2016 – 2017

ENGLISH LITERATURE

THIRD YEAR OPTION COURSES
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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.
American Innocence

Course Organiser: Dr Ken Millard

The U.S. is often understood as a young nation, one that defined itself by means of a decisive departure from Old World customs that had grown moribund. The New World’s emergent autonomy is often articulated in the language of a parent–child relationship in which the U. S. is the rebellious teenager, impatient to commit itself to fresh experiences, and eager to create its own character founded on a new set of priorities and values. The figurative language of youth frequently inhabits the national mythology of the U.S., and the concept of innocence, or something designated innocence, has acquired a particular resonance in the context of American studies. Oscar Wilde once wrote that the youth of America is their oldest tradition; for how long can a nation understand itself as beginning again without seeming to acquire significant historical baggage, and what specific ideological practices continue to facilitate a view of the U. S. as young?

The aim of this course is to examine the historiographical origins and complexities of this American mythology through the dramatisation of innocence in the American novel. In particular, the genre of the coming-of-age novel (which has become, perhaps, a quintessentially American genre, despite its German origins) will be used as a focus for the scrutiny of innocence and experience. Protagonists in this genre are the American Adam, caught in a moment of prelapsarian naivety, and then expelled forever into the unforgiving world of modern experience.

But what specific forms of experience shape American character? Why do adult writers so often appropriate the voice of the disaffected teenager as a vehicle for social critique? What investments in youth does adult culture make, and how might that determine how ‘innocence’ is permitted to be? How do women writers work successfully in a genre that was originally male, and how has the genre been re-invigorated since the impact of The Catcher in The Rye in 1951? ‘American Innocence’ is a course that addresses these questions through the close study of ten novels that problematise innocence and dramatise its fall through a variety of different American cultural experiences.

Seminar Schedule

Week 1  Introduction: the history of the genre
Week 2  Mark Twain, Adventures of Huckleberry Finn, 1885
Week 3  Sherwood Anderson, Winesburg, Ohio, 1919
Week 4  Carson McCullers, The Member of the Wedding, 1946
Week 5  J.D. Salinger, The Catcher in the Rye, 1951
Week 6  Brady Udall, The Miracle Life of Edgar Mint, 2001
Week 7  Charles Portis, True Grit, 1968
Week 8  ESSAY COMPLETION WEEK
Week 9  Barry Hannah, High Lonesome, 1997
Week 10  Vladimir Nabokov, Lolita, 1955

Week 11  Josephine Humphreys, Rich in Love, 1987

Secondary Bibliography
Brecht and British Theatre  (NOT RUNNING in SESSION 2016-17)

Course Organiser: Professor Randall Stevenson

The course will begin by examining Brecht's theories and practice in the theatre and will go on to trace his possible subsequent influence, theoretic and stylistic, on the British stage in the last decades of the twentieth century, assessing what forms and tactics contribute most to 'political theatre' and discussing various forms of political theatre and their effectiveness.

Seminar Schedule

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<td>Brecht  The Life of Galileo</td>
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<td>WEEK 5</td>
<td>Brecht  Herr Puntila and his Man Matti</td>
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<td>Osborne  The Entertainer</td>
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<td>WEEK 6</td>
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<td>Theatre Workshop  Oh What a Lovely War</td>
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<td>WEEK 7</td>
<td>Edward Bond  Lear</td>
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<td>Narrow Road to the Deep North</td>
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<td>WEEK 8</td>
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<td>WEEK 9</td>
<td>Howard Brenton  The Romans in Britain</td>
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<td>David Edgar  Maydays</td>
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<td>WEEK 10</td>
<td>John McGrath  The Cheviot, the Stag and the Black, Black Oil</td>
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<td>Liz Lochhead  Mary Queen of Scots Got her Head Chopped Off</td>
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<td>WEEK 11</td>
<td>Conclusion: Mark Ravenhill Shopping and F***ing</td>
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<td>The Political Theatre in the 21st Century?</td>
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Texts to be discussed will include:

