the Novel* 30.4 (1998): 521-39

Fred Botting, *Gothic* (1996)

Peter Brooks, 'Virtue and Terror: *The Monk*,' *English Literary History* 40 (1973)

William Patrick Day, *In the Circles of Fear and Desire* (1985)

S.T. Coleridge, review of *The Monk*, reprinted in *Coleridge's Miscellaneous Criticism*, ed. Thomas Middleton Raysor (1936)

James Joseph Irwin, M.G. 'Monk' Lewis (1976)

Wendy Jones, 'Stories of Desire in *The Monk*,' *English Literary History* 57 (1990): 129-50

Maggie Kilgour, *The Rise of the Gothic Novel* (1995)

D.L. Macdonald, 'The Erotic Sublime: The Marvellous in *The Monk*,' *English Studies in Canada* 18 (1992)

Marie Roberts, *A Handbook to Gothic Literature* (1996)

Daniel Watkins, 'Social Hierarchy in Matthew Lewis's *The Monk*,' *Studies in the Novel* 18 (1986)

James Whitlark, 'Heresy Hunting: *The Monk* and the French Revolution,' *Romanticism on the Net: An Electronic Journal Devoted to Romantic Studies* Electronic publication (1997)

Kari J. Winter, 'Sexual/Textual Politics of Terror: Writing and Rewriting the Gothic Genre in the 1790s,' *Misogyny in Literature: An Essay Collection*, ed. Katherine Anne Ackley (1992) 89-103

Week 8. ESSAY COMPLETION WEEK

Week 9. The Revolting Body: Mary Shelley

David Armitage, 'Monstrosity and Myth in Mary Shelley's *Frankenstein*,' *Monstrous Bodies/Political Monstrosities in Early Modern Europe*, ed. Laura Lunger Knoppers and Joan Landes (2004) 200-26

Jasper Cragwall, 'The Shelleys' Enthusiasm,' *Huntington Library Quarterly: Studies in English and American History and Literature* 68.4 (2005): 631-53

Deane Franco, 'Mirror Images and Otherness in Mary Shelley's *Frankenstein*,' *Literature and Psychology* 44.1-2 (1998): 80-95

Ellen J. Goldner, 'Monstrous Body, Tortured Soul: *Frankenstein* at the Juncture between Discourses,' *Genealogy and Literature*, ed. Lee Quinby (1995) 28-47

George E. Haggerty, "'Dung, Guts and Blood': Sodomy, Abjection and Gothic Fiction in the Early Nineteenth Century,' *Gothic Studies* 8.2 (2006): 35-51

Fred V. Randel, 'The Political Geography of Horror in Mary Shelley's *Frankenstein*' *ELH*, 70.2 (2003): 465-91

Alan Rauch, 'The Monstrous Body of Knowledge in Mary Shelley's *Frankenstein*,' *Studies in Romanticism*, 34.2 (1995): 227-53

Allan Lloyd Smith, "'This Thing of Darkness': Racial Discourse in Mary Shelley's *Frankenstein*,' *Gothic Studies* 6.2 (2004): 208-22

Clara Tuite, '*Frankenstein*'s Monster and Malthus' 'Jaundiced Eye': Population, Body Politics, and the Monstrous Sublime,' *Eighteenth-Century Life* 22.1 (1998): 141-55

Lee Zimmerman, '*Frankenstein*, Invisibility, and Nameless Dread,' *American Imago* 60.2 (2003): 135-58

Week 10. The Material Sublime: Percy Shelley

- Betty Bennett and Stuart Curran, eds., *Shelley: Poet and Legislator of the World* (1995)
- Kim Blank, ed., *The New Shelley* (1991)
- Timothy Clark and Jerrold Hogle, eds., *Evaluating Shelley* (1996)
- Cian Duffy, 'The Child of a Fierce Hour': Shelley and Napoleon Bonaparte,' *Studies in Romanticism* 43.3 (2004): 399-416
- , *Shelley and the Revolutionary Sublime* (2005)
- T.S. Eliot, *The Use of Poetry and the Use of Criticism* (1933)
- Barbara Gelpi, *Shelley's Goddess: Maternity, Language, Subjectivity* (1992)
- Jerrold Hogle, *Shelley's Process: Radical Transference and the Development of his Major Works* (1988)
- Richard Holmes, *Shelley: The Pursuit* (1974)
- Tim Milnes, 'Centre and Circumference: Shelley's Defence of Philosophy,' *European Romantic Review* 15.1 (2004) 1-17
- Timothy Morton, *Shelley and the Revolution in Taste* (1994)
- Forest Pyle, 'Kindling and Ash: Radical Aestheticism in Keats and Shelley,' *Studies in Romanticism* 42.4 (2003): 427-59
- Tilottama Rajan, *Dark Interpreter: The Discourse of Romanticism* (1980)
- William Ulmer, *Shelleyan Eros: The Rhetoric of Romantic Love* (1990)
- David Wagenknecht, ed., *Articles on Shelley issue, Studies in Romanticism* 17 (1978)
- *Shelley Special Issue, Studies in Romanticism* 23 (1984)
- Earl Wasserman, *Shelley: A Critical Read*

Week 11. The Postmodern Sublime

Modern Religious and Ethical Debates in Contemporary Literature

Course Organiser: Dr Alison Jack (a.jack@ed.ac.uk)

The course is co-taught with Dr Mark Harris and Dr Hannah Holtschneider.

Class Contact Hours: Seminars on **Thursdays 11am -1pm** in New College, School of Divinity; Autonomous Learning Groups will also meet for one hour per week.

Course Summary

This course will explore the influence of contemporary religious and ethical debates on literature of the twentieth and twenty-first centuries. It will consider the differences between Scottish, English and American fiction in religious and theological terms. Writers from Christian, Jewish, and atheist perspectives will be contrasted.

Learning Outcomes

On completion of the course, students should have a detailed knowledge of selected contemporary literary texts and of their interaction with modern religious and ethical issues. They should be aware of current debates in the field of literature, religion and theology. They should be able to discuss the differences in theological and literary emphasis between Scottish, English and American literature, and between Christian and Jewish writers.

Seminar Schedule

Week 1: Introduction to the Course: Aims and Objectives

Week 2: Twentieth Century Catholicism

Graham Greene, *The Power and the Glory*

Week 3: Religion and Literature in Scottish Culture

James Robertson, *The Testament of Gideon Mack*

Weeks 4-6: Contemporary Jewish Writers

Week 4: Introducing Jewish Fiction

Week 5: Chaim Potok, *My Name is Asher Lev*

Week 6: Howard Jacobsen, *The Finkler Question*

Weeks 7-10: Secularisation and the encounter with science

Week 7: Aldous Huxley, *Brave New World*

Week 8: Essay completion week (no class)

Week 9: Philip Pullman, *His Dark Materials*

Philip Pullman, *The Amber Spyglass* chaps 29-31

Week 10: J. K. Rowling, *The Harry Potter series*

J. K. Rowling, *Harry Potter and the Deathly Hallows*

Week 11: Review of the course

Assessment

Please note that, unlike the other English Literature Fourth Year Option courses, this course is assessed by means of a sit-down degree exam in December. This is the practice in Divinity, where the course is administered.

Selected Secondary Reading

- Cheyette, Brian, *Constructions of 'the Jew' in English Literature and Society: Racial Representations, 1875-1945*, (Cambridge: Cambridge University Press).
- Craig, Cairns, *Intending Scotland: Explorations in Scottish Culture since the Enlightenment* (Edinburgh: EUP, 2009)
- Hass, Andrew, Jasper, David & Jay, Elizabeth (eds), *The Oxford Handbook of English Literature and Theology* (Oxford: Oxford University Press, 2007)
- Jasper, David, *Sacred Desert: Religion, Literature, Art and Culture* (Oxford: Blackwell, 2004)
- Jasper, David & Smith, Allen (eds), *Between Truth and Fiction: A Reader in Literature and Christian Theology* (SCM: London, 2010)
- Moore, Stephen D., *The Bible in Theory: Critical and Postcritical Essays* (Atlanta: SBL, 2010)
- Stähler, Axel (ed.), *Anglophone Jewish Literature*, Routledge Studies in Twentieth-Century Literature (London: Routledge, 2007).
- Vattimo, Gianni *Belief*, trans. Luca D'Isanto and David Webb (Stanford: Stanford University Press, 1999)

Neo-imperialisms

Course Organiser: Dr David Farrier

According to Michel Agier, 'the world today is confronted with the sustained evidence of precarious lives'. This course will look at various ways in which life is made fragile and precarious by what might be called the 'neo-imperialisms' of the contemporary globalized world, and will include writing (novels, short stories, and poetry) and film from South Africa, Nigeria, India, Britain, the United States, Iraq and Guantanamo Bay. The emphasis will be on creative responses to oppression and marginalisation—the role of the imagination (such as constructing fantasies of 'the other') in propagating forms of violence, and also in marking out 'other passages' (in Judith Butler's words) out of cycles of oppression and injury. In particular, the course will ask students to consider the extent to which the various positions and theories offered by postcolonial studies can provide a viable frame for thinking about representations of current or recent geopolitical situations, such as environmental stress, increased people movement, the 'war on terror', the power of international corporations, and the politics of development.

Seminar Schedule

The Colonial Present:

Week 1. Introduction: extract from Derek Gregory, *The Colonial Present* / Naomi Klein, *The Shock Doctrine*

Week 2. J.M. Coetzee, *Waiting for the Barbarians*

Environment, Sustainability, and Responsibility:

Week 3. Nadine Gordimer, *Get a Life*

Week 4. Margaret Atwood, *Oryx & Crake*

Week 5. Indra Sinha, *Animal's People*

The Postcolonial City:

Week 6. Danny Boyle (dir), *Slumdog Millionaire* / 'Kama' in Vikram Chandra, *Love and Longing in Bombay*

Week 7. Mohsin Hamid, *How to Get Filthy Rich in Rising Asia*

Week 8. **Essay completion week**

The 9/11 Wars:

Week 9. Bahman Ghobadi (dir), *Turtles Can Fly* / Hasan Blassim, *The Madman of Freedom Square*

Week 10. Brian Turner, *Here, Bullet* / Selected works from *Poems from Guantanamo: The Detainees Speak*

Week 11. Imtiaz Dharker, *The Terrorist at My Table*

General Secondary Reading:

Homi Bhabha, *The Location of Culture* (Routledge, 1994)

Elleke Boehmer, *Colonial and Postcolonial Literature* (Oxford University Press, 1995).

Rajiv Chandrasekaran, *Imperial Life in the Emerald City* (Bloomsbury, 2007).

Pheng Cheah, (ed.) *Cosmopolitics: Thinking and Feeling Beyond the Nation* (Minnesota, 1998).

Elizabeth Deloughrey, *Postcolonial Ecologies*, eds Elizabeth Deloughrey and George Handley (OUP, 2011)

David Farrier, *Postcolonial Asylum: Seeking Sanctuary Before the Law* (Liverpool, 2011)

Paul Gilroy, *After Empire* (Routledge, 2004)

Derek Gregory, *The Colonial Present* (Blackwell, 2004)

Ramachandra Guha, *Varieties of Environmentalism* (Earthscan, 1997)

Michael Hardt and Antonio Negri, *Empire* (Harvard, 200)

Michael Hardt and Antonio Negri, *Multitude: War and Democracy in the Age of Empire* (Penguin, 2006)

David Harvey, *Cosmopolitanism and the Geographies of Freedom* (Columbia, 2009).

Graham Huggan, *The Post-colonial Exotic: Marketing the Margins* (Routledge, 2001)

Graham Huggan and Helen Tiffin, *Postcolonial Ecocriticism* (Routledge, 2010)

Michael Ignatieff, *Empire Lite* (Vintage, 2003)

Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism* (Penguin, 2008)

Suzie Linfield, *The Cruel Radiance: Photography and Political Violence* (Chicago, 2010).

Ania Loomba et al (eds), *Postcolonial Studies and Beyond* (Duke, 2005)

Ania Loomba, *Colonialism/Postcolonialism* (Routledge, 1998).

Achille Mbembe, 'Necropolitics', trans. Libby Meintjes, *Public Culture*, 15.1 (2003) pp. 11-40.

John McLeod, *Beginning Postcolonialism* (Manchester University Press, 2000).

Timothy W Luke, 'On Environmentality: Geo-power and Eco-knowledge in the Discourse of the Contemporary Environment' *Cultural Critique* 31.2. (1995), 57-81.

Nicholas Mirzoeff, *Watching Babylon* (Routledge, 2005).

Bart Moore-Gilbert, *Postcolonial Theory: Contexts, Practices, Politics* (London: Verso, 1997).

Upamanyu Pablo Mukherjee, *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English* (Palgrave Macmillan, 2010)

Rob Nixon, 'Environmentalism and Postcolonialism', in *Postcolonial Studies and Beyond* eds Ania Loomba et. al. (Duke, 2005), 233-251.

Linda Polman, *War Games: The Story of Aid and War in Modern Times* (Penguin, 2011).

Ato Quayson, *Calibrations: Reading for the Social* (Minnesota, 2003).

Ato Quayson, *Postcolonialism: Theory, Practice, or Process?* (Polity, 2000).

Edward Said, *Orientalism* (Penguin, 1978).

Edward Said, *Culture and Imperialism* (Chatto and Windus, 1994).

Elaine Scarry, *The Body in Pain* (Oxford, 1985).

Abdouliq Simone, *For the City Yet to Come* (Duke, 2004)

Susan Sontag, *Regarding the Pain of Others* (Penguin, 2004).

Gayatri Chakravorty Spivak, *In Other Worlds: Essays in Cultural Politics* (Methuen, 1987).

Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason* (Harvard, 1999).

Gayatri Chakravorty Spivak, *Other Asias* (Blackwells, 2007)

Janet Wilson et.al. (eds.) *Rerouting the Postcolonial* (Routledge, 2010)

Robert Young, *Postcolonialism: An Historical Introduction* (Blackwell, 2002).

Slavoj Zizek, *First as Tragedy, Then as Farce* (Verso, 2009)

Outback, Outlaws and Outcasts: Antipodean literature and (un)settlement

Course Organiser: Dr Michelle Keown

This course engages with a range of Australian and New Zealand literature and film focused upon the experiences of settler communities (including British settlers but also other ethnic groups such as Chinese and Pacific Islanders). It also investigates indigenous Australian and New Zealand literary responses to white settlement. It focuses primarily upon twentieth- and twenty-first-century 'reimaginings' of the colonial settler experience, but also features creative writing by nineteenth- and early twentieth-century 'first-generation' settlers from England, Ireland and Scotland.

The course will explore the strategies through which antipodean settlers staked a claim to their adoptive countries (including the renaming and 'taming' of the land/environment, and the 'forgetting' of the often violent acts of appropriation that displaced the indigenous peoples of these territories). We will also investigate the anxieties and sense of alienation that have persisted within settler cultures; and the prevalence of outlaws and 'outsiders' (such as Ned Kelly, the infamous Irish Australian bushranger; and Chinese miners during the Antipodean gold rushes of the nineteenth century) within the histories and literatures of these nations.

The course is divided into two sections, the first focused upon writing from Australia, and the second on New Zealand writing. Each section begins with a session on colonial poetry and prose, before moving on to consider a range of later works by well-known authors, poets and film-makers such as Peter Carey, Henry Lawson, David Malouf, Janette Turner Hospital, and Patrick White (Australia); and Jane Campion, Eleanor Catton, Witi Ihimaera, Katherine Mansfield, and Alison Wong (New Zealand).

Seminar Timetable

Week 1	Course introduction; outback and bush country: late nineteenth/early twentieth century Australian poetry and prose
Week 2	Patrick White, <i>Voss</i>
Week 3	David Malouf, <i>Remembering Babylon</i>
Week 4	Peter Carey, <i>True History of the Kelly Gang</i> ; Janette Turner Hospital, 'Litany for the Homeland'
Week 5	Aboriginal writing and settlement
Week 6	Colonial NZ poetry and prose
Week 7	The gold rush: Eleanor Catton, extracts from <i>The Luminaries</i> ; Alison Wong, selected poetry
Week 8	ESSAY COMPLETION WEEK
Week 9	NZ settlers on film: Jane Campion's <i>The Piano</i>
Week 10	Katherine Mansfield's New Zealand stories
Week 11	Maori settlement: Witi Ihimaera's <i>The Whale Rider</i> (novel and Niki Caro's film)

Set Texts (compulsory purchase)

- Carey, Peter. *True History of the Kelly Gang*. Faber & Faber, 2011. ISBN 0571270158.
- Catton, Eleanor. *The Luminaries*. Granta, 2013. ISBN 1847084311.
- Ihimaera, Witi. *The Whale Rider*. Heinemann, 2005. ISBN 0435131087.
- Malouf, David. *Remembering Babylon*. Vintage, 1994. ISBN 009930242X.
- Smith, Angela, ed. *Katherine Mansfield: Selected Stories*. Oxford University Press, 2008. ISBN 0199537356.
- White, Patrick. *Voss*. Vintage, 1994. ISBN 0099324717.

Selected Secondary Reading

A. Australia/Australian Literature:

- Bennett, Bruce and Strauss, Jennifer (eds), *The Oxford Literary History of Australia* (Oxford University Press, 1998).
- Callahan, David, *Contemporary Issues in Australian Literature: International Perspectives*. London: Routledge, 2002.
- Clancy, Laurie, *A Reader's Guide to Australian Fiction* (Melbourne: Oxford University Press, 1992).
- Dixon, Robert, *Writing the Colonial Adventure* (Cambridge University Press, 1995).
- Goodwin, Ken, *A History of Australian Literature* (London: Macmillan, 1986).
- Gunew, Sneja, *Haunted Nations: The Colonial Dimensions of Multiculturalisms* (Routledge, 2004).
- Herganhan, Laurie, *Unnatural Lives: Studies in Australian Convict Fiction* (University of Queensland Press, 1993).
- Huggan, Graham, *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford University Press, 2007.
- Kramer, Leonie (ed.), *The Oxford History of Australian Literature* (Oxford University Press, 1981).
- Lawson, Alan and Tiffin, Chris, *De-Scribing Empire: Post-colonialism and Textuality* (London: Routledge, 1994).
- Macintyre, Stuart, *A Concise History of Australia* (Cambridge University Press, 2004).
- Pierce, Peter (ed), *The Oxford Literary Guide to Australia*. (Oxford University Press, 1987).
- Reid, Ian, *Fiction and the Great Depression: Australia and New Zealand* (Melbourne: Edward Arnold, 1979).
- Reynolds, Henry, *The Other Side of the Frontier: Aboriginal Resistance to the European Invasion of Australia* (Melbourne: Penguin, 1990).
- Rickard, John, *Australia: A Cultural History* (London: Longman, 1988).
- Schaffer, Kay, *Women and the Bush: Forces of Desire in the Australian Cultural Tradition* (Cambridge University Press, 1988).
- Webby, Elizabeth, *The Cambridge Companion to Australian Literature*. Cambridge University Press, 2000.

New Zealand/New Zealand Literature

- Curnow, Allen. *Look back harder : critical writings, 1935-84*. Auckland: Auckland University Press, 2013.
- Evans, Patrick. *The long forgetting : post-colonial literary culture in New Zealand*. Christchurch: Canterbury University Press, 2007.
- Goldie, Terry. *Fear and Temptation: The Image of the Indigene in Canadian, Australian and New Zealand Fiction*. McGill Queen's University Press, 1989.
- Jones, Lawrence. *Picking up the traces : the making of a New Zealand literary culture, 1932-1945*. Wellington: Victoria University Press, 2003.
- Kaplan, Sydney Janet. *Katherine Mansfield and the Origins of Modernist Fiction*. Ithaca, NY: Cornell University. Press, 1991.

- Keown, Michelle. *Pacific Islands Writing: The Postcolonial Literatures of Aotearoa/New Zealand and Oceania*. Oxford: Oxford University Press, 2007.
- King, Michael. *Maori: A Photographic and Social History*. Auckland: Heinemann, 1983.
- King, Michael. *The Penguin History of New Zealand*. Auckland: Penguin, 2003.
- Murray, Stuart. *Never a soul at home : New Zealand literary nationalism and the 1930s*. Wellington: Victoria University Press, 1998.
- Paul, Mary. *Her side of the story : readings of Mander, Mansfield & Hyde*. Dunedin: Otago University Press, 1999.
- Smith, Bernard, *European Vision and the South Pacific, 1768-1850* (Oxford University Press, 1960).
- Stafford, Jane, and Mark Williams. *Maoriland: New Zealand literature, 1872-1914*. Wellington: Victoria University Press, 2006.
- Stead, C.K. *Kin of place : essays on 20 New Zealand writers*. Auckland: Auckland University Press, 2002.
- Sturm, Terry (ed), *The Oxford History of New Zealand Literature*. Oxford: Oxford University Press, 1991.
- Williams, Mark and Michele Leggot (eds). *Opening the book : new essays on New Zealand writing*. Auckland: Auckland University Press, 1995.

Political Shakespeare

Course Organiser: Dr Dermot Cavanagh

Course Outline

This course will explore the ways in which Shakespeare can be considered a political writer. Its first part will consider how a range of tragedies, history plays and comedies addressed the key debates and dilemmas that preoccupied the late-Elizabethan world. Its second part will examine the impact of the succession of James VI/I period on Shakespeare's theatrical practice. The course will consider the nature of Shakespeare's political thought across his career. It will also examine how this has been understood (or misunderstood) by subsequent critical interpretation.

Course Schedule

Week 1: Introduction: Political Shakespeare

Elizabethan Shakespeare

Week 2: *Romeo and Juliet*

Week 3: *The Merchant of Venice*

Week 4: *Henry IV, 1 and 2*

Week 5: *Henry V*

Week 6: *Julius Caesar*

Week 7: *Hamlet*

Week 8: Essay Completion Week

Jacobean Shakespeare

Week 9: *Macbeth*

Week 10: *Coriolanus*

Week 11: *The Tempest*

Primary Text

The Norton Shakespeare. Ed. Stephen Greenblatt *et al.* 3rd edition. New York: Norton, 2015.

Secondary Reading:

Alexander, Catherine M.S., (ed.) Shakespeare and Politics. Cambridge: Cambridge University Press, 2004.

Anderson, Perry. Lineages of the Absolutist State. London: NLB, 1974.

Armitage, D., C. Condren and A. Fitzmaurice (eds.) Shakespeare and Early Modern Political Thought. Cambridge: Cambridge University Press, 2009.

Barker, Deborah and Ivo Shakespeare and Gender: A History. London: Verso, Kamps. 1995.

- Brooke, Nicholas. Shakespeare's Early Tragedies. London: Methuen, 1968.
- Callaghan, Dymphna. A Feminist Companion to Shakespeare. Oxford: Blackwell, 2000.
- Dollimore J. & A. Sinfield (eds.) Political Shakespeare. Manchester: Manchester University Press, 2nd ed, 1994.
- Collinson, Patrick. 'The Monarchical Republic of Queen Elizabeth I'. In Elizabethan Essays. London: Hambledon, 1994.
- Dzelzainis, Martin. 'Shakespeare and Political Thought.' In A Companion to Shakespeare. Oxford: Blackwell. Ed. David Scott Kastan, pp. 100-16.
- Geuss, Raymond. Philosophy and Real Politics. Princeton: Princeton University Press, 2008.
- Guy, John. The Reign of Elizabeth I: Court and Culture in the Last Decade. Cambridge, 1995.
- Hadfield, Andrew. Shakespeare and Renaissance Politics. Thomson Learning: Arden Critical Companions, 2003.
- Shakespeare and Republicanism. Cambridge: Cambridge: University Press, 2005.
- Hammer, Paul E. J. The polarisation of Elizabethan politics: the political career of Robert Devereux, 2nd Earl of Essex, 1585-1597. Cambridge: Cambridge University Press, 1999.
- James VI and I Political Writings Ed. Johann P. Somerville. Cambridge: Cambridge University Press, 1994.
- Machiavelli. The Prince. Oxford: Oxford University Press, 2005.
- McLaren, A. N. Political Culture in the Reign of Elizabeth I: Queen and Commonwealth, 1558-1585. Cambridge: Cambridge University Press 1999.
- Shapiro, James. 1599: A Year in the Life of William Shakespeare. London: Faber, 2005.
- Sinfield, Alan. Faultlines: Cultural Materialism and the Politics of Dissident Reading. Oxford: Clarendon Press, 1992.
- Wells, Robin Headlam. Shakespeare, Politics and the State. London: Macmillan, 1986.
- Tuck, Richard. Philosophy and Government, 1572-1651. Cambridge: Cambridge University Press, 1993.
- Dzelzainis, Martin. 'Shakespeare and Political Thought.' In A Companion to Shakespeare. Oxford: Blackwell. Ed. David Scott Kastan, pp. 100-16.

Queering Fictions in the Twentieth Century

Course Organiser: Dr Carole Jones

This course explores the multifaceted representations of sexual identity in twentieth century fiction. It engages with the historical and social construction of homosexuality and investigates the emergence of gay, lesbian, transgender and queer identities in Western culture. We will focus on the theorising of homosexual identity from the perspectives of Freud and the sexologists of the early twentieth century, the gay and lesbian civil rights movements of the 1970s, the impact of HIV and AIDS, and the emergence of queer theory in the 1990s. In our survey of this literature we will focus on how the literary texts engage with political, sociological and philosophical ideas and discourses and so each novel will be read in parallel with key critical texts of the period.

SEMINAR SCHEDULE

Week 1	Introduction: Theorising sexualities
Week 2	Radclyffe Hall, <i>The Well of Loneliness</i> (1928) Virginia Woolf, <i>Orlando</i> (1928)
Week 3	Gay and Lesbian Pulp Fiction of the 1950s [extracts]
Week 4	James Baldwin, <i>Giovanni's Room</i> (1956)
Week 5	Manuel Puig, <i>Kiss of the Spider Woman</i> (1979)
Week 6	Audre Lorde, <i>Zami: A New Spelling of My Name</i> (1982)
Week 7	Edmund White, <i>A Boy's Own Story</i> (1982)
Week 8	Essay Completion Week
Week 9	Richard Canning (ed.), <i>Vital Signs: Essential AIDS Fiction</i> (2007) [extracts]
Week 10	Jeanette Winterson, <i>Written on the Body</i> (1992)
Week 11	Sarah Waters, <i>Tipping the Velvet</i> (1997)

SELECTED GENERAL SECONDARY READING

Abelove, Henry, Michele Aina Barale, and David M. Halperin (eds), *The Lesbian and Gay Studies Reader* (1993)

Bristow, Joseph, *Sexuality* (1997)

Butler, Judith, *Gender Trouble* (1990)

Butler, Judith, *Bodies that Matter* (1993)

Butler, Judith, *Undoing Gender* (2004)

Dollimore, Jonathan, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (1991)

Edelman, Lee, *Homographesis: Essays in Gay Literary and Cultural Theory* (1994)

Faderman, Lillian, *Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present* (1985)

Foucault, Michel, *The History of Sexuality: The Will to Knowledge Vol 1* (1978)

Fuss, Diana, *Inside/Out: Lesbian Theories, Gay Theories* (1991)

Halberstam, Judith, *Female Masculinity* (1998)

Hall, Donald E, *Queer Theories* (2002)

Hammond, Paul, *Love Between Men in English Literature* (1996)

Jay, Karla and Joanne Glasgow (eds), *Lesbian Texts and Contexts* (1990)

Jagose, Annamarie, *Queer Theory: An Introduction* (1997)

Munt, Sally (ed.), *New Lesbian Criticism* (1992)

Sedgwick, Eve Kosofsky, *Epistemology of the Closet* (1990)

Sinfield, Alan, *Gay and After* (1998)

Stryker, Susan, *Queer Pulp* (2001)

Weeks, Jeffrey, *Sexuality and its Discontents* (1985)

Woods, Greg, *A History of Gay Literature: The Male Tradition* (1999)

Wolfe, Susan J and Julia Penelope (eds), *Sexual Practice, Textual Theory: Lesbian Cultural Criticism* (1993)

Scottish Women's Fiction*

Course Organiser: Dr Carole Jones

Scottish women's fiction in the twentieth century presents us with a field of enquiry which both parallels and challenges dominant conceptions and readings of Scottish cultural tradition. In every era women writers have foregrounded literary innovation and formal experimentation in their engagement with the social and political questions of their time and location and beyond, emphasising their special perspective on crucial issues of identity concerning nationalism, gender, sexuality and the politics of emancipation. This course will explore the development of Scottish women's fiction from the twenties to the nineties and consider their work in relation to the literary strategies associated with realism, modernism and the Scottish Renaissance, and postmodernism. Alongside the fiction we will engage with contextualising theoretical approaches including feminism, nationalism and other perspectives informing contemporary Scottish studies.

SEMINAR SCHEDULE

Week 1	Introduction; Short stories: Violet Jacob, 'Thievie', Jane Helen Findlater, 'The Pictures', Willa Muir, 'Clock a doodle do' (electronic copies will be available)
Week 2	Willa Muir, <i>Imagined Corners</i> (1931) and <i>Mrs Richie</i> (1933) [both available in <i>Imagined Selves</i>]
Week 3	Nan Shepherd, <i>The Quarry Wood</i> (1928) in <i>The Grampian Quartet</i>
Week 4	Jessie Kesson, <i>A White Bird Passes</i> (1958)
Week 5	Muriel Spark, <i>The Ballad of Peckham Rye</i> (1960) Elspeth Barker, <i>O Caledonia</i> (1995)
Week 6	Janice Galloway, <i>The Trick is To Keep Breathing</i> (1989)
Week 7	A.L. Kennedy, <i>Looking For the Possible Dance</i> (1993) and <i>So I Am Glad</i> (1995)
Week 8	ESSAY COMPLETION WEEK
Week 9	Jackie Kay, <i>Trumpet</i> (1998)
Week 10	Laura Hird, <i>Born Free</i> (1999)
Week 11	Contemporary short stories; Conclusions

SELECTED SECONDARY READING

Anderson, Carol and Aileen Christianson. Eds. *Scottish Women's Fiction 1920s to 1960s: Journeys into Being*. East Linton: Tuckwell Press, 2000.

Craig, Cairns. *The Modern Scottish Novel: Narrative and the National Imagination*. Edinburgh: Edinburgh University Press, 1999

Christianson, Aileen and Alison Lumsden. Eds. *Contemporary Scottish Women Writers*. Edinburgh: Edinburgh University Press, 2000.

Freeman, Alan. *Imagined Worlds: Fiction by Scottish Women 1900-1935*.

Frankfurt am Main: Peter Lang, 2005.

Gifford, Douglas and Dorothy McMillan. Eds. *The History of Scottish Women's Writing*. Edinburgh: Edinburgh University Press, 1997.

Gonda, Caroline (ed.). *Tea and Leg Irons*. London: Open Letters, 1992

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. 1985; London: Routledge, 1988.

Morris, Pam. *Literature and Feminism*. Oxford: Blackwell, 1993.

Stevenson, Randall and Gavin Wallace (eds) *Scottish Novel Since the Seventies*. Edinburgh: Edinburgh University Press, 1993.

Whyte, Christopher. *Gendering the Nation*. Edinburgh: Edinburgh University Press, 1995.

Sex and God in Victorian Poetry

Course Organiser: Dr Tom Mole

According to some accounts, sex and God both died out in the Victorian period. Conventional understandings of the period often depict it as one plagued by sexual repression and religious doubt. Sigmund Freud theorized sexual repression, while Richard von Krafft-Ebing catalogued sexual 'perversions' in 1886, narrowing and defining the range of acceptable sexual practices. Friedrich Nietzsche proclaimed 'God is dead' in 1882, and Thomas Henry Huxley coined the word 'agnostic' in 1869. But these tendencies were not straightforward – prostitution and pornography thrived in the period, while religious debates often took centre stage precisely because the foundations of religious belief no longer seemed secure. Victorian poets were deeply engaged with issues of sexuality and theology and these two concerns often became connected in their poems – sometimes in uncomfortable ways. In this class we will encounter a variety of approaches to these subjects and will ask what makes those approaches specifically 'Victorian'.

Most texts are available in *Victorian Poetry: An Annotated Anthology*, ed. by Francis O'Gorman (Oxford: Blackwell, 2004).

Schedule

Week 1	Introduction
Week 2	Matthew Arnold 'The Buried Life' (p. 296), 'Stanzas from the Grand Chartreuse' (p. 305), and 'Dover Beach' (p. 312)
Week 3	Alfred, Lord Tennyson 'Mariana' (p. 64), 'The Lady of Shallot' (p. 71), St Simeon Stylites, and 'Crossing the Bar' (p. 169)
Week 4	Alfred, Lord Tennyson (cont.) In Memoriam A.H.H. (p. 88)
Week 5	Robert Browning 'Porphyria's Lover' (p. 171), 'My Last Duchess' (p. 173), and 'Two in the Campagna' (p. 204)
Week 6	Robert Browning (cont.) 'The Bishop Orders his Tomb at Saint Praxed's Church' (p. 175), and 'Fra Lippo Lippi' (p. 179)
Week 7	Dante Gabriel Rossetti 'Jenny' (p. 358), 'Nuptial Sleep' (p. 367), and 'Song 8: The Woodspurge' (p. 368)
Week 8	ESSAY COMPLETION WEEK
Week 9	Christina Rossetti Christina Rossetti, 'In an Artist's Studio' (p. 370), 'An Apple Gathering' (p. 371), 'Resurgam' (p. 392), and 'Goblin Market' (p. 373)
Week 10	Arthur Hugh Clough 'Dipsychus', 'A New Decalogue', 'Say Not the Struggle Nought Availeth'
Week 11	James Thomson 'City of Dreadful Night'

Indicative Secondary Texts

- Armstrong, Isobel, *Robert Browning, Writers and their Background* (London: Bell, 1974).
- Biswas, Robindra K., *Arthur Hugh Clough: Towards a Reconsideration* (Oxford: Clarendon Press, 1972).

- Bone, J. Drummond. "Tourists and Lovers: *Beppo* and *Amours De Voyage*." *The Byron Journal* 28 (2000): 13-28.
- Buckler, William E., *On the Poetry of Matthew Arnold: Essays in Critical Reconstruction* (New York: New York University Press, 1982).
- Cheeke, Stephen, *Writing for Art: The Aesthetics of Ekphrasis* (Manchester: Manchester University Press, 2008).
- Chorley, Katherine, *Arthur Hugh Clough: The Uncommitted Mind* (Oxford: Clarendon Press, 1962).
- DeLaura, David J., 'The Context of Browning's Painter Poems: Aesthetics, Polemics, Histories', *PMLA*, 95 (1980), 367-88.
- Elliot, Anthony, *Concepts of the Self* (Cambridge: Polity Press, 2001).
- Griffiths, Eric, *The Printed Voice of Victorian Poetry* (Oxford: Oxford University Press, 1988).
- Hillis Miller, J., *The Disappearance of God: Five Nineteenth-Century Writers* (Chicago: University of Illinois Press, 1963).
- Hunt, John Dixon, *Tennyson In Memoriam: A Casebook* (London: Macmillan, 1970).
- Longenbach, James, 'Matthew Arnold and the Modern Apocalypse', *PMLA: Publications of the Modern Language Association of America*, 104:5 (1989), 844-55.
- Martin, Loy D., *Browning's Dramatic Monologues and the Post-Romantic Subject* (Baltimore, MD: Johns Hopkins University Press, 1985)
- Sinfield, Alan, *The Language of Tennyson's In Memoriam* (New York: Barnes & Noble, 1971).
- Taylor, Charles, *A Secular Age* (Cambridge, MA: Harvard University Press, 2007).
- Tennyson, Alfred, Lord, *In Memoriam: Authoritative Text: Criticism*, edited by Erik Gray (New York: W.W. Norton, 2004).
- Wood, Sarah, *Robert Browning: a Literary Life* (New York: Palgrave, 2001).

Sex, Seduction and Seditious in Restoration Literature

Course Organiser: Dr Simon Malpas

Introduction

Students taking this course will explore the ways in which Restoration literature depicts sex, desire and love. They will analyse relationships between literary texts and the political, theological and philosophical debates taking place about sexuality in Restoration culture. As well as reading a range of different types of literary text (from religious epic to sexually explicit libertine poetry; poetic encomiums on the sanctity of marriage to sensationalist narratives about debauchery and prostitution), students will also examine and assess the place of sexual imagery in contemporary philosophical and theological arguments about the nature of truth, morality, politics and the state. The aim will be to develop an understanding of the ways in which Restoration literary texts present, endorse, question or challenge the ideas and practices of the culture in which they are produced.

After the radical challenges to social order and hierarchy that occurred during the Civil Wars, the Restoration settlement sought to re-impose cohesion by means of an idea of the state as a secure family unit. At the same time, however, the period also saw the flourishing of libertine culture with its sexually explicit literature and art, much of which appeared deliberately to challenge the officially sanctioned images of family and state. Images of seduction in Restoration culture thus present not only a range of sexual behaviours but also, and particularly when linked to ideas of sedition, address political tensions and debates directly, especially with regard to the Exclusion Crisis.

Students will have the opportunity to read some of the most influential literary writing of the Restoration period (including texts by Dryden, Behn, Rochester, Milton and Vanbrugh) in the context of political theory, philosophy and conduct writing by thinkers such as Hobbes, Filmer, Allestree and Locke. They will be able to discuss these writers in relation to topics such as libertinism, conscience, national identity, marriage, sexuality, pornography, debauchery and lust.

Primary Texts

Anonymous, *The London Jilt; or, The Politic Whore*
Behn, Aphra. *The Rover and Other Plays*
Paul Hammond. *Restoration Literature: an Anthology*
Milton, John. *Paradise Lost*
Vanbrugh, John. *The Provoked Wife*
Wycherley, William. *The Country Wife*

Seminar Schedule

Policing Desire: Sex and the Social Order

- 1 Of woman's first disobedience? Eve's Seduction
Milton, *Paradise Lost*
- 2 Love and Marriage: Desire, Power and Patriarchy
Milton, *Paradise Lost*; Dryden, 'Eleanora'; Behn 'The Adventure of the Black Lady' and 'The Unfortunate Bride'; and Allestree, 'Preface' to *The Ladies Calling* (handouts)
- 3 'His sceptre and his prick are of a length': Seduction, Seditious and the State
Dryden, 'Astraea Redux', Milton, *Paradise Lost*, Hobbes, *Leviathan* (excerpts), Filmer, *Patriarcha* (excerpts), Locke, *Two Treatises on Government* (excerpts) and Rochester, 'A Satire on Charles II'

Sex and Seduction: Libertinism

- 4 'And love he loves, for he loves fucking much...': Celebrating Vice?
Libertine poems by Etherege, Rochester, Oldham and Behn
- 5 'Restless he rolls about from whore to whore...': Writing Prostitution
Anonymous, *The London Jilt; or, The Politick Whore*

Seduction and the Politics of Sedition: Writing the Exclusion Crisis

- 6 'Made drunk with honour, and debauched with praise': Seduction as Sedition (1)
Dryden, *Absalom and Achitophel*
- 7 Rage, Invective and Political Violence: Seduction as Sedition (2)
Dryden, *The Medal*, Settle, *The Medal Reversed* and Shadwell, *The Medal of John Bayes*
- 8 **Essay Completion Week** (no class)

Restoration Theatre and Family Values: Lust Provoked or Disorder Contained?