Brecht *Mother Courage and her Children*
English Literature - Third Year Option courses

*The Life of Galileo*

*The Caucasian Chalk Circle*

*The Resistible Rise of Arturo Ui*

*Herr Puntila and his Man Mutti*

*The Good Woman of Szechuan*

John Osborne, *The Entertainer*

John Arden, *Sergeant Musgrave's Dance*

Edward Bond, *Lear*

David Edgar, *Maydays*

Howard Brenton, *The Romans in Britain*

John McGrath, *The Cheviot, the Stag and the Black, Black Oil*

Caryl Churchill, *Cloud Nine*

**Background and Critical**

Erwin Piscator, *The Political Theatre* (1929)


John Willett, ed., *Brecht on Theatre* (1957)


and other texts to be specified during the course.
The course will explore key works from the Irish Literary Renaissance, otherwise known as the Irish Cultural Revival, or the Celtic Revival: an extraordinary period of literary endeavour during a time of intense cultural and political transformation. The texts on the course are key works of literary modernism, and would also come to be hugely influential on post-colonial writing through the rest of the twentieth century. We will explore how the texts shaped and contested ideas of identity and history; how Ireland’s push for freedom from English rule coincided with the context of modernity; and we will close-read our primary texts, discussing how they challenge conventional notions of style, form and genre, asking how their formal innovations related to historical and political change.

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<td>The Heroic Ideal: W. B. Yeats and J. M. Synge</td>
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<td>WEEK 4</td>
<td>Joyce and the Anti-Heroic: James Joyce’s <em>Dubliners</em> and <em>A Portrait of the Artist as a Young Man</em></td>
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<td>WEEK 5</td>
<td>Nationalism, Colonialism and Cosmopolitanism: James Joyce’s <em>Ulysses</em></td>
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<td>WEEK 6</td>
<td>Gender, Sex and the City: James Joyce’s <em>Ulysses</em></td>
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<td>WEEK 7</td>
<td>The Filthy Modern Tide: Late W. B. Yeats</td>
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<td>WEEK 9</td>
<td>The Absurd Irish Novel: Samuel Beckett’s <em>Murphy</em></td>
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<td>The Really, Really Absurd Irish Novel: Flann O’Brien’s <em>At Swim-Two-Birds</em></td>
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<td>WEEK 11</td>
<td>From Nationalism to Regionalism: Patrick Kavanagh</td>
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Core Texts:

Joyce, James, *Dubliners*. (Penguin, 2000).
_____, *A Portrait of the Artist as a Young Man*. (Penguin, 2003)

Recommended Reading:

Kiberd, Declan. *Inventing Ireland: The Literature of the Modern Nation*. (Cape, 1995)
Watson, George. *Irish Identity and the Literary Revival; Synge, Yeats, Joyce and O’Casey*. (Catholic University of America Press, 1994).
English Literature - Third Year Option courses

English Literature Third Year
Semester One Option Course

Cities of Words: 20th-Century Urban America

Course Organiser: Dr Marc Di Sotto [was Dr Andrew Taylor]

Course description

This course enables students to explore a variety of representations of modern urban United States, focusing specifically at New York and Los Angeles. We'll be looking a number of different genres of writing - fiction, poetry, travel narrative, screenplay - to consider the ways in which the city has been depicted in American literary culture. The relationship between aesthetics and urban geography will also be examined through reading a number of key theorists alongside the primary texts. The course encourages both close critical engagement and conceptual thinking about the ways in which city spaces function as part of modern culture.