- 9 'What is wit in a wife good for, but to make a man a cuckold?'
William Wycherley, *The Country Wife*
- 10 'Vain amorous coxcombs everywhere are found': Staging Desire
Aphra Behn, *The Feigned Courtesans* and *The Lucky Chance*
- 11 Unhappily ever after: Performing Marriage
John Vanbrugh, *The Provoked Wife*

Selected Secondary Reading

- Alexander, Julia and MacLeod, Catherine, eds. *Politics, Transgression and Representation at the Court of Charles II*. London: Paul Mellon, 2007
- Bowers, Toni, *Force or Fraud: British Seduction Stories and the Problem of Resistance, 1660-1760*, Oxford: Oxford UP, 2011
- Brant, Clare and Purkiss, Diane, *Women, Texts and Histories 1575-1760*, London: Routledge, 1992
- Braverman, Richard, *Plots and Counterplots: Sexual Politics and the Body Politic in English Literature, 1660-1730*
- Chernaik, Warren, *Sexual Freedom in Restoration Literature*, Cambridge: CUP, 1995
- Earle, Peter, *The Making of the English Middle Class: Business, Society and Family Life in London 1660-1730*, London: Methuen, 1989
- Fisk, Deborah Payne, *The Cambridge Companion to English Restoration Theatre*, Cambridge: CUP, 2000
- Frank, Marcie, *Gender, Theatre, and the Origins of Criticism: From Dryden to Manley*, Cambridge: Cambridge UP, 2011
- Harris, Tim, *Restoration*, Harmondsworth: Penguin, 2005
- Harris, Tim, *Revolution*, Harmondsworth: Penguin, 2006
- Hillyer, Richard, *Hobbes and his Poetic Contemporaries: Cultural Transmission in Early Modern England*, Basingstoke: Palgrave, 2007
- Hulme, Peter and Ludmilla Jordanova, eds, *The Enlightenment and its Shadows*, London: Routledge, 1990
- Jones, J.R., *The First Whigs: the Politics of the Exclusion Crisis, 1678-83*, Oxford: Oxford UP, 1970
- Jose, Nicholas. *Ideas of the Restoration in English Literature 1660-71*. London: Macmillan, 1984
- Keeble, N.H., *The Restoration: England in the 1660s*, Oxford: Blackwell, 2002
- Kenyon, J.P., *The Popish Plot*, Harmondsworth: Penguin, 1974
- Kroll, Richard. *Restoration Drama and the 'Circle of Commerce': tragicomedy, politics and trade in the seventeenth century*. Cambridge: Cambridge UP, 2007
- Lord, George de F., *Poems on the Affairs of State*, New Haven and London: Yale UP, 1975
- Marsden, Jean, *Fatal Desire: Women, Sexuality and the English Stage, 1660-1720*, Ithaca: Cornell UP, 2006

- Mowray, Melissa, *The Bawdy Politic in Stuart England, 1660-1714*, Aldershot: Ashgate, 2004
- Owen, Susan J., *Restoration Theatre and Crisis*, Oxford: Clarendon, 1996
- Pullen, Kirsten, *Actresses and Whores on Stage and in Society*, Cambridge: Cambridge UP, 2005
- Quinsey, Katherine, *Broken Boundaries: Women and Feminism in Restoration Drama*, Lexington: UP of Kentucky, 1996
- Southcombe, George and Tapsell, Grant, *Restoration Politics, Religion and Culture*, Basingstoke: Palgrave, 2010
- Spurr, John, *England in the 1670s: the Masquerading Age*, Oxford: Blackwell, 2000
- Staves, Susan, *Players' Scepters: Fictions of Authority in the Restoration*, Lincoln: University of Nebraska Press, 1979
- Stone, Lawrence, *The Family, Sex and Marriage in England, 1500-1800*, London: Weidenfeld and Nicolson, 1977
- Stone, Lawrence, *Broken Lives: Separation and Divorce in England 1660-1857*, Oxford: Oxford UP, 1993
- Thompson, Roger, *Unfit for Modest Ears*, New Jersey: Rowan and Littlefield, 1979
- Tilmouth, Christopher, *Passion's Triumph over Reason: A History of Moral Imagination from Spencer to Rochester*, Oxford: Oxford UP, 2007
- Toulalan, Sarah, *Imagining Sex: Pornography and Bodies in Seventeenth-Century England*, Oxford: Oxford UP, 2007
- Turner, James Grantham, *One Flesh: Paradisial Marriage and Sexual Relations in the Age of Milton*, Oxford: Calrendon Press, 1987
- Turner, James Grantham, *Libertines and Radicals in Early Modern London: Sexuality, Politics and Literary Culture, 1630-1685*, Cambridge: Cambridge UP, 2002
- Weber, Harold, *The Restoration Rake-Hero: Transformations in Sexual Understanding in Seventeenth-Century England*, Madison: University of Wisconsin Press, 1986
- Webster, Jeremy, *Performing Libertinism in Charles II's Court*, Basingstoke: Palgrave, 2005
- Zwicker, Steven, *Lines of Authority: Politics and English Literary Culture, 1649-1689*, Ithaca: Cornell UP, 1993
- Zwicker, Steven, *The Cambridge Companion to English Literature 1650-1740*, Cambridge: Cambridge UP, 1998

The Long Summer: Edwardian Texts and Contexts, 1900-1910

Course Organiser: Dr Jonathan Wild

In popular imagination, the Edwardian period is characteristically seen as a long and carefree summer season. This 'long summer', according to conventional readings of the era, takes place in the gap between, on one side, a time of heavy Victorian paternalism and, on the other side, a disastrous world war. Literary histories of this era have similarly depicted the Edwardians as existing in a period of transition: bordered before 1900 by decadent reactions to the end of the Victorian period and after 1910 by the stirrings of literary Modernism. For these reasons, the first decade of the twentieth century has tended to be overlooked by students of both Victorian and Twentieth Century Modernist literature. This course offers an excellent opportunity to address this lacuna by examining several key literary texts alongside a number of the important social and political themes that emerged at this time. We will, for example, study the work of writers such as Arnold Bennett, H.G. Wells, E.M. Forster, George Bernard Shaw, G.K. Chesterton, Joseph Conrad, J.M. Barrie and Rudyard Kipling. And we will examine the texts produced by these writers – many of whom produced their best work at this time - in light of important social and cultural debates: these will include Imperialism, the countryside and the Condition of England, the role of women in the new century, the rise of the lower middle class in literary culture, the effects of new technological breakthroughs at this time (the motor car, and aeroplane move from imagination to reality in this period), and those heated debates conducted between Henry James and H.G. Wells – among other protagonists – about the role of the writer in the new century. By the end of this course students, will gain a detailed historical and theoretical understanding of this period. This knowledge will allow students of Victorian and twentieth century Modernist literature to bridge the gap between these distinct periods. The student completing this course will gain an excellent understanding of a variety of print cultural forms: these will include novels, verse, drama, children's literature, and journalism. In addition, students interested in the intersection between literature and history will gain insights into the relationship between these disciplines over a ten year period.

Course schedule

Week 1: Introduction to the course

Crisis of Imperialism

Week 2: Rudyard Kipling, Kim and poetry

Week 3: Joseph Conrad, Heart of Darkness

Young Turks: Bennett and Wells

Week 4: Arnold Bennett, The Old Wives' Tale

Week 5: H.G. Wells, The History of Mr Polly

The City and the Countryside in Edwardian Children's Writing

Week 6: Kenneth Grahame, Wind in the Willows

J.M. Barrie, Peter Pan

Week 7: E. Nesbit, The Railway Children

Week 8: **ESSAY COMPLETION WEEK**

Edwardian Women: from New Women to Suffragette

Week 9: George Bernard Shaw, Major Barbara

Week 10: Elizabeth Robins, The Convert

Condition of England

Week 11: E.M. Forster, Howards End

Background Reading

- Anderson, Linda. *Bennett, Wells, and Conrad: Narrative in Transition*. Basingstoke: Macmillan, 1988.
- Baldick, Chris. *The Social Mission of English Criticism: 1848-1932*. Oxford: Clarendon Press, 1983.
- Batchelor, John. *The Edwardian Novelists*. London: Duckworth, 1982.
- Bell, Michael (ed). *The Context of English Literature:1900-1930*. London: Methuen, 1980.
- Bellamy, William. *The Novels of Wells, Bennett and Galsworthy, 1890-1910*. London: Routledge, 1971.
- Brooks, David. *The Age of Upheaval: Edwardian Politics 1899-1914*, Manchester: Manchester University Press, 1995.
- Chapple, J. A. V. *Documentary and Imaginative Literature 1880-1920*. London: Blandford, 1970.
- Colls, R and Dodd, P (eds.). *Englishness: Politics and Culture 1880-1920*. London: Croom Helm, 1986.
- Eagleton, Terry. *Exiles and Emigres*. London: Chatto and Windus, 1970.
- Ellmann, Richard (ed), *Edwardians and Late Victorians*, New York: Columbia University Press, 1960.
- Flint, Kate. *The Woman Reader: 1837-1914*, Oxford: Oxford University Press, 1993.
- Green, Martin. *The English Novel in the Twentieth Century: the Doom of Empire*, London: Routledge, 1984.
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- Weiner, Martin. *English Culture and the Decline of the Industrial Spirit, 1850-1980*, Cambridge: Cambridge University Press, 1981.
- Widdowson, Peter. *E M Forster's Howards End: Fiction as History*, London: Methuen, 1978.
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- Williams, Raymond. *Culture and Society 1880-1950*, Harmondsworth: Penguin, 1963.
- Williams, Raymond. *The Long Revolution*, Harmondsworth: Penguin, 1973.

Thinking Translation: a Beginner's Guide

Course Organiser: Dr Charlotte Bosseaux

Teaching staff: Dr Charlotte Bosseaux, Dr Sharon Deane-Cox, Dr Hephzibah Israel and Dr Şebnem Susam-Saraeva.

Description:

This course is an introduction to the activity of translation and the discipline of Translation Studies. It aims at giving the students an idea about what the translation profession involves, what role translations may play in a society, and which areas Translation Studies as a discipline covers. Sessions take the form of tutorials or workshops on specific genres or translation areas in order to sensitize students to the challenges of translating different type of texts.

Course structure:

11 weeks, 2 hours per week (tutorials/workshops)

Assessment:

Student performance will be assessed by one 2,500-word essay (50 per cent), a mid-term discussion paper (1,000 words, 30%), and a course participation grade (20 per cent).

Course Schedule

Week 1. Introduction to the course

The first class will be dedicated to presenting the course and starting to think critically about translation in terms of genres.

Reading: TBC (no reading or a short introduction to TS)

Week 2. Representations of translators and interpreters

The session will look into how translators and interpreters are represented, through the lens of movies. It aims at raising the students' attention to issues surrounding faithfulness, expectations in cross-linguistic encounters, responsibilities, control, and anxieties surrounding the duplicity of translators and interpreters. Several excerpts from relevant movies will be shown and discussed.

Reading: Cronin (2009) Chapter 1

Week 3. Translating for Children: Putting Humpty together again

This session will focus on the joys and challenges of translating children's literature. The session will explore some questions particularly challenging to the translation of children's literature: from what is 'children's literature' to the age of the target readers, the use of fantasy and elements of nonsense and poetry. The students will discuss existing translations as well as try their hand at translating short pieces.

Reading: Guix, Juan Gabriel Lopez (2006)

Week 4. Translating multilingual films

This session will explore the challenges brought about by multilingual films. Students will need to watch a film (Inglorious Basterds) and have thought about the following questions: what is the function of each language present in this film, if it was subtitled or dubbed in one language (i.e. your mother tongue or other working language) how would you cope with the presence of various languages.

Reading: Film screening Inglorious Basterds (Tarentino, 2009) & tbc one article on multilingualism.

Week 5. Translating the Four-letter Word: “Fk, is that possible?”**

This session will explore the challenges of translating shifting language registers. It will focus specifically on texts that are inflected by swearing, slang or obscenity highlighting differences in regional/class registers and translating swearing from previous centuries. Students will evaluate the function of such language use in literature and compare them across the language pairs that they have. What are the challenges of translating such language use and are there any strategies that can be employed? They will also try their hand at translating short extracts of English literary texts from previous centuries that employed swearing into contemporary English and into their second language.

Reading: TBC

Week 5 submit mid-term discussion paper (1,000 words, 30%).
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Tutorial Diary: how has your understanding of translation evolved since you started the course?
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Week 6. Song translation

The session will focus on the different ways song lyrics may be translated under different circumstances (for dubbing, cover versions, surtitling, record inserts, etc.). The session aims at raising the students' awareness on the different functions a translated text may fulfil and the varying requirements that go with these functions.

Reading: Franzon 2008

Week 7. Feedback session on mid-term paper & Poster presentations – In Search of Translation

The first part of the session will be looking at the feedback students received on their mid-term papers. In the second part, the students will be invited to bring examples from a variety of text types that may include translations, either overtly or covertly. These may range from newspaper articles to blogs. The presentations will focus on what gets translated, by whom, for which purposes, and how. The intended outcome is to open the students' perceptions to the prevalence of translations in daily life.

Week 8. Workshop: Lives in Translation

This session will explore what it means to translate texts such as autobiographies, memoirs, testimonials and diaries that set out to record the lived experiences of the author. Students will be encouraged to think about questions of accuracy, representation and responsibility, especially in light of works that deal with events that are traumatic or far outside the translator's own realm of experience. The discussion will be based on examples of translators' paratexts that engage with these issues, and students will then be invited to consider the specific challenges they might face when translating a selected passage.

Reading: tbc

Week 9. Difficult translations

The session will focus on translating antagonistic texts. Students will be offered texts which might be challenging for them, not in terms of their linguistic difficulty or cultural otherness, but in terms of the ideologies inherent in the texts. This session will tie in discussions within translation studies surrounding ideology, gender, and ethics, among others.

Reading: TBC

Week 10. Beyond the text

This session will consider the influences exerted by other agents in the translation process and will pay particular attention to how publishers package and market translated texts. Students will have the opportunity to investigate the contributions made by editors, preface-writers, cover designers etc. and to explore the reasons behind specific paratextual decisions. Translation reviews will also be brought into the discussion in order to assess the effectiveness of certain marketing strategies.

Reading: Kershaw, Angela (2014).

Week 11. Course review & Q&A

This session aims at bringing together the issues covered during the course in preparation to submitting your 2,500 word essays.

Bibliography (all compulsory):

Cronin, Michael (2009) *Translation Goes to the Movies*. London and New York: Routledge.

Franzon, Johan (2008) "Choices in Song Translation. Singability in Print, Subtitles and Sung Performance". In Şebnem Susam-Saraeva ed. *Translation and Music*. Special issue of *The Translator* 14(2): 373-399.

Guix, Juan Gabriel Lopez (2006) "The translator in Aliceland: on translating *Alice in Wonderland* into Spanish," in Susan Bassnett and Peter Bush (eds.) *The Translator as Writer*, London & New York: Continuum, pp. 95-105.

Kershaw, Angela (2014) 'Complexity and unpredictability in cultural flows: Two French Holocaust novels in English translation', *Translation Studies*, 7:1, 34-49.

Aims and learning outcomes

As an introduction to Translation Studies, the course aims at encouraging the students:

- to be aware of translations they use on a daily basis
- to develop a critical attitude towards language use, the translation process and product
- to contextualise translations within wider issues, such as politics, culture, history, etc.
- to focus on the figure of the translator/interpreter as crucial mediators and gatekeepers in a society
- to promote the development and refinement of transferable skills, including the following: time and resource management; independence and self-directedness; clarity, fluency and confidence in written and oral presentation; the ability to plan and execute complex tasks independently and in groups.

Learning Outcomes:

By the end of these courses students will be expected to show the ability:

- to demonstrate a high level of expression in both written and oral presentations
- to recognise and acknowledge the complexity of the subject
- to construct coherent arguments which demonstrate an awareness of the problems and translational issues posed by the texts/ issues studied

- to demonstrate a high level of expression in both written and oral presentations
- to carry out personal research on the specific topics covered under the guidance of the tutor and offer evidence of research initiative
- to demonstrate an awareness of the research potential relating to the topics covered in class (to provide examples in class, to write essays or do presentations).

Students will be expected to show adaptability and originality in their responses to different translation tasks and problems and to demonstrate the ability to carry out an in-depth study of translation related topics. In addition to the above, students will be expected to demonstrate a high level of competence in the following areas: time-management, expression, classroom interaction and group work, written and oral presentation.

Writing for the Theatre: An Introduction*

Course Organiser: Nicola McCartney

Course Schedule:

WEEK 1:	Introduction. Theatre in Four Dimensions – workshop/ seminar
WEEK 2:	Character and Action. “Ramallah” by David Greig, “Snuff” by Davey Anderson,
WEEK 3:	From page to stage: using the sign systems of theatre – “Theatre as Sign-System” by Astona and Savona
WEEK 4:	Virtual World: space and time. “Distracted” by Morna Pearson, “The Price of a Fish Supper” by Catherine Czerkawska
WEEK 5:	Dialogue. “Harm” by Douglas Maxwell, “The Basement Flat” by Rona Munro
WEEK 6:	Plot and Structure. “Better Days, Better Knights” by Stanley Eveling, “The Importance of Being Alfred” by Louise Welsh
WEEK 7:	WORKSHOP – 3 plays
WEEK 8:	Essay Completion Week (class will not meet this week)
WEEK 9:	WORKSHOP – 3 plays
WEEK 10:	WORKSHOP – 3 plays
WEEK 11:	WORKSHOP – 3 plays

This is a course on short play writing. All plays discussed come from *Scottish Shorts*, a collection of nine short plays by three generations of Scottish playwrights.

Texts & Performances:

Scottish Shorts, selected and introduced by Philip Howard, Nick Hern Books (5 Aug 2010)

Aston, Elaine & Savona, George. *Theatre as Sign-System: a Semiotics of Text and Performance*, Routledge, (Nov 1991)

NB: As students will be required to write a critical essay on a live production, they will be required to see that production preferably twice before writing about it. A list of productions which can be written about will be distributed at the start of term. Additional reading will be given for certain seminars.

Additional Reading:

Elam, Keir. *The Semiotics of Theatre and Drama*, Routledge (June 2002)

Shakespeare, William. *The Complete Works*, various editions

Sophocles, *Oedipus*, various editions

Carter, David. *How to Write a Play (Teach Yourself Educational)*, Teach Yourself Books 1998

Edgar, David. *How Plays Work: A Practical Guide to Playwriting*, Nick Hern Books (June 2009)

Autonomous Learning Groups: In this course, ALGs will be devoted to writing exercises. Each week, the tutor will assign a different writing exercise to be completed during the first ½ hour of each ALG session. Everyone will stop writing after ½ hour and devote the remaining time to sharing your work by reading it aloud and then discussing it in the remaining ½ hour of the session. We will then engage in a brief discussion about these sessions when we meet in class each week.

Workshop: The second half of the term will be devoted to reading aloud and giving feedback (both written and oral) to your classmates, along with writing and revising your own short play. Each student will have ONE short play (running time, 20-30 minutes) distributed to the class, read aloud and discussed in each workshop. Students must

distribute their plays electronically by 5pm on Friday the week BEFORE they are slated to be discussed in class. This will give the tutor and your fellow students the time they need to give a careful, considerate reading to your work and to write appropriate comments. Any plays received after this deadline will not be read, and the student in question will then forfeit his or her workshop slot.

Upon receiving your peers' plays electronically, students must print a hard copy of each one and read it with pen or pencil in hand, giving constructive feedback and advice in the margins where appropriate. These hard copies must then be brought to class, as they will be referred to throughout our discussion of the work. At the conclusion of each workshop, all hard copies are then returned to the writer, so that she/he may have the benefit of everyone's feedback when undertaking revisions.

Assessment: A 2,500 word critical essay in response to a production of a recently staged play in Edinburgh (or Glasgow). Students will be directed to which plays to see at the start of the term and essay questions relating to these set forth to the class in week 3 will form 25% of the final mark. A short play of 20-30 minutes running time that has been drafted, critiqued, and revised will form 75% of the final mark.

This is a class on short play writing. As such, this final work must be a single short play— with a beginning, a middle, and an end—not a collection of scenes nor an excerpt from a full length play.

Writing the Body Politic

Course Organiser: Dr Lee Spinks

The course will aim to examine a selection of texts exploring the reinvention of cultural identity in American poetry from Walt Whitman to the present day. Because the course encompasses such broad cultural and intellectual movements as “Transcendentalism,” “Modernism” and the “Postmodern,” issues of cultural identity and value will be examined in a context that also enable students to examine the nature and utility of these more general ideological formations. The term “body politic,” while inescapably cultural and political in its primary emphasis, is also intended to facilitate discussion of those issues of sexuality and gender that inflect cultural and political subjectivities.

SEMINAR SCHEDULE

Week 1 Introductory Class: *Transcendentalism*.

Week 2 Walt Whitman, *Song of Myself*.

Week 3 Emily Dickinson, *Collected Poems*.

Week 4 Hart Crane, *The Bridge*.

Week 5 Robert Frost, *Selected Poems*.

Week 6 W. H. Auden, *Selected Poems*

Week 7 George Oppen, *Of Being Numerous*.

Week 8 **ESSAY COMPLETION WEEK**

Week 9 Robert Lowell, *Selected Poems*.

Week 10 Adrienne Rich, *The Fact of a Doorframe*

Week 11 John Ashbery, *Selected Poems*

Selected Bibliography

EMERSON

Allen, Gay Wilson. *Waldo Emerson: A Biography*. NY: Viking P, 1981.

Bauerlein, Mark. *The Pragmatic Mind: Explorations in the Psychology of Belief*. Durham: Duke UP, 1997.

Bridges, William E. *Spokesmen for the Self: Emerson, Thoreau, Whitman*, 1971.

Brown, Lee R. *The Emerson Museum: Practical Romanticism and the Pursuit of the Whole*. Cambridge, MA: Harvard UP, 1997.

Burkholder, Robert E. and Joel Myerson. *Critical Essays on Ralph Waldo Emerson*. Boston: G.K. Hall, 1983.

Cheyfitz, Eric. *The Trans-Parent : Sexual Politics in the Language of Emerson*. Baltimore: Johns Hopkins UP, 1981.

Ellison, Julie K. *Emerson's Romantic Style*. Princeton: Princeton UP, 1984.

Garvey, T. Gregory. ed. *The Emerson Dilemma: Essays on Emerson and Social Reform*. Athens: U of Georgia P, 2000.

Hednut, Robert K. *The Aesthetics of Ralph Waldo Emerson: The Materials and Methods of His Poetry*. Lewiston, NY: Mellen, 1996.

Howe, Irving. *The American Newness : Culture and Politics in the Age of Emerson*. Cambridge: Harvard UP, 1986.

Jacobson, David. *Emerson's Pragmatic Vision: The Dance of the Eye*. University Park: Penn State UP, 1993.

Konvitz, Milton R. and Stephen E. Whicher, ed. *Emerson: a Collection of Critical Essays*. Englewood Cliffs, N.J: Prentice-Hall, 1962.

- Konvitz, Milton R., ed. *The Recognition of Ralph Waldo Emerson: Selected Criticism since 1837*. Ann Arbor: U of Michigan P, 1972.
- Leary, Lewis. *Ralph Waldo Emerson : An Interpretive Essay*. Boston: Twayne Publishers, 1980.
- Levin, Jonathan. *The Poetics of Transition: Emerson, Pragmatism & American Literary Modernism*. Durham: Duke UP, 1999.
- Myerson, Joel. ed. *A Historical Guide to Ralph Waldo Emerson*. NY: Oxford UP, 1999.
- Packer, B. L. *Emerson's Fall : A New Interpretation of the Major Essays*. NY: Continuum, 1982.
- Poirier, Jr. Richard, ed. *Ralph Waldo Emerson*. NY: Oxford UP, 1990.
- . *The Renewal of Literature: Emersonian Reflections*. NY: Random, 1987.
- Porte, Joel. ed. *Emerson, Prospect and Retrospect*. Cambridge: Harvard UP, 1982.
- , and Sandra Morris. eds. *The Cambridge Companion to RWE*. Cambridge UP, 1999.
- Richardson Jr., Robert D. *Emerson: The Mind on Fire*. Berkeley: U of California P, 1995.
- Rowe, John Carlos. *At Emerson's Tomb: The Politics of Classical American Literature*. NY: Columbia UP, 1997.
- Sealts, Merton M., and Alfred R. Ferguson. *Emerson's Nature; Origin, Growth, Meaning*. Carbondale: Southern Illinois UP, 1979.
- Van-Cromphour, Gustaaf. *Emerson's Ethics*. Columbia: U of Missouri P, 1999.
- Waggoner, Hyatt H. *Emerson as Poet*. Princeton: UP, 1974.
- Yannella, Donald. *Ralph Waldo Emerson*. Boston: Twayne Publishers, 1982.

WALT WHITMAN

- Allen Gay Wilson. *The New Walt Whitman Handbook*. NY: NY UP, 1975.
- Aspiz, Harold. *Walt Whitman and the Body Beautiful*. Urbana: U of Illinois P, 1980.
- Bauerlein, Mark. *Whitman and the American idiom*. Baton Rouge: Louisiana State UP, 1991.
- Crawley, Thomas E. *The Structure Of Leaves Of Grass*. Austin, U of Texas P, 1971.
- Erkkila, Betsy. *Whitman the Political Poet*. NY: Oxford UP, 1989.
- Gardner, Thomas. *Discovering Ourselves in Whitman: The Contemporary American Long Poem*. Urbana: U of Illinois P, 1989.
- Hollis, C. Carroll. *Language and Style In Leaves Of Grass*. Baton Rouge: Louisiana State UP, 1983.
- Kuebrich, David. *Minor Prophecy: Walt Whitman's New American Religion*. Bloomington: Indiana UP, 1989.
- Loving, Jerome. *Emerson, Whitman, and the American Muse*. Chapel Hill: U of North Carolina P, 1982.
- . *Walt Whitman: The Song of Himself*. Berkeley: U of California P, 1999.
- Miller, James E. *The American Quest for a Supreme Fiction: Whitman's Legacy in the Personal Epic*. Chicago: U of Chicago P, 1979.
- . *Walt Whitman*. Boston: Twayne Publishers, 1990.
- Woodress, James L., ed. *Critical Essays on Walt Whitman*. Boston: G.K. Hall, 1983.

EMILY DICKINSON

- Barker, Wendy. *Lunacy of Light: Emily Dickinson and the Experience of Metaphor*. Carbondale: Southern Illinois UP, 1987.
- Blake, Caesar R. and Carlton F. Wells, eds. *The Recognition of Emily Dickinson: Selected Criticism Since 1890*. Ann Arbor: U of Michigan P, 1968.
- Cameron, Sharon. *Lyric Time: Dickinson and the Limits of Genre*. Baltimore: Johns Hopkins UP, 1979.
- Chase, Richard V. *Emily Dickinson*. NY: Dell, 1965. 30
- Dickie, Margaret. *Lyric Contingencies: Emily Dickinson and Wallace Stevens*. Philadelphia: U of Penn. P, 1991.
- Diehl, Joanne F. *Dickinson and the Romantic Imagination*. Princeton, N.J.: Princeton UP, 1981.
- Farr, Judith. ed. *Emily Dickinson: A Collection of Critical Essays*. NY: Prentice Hall, 1996.
- Ferlazzo, Paul J., ed. *Critical Essays on Emily Dickinson*. Boston: G.K. Hall, 1984.
- Gelpi, Albert J. *Emily Dickinson: The Mind of the Poet*. Cambridge: Harvard UP, 1965.
- Griffith, Clark. *The Long Shadow: Emily Dickinson's Tragic Poetry*. Princeton, N.J.: Princeton UP, 1964.
- Kher, Inder N. *The Landscape of Absence : Emily Dickinson's Poetry*. New Haven: Yale UP, 1974.
- Martin, Wendy. *An American Triptych : Anne Bradstreet, Emily Dickinson, Adrienne Rich*. Chapel Hill: U of North Carolina P, 1984.
- . ed. *The Cambridge Companion to Emily Dickinson*. Cambridge, U.K.: Cambridge UP, 2002.

- Miller, Cristanne. *Emily Dickinson: A Poet's Grammar*. Cambridge: Harvard UP, 1987.
- Phillips, Elizabeth. *Emily Dickinson: Personae and Performance*. University Park: Pennsylvania State UP, 1996.
- Porter, David T. *Dickinson, the Modern Idiom*. Cambridge: Harvard UP, 1981.
- Sanchez-Eppler, Karen. *Touching Liberty: Abolition, Feminism, and the Politics of the Body*. Berkeley: U of California P, 1993.
- Sewall, Richard B. ed. *Emily Dickinson: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1963.
- Smith, Robert M. *The Seductions of Emily Dickinson*. Tuscaloosa: U of Alabama P, 1996.
- Weisbuch, Robert. *Emily Dickinson's Poetry*. Chicago: U of Chicago P, 1981.

HART CRANE

- Clark, David R. ed. *Critical Essays on Hart Crane*. Boston: G.K. Hall, 1982.
- Combs, Robert. *Vision of the Voyage: Hart Crane and the psychology of romanticism*. Memphis: Memphis State UP, 1978.
- Dickie, Margaret. *Hart Crane: the patterns of his poetry*. Urbana: U of Illinois P, 1974.
- Horton, Philip. *Hart Crane; the life of an American poet*. NY: Viking P, 1957.
- Leibowitz, Herbert A. *Hart Crane; an introduction to the poetry*. NY: Columbia UP, 1968.
- Lewis, R. W. B. *The poetry of Hart Crane; a Critical Study*. Princeton: Princeton UP, 1967.
- Paul, Sherman. *Hart's Bridge*. Urbana, U of Illinois P, 1972.
- Quinn, Vincent G. *Hart Crane*. NY: Twayne, 1963.
- Schwartz, Joseph. *Hart Crane, a reference guide*. Boston: G.K. Hall, 1983.
- Trachtenberg, Alan. ed. *Hart Crane: a Collection of Critical Essays*. Englewood Cliffs, NJ Prentice-Hall, 1982.
- Yingling, Thomas E. *Hart Crane and the homosexual text: new thresholds, new anatomies*. Chicago: U of Chicago P, 1990.

WILLIAM CARLOS WILLIAMS

- Bernstein, Michael A. *The tale of the tribe: Ezra Pound and the modern verse epic*. Princeton, N.J.: Princeton UP, 1980.
- Breslin, James E. B. *William Carlos Williams, an American artist*. NY: Oxford U P, 1970.
- Conarroe, Joel. *William Carlos Williams' Paterson; language and landscape*. Philadelphia: U of Pennsylvania P, 1970.
- Cushman, Stephen. *William Carlos Williams and the meanings of measure*. New Haven: Yale U P, 1985.
- Doyle, Charles. *William Carlos Williams and the American poem*. NY: St. Martin's P, 1982. 31
- Doyle, Charles. *William Carlos Williams: the critical heritage*. Boston: Routledge & K. Paul, 1980.
- Guimond, James. *The art of William Carlos Williams; a discovery and possession of America*. Urbana: U of Illinois P, 1968.
- Mariani, Paul L. *William Carlos Williams: a new world naked*. NY: McGraw-Hill, 1981.
- Miller, J. Hillis. ed. *William Carlos Williams; a collection of critical essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1966.
- Peterson, Walter S. *An approach to Paterson*. New Haven: Yale U P, 1967.
- Riddel, Joseph N. *The inverted bell; modernism and the counterpoetics of William Carlos Williams*. Baton Rouge: State U P, 1974.
- Sankey, Benjamin. *A companion to William Carlos Williams's Paterson*. Berkeley: U of California P, 1971.
- Sayre, Henry M. *The visual text of William Carlos Williams*. Urbana: U of Illinois P, 1983.
- Tapscott, Stephen. *American beauty: William Carlos Williams and the modernist Whitman*. NY: Columbia U P, 1984.
- Weaver, Mike. *William Carlos Williams: the American background*. Cambridge U P, 1971.
- Whitaker, Thomas R. *William Carlos Williams*. NY, Twayne Publishers, 1968.

ROBERT FROST

- Brower, Reuben A. *The poetry of Robert Frost; constellations of intention*. NY: Oxford UP, 1963.
- Cook, Reginald L. *Robert Frost, a living voice*. Amherst: U of Massachusetts P, 1974.
- Gerber, Philip L., ed. *Critical Essays on Robert Frost*. Boston: G.K. Hall, 1982.
- . *Robert Frost*. Boston: Twayne, 1982. Hall, Dorothy J. *Robert Frost: contours of belief*. Athens: Ohio UP, 1984.
- Harris, Kathryn G., ed. *Robert Frost: Studies of the Poetry*. Boston: G. K. Hall, 1979.
- Kemp, John C. *Robert Frost and New England: The Poet as Regionalist*. Princeton: Princeton UP, 1979.

Monteiro, George. *Robert Frost & the New England Renaissance*. Lexington: UP of Kentucky, 1988.
Oster, Judith. *Toward Robert Frost: the reader and the poet*. Athens: U of Georgia P, 1991.
Poirier, Richard. *Robert Frost: The Work of Knowing*. New York: Oxford UP, 1977.
Squires, Radcliffe. *The major themes of Robert Frost*. Ann Arbor: U of Michigan P, 1963.
Thompson, Lawrence R. *Fire and ice; the art and thought of Robert Frost*. NY: Russell & Russell, 1961
Van Egmond, Peter. *The critical reception of Robert Frost*. Boston: G. K. Hall, 1974.

ROBERT LOWELL

Axelrod, Steven G. *Robert Lowell: life and art*. Princeton, N.J.: Princeton UP, 1978.
Fein, Richard J. *Robert Lowell*. Boston: Twayne Publishers, 1979.
Hart, Henry. *Robert Lowell and the Sublime*. Syracuse, NY: Syracuse UP, 1995.
Martin, Jay. *Robert Lowell*. Minneapolis: U of Minnesota P 1970.
Mazzaro, Jerome. *The poetic themes of Robert Lowell*. Ann Arbor: U of Michigan P 1965.
Parkinson, Thomas F. *Robert Lowell; a collection of critical essays*. Englewood Cliffs, N.J., Prentice-Hall 1968.
Perloff, Marjorie. *The poetic art of Robert Lowell*. Ithaca, Cornell UP 1973.
Rudman, Mark. *Robert Lowell, an introduction to the poetry*. NY: Columbia UP, 1983.
Von Hallberg, Robert. *American poetry and culture, 1945-1980*. Cambridge: Harvard UP, 1985.
Yenser, Stephen. *Circle to circle: the poetry of Robert Lowell*. Berkeley: U of California P, 1975. 32
Williamson, Alan. *Pity the monsters: the political vision of Robert Lowell*. New Haven: Yale UP, 1974.

CHARLES OLSON

Bollobas, Eniko. *Charles Olson*. NY: Twayne, 1992.
Butterick, George F. *A Guide to the Maximus Poems of Charles Olson*. Berkeley: U of California P, 1978.
Bove, Paul A. *Destructive poetics: Heidegger and modern American poetry*. NY: Columbia UP, 1980.
Christensen, Paul. *Charles Olson: call him Ishmael*. Austin: U of Texas P, 1979. PS3529 .L655 Z615
Fredman, Stephen. *The Grounding of American Poetry: Charles Olson and the Emersonian Tradition*. Cambridge: Cambridge UP, 1993.
Paul, Sherman. *Olson's Push: Origin, Black Mountain, and recent American poetry*. Baton Rouge: Louisiana State UP, 1978.
Von Hallberg, Robert. *Charles Olson: The Scholar's Art*. Cambridge: Harvard UP, 1978.

SEMESTER TWO

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** Courses with an asterisk have a Scottish emphasis.*

Note: Courses may be taught by staff in addition to the named course organiser.

Censorship

Course Organiser: Dr Katherine Inglis

John Milton's 'Areopagitica' (1644) describes two forms of censorship: pre-publication censorship, which Milton rejects as incompatible with English liberty; and destruction of the book after publication, which he holds compatible with English justice. This course studies the ways in which censorship, pre- and post-publication, has been enforced, resisted, and accepted from the seventeenth century to the present day. The operation of the censor is apparent in the prosecution of authors, publishers and booksellers for blasphemy, sedition, and obscenity; but censorship operates just as effectively through editorial intervention and the quiet rejection of offending texts by libraries and bookshops. We will learn about the economic, social, and legal pressures to which writers and publishers are subject, considering how the threat of censorship influences the formation, production, and reception of literature. We will read a range of texts that have provoked official and unofficial censorship, texts that articulate and challenge the position of the censor, and texts that imagine the destruction of books. Throughout the course, we will analyse censorship's construction of a vulnerable reader, who, like Don Quixote, the hero of the first novel, becomes that which he reads.

WEEK 1 Introduction to censorship.

John Milton, 'Areopagitica' (1644) (via Learn).

Extract from Miguel de Cervantes, *Don Quixote* (1605; 1612) (via Learn).

WEEK 2 Seditious and blasphemous libel.

Percy Bysshe Shelley, 'Queen Mab' (1813) (via Learn).

Extracts from Thomas Paine, *The Rights of Man* (1791-92; Oxford, 2008).

Students to select reading for Week 11.

WEEK 3 The Vulnerable Reader 1: Class, Race, and Violence.

John Gay, *The Beggar's Opera* (1728; Norton 9th edn.).

Extract from William Harrison Ainsworth, *Jack Sheppard* (1839; Penguin, 2010) (via Learn).

Extract from Etheridge Knight, ed. *Black Voices from Prison* (1970) (via Learn)

WEEK 4 The Vulnerable Reader 2: Gender.

Mary Elizabeth Braddon, *The Doctor's Wife* (1864; Oxford, 2008).

Extract from Pamela K. Gilbert, *Disease, Desire and the Body in Victorian Women's Popular Novels* (1997) (via Learn)

WEEK 5 Censorship in the library.

George Moore, *A Mummer's Wife and Literature at Nurse*; (1885; Victorian Secrets, 2011).

Extract from Michel Foucault, *The History of Sexuality* Vol 1. (1978) (via Learn)

Week 6 INNOVATIVE LEARNING WEEK

WEEK 7 The Lord Chamberlain's office.

George Bernard Shaw, *Mrs Warren's Profession* (1893; Norton 9th edn)

Harley Granville Barker, *Waste* (1926 revision; Granville Barker, *Plays: One*, Methuen, 1993).

Extract from Dominic Shellard and Steve Nicholson. *The Lord Chamberlain Regrets... A History of British Theatre Censorship*. (2004). 3-11. (via Learn)

WEEK 8 Pornography and Obscenity.

D.H. Lawrence, *Lady Chatterley's Lover* (1928; 1960; Penguin, 2010).

Obscene Publications Act, 1959. (via Learn)

Extract from C.H. Rolph, ed., *The Trial of Lady Chatterley: Regina v. Penguin Books Limited*. (1961) (via Learn)

WEEK 9 ESSAY COMPLETION WEEK

WEEK 10 Perfect censorship.

George Orwell, *Nineteen Eighty-Four* (1949; Penguin, 2008).

Nathaniel Hawthorne, 'Earth's Holocaust' (1844) (via Learn).

Pierre Bourdieu. 'Censorship and the Imposition of Form.' In *Language and Symbolic Power*. (1991). 137-59. (via Learn)

WEEK 11 Chilling effect.

Ma Jian, *Beijing Coma* (Vintage, 2009).

WEEK 12 The Vulnerable Reader 3: Children and Young Adults.

One text, chosen by students in Week 2, from the American Library Association's list of the most frequently challenged and banned books in American public libraries. In 2011, the top ten banned books included: *To Kill a Mockingbird*, *Brave New World*, and *The Hunger Games* trilogy. Our focus shifts from the UK to the US not because censorship is necessarily more prevalent in US public libraries than in the UK, but because the ALA's reporting system quantifies censorship and makes it visible.

Indicative Secondary Texts

Báez, Fernando, *A Universal History of the Destruction of Books: From Ancient Sumer to Modern Iraq* (New York: Atlas, 2008).

Bosmajian, Haig, *Burning Books* (McFarland, 2006).

Bourdieu, Pierre, 'Censorship and the Imposition of Form', in *Language and Symbolic Power*, ed. John B. Thompson (Cambridge, MA: Harvard UP, 1991), 137-59.

Brantlinger, Patrick, *The Reading Lesson: The Threat of Mass Literacy in Nineteenth-Century British Fiction* (Indiana UP, 1998).

Bristow, Edward, *Vice and Vigilance: Purity Movements in Britain since 1700* (Dublin: Gill and Macmillan, 1977).

Cummins, Anthony, 'Émile Zola's Cheap English Dress: The Vizetelly Translations, Late-Victorian Print Culture, and the Crisis of Literary Value', *The Review of English Studies*, 60 (2008), 108-32.

Donaldson, Ian, 'The Destruction of the Book', *Book History* 1 (1998), 1-10.

Drogin, Marc, *Biblioclasm: The Mythical Origins, Magic Powers, and Perishability of the Written Word* (Savage: Rowman & Littlefield, 1989).

Fishburn, Matthew, *Burning Books* (New York: Palgrave Macmillan, 2008).

Flint, Kate, *The Woman Reader 1837-1914*. (Oxford: Clarendon Press, 1993).

Gilbert, Pamela K., *Disease, Desire and the Body in Victorian Women's Popular Novels*. (CUP, 1997).

Gillers, Stephen, 'A Tendency to Deprave and Corrupt: The Transformation of American Obscenity Law from *Hicklin* to *Ulysses II*', *Washington University Law Review*, 85:2 (2007), 216-95.

Griest, Guinevere L., *Mudie's Circulating Library and the Victorian Novel* (Bloomington: Indiana UP, 1970).

Heath, Deana, "Obscenity, Censorship and Modernity", in *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose, (Wiley-Blackwell, 2007), pp. 508-519.

Hunt, Alan, *Governing Morals: A Social History of Moral Regulation* (Cambridge: CUP, 1999).

- Hunt, Lynn, *The Invention of Pornography: Obscenity and the Origins of Modernity* (New York: Zone, 1993).
- Hunter, Ian, David Saunders and Duglad Williamson, *On Pornography: Literature, Sexuality and Obscenity Law* (New York: St Martin's, 1993).
- Hyland, Paul, and Neil Sammells (eds.), *Writing and Censorship in Britain* (London: Routledge, 1992).
- Knuth, Rebecca, *Libricide: The Regime-Sponsored Destruction of Books and Libraries in the 20th Century* (Westport, CN: Praeger, 2003.)
- , *Burning Books and Leveling Libraries: Extremist Violence and Cultural Destruction* (Westport, CN: Praeger, 2006).
- Manchester, Colin, 'A History of the Crime of Obscene Libel', *Journal of Legal History* 12:1 (1991), 37-57.
- Manvell, Roger. *The Trial of Annie Besant and Charles Bradlaugh*. (London: Elek, 1976).
- Marsh, Joss, *Word Crimes: Blasphemy, Culture and Literature in Nineteenth-Century England* (Chicago: University of Chicago Press, 1998).
- Nash, David, ed. *Blasphemy in Britain and America, 1800–1930*. (Pickering & Chatto, 2010).
- Pease, Allison, *Modernism, Mass Culture, and the Aesthetics of Obscenity* (CUP, 2000).
- Post, Robert (ed.), *Censorship and Silencing: Practices of Cultural Regulation* (Los Angeles: Getty Research Institute for the History of Art and the Humanities, 1998).
- Saunders, David, 'Copyright, Obscenity and Literary History', *ELH* 57:2 (1990), 431-44.
- Shellard, Dominic and Steve Nicholson, *The Lord Chamberlain Regrets...: A History of British Theatre Censorship* (London: British Library, 2004).
- Sutherland, John, *Victorian Novelists and Publishers* (London: Athlone Press, 1976).
- , *Offensive Literature: Decensorship in Britain, 1960-1982* (London: Junction, 1982).
- Thomas, Donald, *A Long Time Burning: The History of Literary Censorship in Britain* (London: Routledge and Kegan Paul, 1969).

Contemporary British Drama

Course Organiser: Simon Malpas

Introduction

This course aims to provide a clear overview of the range of contemporary British drama, and to assess this controversial but significant area critically and constructively. Since the mid-1960s, dramatists have experimented relentlessly with form and material in order to respond to changes in culture and society, as well as to confront audiences, challenging their political and ethical beliefs and expectations. A central focus of the course will, therefore, be to investigate the different ways in which contemporary drama has explored the range of possibilities inherent in the medium of live theatre.