Course Schedule

WEEK 1 Introduction – a film and two theorists of urban space: Paul Strand, Manhatta, and Louis Wirth and Lewis Mumford [text provided]
WEEK 2 The shock of modernity: Henry James, selection from The American Scene [text provided]
WEEK 3 Immigrant urban experience: Anzia Yezierska, Hungry Hearts [text provided]
WEEK 5 Walking the city: Frank O’Hara, Selected Poems; E.B. White, Here is New York [texts provided]
WEEK 6 Race and the city: Toni Morrison, Jazz
WEEK 8 Essay completion week
WEEK 9 Urban detection – Los Angeles: Robert Towne, Chinatown
WEEK 10 Cinematic fantasy: Nathanael West, The Day of the Locust; Postmodern excess: Brett Easton Ellis, Less Than Zero
WEEK 11 Revision period

Additional reading:

Baudrillard, Jean. America (Verso, 1988)
Bowlby, Rachel. Just Looking: Consumer Culture in Dreiser, Gissing and Zola (Methuen, 1985)
Conrad, Peter. Imagining America (Routledge, 1980)
Davis, Mike. City of Quartz: Excavating the Future in Los Angeles (Verso, 1992)
Jameson, Frederic. Postmodernism or, The Cultural Logic of Late Capitalism (Verso, 1991)
English Literature - Third Year Option courses

Locke, Alain (ed.). *The New Negro* (1925) (Simon and Schuster, 1997)

**Background bibliography:**

Donald, James. *Imagining the Modern City* (Athlone Press, 1999)
McNamara, Kevin R. *Urban Verbs: Arts and Discourses of American Cities* (Stanford University Press, 1996)
Mumford, Lewis. *The Culture of Cities* (Secker & Warburg, 1938)
Parsons, Deborah L. *Streetwalking the Metropolis: Women, the City, and Modernity* (Oxford University Press, 2000)
Trachtenberg, Alan. *The Incorporation of America: Culture and Society in the Gilded Age* (Hill and Wang, 1982)
Wintz Cary D. *Black Culture and the Harlem Renaissance* (Rice University Press, 1988)
Creative Writing: Prose *

Course Organiser: Dr Jane McKie / Dr Hande Zapsu-Watt

[A separate version is also being run for Visiting Students only: course organiser, Dr Hande Zapsu-Watt.]

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 analysing 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, analyse, 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.

COURSE SCHEDULE:


Extra reading: Franz Kafka’s ‘A Hunger Artist’ (which will be linked/provided).

Extra reading: Maxim Gorky’s ‘Twenty-six Men and a Girl’ (which will be linked/provided).

WEEK 4: Dialogue and Stage Business; Scene or Narrative? READ: Shirley Jackson’s ‘The Lottery’; Eudora Welty’s ‘Petrified Man’; and Flannery O’Connor’s ‘A Good Man is Hard to Find’.
Extra reading: Nikolai Gogol’s ‘The Nose’ (which is in the course anthology).


WEEK 6: WORKSHOP—3 stories

WEEK 7: WORKSHOP—3 stories
WEEK 8: ESSAY COMPLETION WEEK (class will not meet this week)

WEEK 9: WORKSHOP—3 stories

WEEK 10: WORKSHOP—3 stories

WEEK 11: WORKSHOP—3 stories

Most of the above-listed readings are all drawn from the anthology Miller, David. That Glimpse of Truth. London: Head of Zeus, 2014. Unlimited electronic copies are available in the library.

You are also required to read Chronicle of a Death Foretold by Gabriel Garcia Marquez (ISBN: 9780241968628) and The Driver’s Seat (Penguin Modern Classics) by Muriel Spark (ISBN: 9780141188348).

Recommended Secondary Reading (NOT required, for interest/further study):


Gourevitch, Philip. The Paris Review Interviews. Canongate, 2009. (See also www.theparisreview.org)
English Literature - Third Year Option courses


**Alternative Learning Groups:** Through week 5, ALGs will proceed as in any literature course: you will read assigned stories then discuss a specific question set by the instructor, reporting the substance of your discussion back to the entire class. Once we move into workshop, ALGs will be devoted to revising aspects of craft and/or mini critiques.

**Workshop:** The second half of the term will be devoted to drafting your own short story, reading your classmates’ stories, and giving feedback (written and oral). Each student will have ONE full-length story (approx. 3,000 - 4,000 words in length) discussed in workshop.