The course will cover a broad spectrum of work by living dramatists, from the major plays of established writers from the second half of the twentieth century such as Harold Pinter, Edward Bond and Caryl Churchill, to work by playwrights of the twenty-first century including David Greig and Gregory Burke. The approach will be informed at all times by contemporary critical and theoretical thinking, and will also include some investigation of contemporary theatre practice, including new ideas about staging and new techniques of acting. Students will thus be encouraged to explore practically issues of staging and performance, as well as to think theoretically about questions of representation, style and politics.

Please note: in order to understand the ways in which a play's use of theatrical conventions are central to the communication of meaning in performance, some time in class will be devoted to getting up and acting parts of the texts studied. Students won't be marked on their acting ability, but getting involved will be necessary.

Primary Texts:

(Each of these should be purchased and read in advance of the relevant seminar.)

Howard Barker, *Plays One*, London: Oberon, 2006

Edward Bond, *Saved*, London: Methuen, 2000

Gregory Burke, *Black Watch*, London: Faber, 2007

Caryl Churchill, *Plays Two*, London: Methuen, 1990

David Edgar, *Plays One*, London: Methuen, 1987

Michael Frayn, *Copenhagen*, London: Methuen, 2003

David Greig, *Plays One*, London: Methuen, 2002

Sarah Kane, *Complete Plays*, London: Methuen, 2001

Joe Orton, *What The Butler Saw*, London: Methuen, 1969

Harold Pinter, *Plays Two*, London: Faber, 1996

Diane Samuels, *Kindertransport*, London: Nick Hern, 2009

Weiss, Peter, *Marat / Sade*, trans. Adrian Mitchell, London: Marion Boyars, 1969 (please make sure you get the Adrian Mitchell translation of *Marat/Sade*.)

Seminar Schedule:

- 1 Introduction: A New Stage?**
Theoretical arguments from Brecht, Artaud and Brook
- 2 Epic Cruelty: Experimenting with the Limits of Performance**
Peter Weiss, *Marat / Sade*
- 3 Performing Pinter: Problems of Identity, Power and Verification**
Harold Pinter, *The Caretaker* and *The Lover* and essays by the author

- 4 Assaulting the Audience**
Edward Bond, *Saved* and theoretical writings
- 5 Identity, Madness and Politics**
David Edgar, *Mary Barnes* and Joe Orton, *What the Butler Saw*

INNOVATIVE LEARNING WEEK (no class)

- 6 Performing Communities**
Caryl Churchill, *Top Girls*, *Fen* and *Serious Money*
- 7 A Theatre of Catastrophe**
Howard Barker, *Victory* and *Scenes from an Execution* and theoretical writings
- 8 ESSAY COMPLETION WEEK (no class)**
- 9 Staging History**
Michael Frayn, *Copenhagen* and Diane Samuels, *Kindertransport*
- 10 The Power of Horror**
Sarah Kane, *Blasted* and *4.48 Psychosis*
- 11 The Scottish Renaissance?**
David Greig, *Europe* and *The Cosmonaut's Last Message to the Woman he Once Loved in the Former Soviet Union* and Gregory Burke, *Black Watch*

Secondary Reading:

- Artaud, Antonin, *The Theatre and its Double*, New York: Grove Press, 1958
- Aston, Elaine and Janelle Reinelt, eds, *The Cambridge Companion to Modern British Women Playwrights*, Cambridge: Cambridge UP, 2000
- Brandt, George William, *Modern Theories of Drama*, Oxford: Clarendon, 1998
- Brecht, Bertolt, *Brecht on Theatre: the development of an aesthetic*, ed. John Willett, London: Methuen, 1964
- Brecht, Bertolt, *The Messingkauf Dialogues*, trans. John Willet, London: Methuen, 1965
- Brook, Peter, *The Empty Space*, Harmondsworth: Penguin, 1972
- Brook, Peter, *The Shifting Point: Forty Years of Theatrical Exploration*, London: Methuen, 1988
- Bull, John, *New British Political Dramatists*, Basingstoke: Macmillan, 1984
- Demastes, W.A. (ed) *British Playwrights 1956-1995: A Research and Production Sourcebook*, London: Greenwood Press, 1996
- Edgar, David, *The Second Time as Farce: Reflections on the Drama of Mean Times*, London: Lawrence and Wishart, 1988
- Edgar, David (ed), *State of Play: Playwrights on Playwriting*, London: Faber, 1999
- Fortier, Mark, *Theory/Theatre*, London: Routledge, 1997
- Innes, Christopher D., *Modern British Drama: the Twentieth Century*, Cambridge: Cambridge UP, 2002
- Itzin, Catherine, *Stages in the Revolution: political theatre in Britain since 1968*, London: Methuen, 1980
- King, Kimball, *Modern Dramatists*, London: Routledge, 2001
- Leach, Robert, *The Makers of Modern Theatre: an introduction*, London: Routledge, 2004
- Rabey, David Ian, *English Drama Since 1940*, London: Longman, 2003
- Rabey, David Ian, *British and Irish Drama during the Twentieth Century: implicating the audience*, London: Macmillan, 1986
- Reballato, Dan, *1956 and All That: the making of modern British drama*, London: Routledge, 1999
- Reinelt, Janelle G., *The Cambridge Companion to Modern British Women Playwrights*, Cambridge: Cambridge UP, 2000

Reinelt, Janelle G., *Critical Theory and Performance*, Ann Arbor: Michigan UP, 1992
Shank, Theodore, *Contemporary British Theatre*, Basingstoke: Macmillan, 1996
Sierz, Aleks, *In-Yer-Face Theatre: British Drama Today*, London: Faber, 2001
Stevenson, Randall, *The Last of England: 1960-2000*, Oxford UP, 2004
Stevenson, Randall and Wallace, Greg, *Scottish Theatre since the Seventies*, Edinburgh: Edinburgh UP, 1996
Wandor, Micheline, *Post-War British Drama: Looking Back in Gender*, London: Methuen, 1987
Wu, Duncan, *Making Plays: Interviews with Contemporary British Dramatists and their Directors*, Basingstoke:
Macmillan, 2000

Creative Writing Part I: Poetry*

Course Organiser: Dr Alan Gillis

If we trace the etymological root of the word 'poem' we find its meaning to be a 'thing made or created'. To be a poet is thus to be 'a maker'. The aim of this course is to take a practical, hands-on approach to the making of poems. Each week we will discuss and explore differing components of poetic form, and of the crucial techniques involved in poetic composition, while students will also be asked to compose their own poems throughout the course. Weekly classes will effectively be split into two. The first hour will involve seminar discussion of formal techniques and ideas. For this, students will be given, via LEARN, a selection of poems to read as well as some critical writing that relates to each week's theme. The second hour will be a workshop in which students, on a rotating basis, will be required to read their work-in-progress to class. ALGs will form a second, smaller workshop in which students participate weekly. As such, the giving and receiving of constructive feedback to and from peers is central to the course, and full participation in workshop and ALG discussion is essential. Emphasis will be placed on the personal development of each individual, but, to aid this, students will be encouraged to write new verse that reflects each week's theme, if possible. All in all, the course is designed to provide a constructive and encouraging arena in which students can hone and improve their poetic skill, while gaining perspectives on the art form that will complement their literary study more broadly. It should be noted that the course involves formal assessment based on a portfolio of each student's own poems.

Week 1	Introduction
Week 2	Sound & Rhythm
Week 3	Imagery
Week 4	Words & Tone
Week 5	Voice & Persona
Week 6	INNOVATIVE LEARNING WEEK
Week 7	Repetition & Rhyme
Week 8	Line, Stanza & Shape
Week 9	ESSAY COMPLETION WEEK
Week 10	Ellipsis & Continuity
Week 11	Making Strange & Being Clear
Week 12	A Sense of Perspective

Primary Text:

An anthology of modern and contemporary poetry is downloadable from LEARN. Students are encouraged to print this out, bind it, and use it as a conventional text book. But circa 15 poems will be itemized for reading each week, so they can also be printed week-by-week, as necessary.

Recommended Reading:

Criticism

- Auden, W. H. *The Dyer's Hand and Other Essays*. London: Faber, 1963.
- Bell, Julia, and Paul Magrs, eds. *The Creative Writing Coursebook*. London: Macmillan, 2001.
- Cook, Jon, ed. *Poetry in Theory: An Anthology 1900-2000*. Blackwell, 2004.
- Eagleton, Terry. *How to Read a Poem*. Oxford: Blackwell, 2007.
- Eliot, T. S. *Selected Essays*. London: Faber, 1951.
- Gross, Harvey. *Sound and Form in Modern Poetry*. 2nd ed. Ann Arbor: University of Michigan Press, 1996.
- Herbert, W. N., and Matthew Hollis, eds. *Strong Words: Modern Poets on Modern Poetry*. Bloodaxe, 2000.
- Koch, Kenneth. *Making Your Own Days: The Pleasures of Reading and Writing Poetry*. Touchstone, 1999.
- Lennard, John. *The Poetry Handbook*. 2nd ed. (Oxford UP, 2005).
- Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
- Nims, John Frederick. *Western Wind: An Introduction to Poetry*. 4th ed. New York: McGraw-Hill, 1999.
- Pound, Ezra. *Literary Essays of Ezra Pound*. London: Faber, 1954.
- Preminger, Alex and T.V.F. Brogan, eds. *The New Princeton Encyclopedia of Poetry and Poetics*. 3rd ed. New York: Princeton University Press, 1993.
- Redmond, John. *How to Write a Poem*. Oxford: Blackwell, 2006.
- Strand, Mark, and Eavan Boland, eds. *Making of a Poem: A Norton Anthology of Poetic Forms*. Norton, 2000.
- Valéry, Paul. *The Art of Poetry*. New York: Vintage, 1958.
- Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology*. New York: Bedford Books, 1997.
- Wainright, Jeffrey. *Poetry: The Basics*. Oxford: Routledge, 2004.

Anthologies

- Allen, Donald, ed. *The New American Poetry*. University of California, 1999.
- Alvarez, Al, ed. *The New Poetry*. Penguin, 1962.
- _____, ed. *The Faber Book of Modern European Poetry*. Faber, 1992.
- Armitage, Simon, and Robert Crawford, eds. *The Penguin Book of Poetry from Britain and Ireland Since 1945*. Penguin, 1998.
- Astley, Neil, ed. *Poetry with an Edge*. Bloodaxe, 1993.
- _____, ed. *Staying Alive*. Bloodaxe, 2002.
- _____, ed. *Being Alive*. Bloodaxe, 2004.
- _____, ed. *Being Human*. Bloodaxe, 2011.
- Bownas, Geoffrey and Anthony Thwaite, eds. *The Penguin Book of Japanese Verse*. Penguin, 1998.
- Burnett, Paula, ed. *The Penguin Book of Caribbean Verse in English*. Penguin, 2005.
- Crotty, Patrick, ed. *The Penguin Book of Irish Poetry*. London: Penguin, 2010.
- Heaney, Seamus, and Ted Hughes, eds. *The Rattle Bag*. Faber, 1982.
- Hoover, Paul, ed. *Postmodern American Poetry*. Norton, 1994.
- Hulse, Michael, David Kennedy, and David Morley, eds. *The New Poetry*. Bloodaxe, 1993.
- Keegan, Paul, ed. *The New Penguin Book of English Verse*. Penguin, 2000.
- Longley, Edna, ed. *The Bloodaxe Book of 20th Century Poetry*. Bloodaxe, 2000.
- Lumsden, Roddy, ed. *Identity Parade: New British and Irish Poets*. Tarsset: Bloodaxe, 2010.
- O'Brien, Sean, ed. *The Firebox: Poetry in Britain and Ireland after 1945*. Picador, 1998.
- Ramazani, Jahan, Richard Ellmann, and Robert O'Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry*. 2 vols., 3rd ed. New York: W. W. Norton & Company, 2003.
- Rees-Jones, Deryn, ed. *Modern Women Poets*. Bloodaxe, 2005.
- Shapcott, Jo, and Matthew Sweeney (eds.), *Emergency Kit: Poems for Strange Times*. (Faber, 1996).
- Swenson, Cole, and David St. John, eds. *American Hybrid: A Norton Anthology of New Poetry*. New York: W. W. Norton & Company, 2009.

Creative Writing Part II: Prose *

Course Organiser: Dr Allyson Stack

Overview

In this course, students will explore the structures, techniques, and methodologies of fiction writing through both analytical and creative practice. Focusing specifically on the art and craft of the short story, students will examine a wide range of stories, learning to analyse works from a writer's perspective. Discussions will emphasize unpacking the functional elements of selected works (character, setting, point-of-view, narrative voice, dialogue, scene versus narrative, plot, and so on) with the aim of learning strategies for evaluating, writing, and revising their own short stories. Weekly creative exercises and workshop sessions will complement and enhance these discussions. Students will also draft, edit and revise their own short stories, while also critiquing and offering constructive feedback on the work of their peers.

Approach

Students will spend the first half of the course analyzing published stories and exploring these techniques and practices through weekly creative exercises in which they will be expected to put these techniques and strategies into practice. The second half of the course will be devoted to workshop sessions in which students read, analyze, and critique short stories drafted by their peers, bringing the strategies and analytic vocabulary developed in the opening half of the course to bear on one another's short stories, while also using them to guide their own creative process as they draft and revise their own short fiction.

Weekly Schedule:

- WEEK 1: Introduction. Details that Work: George Saunders's 'Sticks'. Reading as a Writer. Ron Carlson's 'Down the Green River.'
- WEEK 2: Character and Setting. Ian McEwan's 'First Love, Last Rites'; V. S. Pritchett's 'The Saint'; Octavio Paz's 'My Life with the Wave' (hand-out); T. C. Boyle's 'Greasy Lake.'
- WEEK 3: Point-of-View and Narrative Voice. Margaret Atwood's 'Hair Jewelry'; David Foster Wallace's 'Girl with Curious Hair' (hand-out); Eudora Welty's 'No Place for You, My Love'; Flannery O'Connor's 'The Artificial Nigger'.
- WEEK 4: Scene versus Narrative. Dialogue and Stage Business. Ernest Hemmingway's 'Hills Like White Elephants'; Robert Stone's 'Helping' (hand-out); Vladimir Nabokov's 'Spring in Fialta'; Jorge Luis Borges's 'The Aleph'.
- WEEK 5: Plot. Yukio Mishima's 'Patriotism'; Italo Calvino's 'The Distance of the Moon' (hand-out); and Cormac McCarthy's *All the Pretty Horses*.
- WEEK 6: **Innovative Learning Week** (class will not meet this week)
- WEEK 7: WORKSHOP—3 stories
- WEEK 8: WORKSHOP—3 stories
- WEEK 9: **Essay Completion Week** (class will not meet this week)
- WEEK 10: WORKSHOP—3 stories
- WEEK 11: WORKSHOP—3 stories
- WEEK 12: WORKSHOP—3 stories

The above-listed readings are all drawn from *The Art of the Tale*, unless otherwise indicated. Supplementary readings will also be assigned as appropriate.

Texts:

Halpern, Daniel (ed.). *The Art of the Tale: An International Anthology of Short Stories*. New York: Penguin, 1986.

McCarthy, Cormac. *All the Pretty Horses*. New York: Knopf, 1992.

Additional Reading:

Bernays, Anne and Pamela Painter. *What If?* New York: Harper Collins, 1995.

Bickman, Jack. *Scene and Structure*, Writer's Digest Books, 1999.

Chamberlain, Daniel. *Narrative Perspective in Fiction*. Toronto UP, 1990.

Dipple, Elizabeth. *Plot*. London: Methuen, 1970.

Dunn, Douglas, Ed. *The Oxford Book of Scottish Short Stories*. Oxford: Oxford UP, 1995.

Ehrlich, Susan. *Point of View: a linguistic analysis of literary style*. London: Routledge, 1990.

Gardner, John. *The Art of Fiction: Notes on Craft*. London: Vintage, 2001.

Garnder, John. *On Becoming a Novelist*. London: Norton, 2000.

Lanser, Susan Sniader. *Fictions of Authority: Women Writers and Narrative Voice*. Cornell UP, 1992.

Morrison, Toni. 'The Site of Memory.' in *What Moves at the Margin*. Carolyn C. Denard, Ed. Mississippi UP, 2008.

Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and Those Who Want to Write Them*. London: HarperPerennial, 2007.

Sellers, Susan. *Delighting the Heart*. London: Women's Press, 1989.

Snaider, Susan. *The Narrative Act: point of view in prose fiction*. Princeton UP, 1981.

Stevick, Phillip, ed. *The Theory of the Novel*. New York: Collier-Macmillan, 1967.

Wharton, Edith. *The Writing of Fiction*. New York: Scribner, 1929.

Assessment: A 2,500 word craft analysis essay will form 25% of the final mark. A portfolio consisting of 1) three writing exercises that have been typed up and revised; 2) a 750 word cover letter discussing your revision process in detail; and 3) a 3,000 to 4,000 word short story that has been drafted, critiqued in workshop, and revised will form 75% of the final mark.

Digital Humanities for Literary Study

Course organiser: Dr Anouk Lang

Please note this is a 3 hour class

Digital Humanities is a field of study in which scholarly applications of technology are used to perform analyses and generate insights that would be difficult or impossible to achieve without the help of technology. This course will introduce you to a range of digital tools that will assist you both in your studies and their lives beyond university, and will help you to use these tools in a critical way.

The approach taken to DH in this course is grounded in literature, linguistics and book history. We will examine computer-mediated communication, and will consider the development of digital texts in the light of earlier technologies such as the printing press. We will focus on two kinds of approaches that are particularly prominent within digital literary studies – computational text analysis and digital mapping – and we will explore, and critique, examples of projects which use these tools. The hands-on nature of the course is such that students will have the opportunity to learn how to use these applications for themselves, and will need to devote time each week to participating in the class's virtual community through regular, informative contributions on social media platforms. As the main assessment for the course, students will produce a digital project which conforms to the same high standards of scholarly rigour as an assessed essay, but which is attentive to the specific imperatives of the online environment in relation to genre, design and format.

Seminar schedule

Week 1 What is Digital Humanities? Introduction to the field
Week 2 Computational tools for text analysis 1
Week 3 Computational tools for text analysis 2
Week 4 Computer-mediated communication
Week 5 Versioning plus oral presentations
Week 6 *** Innovative Learning Week – no class ***
Week 7 Historicizing textual technologies 1: Production
Week 8 Historicizing textual technologies 2: Reception
Week 9 *** Essay completion week – no class ***
Week 10 Geospatial technologies 1
Week 11 Geospatial technologies 2
Week 12 Scholarship in the digital age: Data, privacy, presence

Primary text

There is only one primary text for the course, and it will change from year to year (as new texts are constantly becoming available in digitised, and sometimes marked-up, format). Once the primary text for the course has been chosen, students will be informed in good time. This text will be made available in digitised format and will be then used as the 'raw material' with which to explore the various methodologies and tools used on the course. Because there is only one primary text, however, students are asked to note that they are expected to read a correspondingly larger amount of secondary reading throughout the term.

Required secondary reading

Week 1

Kirschenbaum, Matthew, [“What Is Digital Humanities and What’s It Doing in English Departments?”](#) *ADE Bulletin* 150 (2010): 1-7.

Parry, Marc, [“The Humanities Go Google,”](#) *Chronicle of Higher Education* 28 May 2010.

Cohen, Patricia, [“Digital Keys for Unlocking the Humanities’ Riches”](#), *New York Times* 16 Nov 2010. (plus one additional by Patricia Cohen from the same series in the *New York Times*)

Week 2

Rockwell, Geoffrey, [“What is Text Analysis, Really?”](#) *Literary and Linguistic Computing* 18.2 (2003): 209-219.

Ramsay, Stephen, *Reading Machines: Toward an Algorithmic Criticism* (Urbana: University of Illinois Press, 2011) 1-17. [available as a PDF on Learn]

Kirsch, Adam, [“Technology Is Taking Over English Departments”](#), *The New Republic* 2 May 2014.

Worthey, Glen, [“Why Are Such Terrible Things Written About DH? Kirsch V. Kirschenbaum”](#), *Stanford | Digital Humanities*, 7 May 2014.

Kirschenbaum, Matthew, [“What Is ‘Digital Humanities’, And Why Are They Saying Such Terrible Things About It?”](#) *differences* 25.1 (2014): 46–63.

Schnapp, Jeffrey et al., [“The Immense Promise of the Digital Humanities”](#), *The New Republic* 12 May 2014.

Week 3

Part I of Jockers, Matthew, *Macroanalysis: Digital Methods & Literary History* (Urbana: U Illinois P, 2013) 3-32. [available as a PDF on Learn]

Crane, Gregory, [“What Do You Do With a Million Books?”](#) *D-Lib Magazine* 12.3 (2006).

Michel, Jean-Baptiste et al., [“Quantitative Analysis of Culture Using Millions of Digitized Books,”](#) *Science* 331.176 (2011): 176-182.

Underwood, Ted, [“How Not To Do Things with Words,”](#) blog post, *The Stone and the Shell*, 25 August 2012. [Follow, and read, the links in this post so you know about the problematic studies Underwood is citing.]

Underwood, Ted, Hoyt Long, and Richard Jean So, [“Cents and Sensibility”](#), *Slate* 10 Dec. 2014.

Week 4

Forster, Chris et al., [“I’m Chris. Where Am I Wrong?”](#) *HASTAC* 8 Sept. 2010. [NB ensure you read both the initial post and all the comments.]

Blevins, Cameron et al., [“The Perpetual Sunrise of Methodology,”](#) *Cameron Blevins* 5 January 2015. [Again, ensure you read both the main post and all the comments.]

Hewings, Ann, and Caroline Coffin, “Grammar in the Construction of Online Discussion Messages,” in Caroline Coffin, Ann Hewings and Kieran O’Halloran, eds., *Applying English Grammar: Functional and Corpus Approaches* (London: Arnold, 2004) 134-143 & 152-53. [PDF available on Learn. Note that you do not have to read sections 8.6 or 8.7.]

Silver, David, [“The Difference Between Thin and Thick Tweets,”](#) *Silver in SF*, 25 Feb. 2009.

Kim, Dorothy, [“The Rules of Twitter,”](#) *Hybrid Pedagogy* 4 Dec. 2014.

Week 5

[No reading for this week as students are preparing their oral presentations]

Week 7

Jay David Bolter and Richard Grusin, "Introduction: The Double Logic of Remediation," *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 1999) 2-15. [PDF available on Learn]

Robert Darnton, "[Google and the Future of Books](#)," *New York Review of Books* 12 Feb. 2009.

Robert Darnton, "[A World Digital Library Is Coming True!](#)" *The New York Review of Books* 22 May 2014.

Johanna Drucker, "[Pixel Dust: Illusions of Innovation in Scholarly Publishing](#)," *Los Angeles Review of Books* 16 Jan. 2014.

Paul Duguid, "Material Matters: The Past and Futurology of the Book," in David Finkelstein and Alistair McCleery, eds., *The Book History Reader*, 2nd revised ed. (Abingdon: Routledge, 2006) 494-508. [PDF available on Learn]

Week 8

Anthony Grafton, "[Future Reading: Digitization and its Discontents](#)," *The New Yorker* 5 Nov. 2007.

N. Katherine Hayles, "[How We Read: Close, Hyper, Machine](#)," *ADE Bulletin* 150 (2010): 62-79.

Casey Newton, "[The Everything Book: Reading in the Age of Amazon](#)," *The Verge* 14 Jan. 2015.

David Wright, "Literary Taste and List-Culture in a Time of 'Endless Choice'," in Anouk Lang, ed., *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century* (Amherst: University of Massachusetts Press, 2012): 108-123. [PDF available on Learn]

Week 10

David Bodenhamer, "[Creating a Landscape of Memory: The Potential of a Humanities GIS](#)," *International Journal of Humanities and Arts Computing* 1.2 (2007): 97-110.

Ian Gregory and David Cooper, "[GIS, Texts, and Images: New Approaches](#)," *Poetess Archive Journal* 2.1 (2010).

Week 11

Michel de Certeau, trans. Steven Rendall, "Spatial Stories", *The Practice of Everyday Life* (Berkeley, CA: U California P, 1984): 115-130. [PDF available on Learn]

Michael J. Kramer, "[What Does Digital Humanities Bring to the Table?](#)", blog post, *Issues in Digital History* 25 Sep. 2012.

Ben Schmidt, "[Reading Digital Sources: A Case Study in Ship's Logs](#)", blog post, *Sapping Attention* 15 Nov. 2012.

Week 12

Nicholas Carr, "[Is Google Making Us Stupid?](#)" *The Atlantic* July/August 2008.

Cathy Davidson, *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn* (New York: Viking, 2011), 99-111 and 297-299. [PDF supplied on Learn]

Patrick Leary, "[Googling the Victorians](#)," *Journal of Victorian Culture*, 10:1 (Spring 2005): 72-86.

Clay Shirky, "[Does the Internet Make You Smarter?](#)" *The Wall Street Journal* 4 June 2010.

Additional reading

- Arthur, Paul, and Katherine Bode, eds., *Advancing Digital Humanities: Research, Methods, Theories* (Basingstoke: Palgrave Macmillan, 2014).
- Bartscherer, Thomas, and Roderick Coover, eds., *Switching Codes: Thinking Through Digital Technology in the Humanities and the Arts* (Chicago: U Chicago P, 2011).
- Bodenhamer, David, John Corrigan, and Trevor Harris, eds., *Deep Maps and Spatial Narratives* (Bloomington: Indiana University Press, 2015).
- Bodenhamer, David, John Corrigan, and Trevor Harris, eds., *The Spatial Humanities: GIS and the Future of Humanities Scholarship* (Bloomington: Indiana UP, 2010).
- Bolter, Jay David, and Richard Grusin, *Remediation: Understanding New Media* (Cambridge, Mass.: MIT Press, 1999).
- Cohen, Daniel J. and Roy Rosenzweig, eds., [Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web](#) (Philadelphia: U Pennsylvania P, 2006).
- Davidson, Cathy N., *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn* (New York: Viking, 2011).
- Gold, Matthew K., ed., *Debates in the Digital Humanities* (Minneapolis: U Minnesota P, 2012).
- Gregory, Ian, and Paul S. Ell, *Historical GIS: Technologies, Methodologies, and Scholarship* (Cambridge: Cambridge UP, 2007).
- Hirsch, Brett D., ed., [Digital Humanities Pedagogy: Practices, Principles and Politics](#) (Cambridge, UK: Open Book Publishers, 2012).
- Jockers, Matthew Lee. [Text Analysis with R for Students of Literature](#). Cham, Switzerland: Springer, 2014.
- Kirschenbaum, Matthew G., *Mechanisms: New Media and the Forensic Imagination* (Cambridge, MA: The MIT Press, 2008).
- Lang, Anouk, ed., *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century* (Amherst: U Massachusetts P, 2012).
- MacEachren, Alan, *How Maps Work: Representation, Visualization and Design* (New York: Guilford, 2004).
- Manovich, Lev, *The Language of New Media* (Cambridge, MA: MIT Press, 2001).
- McGann, Jerome. *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction* (Cambridge: MA: Harvard, 2014).
- Moretti, Franco, *Distant Reading* (London: Verso, 2013).
- Moretti, Franco, *Graphs, Maps, Trees: Abstract Models for A Literary History* (London: Verso, 2005). The three sections are also available via the [New Left Review](#): [Graphs](#), [Maps](#) and [Trees](#).
- Presner, Todd, David Shepard, and Kawano, Yoh, *HyperCities: Thick Mapping in the Digital Humanities* (Cambridge, MA: Harvard UP, 2014).
- Ramsay, Stephen, *Reading Machines: Toward an Algorithmic Criticism* (Indianapolis: U Illinois P, 2011).
- Rushkoff, Douglas, *Program or Be Programmed: Ten Commands for the Digital Age* (New York: O/R Books, 2010).
- Schreibman, Susan, Ray Siemens, and John Unsworth, eds., [A Companion to Digital Humanities](#) (Oxford: Blackwell, 2004).
- Shirky, Clay, *Here Comes Everybody* (London: Penguin, 2009).
- Siemens, Ray, and Susan Schreibman, eds., [A Companion to Digital Literary Studies](#) (Oxford: Blackwell, 2008).
- Terras, Melissa, Julianne Nyhan, and Edward Vanhoutte, eds., *Defining Digital Humanities: A Reader* (Farnham: Ashgate, 2013).
- Wardrip-Fruin, Noah, and Nick Montfort, eds., *The New Media Reader* (Cambridge, MA: MIT Press, 2003).

Assessment

There are three assessments for the course:

1. Oral presentation: delivered in class (20%)
2. Class participation: contributions to class blog, map posts, class twitter stream etc (30%)
3. Digital project: Collaboratively built website (50%)

Fairy Tales *

Course Organiser: Dr Sarah Dunnigan

'Fairy Tales seek to remake the world in the image of desire' (Marina Warner).

Fairy tales are ubiquitously and powerfully part of traditional cultures; for most of us, a rich part of our childhood with their capacity to enchant, inspire, and provoke fear whilst, in the last five years particularly, they have had a vibrant resurgence in contemporary literature, film, and media. This course traces a particular series of moments in fairytale literary history in European and British cultures, drawing on examples from what has become the classical fairy tale canon (eg. 'Beauty and the Beast', 'Snow White'; 'Cinderella' 'Little Red Riding Hood'), its emergence and development in Britain in the nineteenth century (eg. in the hands of writers such as Christina Rossetti, George MacDonald, Oscar Wilde, and others) as well as later reimaginings and revisions in prose, poetry, and film (eg. the work of Angela Carter, Neil Gaiman, Guillermo del Toro in *Pan's Labyrinth*, Sara Maitland, and others).

In tracing the evolution of the literary fairy tale from the early sixteenth to the twenty-first centuries, the course offers a broad historical and cultural survey of this rich and diverse form and will both introduce and re-acquaint you with some of the most famous fairy tale collectors and creators, such as the Grimms and Andersen, as well as those texts and writers which sit less familiarly within the tradition.

Provisional Seminar schedule

[please note: students will also be notified by email of the selected primary readings from the anthologies; if possible, please read ahead since there are many tales, albeit quite short, to be covered!]

Week 1. Introduction

Week 2. Early Modern Fairy Tales I (readings from the Italian tradition - Straparola and Basile; selected from Zipes, ed., *The Great Fairy Tale Tradition*).

Week 3. Early Modern Fairy Tales II (readings from the French tradition – women writers and Perrault selected from Zipes, ed., *The Great Fairy Tale Tradition*).

Week 4. Romantic Fairy Tales I: the Brothers Grimm (selected tales from Crick ed.)

Week 5. Romantic Fairy Tales II: Hans Christian Andersen: selected tales from Nunnally (ed).

Week 6. INNOVATIVE LEARNING WEEK

Week 7. Victorian Fairy Tales and the fin-de-siècle*

Week 8. 'The Fairy Play': J.M. Barrie, *Peter Pan*.

Week 9. ESSAY WRITING WEEK

Week 10: Fairy Tale Modernities I: Angela Carter, *The Bloody Chamber*

Week 11: Fairy Tale Modernities II*: fairy tales and film

Week 12: Fairy Tale Modernities III*: fairy tales and film

Primary Texts

Zipes, Jack ed., *The Great Fairy Tale Tradition* (Norton Critical Editions, 2001)

Tatar, Maria, *The Classic Fairy Tales* (1998)

Grimms, *Selected Tales*, ed. Joyce Crick. (OUP, 2005)

Carter, Angela, *The Bloody Chamber and other Stories* (Vintage, 2006)

Barrie, J.M., *Peter Pan and Other Plays* (Oxford World's Classics, 1999)

Andersen, Hans Christian, *Fairy Tales*, ed. Tina Nunnally (Penguin Classics, 2004)

* Asterisked material will be available in a departmental handout.

Selected Secondary Reading List

Davidson, Hilda ed., *A Companion to the Fairy Tale* (D.S.Brewer, 2003)

Jones, Steven Swann, *The Fairy Tale: the magic mirror of imagination* (New York, 1995)

Luthi, Max, *The Fairytale as art form and portrait of man* (Indiana UP, 1984)

---*Once Upon a Time: on the nature of fairy tales* (New York, 1970)

Warner, Marina, *From the Beast to the Blonde: on fairy tales and their tellers* (New York, 1995)

Zipes, Jack ed., *The Oxford Companion to Fairy Tales* (Oxford, 2000)

--- *When Dreams Come True. Classical Fairy Tales and their Tradition* (Routledge, 1999)

---*The Brothers Grimm: from enchanted forests to the modern world* (Routledge, 1988)

---*Fairy Tale as Myth/Myth as Fairy Tale* (Kentucky UP, 1994)

---*FairyTales and the art of subversion* (Heinemann, 1983)

---*Breaking the Magic Spell: radical theories of folk and fairy tales* (Routledge, 1992)

George Orwell and the Politics of Literature

Course Organiser: Dr Anna Vaninskaya

George Orwell is one of the most famous writers of the twentieth century, and terms such as 'Orwellian', 'Big Brother', and '1984' have entered the language. But Orwell was more than the author of *Animal Farm* and *Nineteen Eighty-Four*: he dedicated his life to making political writing into an art, and he bore witness to many of the definitive political events and movements of the first half of the century. He also expanded the boundaries of a variety of genres: the realist novel, the documentary and the travelogue, satire and dystopia, the essay and the allegorical fable. Through his work we can gain an unparalleled insight into the cultural debates of the 1930s and 40s; and in this course we will focus on the relationship between text and context in order to build up a comprehensive picture of a period shaped by the Great Depression, communism, fascism, and wars that defined the modern world. We will also consider the formal and theoretical issues involved in bringing politics into literature, and question what it means to talk of the 'politics of literature' more generally.

Seminar Schedule

1. **Introduction:** Literature and Politics
2. **Slumming:** *Down and Out in Paris and London* (1933)
3. **Imperialism:** *Burmese Days* (1934)
4. **Class Fictions:** *Keep the Aspidistra Flying* (1935)
5. **Documentary:** *The Road to Wigan Pier* (1937)
6. INNOVATIVE LEARNING WEEK
7. **The Spanish Civil War:** *Homage to Catalonia* (1938)
8. **The Uses of Nostalgia:** *Coming Up for Air* (1939)
9. ESSAY COMPLETION WEEK
10. **Art and Politics:** The Major Essays
11. **Revolution and Allegorical Satire:** *Animal Farm* (1945)
12. **Totalitarian Dystopia:** *Nineteen Eighty-Four* (1949)

Secondary Texts

- Clarke, Ben, *Orwell in Context: Communities, Myths, Values* (2007)
Buitenhuis, Peter and Ira B. Nadel, eds. *George Orwell: A Reassessment* (1988)
Colls, Robert, *George Orwell: English Rebel* (2013)
Crick, Bernard, *George Orwell: A Life* (1980)
Cunningham, Valentine, *British Writers of the Thirties* (1988)
Peter Davison, ed. *The Lost Orwell* (2007)
---. *George Orwell: Diaries* (2010)
---. *George Orwell: A Life in Letters* (2011)
Fowler, Roger, *The Language of George Orwell* (1995)
Gottlieb, Erika, *Dystopian Fiction East and West: Universe of Terror and Trial* (2001)
Hammond, J. R. *George Orwell Companion* (1982)
Holderness, Graham, Bryan Loughrey, and Nahem Yousaf, eds. *George Orwell: Contemporary Critical Essays* (1998)
Hynes, Samuel, ed. *Twentieth Century Interpretations of 1984: A Collection of Critical Essays* (1971)

- . *The Auden Generation: Literature and Politics in England in the 1930s* (1972)
- Ingle, Stephen, *The Social and Political Thought of George Orwell: A Reassessment* (2005)
- . *Narratives of British Socialism* (2002)
- . *Socialist Thought in Imaginative Literature* (1979)
- Kumar, Krishan, *Utopia and Anti-Utopia in Modern Times* (1987)
- Lazaro, Alberto, ed. *The Road from George Orwell: His Achievement and Legacy* (2001)
- Marks, Peter. *George Orwell the Essayist: Literature, Politics and the Periodical Culture* (2011)
- Meyers, Jeffrey, ed., *George Orwell: The Critical Heritage* (1975)
- Newsinger, John, *Orwell's Politics* (1999)
- Oldsey, Bernard and Joseph Browne, eds., *Critical Essays on George Orwell* (1986)
- Reilly, Patrick, *George Orwell: The Age's Adversary* (1986)
- Rodden, John, *George Orwell: The Politics of Literary Reputation* (2nd ed. 2002)
- , ed., *The Cambridge Companion to George Orwell* (2007)
- Rose, Jonathan, ed. *The Revised Orwell* (1992)
- Saunders, Loraine, *The Unsung Artistry of George Orwell: The Novels from Burmese Days to Nineteen Eighty-four* (2008)
- Steinhoff, William, *The Road to 1984* (1975)
- Taylor, D. J., *Orwell* (2003)
- Wemyss, Courtney T. and Alexej Ugrinsky, eds. *George Orwell* (1987)
- Williams, Raymond, *George Orwell* (1984)
- , ed. *George Orwell: A Collection of Critical Essays* (1974)
- Woodcock, George, *The Crystal Spirit: A Study of George Orwell* (1970)
- Zwerdling, Alex, *Orwell and the Left* (1974)

Modern and Contemporary Scottish Poetry *

Course Organiser: Dr Alan Gillis

In this course, we will proceed through close readings of key poems by each week's chosen poets, examining, through these readings, the emerging aesthetics of Scottish poetry. Modern and contemporary Scottish verse is notable for its enormous linguistic range and virtuosity. This abundant vernacular energy is matched by great variety in terms of style, mode, and voice. From neat-and-tidy formal compactness to sprawling experimentalism; from yearning lyricism to mordant satire; from uncompromising naturalism to dream-songs, fables and fantasies; from impassioned searches for authenticity to bawdy carnivalesques ... students will be encouraged to experience and enjoy the many-voiced contradictions and diversity of Scottish poetry, but also to discover and explore interconnections and parallels between differing styles, viewpoints and tendencies. As recurring themes are seen to evolve: involving the relationship of poetry to place, to gender, and to class; and as recurring tensions and arguments are explored: involving the relationship between poetry, nationality, regionalism and individuality; between poetic tradition, experimentation, and politics ... students will develop their skill in connecting close readings and analyses of style and form to such wider contexts. Students will be encouraged to develop and follow their own interests, and will be asked to give frequent short class presentations.

Week 1	Introduction
Week 2	Hugh MacDiarmid & Sorley MacLean
Week 3	Edwin Muir, Iain Crichton Smith & George Mackay Brown
Week 4	Norman MacCaig & Douglas Dunn
Week 5	W.S. Graham & John Burnside
Week 6	INNOVATIVE LEARNING WEEK
Week 7	Edwin Morgan & Tom Leonard
Week 8	Liz Lochhead, Carol Ann Duffy & Jackie Kay
Week 9	ESSAY COMPLETION WEEK
Week 10	Frank Kuppner, Robert Crawford & W.N. Herbert
Week 11	Kathleen Jamie & Jen Hadfield
Week 12	Don Paterson & Robin Robertson

Primary Text

Course Anthology supplied via LEARN.

Secondary Reading

Brown, George Mackay. *The Collected Poems of George Mackay Brown*. London: John Murray, 2006.
Burnside, John. *Selected Poems*. London: Jonathan Cape, 2006.

Crawford, Robert. *Selected Poems*. London: Jonathan Cape, 2004.

Duffy, Carol Ann. *New Selected Poems*. London: Picador, 2004.

Dunn, Douglas. *New Selected Poems 1964-2000*. London: Faber and Faber, 2003.

_____, ed. *Twentieth Century Scottish Poetry*. (1993). London: Faber, 2006.

Graham, W. S. *New Collected Poems*. London: Faber and Faber, 2004.

Hadfield, Jen. *Nigh-No-Place*. Tarsset: Bloodaxe, 2008.

Herbert, W. N. *Forked Tongue*. Newcastle-upon-Tyne: Bloodaxe, 1994.

_____ and Robert Crawford. *Sharawaggi: Poems in Scots*. Edinburgh: Polygon, 1990.

Jamie, Kathleen. *Mr and Mrs Scotland Are Dead: Poems 1980-1994*. Tarsset: Bloodaxe, 2002.

Kay, Jackie. *Darling: New and Selected Poems*. Tarsset: Bloodaxe, 2007.

Kuppner, Frank. *What? Again? Selected Poems*. Manchester: Carcanet, 2000.

Leonard, Tom. *outside the narrative: poems 1965-2009*. Edinburgh: Word Power Books, 2009.

Lochhead, Liz. *A Choosing: Selected Poems*. Edinburgh: Polygon, 2011.

MacCaig, Norman. *The Many Days: Selected Poems*. Edinburgh: Polygon, 2010.

MacDiarmid, Hugh. *Selected Poetry*. Manchester: Fyfield Books, 2004.

_____ *A Drunk Man Looks at the Thistle: An Annotated Edition*. 2nd ed. Edinburgh: Polygon, 2008.

MacLean, Sorley. *Collected Poems*. Edinburgh: Polygon, 2011.

Morgan, Edwin. *New Selected Poems*. Manchester: Carcanet Press, 2000.

Muir, Edwin. *Selected Poems*. Ed. Mick Imlah. London: Faber & Faber, 2008.

Paterson, Don. *Selected Poems*. London: Faber, 2012.

Robertson, Robin. *Swithering*. London: Picador, 2006.

Smith, Iain Crichton. *New Collected Poems*, rev. ed. Manchester: Carcanet, 2011.

Brown, Ian, Thomas Clancy, Susan Manning and Murray Pittock, eds. *The Edinburgh History of Scottish Literature, vol. 3, Modern Transformations: New Identities (from 1918)*. Edinburgh: Edinburgh UP, 2006.

_____ and Alan Riach, eds. *The Edinburgh Companion to Twentieth-Century Scottish Literature*. Edinburgh: Edinburgh UP, 2009.

Carruthers, Gerrard, David Goldie and Alistair Renfrew, eds. *Beyond Scotland: New Contexts for Twentieth-Century Scottish Literature*. Amsterdam, New York: Rodopi, 2004.

Craig, Cairns, ed. *The History of Scottish Literature, Vol. 4, The Twentieth Century*. Aberdeen: Aberdeen UP, 1987.

Christianson, Aileen, and Alison Lumsden, eds. *Contemporary Scottish Women Writers* Edinburgh: Edinburgh UP, 2000.

Crawford, Robert. *Identifying Poets: Self and Territory in Twentieth-Century Poetry*. Edinburgh: Edinburgh UP, 1993.

_____ *Devolving English Literature*. 2nd ed. Edinburgh: Edinburgh UP, 2000.

_____ *Scotland's Books: The Penguin History of Scottish Literature*. London: Penguin, 2007.

Dósa, Attila. *Beyond Identity: New Horizons in Modern Scottish Poetry*. Amsterdam, New York: Rodopi, 2009.

Fulton, Robin. *Contemporary Scottish Poetry: Individuals and Contexts*. Edinburgh: Macdonald, 1974.

Gifford, Douglas, and Alan Riach, eds. *Scotlands: Poets and the Nation*. Manchester: Carcanet, 2004.

_____ and Dorothy MacMillan, eds. *A History of Scottish Women's Writing*. Edinburgh: Edinburgh UP, 1997.

MacDiarmid, Hugh. *Selected Prose*. Manchester: Carcanet, 1992.

MacKay, Peter, Edna Longley and Fran Brearton, eds. *Modern Irish and Scottish Poetry*. Cambridge: Cambridge UP, 2011.

McGuire, Matt, and Colin Nicholson, eds. *The Edinburgh Companion to Contemporary Scottish Poetry*. Edinburgh: Edinburgh UP, 2009.

Morgan, Edwin. *Nothing Not Giving Messages*. Edinburgh: Polygon, 1990.

_____ *Crossing the Border: Essays on Scottish literature*. Manchester: Carcanet Press, 1990.

Muir, Edwin. *Selected Prose*. London: John Murray, 1987.

- Nicholson, Colin. *Poem, Purpose and Place: Shaping Identity in Contemporary Scottish Verse*. Edinburgh: Polygon, 1992.
- _____. *Fivefathers: Interviews with Late Twentieth Century Poets*. Tirril: Humanities-Ebooks, 2007.
- Schoene, Berthold, ed. *The Edinburgh Companion to Contemporary Scottish Literature*. Edinburgh: Edinburgh UP, 2007.
- Smith, Iain Crichton. *Towards the Human: Selected Essays*. Edinburgh: Macdonald, 1986.
- Stafford, Fiona. 'A Scottish Renaissance: Edwin Morgan, Douglas Dunn, Liz Lochhead, Robert Crawford, Don Paterson, Kathleen Jamie' in Neil Corcoran, ed. *The Cambridge Companion to twentieth-Century English Poetry*. Cambridge: Cambridge UP, 2007.
- Watson, Roderick. 'The Double Tongue'. *Translation and Literature* 9:2 (2000): 175-88.
- _____. *The Literature of Scotland (Vol 2): The Twentieth Century*. 2nd ed. London: Macmillan, 2007
- Whyte, Christopher. *Modern Scottish Poetry*. Edinburgh: Edinburgh UP, 2004.

Modernism: Text, Image, Object

Course Organiser: Dr Simon Cooke

This course explores major works of Anglo-American literary modernism in relation to the advanced visual art of the period (including painting, collage, sculpture, photography, and installation). By approaching modernist novels and poems in this way, the course aims to: clarify students' understanding of the ways in which such texts challenge nineteenth-century conventions of meaning and representation; highlight the close connections that existed between literature and the visual arts, and between Britain, the United States, and continental Europe, during the modernist period; foreground the visual impact of typographic design in key modernist texts and the conjunction of text and image in celebrated modernist artworks; think through the idea of the 'avant-garde' and examine the distinctive features of the major avant-garde movements; and draw attention to the importance of the manifesto as a key point of contact between modernist literature and art, and an important genre in its own right. Each week, we will examine a particular modernist cultural movement via selected writings and artworks, with the emphasis on making comparisons with artistic forms in order to deepen our understanding of literary style, technique, and theme. In addition, we will take advantage of our location and make a class visit to the Scottish National Gallery of Modern Art, which has exceptionally strong holdings of Dada and Surrealist art, as well as work by Picasso, Braque, Warhol, Lichtenstein, and Paolozzi.

Schedule

(Selected works by the artists listed below will be available to view via LEARN)

WEEK 1 Introduction to the course

WEEK 2 Impressionism and Post-Impressionism

Writing: Virginia Woolf, *To the Lighthouse* (1927) and extract from 'Modern Fiction' (1919); Joseph Conrad, preface to *The Nigger of the 'Narcissus'* (1897)

Art: Claude Monet, James Abbott McNeill Whistler, Vincent Van Gogh, Roger Fry

WEEK 3 Cubism

Writing: Gertrude Stein, *Three Lives* (1909); Guillaume Apollinaire, from *The Cubist Painters* (1913)

Art: Pablo Picasso, Georges Braque, Juan Gris

WEEK 4 Futurism and Dada

Writing: Mina Loy, selections from *The Lost Lunar Baedeker* (1997); F.T. Marinetti, 'The Founding and Manifesto of Futurism' (1909); Tristan Tzara, from 'Dada Manifesto' (1918)

Art: Umberto Boccioni, Giacomo Balla, Marcel Duchamp, Hannah Höch

WEEK 5 Imagism and Vorticism

Writing: Selections from *Imagist Poetry* (2001) (including Richard Aldington, H.D., Marianne Moore, Ezra Pound); preface to *Some Imagist Poets* (1915); extract from *Blast* (1914)

Art: Wyndham Lewis, Jacob Epstein, Helen Saunders, C.R.W. Nevinson, Dorothy Shakespear

WEEK 6 **INNOVATIVE LEARNING WEEK**

WEEK 7 Surrealism

Writing: Djuna Barnes, *Nightwood* (1936); André Breton, from 'The First Manifesto of Surrealism' (1924)

Art: Max Ernst, Salvador Dalí, Frida Kahlo, Man Ray, Hans Bellmer

WEEK 8 Precisionism, the Stieglitz Circle, and *transition*

Writing: Hart Crane, *The Bridge* (1930); Eugene Jolas, 'Suggestions for a New Magic' (1927) and 'Proclamation' (1929)

Art: Alfred Stieglitz, Georgia O'Keefe, Charles Demuth, Joseph Stella, Edward Hopper

WEEK 9 ESSAY COMPLETION WEEK

WEEK 10 The Harlem Renaissance

Writing: Langston Hughes, selected poems; Alain Locke, from introduction to *The New Negro* (1925)

Art: Jacob Lawrence, Aaron Douglas, William H. Johnson, Beauford Delaney

WEEK 11 Abstract Expressionism and the New York School

Writing: Selections from *The New York Poets: An Anthology* (2004) (including John Ashbery, Frank O'Hara, Kenneth Koch, James Shuyler); James Shuyler, 'Poet and Painter Overture' (1959)

Art: Jackson Pollock, Willem de Kooning, Louise Bourgeois, Mark Rothko

WEEK 12 Pop

Writing: J.G. Ballard, *Crash* (1973); Richard Hamilton, 'For the Finest Art, Try Pop' (1961)

Art: Andy Warhol, Roy Lichtenstein, Richard Hamilton, Eduardo Paolozzi

Compulsory Purchase Texts

In addition to the primary texts listed below, **all students should purchase a copy of Vassiliki Kolocotroni, Jane Goldman, and Olga Taxidou, eds., *Modernism: An Anthology of Sources and Documents*** (Edinburgh University Press, 1998). This volume contains all of the manifestos and critical writings listed in the schedule (except those for the final two weeks, which will be available via Learn), as well as a wealth of other helpful materials.

J.G. Ballard, *Crash* (Harper Perennial, 2008)

Djuna Barnes, *Nightwood* (Faber and Faber, 2007)

Hart Crane, *The Complete Poems of Hart Crane* (W.W. Norton, 2001)

Mark Ford and Trevor Winkfield, eds., *The New York Poets: An Anthology* (Carcanet, 2004)

Langston Hughes, *Selected Poems* (Serpent's Tale, 1999)

Peter Jones, ed., *Imagist Poetry* (Penguin Modern Classics, 2001)

Mina Loy, *The Lost Lunar Baedeker* (Carcanet, 1997)

Gertrude Stein, *Three Lives and QED* (Norton Critical Editions, 2006)

Virginia Woolf, *To the Lighthouse* (Oxford World's Classics, 2008)

Learning Outcomes

By the end of this course, students will be able to:

- understand the key ways in which literature interacted with the visual arts during the modernist period
- articulate the distinctive characteristics of the major modernist cultural movements
- compare and contrast the ways in which literature and visual art make meaning
- analyse the formal and thematic elements of major examples of literary modernism in relation to works of visual art

Indicative Secondary Texts

Baxter, Jeanette. *J.G. Ballard's Surrealist Imagination: Spectacular Authorship*. Farnham: Ashgate, 2009.

Beaseley, Rebecca. *Ezra Pound and the Visual Culture of Modernism*. Cambridge: Cambridge University Press, 2007.

Bürger, Peter. *Theory of the Avant-Garde*. Trans. Michael Shaw. Minneapolis: University of Minnesota Press, 1984.

Carr, Helen. *The Verse Revolutionaries: Ezra Pound, H.D., and the Imagists*. London: Jonathan Cape, 2009.

Comentale, Edward P. *Modernism, Cultural production, and the British Avant-Garde*. Cambridge: Cambridge University Press, 2004.

Dasenbrock, Reed Way. *The Literary Vorticism of Ezra Pound and Wyndham Lewis: Towards the Condition of Painting*. Baltimore: Johns Hopkins University Press, 1985.

Farebrother, Rachel. *The Collage Aesthetic in the Harlem Renaissance*. Farnham: Ashgate, 2009.

Foster, Hal, Rosalind Krauss, Yves-Alain Bois, and Benjamin H.D. Buchloh. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames and Hudson, 2004.

- Giroud, Vincent. *Picasso and Gertrude Stein*. New Haven: Yale University Press, 2006
- Goldman, Jane. *The Feminist Aesthetics of Virginia Woolf: Modernism, Post-Impressionism, and the Politics of the Visual*. Cambridge: Cambridge University Press, 1998.
- Hughes, Robert. *The Shock of the New: Art and the Century of Change*. London: Thames and Hudson, 1991.
- Isaak, Jo Anna. *The Ruin of Representation in Modernist Art and Texts*. Ann Arbor: University of Michigan Press, 1986.
- Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press, 1999.
- McGann, Jerome J. *Black Riders: The Visible Language of Modernism*. Princeton: Princeton University Press, 1993.
- Miller, Tyrus. *Late Modernism: Politics, Fiction, and the Arts between the World Wars*. Berkeley: University of California Press, 1999.
- Perloff, Marjorie. *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture*. 2nd ed. Chicago: University of Chicago Press, 2003.
- Peters, John. G. *Conrad and Impressionism*. Cambridge: Cambridge University Press, 2001.
- Puchner, Martin. *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*. Princeton: Princeton University Press, 2005.
- Roston, Murray. *Modernist Patterns in Literature and the Visual Arts*. Basingstoke: Macmillan, 2000.
- Sawelson-Gorse, Naomi. *Women in Dada: Essays on Sex, Gender, and Identity*. Cambridge, MA: MIT Press, 1998.
- Schwarz, Daniel R. *Reconfiguring Modernism: Explorations in the Relationships between Modern Art and Modern Literature*. New York: St Martin's Press, 1997.
- Somigli, Luca. *Legitimizing the Artist: Manifesto Writing and European Modernism*. Toronto: University of Toronto Press, 2003.
- Torgovnick, Marianna. *The Visual Arts, Pictorialism, and the Novel: James, Lawrence, and Woolf*. Princeton: Princeton University Press, 1985.
- Ward, Geoff. *Statutes of Liberty: The New York School of Poets*. Basingstoke: Macmillan, 1993.

Postmodernism: Who Needs it?

Course Organiser: Professor Randall Stevenson

The course will examine and evaluate issues raised by recent theory and discussion of postmodernism, questioning how, and how successfully, this theory serves literature in the latter half of the C20th, and what relevance it - or the literature concerned - retains in the 21st century. Literary examples will be taken from 'postmodernist' fiction, discussion centring on the texts listed below (draft only). Several of these are substantial novels, or sets of novels. Along with theoretical essays from volumes mentioned below, this makes it a very demanding course in terms of reading. It would be worth getting ahead with this reading before the course starts. You might either get going on the longer items (*The Golden Notebook*, *Midnight's Children* and the Beckett *Trilogy* all qualifying for that category) or just start reading from the top of the list: texts for weekly seminars will probably follow the order below.

Seminar Schedule (provisional)

Week 1 Introduction. What *is/was* Postmodernism?

Week 2 Flann O'Brien, *At Swim-Two Birds*

Week 3 Samuel Beckett, *The Trilogy*

Week 4 John Fowles, *The French Lieutenant's Woman*

Week 5 John Berger, *G*

Week 6 **INNOVATIVE LEARNING WEEK**

Week 7 Alasdair Gray, *Lanark*

Week 8 Doris Lessing, *The Golden Notebook*

Week 9 **ESSAY COMPLETION WEEK**

Week 10 Jeanette Winterson, *Sexing the Cherry*

Week 11 Gabriel García Márquez, *One Hundred Years of Solitude*

Week 12 Salman Rushdie, *Midnight's Children*

Primary texts (provisional)

Flann O'Brien, *At Swim-Two Birds* (1939)

Samuel Beckett, *The Trilogy* (*Molloy*, *Malone Dies*, *The Unnamable*, 1950-1959)

Doris Lessing, *The Golden Notebook* (1962)

John Fowles, *The French Lieutenant's Woman* (1969)

John Berger, *G* (1972)

Alasdair Gray, *Lanark* (1981)

Gabriel García Márquez, *One Hundred Years of Solitude* (1967)

Salman Rushdie, *Midnight's Children* (1981)

Jeanette Winterson, *Sexing the Cherry* (1989)

Further reading, including background and theoretical, will be suggested during the course, the latter largely taken from Thomas Docherty, ed., *Postmodernism: A Reader* (Hemel Hempstead: Harvester Wheatsheaf, 1993) and from Joseph Natoli & Linda Hutcheon, eds. *A Postmodern Reader* (NY: Suny, 1996). Brian McHale, *Postmodernist Fiction* (London: Routledge, 1987) offers a clear and particular introduction to some of the issues involved.

Shakespeare Adapted

Course Organiser: Dr Dermot Cavanagh

Why adapt Shakespeare? This course will explore how Shakespeare's plays have been appropriated and reimagined by a range of modern and postmodern writers and filmmakers. The cultural prestige enjoyed by Shakespeare's works has long inspired other artists to re-interpret their concerns. This course will analyse the motives involved in reshaping and rewriting these works. It will consider the ways in which contemporary texts 'talk back' to Shakespeare's plays by addressing perceived gaps or silences, by adopting the viewpoint of marginal characters, or by extending their implications in alternative temporal or cultural circumstances. The course will also examine recent theoretical approaches to adaptation and appropriation

Teaching Schedule

Week 1 Introduction: Adaptation and Appropriation

Reading: Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction'

<https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

Illuminations, trans. Harry Zohn (New York: Schocken Books, 1968), 217-51.

Week 2 *Romeo + Juliet* (Dir. Baz Luhrmann, 1996)

Week 3 Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1967)

Week 4 John Updike, *Gertrude and Claudius* (2000)

Week 5 *Hamlet* (Dir. Michael Almereyda, 2000)

Week 6 Innovative Learning Week

Week 7 Blake Morrison, *The Last Weekend* (2011)

Week 8 *Othello* (Dir. Orson Welles, 1952)

Week 9 Essay Completion Week

Week 10 Edward Bond, *Lear* (1971)

Week 11 Jane Smiley, *A Thousand Acres* (1991)

Week 12 *The Tempest* (Dir. Derek Jarman, 1979)

Primary Texts

Bond, Edward. *Lear*. Methuen Drama, 1983

Morrison, Blake. *The Last Weekend*. Vintage, 2011.

Smiley, Jane. *A Thousand Acres*. Harper Perennial, 1992.

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead* Faber and Faber, 1973.

Updike, John. *Gertrude and Claudius*. Penguin 2000

Secondary Reading:

Burnett, Mark Thornton (ed). *Screening Shakespeare in the Twenty-First Century*. Edinburgh University Press, 2006.

Burt, Richard and Scott L. Newstok, 'Certain Tendencies in Criticism of Shakespeare on Film'. *Shakespeare Studies*, 38 (2010): 88-103.

Cartmell, Deborah and Whelehan, Imelda (eds). *Adaptations: From Text to Screen, Screen to Text*. London: Routledge, 1999.

Chedgzoy, Kate. *Shakespeare's Queer Children: Sexual Politics and Contemporary Culture*. Manchester: Manchester University Press, 1995.

- Crowl, Samuel. *Shakespeare on Film: A Norton Guide*. New York: Norton, 2008.
- French, Emma. *Selling Shakespeare to Hollywood: The Marketing of Filmed Shakespeare Adaptations from 1989 to the Millennium*. Hertfordshire: University of Hertfordshire Press, 2006
- Grady, Hugh. *The Modernist Shakespeare: Critical Texts in a Material World*. Oxford: Clarendon Press, 1994.
- Hindle, Maurice. *Studying Shakespeare on Film*. Basingstoke: Palgrave Macmillan, 2007.
- Hutcheon, Linda. *A Theory of Adaptation*. New York and London: Routledge, 2006.
- Jameson, Fredric. *Postmodernism, or, the cultural logic of late capitalism*. London: Verso, 1991.
- Lanier, Douglas. 'Recent Shakespeare adaptation and the mutations of cultural capital'. *Shakespeare Studies*, 38 (2010): 104-113.
- Lanier, Douglas. *Shakespeare and Modern Popular Culture*. Oxford: Oxford University Press, 2002.
- Marsden, Jean I (ed). *The Appropriation of Shakespeare*. Hemel Hempstead: Harvester Wheatsheaf, 1991.
- Novy, Marianne (ed). *Transforming Shakespeare: Contemporary Women's Revisions in Literature and Performance*. Basingstoke: Macmillan, 1999.
- Desmet, Christy and Sawyer, Robert (eds). *Shakespeare and Appropriation*. London: Routledge, 1999.
- Fischlin, Daniel and Fortier, Mark (eds). *Adaptations of Shakespeare: A critical anthology of plays from the seventeenth century to the present*. London: Routledge, 2000.
- Genette, Gérard. *Palimpsests: Literature in the Second Degree*. Trans. Channa Newman and Claude Doubinsky. Lincoln: University of Nebraska Press, 1997.
- Kidnie, Margaret Jane. *Shakespeare and the Problem of Adaptation*. London: Routledge, 2009.
- Jackson, Russell (Ed.). *The Cambridge Companion to Shakespeare on Film*. Cambridge: Cambridge University Press, 2007.
- Lanier, Douglas. 'Recent Shakespeare adaptation and the mutations of cultural capital'. *Shakespeare Studies*, 38 (2010): 104-113.
- Rich, Adrienne. 'When We Dead Awaken: Writing as Re-vision'. In Maggie Humm (ed), *Feminisms: A Reader*. Hemel Hempstead: Harvester Wheatsheaf, 1992.
- Ryle, Simon. *Shakespeare, Cinema and Desire: Adaptation and Other Futures of Shakespeare's Language*. Basingstoke: Palgrave Macmillan, 2014.
- Sanders, Julie. *Novel Shakespeares: Twentieth-century women novelists and appropriation*. Manchester: Manchester University Press, 2001.
- . *Adaptation and Appropriation*. London: Routledge, 2005.
- Zabus, Chantal. *Tempests after Shakespeare*. Basingstoke: Palgrave, 2002.

Shakespearean Sexualities

Course Organiser: Dr Suzanne Trill

This course will explore the construction of sexuality within Shakespearean texts, with reference to modern theoretical approaches to the study of literature, including feminist and queer theory. It will examine the way in which gender roles were conceptualised during the Renaissance (that is, what did it mean to be 'masculine' or 'feminine'), but will focus on the expression, or repression, of sexual desire. This will involve students in examining heterosexual, homosexual and homosocial relationships and, indeed, to explore the relevance of these categories to Shakespearean texts. Students will also be asked to consider how issues of race and/or nationality intersect with the construction of gender and sexuality.

Seminar Schedule

1. Introduction:
2. *The Two Gentlemen of Verona*, and *The Taming of the Shrew*
3. *The Merchant of Venice*
4. *The Merry Wives of Windsor*
5. *Much Ado About Nothing*
6. Innovative Learning Week
7. *As You Like It* and *Twelfth Night*
8. *Measure for Measure*
9. **Essay Completion week**
10. *All's Well That Ends Well*
11. *The Winter's Tale*
12. *Two Noble Kinsmen*

Set Text

The Norton Shakespeare, edited by Stephen Greenblatt et al., New York & London: W.W. Norton & Co., 2008 (Second Edition).

Writing and Tyranny at the Court of Henry VIII

Course Organiser: Professor Greg Walker

The course will study the writings of a period when politics and literature were intimately and powerfully connected. The dramatic and bloody events of the reign of Henry VIII are, thanks to frequent television adaptations, films and works of popular history, well known to many of us. But the equally extraordinary literary works produced and performed at and around the royal court in this period are less frequently studied. This course will focus on those works: poems, plays and prose writings, ranging from erotic lyrics to savage satirical attacks on the king and his ministers, from lightly comic plays to fierce polemical dramas. All of these texts are both powerful works in their own right and also contributions to political debates about the nature of royal power, religious truth or personal and sexual morality. And many of the writers we shall encounter, from the staunchly catholic Sir Thomas More to the fiercely protestant reformer John Bale, from the satirist John Skelton to the humourist John Heywood are equally fascinating.

The emphasis will be on gaining an understanding of how these writers and their texts both responded to and contributed to the political culture of the reign of Henry VIII. Reading literary texts alongside a variety of visual images and historical documents, we will explore how poets, dramatists and prose writers used their work to explore the moral issues and social tensions exposed by Henry VIII's rejection of his first wife, Katherine of Aragon, his break with the papacy and establishment of the Royal Supremacy, and the growth of what many perceived to be the king's tyrannical domination of the realm. We will explore how many of the forms and modes of writing that would form the staple repertoire of English literature in the age of Shakespeare were actually forged out of the fierce struggles to promote or resist royal power in the court of King Henry.

Seminar Schedule

Week 1	The New Reign: The Accession poems and More's <i>Epigrams</i>
Week 2	Humanism and Idealism: Thomas More's <i>The History of Richard III</i> , Erasmus, <i>The Education of a Christian Prince</i> , Machiavelli, <i>The Prince</i>
Week 3	Thomas More's <i>Utopia</i> and Henry Medwall's <i>Fulgens and Lucrece</i> .
Week 4	Unruly Women?: John Skelton's poetry and Sir Thomas Elyot's <i>Defence of Good Women</i> .
Week 5	Corruption in the Royal Household: Skelton's <i>Magnificence</i> , the King's Minions, Hall's <i>Chronicle</i> , The Eltham Ordinances
Week 6	INNOVATIVE LEARNING WEEK
Week 7	The Ascendancy of Cardinal Wolsey: Skelton's <i>Speak Parrot</i> , Colin Clout and <i>Why Come Ye Not to Court?</i> , George Cavendish's <i>Life of Wolsey</i>
Week 8	The Early Reformation: Simon Fish, <i>The Supplication for the Beggars</i> ; Roper's <i>Life of More</i> ; More's <i>Dialogue Concerning Heresies</i> ; John Bale's <i>Three Laws</i>
Week 9	ESSAY COMPLETION WEEK
Week 10	John Heywood, <i>The Play of the Weather</i> , the Acts of Supremacy and Appeals
Week 11	Sir Thomas Elyot, <i>The Book Named the Governor</i> and the Paintings of Hans Holbein the Younger
Week 12	Wyatt's satires and lyrics, Surrey, <i>Poems</i> , Henry's poems and letters to Anne Boleyn

Bibliography

Core Texts

Greg Walker, ed., *Medieval Drama: An Anthology* (Oxford, Blackwell, 2000)

(and, if you get it) V.J. Scattergood, ed., *John Skelton: The Complete English Poems* (Harmondsworth, Penguin, 1982)

Other texts will be provided by the tutor or can be accessed via *Early English Books On-line*.

Suggestions for Background Reading

Historical Studies

The historical literature on the reign of Henry VIII is voluminous. The following are a selection of the works that cover the central events, personalities and issues of the period. All of these are relevant and worth reading, but those marked with an * are especially so.

- G.W. Bernard, *The King's Reformation* (2005) (a powerful and very detailed study that argues that Henry VIII was the mastermind behind the reformation)
- Susan Brigden, *London and the Reformation* (1989) (a good, and very detailed account of the impact of reform on the capital)
- Dickens, A.G., *The English Reformation* (2nd edition, 1989) (the classic account of the Reformation from the Protestant perspective) *
- Eamon Duffy, *The Stripping of the Altars; Traditional Religion in England, 1400-1580* (1992) (a powerful reappraisal of the vitality of traditional catholicism in the period from the catholic perspective) *
- G.R. Elton, *Policy and Police: The Enforcement of the Reformation in the Age of Thomas Cromwell* (Cambridge: CUP, 1972) *
- G.R. Elton, *Reform and Renewal; Thomas Cromwell and the Common Weal* (Cambridge: CUP, 1973) *
- S.J. Gunn and P.G. Lindley, eds., *Cardinal Wolsey: Church, State and Art* (1991)
- John Guy, *Tudor England* (1988) (a good general textbook)*
- Peter J. Gwyn, *The King's Cardinal: The Rise and Fall of Thomas Wolsey* (1990) (a huge and very detailed defence of Wolsey as a statesman and churchman)
- Christopher Haigh, *English Reformations: Religion, Politics and Society Under the Tudors* (1993)
- E.W. Ives, *Anne Boleyn* (1986)
- Lehmborg, Stanford E., *The Reformation Parliament, 1529-36* (1973) (a useful narrative of events in the stormy parliament that enacted the Henrician Reformation)
- Diarmaid MacCulloch, ed., *The Reign of Henry VIII: Politics, Policy and Piety* (1995)
- Diarmaid MacCulloch, *Thomas Cranmer* (1996)
- Richard Rex, *Henry VIII and the English Reformation* (1993)
- J.J. Scarisbrick, *Henry VIII* (2nd edition, New Haven: Yale UP, 2001) *
- J.J. Scarisbrick, *The Reformation and The English People* (Oxford, Oxford University Press, 1984);
- Lacey Baldwin Smith, *Henry VIII: The Mask of Royalty* (1971) (good on Henry's tyranny) *
- David Starkey, *The Reign of Henry VIII: Personalities and Politics* (1985) (a textbook that looks at the reign through the prism of court faction and intrigue) *
- Lucy Wooding, *Henry VIII* (Routledge, 2008)

General Literary Studies

- Thomas Betteridge, *Literature and Politics in the English Reformation* (2004)
- Thomas Betteridge, *Tudor Histories of the English Reformations, 1530-1583* (1999)
- Brian Cummings, *The Literary Culture of the Reformation: Grammar and Grace* (Oxford: OUP, 2000)
- Brian Cummings, 'Reformed Literature and Literature Reformed' in *The Cambridge History of Medieval English Literature*, ed., David Wallace (Cambridge: CUP, 1999), pp. 821-51 *
- Paul A. Fideler and T.F. Mayer, eds., *Political Thought and the Tudor Commonwealth: Deep Structures, Discourse and Disguise* (1992)

- Alistair Fox, *Politics and Literature in the Reigns of Henry VII and Henry VIII* (1989)
- Stephen Greenblatt, *Renaissance Self-Fashioning* (Chicago: University of Chicago Press, 1980) *
- Andrew Hadfield, *Literature, Politics and National Identity: Reformation to Renaissance* (Cambridge: CUP, 1994)
- Peter C. Herman, ed., *Rethinking the Henrician Era* (1994)
- Seth Lerer, *Courtly Letters in the Reign of Henry VIII* (Cambridge: CUP, 1997) *
- C.S. Lewis, *English Literature in the Sixteenth Century, Excluding Drama* (Oxford: OUP, 1944)
- John N. King, *English Reformation Literature: The Tudor Origins of the Protestant Tradition* (Princeton: Princeton UP, 1982)
- David Norbrook, *Poetry and Politics in the English Renaissance* (2nd ed., Oxford: OUP, 2002) (mostly on the later sixteenth century, but offers an interesting political angle on the literature)
- James Simpson, *Reform and Cultural Revolution: The Oxford English Literary History* (Oxford: OUP, 2002) *
- Greg Walker, *Persuasive Fictions: Faction, Faith and Political Culture in the Reign of Henry VIII* (Aldershot: Scolar Press, 1996) (a collection of essays on aspects of Henrician literature and history)
- Greg Walker, *Writing Under Tyranny: English Literature and the Henrician Reformation* (Oxford: OUP, 2005) *
- David Wallace, ed., *The Cambridge History of Medieval English Literature* (Cambridge: CUP, 1999) (some good essays at the back on Tudor topics)
- Christopher J. Warner, *Henry VIII's Divorce: Literature and the Politics of the Printing Press* (Cambridge: The Boydell Press, 1998) *

'Original Sources'

Those interested in getting a flavour of the original documents (letters, proclamations, Acts of Parliament, contemporary chronicles, etc) on which historians base their accounts, might like to brose in the following:

- G.A. Bergenroth, et al, eds., *Calendar of State Papers Spanish* (13 vols., London, 1862-1954) (good for the gossip reports of the Spanish ambassadors at Henry's court, especially Eustace Chapuys)
- J.S. Brewer, et al, eds., *Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII* (21 vols in 36, London, 1862-1932) (contains summaries of all the important letters and documents in a year-by-year format)
- Edward Hall, *The Union of the Two Noble and Illustrious Houses of Lancaster and York*, ed., H. Ellis (London, 1809)
- Hughes, Paul L., and James F. Larkin, eds., *Tudor Royal Proclamations: Volume 1, The Early Tudors, 1485-1553* (New Haven: Yale UP, 1964)
- J.A. Muller, ed., *The Letters of Stephen Gardiner* (Westport, Conn.: Greenwood Publishers, 1970)
- The Rev. Josiah Pratt, ed., *The Acts and Monuments of John Foxe* (8 vols, London, 1870)
- *State Papers Published Under the Authority of His Majesty's Commission, King Henry VIII*, Public Record Office (11 vols, London, 1830-52)
- R Brown, et al, eds., *Calendar of State Papers Venetian, (9 vols, 1864-98)*
- William Thomas, *The Pilgrim: A Dialogue on the Life and Actions of King Henry the Eighth*, ed., J.A Froude (London: Parker, Son, and Bourn, 1861)
- C.H. Williams, ed., *English Historical Documents, volume V: 1485-1558* (London, 1967)

Finally, a huge number of colour illustrations of Henrician artefacts, manuscripts and printed books, along with brief, informative accounts of the major events of the reign are available in the catalogue of the recent 500th anniversary exhibition held in the British Library:

Susan Doran, ed, *Henry VIII: Man and Monarch* (London: British Library, 2009)

Writing Contemporary Femininities: Experiments in Waywardness *

Course Organiser: Dr Carole Jones

The current climate is replete with contradictory ideas, images and interpellations of women and femininity, with vaunted social freedoms existing amidst prominent reporting of sexism and misogyny across cultural contexts and communities. Making sense of this situation after 50 years of feminism is a fraught task, with competing analyses accounting for the persistence of traditional paradigms of gender identities and relations alongside innovative social, personal and sexual liberations which characterise contemporary life. This course addresses how the pressing confusions informing feminine social being are critically engaged and challenged by literary and filmic representations from the recent period. Therefore, it explores what can be characterised as a women's genre of disaffection in contemporary fictions.

'Writing Contemporary Femininities' investigates representations which challenge existing modes and ideals of femininity in a diverse range of contemporary texts. The aim is to question and further understanding of current cultural formations and discourses of the feminine in these texts in order to explore how they reproduce or resist traditional ideals, constrict or promote liberation, limit or expand ideas of the human. In this the course is informed by the notion of waywardness – behaviour that is difficult to control or predict, prone to the seemingly perverse – in its questioning of the potential of the feminine for troubling power and imagining life otherwise. We will focus on a deliberately wide variety of texts, from the popular (the chick-lit of *Bridget Jones's Diary*) to the radically experimental avant garde (Kathy Acker and Chris Kraus), some of whom deploy a purposefully provocative, obscuring and violent style.

In considering current representations of women, particularly in the Scottish context, the course foregrounds questions of form, genre, the significance of representational strategies and style, the relation between fiction and reality, and cultural value. However, it also necessarily engages with critical discourses, particularly postfeminism and its contradictory and ambivalent emanations in cultural critique. Therefore, the primary texts will be read alongside critical theory which addresses the idea of the feminine – psychoanalysis, difference feminism, the work of Judith Butler – and which engages the social, cultural and political context, particularly the work of cultural theorists such as Angela McRobbie and Rosalind Gill, and critiques of postfeminism as a neoliberal discourse. In this the course aims to provide a stimulating snapshot of current gender debates and confusions, and of the character of their interrogation in representations over the recent period.

SEMINAR SCHEDULE

Week 1	<i>Introduction</i>
Week 2	<i>Interrogating postfeminism and its critiques:</i> Helen Fielding. <i>Bridget Jones's Diary</i> . 1996
Week 3	<i>Identity: wrecking the heteronormative self:</i> Kathy Acker. <i>Essential Acker: Selected Writings of Kathy Acker</i> . 2002 <i>Female abjection:</i> Chris Kraus. <i>I Love Dick</i> . 1997 <i>Extracts will be provided.</i>
Week 4	<i>Writing female waywardness:</i> Alan Warner. <i>The Sopranos</i> 1998; <i>The Stars in the Bright Sky</i> . 2010
Week 5	<i>Challenging the family:</i> Sapphire. <i>Push: A Novel</i> . 1996
Week 6	INNOVATIVE LEARNING WEEK

- Week 7 *Encountering the female trickster:*
Ali Smith. *The Accidental*. 2005
- Week 8 *Future Girl – speculative femininities:*
Jeanette Winterson. *The Stone Gods*. 2007
- Week 9 **ESSAY COMPLETION WEEK**
- Week 10 *Defamiliarizing the feminine:*
Films: *Shell* (dir: Scott Graham) 2012; *Under the Skin* (dir: Jonathan Glazer) 2013
- Week 11 *Homelessness and exile:*
Jenni Fagan. *The Panopticon*. 2012
- Week 12 *Writing feminine disaffection:*
Eimear McBride. *A Girl is a Half-formed Thing*. 2013

SOME SUGGESTED PRE-COURSE READING

- Gill, Rosalind. 'Ch 8: Postfeminist Media Culture?' In *Gender and the Media*. Cambridge: Polity, 2007: 249-71.
- Gill, Rosalind and Christina Scharff (eds). Prefaces and Introduction. *New Femininities: Postfeminism, Neoliberalism and Subjectivity*. Basingstoke: Palgrave Macmillan, 2013.
- Jaggar, Alison M. and Iris Marion Young. *Companion to Feminist Philosophy*. Oxford: Blackwell, 1998. *Electronic resource with searchable categories*.
- Friedman, Ellen G. 'Sexing the Text: Women's Avant Garde Writing in the Twentieth Century.' In Joe Bray, Alison Gibbons and Brian McHale (eds). *Routledge Companion to Experimental Literature*. Abingdon: Routledge, 2012: 154-67
- McRobbie, Angela. 'Post-Feminism and Popular Culture.' *Feminist Media Studies* 4.3(2004): 255-64.
- Moi, Toril. 'Introduction.' *Sexual Textual Politics: Feminist Literary Theory*. London: Routledge, 2001 [1985]
- Whelehan, Imelda. *Modern Feminist Thought: From Second Wave to 'Post-Feminism'*. Edinburgh: Edinburgh UP, 1995.

SELECTED GENERAL BACKGROUND READING

- Braidotti, Rosi. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. 2nd ed. Columbia UP, 2011.
- Braidotti, Rosi. "Sexual Difference Theory." *A Companion to Feminist Philosophy*. Eds. Jaggar, Alison M. and Iris Marion Young. Malden, Mass.; Oxford: Blackwell, 1998. 298-306.
- Brooks, Ann. *Postfeminisms: Feminism, Cultural Theory and Cultural Forms*. London and New York: Routledge, 1997.
- Butler, Judith. *Gender Trouble*. New York/London: Routledge, 1990.
- Butler, Judith. *Undoing Gender*. New York/London: Routledge, 2004.
- Cixous, Hélène. 'Castration or Decapitation?' Trans Annette Kuhn. *Signs* 7 (1981): 41-55.
- Cixous, Hélène. 'The Laugh of the Medusa.' Trans Keith Cohen and Paula Cohen. *Signs* 1 (1976): 875-93.

- Colebrook, Claire. *Gender*. Basingstoke: Palgrave Macmillan, 2003.
- Felski, Rita. *Beyond Feminist Aesthetics: Feminist Literature and Social Change*. Harvard UP, 1989.
- Friedman, Ellen G. And Miriam Fuchs (eds). *Breaking the Sequence: Women's Experimental Fiction*. Princeton UP, 1989.
- Genz, Stephanie and Benjamin A Brabon. *Postfeminism: Cultural Texts and Theories*. Edinburgh UP, 2009.
- Halberstam, J. Jack. *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston, Mass. Beacon Press, 2012.
- Irigaray, Luce. *The Irigaray Reader*. Ed. by Margaret Whitford. Oxford: Blackwell, 1991.
- McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. London: Sage, 2009.
- Mitchell, Kaye. 'Introduction: The Gender Politics of Experiment'. *Contemporary Women's Writing* Special Issue: *Experimental Writing* 9:1 (2015): 1-15.
- Munford, Rebecca and Melanie Waters. *Feminism and Popular Culture: Investigating the Postfeminist Mystique*. London: IB Taurus, 2014.
- Negra, Diane. *What a Girl Wants? Fantasizing the Reclamation of the Self in Postfeminism*. Abingdon: Routledge, 2009.
- Philips, Deborah. *Women's Fiction From 1945 to Today*. London: Bloomsbury Academic, 2014 [2006].
- Plain, Gill and Susan Sellers (eds). *A History of Feminist Literary Criticism*. Cambridge UP, 2007.
- Power, Nina. *One Dimensional Woman*. Winchester: Zero Books, 2009.
- Tasker, Yvonne and Diane Negra (eds). *Interrogating Postfeminism: Gender and the Politics of Popular Culture*. Durham and London: Duke UP, 2007.
- Waugh, Patricia. 'Introduction.' *Feminine Fictions: Revisiting the Postmodern*. London and New York: Routledge, 1989.
- Whelehan, Imelda. *Overloaded: Popular Culture and the Future of Feminism*. London: Women's Press, 2000.
- Woolf, Virginia. 'Professions for Women.' *Selected Essays*. Ed. By David Bradshaw. OUP, 2008.

Victorian and Edwardian City

Course Organiser: Dr Jonathan Wild

During the nineteenth century, Britain changed from an overwhelmingly rural society to a predominantly urban one. This course examines the ways in which writers attempted to come to terms with often bewilderingly rapid changes in urban life and landscape. Our investigations will trace how the modern city shaped contemporary texts and also how readers' ideas of the modern city were in turn shaped by those texts. Although the course is divided into five discrete sections, these are intended to overlap in a way that allows us to form more general conclusions about modernity and the city in Britain. Apart from the core texts, we will also examine contextual and theoretical material relevant to this topic.

The aim of this course is to provide students with a detailed understanding of the importance of the city, both physically and imaginatively in Victorian literature.

By the end of the course the student will gain an insight into key themes in Victorian literature: these will include representations of modernity in Victorian writing, social-problem fiction, the gothic, Degeneration and fin de siècle texts, and the New Woman novel.

The course will also provide essential critical/theoretical background knowledge for students wishing to focus their studies on the Victorian period and beyond.

Seminar Schedule

Week 1 Introduction to Course:
Definitions and information about core texts and background reading

Week 2 Modern Babylon:
Charles Dickens, *Bleak House*

Week 3 Modern Babylon:
James Thomson, 'The City of Dreadful Night'
John Davidson, 'Thirty Bob a Week'

Week 4 The City and Work:
Elizabeth Gaskell, *North and South*

Week 5 The City and Work:
Arnold Bennett, *A Man From the North*

Week 6 **Innovative Learning Week**

Week 7 Women and the City:
H.G. Wells, *Ann Veronica*

Week 8 Women and the City:
George Gissing, *The Odd Women*

Week 9 **Essay Completion Week**

Week 10 The Gothic City:
Bram Stoker, *Dracula*
Robert Louis Stevenson, *Dr Jekyll and Mr Hyde*

Week 11 The Edwardian City and Suburbs:
Joseph Conrad, *The Secret Agent*

Week 12 The Edwardian City and Suburbs:
G.K. Chesterton, *The Man who was Thursday*

Background Reading

Briggs, A, *Victorian Cities*, (Penguin, 1968)

Coleman, B (ed.), *The Idea of the City in Nineteenth-Century Britain*, (RKP, 1973)

Gilbert, Pamela, K (ed.) *Imagined Londons* (University of New York Press, 2002)

Hapgood, Lynne, *Margins of Desire: The Suburbs in Fiction and Culture 1880-1925* (Manchester University Press, 2004)

Kimme, John L., *Henry James and London: The City in His Fiction* (Peter Lang, 1991)

Lehan, Richard, *The City in Literature* (University of California Press, 1998)

Maxwell, Richard, *Mysteries of Paris and London* (University Press of Virginia, 1992)

Mayhew, Henry, *London Labour and the London Poor: Selection* (Penguin, 1985)

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