**Assessment:** An approximately 2,500 word craft analysis in response to questions set forth to the class in week 3 will form 30% of the final mark. A short story of 3,000 to 4,000 words that has been drafted, critiqued, and revised will form 60% of the final mark. The final 10% of the mark will be peer assessment.
Edinburgh in Fiction/Fiction in Edinburgh  *  [COURSE FOR VISITING STUDENTS ONLY IN SEMESTER ONE]

Course Organiser: Dr Lena Wanggren

This course will examine the city in history as represented in fiction in the particular case of Edinburgh, from the historical fiction of Scott, Hogg and Stevenson to the genre fiction of the last two decades. It will examine the construction of the city in these texts as a site of legal, religious, economic and cultural discourse. The extent to which civic identity both contributes to and competes with national identity will be a central theme, as will the internal division of the city along lines of religion, gender, and, especially, class.

Seminar Schedule

Week 1.  Introduction; extracts from Tobias Smollett, *Humphry Clinker* (1771)

Week 2.  Walter Scott, *The Heart of Midlothian* (1818)


Week 4.  Robert Louis Stevenson, *Kidnapped* (1886); first volume of *Catriona* (1893)


Week 8.  ESSAY COMPLETION WEEK (no seminar)


Week 11.  REVISION WEEK (no seminar)

(Priority: All readings in the list above are essential. Texts in the secondary reading list below are considered further reading. Short stories and texts marked as ‘extracts’ in the list above will be provided on Learn from the course organiser, so do not need to be acquired beforehand.)

Selected Secondary Reading

English Literature - Third Year Option courses


English Literature - Third Year Option courses

English Literature Third Year
Semester One Option Course

Fiction and the Gothic, 1840-1940

Course Organiser: Dr Deirdre Shepherd [was Dr Paul Crosthwaite]

From Emily Brontë’s Yorkshire to William Faulkner’s Yoknapatawpha County, the Gothic, with its claustrophobic spaces, brooding landscapes, dark secrets, and ghostly visitations, is a privileged site for the negotiation of anxieties surrounding capitalism, class, gender, sexuality, nationality, race, imperialism, and crime. Looking mainly at novels and short stories from the British Isles, but also examining work from the United States, this course will consider what happened to Gothic fiction after the genre’s first flowering in the late eighteenth and early nineteenth centuries. The course will begin with the Victorian Gothic of the mid-nineteenth century, dwell on the fin-de-siècle Gothic of the 1890s and 1900s, and go on to address the convergence of the Gothic with modernism and the emergence of distinctive regional forms of the Gothic in the early decades of the twentieth century. As this course will make clear, the Gothic – whether as a distinct fictional genre or as a repertoire of codes and conventions adaptable to varied narrative registers – forms a crucially important current during this tumultuous period of literary history. The Gothic mode, we will see, functions in fiction as an imaginative solution to, or displacement of, many of the era’s most acute historical problems.

Seminar Schedule

NOTE: Since pagination varies from edition to edition, please ensure that you obtain the editions of the primary texts indicated below in order to facilitate discussion of particular passages in class. It is especially important that you obtain Norton Critical Editions where indicated, as these editions contain key critical resources that will be discussed in class and in Autonomous Learning Groups.

Week 1. Introduction: Locating the Gothic
Week 2. Emily Brontë, Wuthering Heights (1847; Norton Critical Editions, 2003)
Week 3. Sheridan Le Fanu, In a Glass Darkly (1872; Oxford World’s Classics, 2008)
Week 5. Arthur Machen, The Great God Pan (1894; Parthian/Library of Wales, 2010)
Week 8. ESSAY COMPLETION WEEK
Week 9. May Sinclair, selections from Uncanny Stories (1923; Wordsworth Editions, 2006);
Virginia Woolf, ‘Street Haunting: A London Adventure’ (1927; available via LEARN)
Week 10. William Faulkner, The Sound and the Fury (1929; Norton Critical Editions, 2014);
Daphne du Maurier, Rebecca (1938; Virago Modern Classics, 2003)
Week 11. Revision period
Indicative Secondary Reading


This course will examine a number of texts from the perspective of changing conceptions of 'ideology', from Marx to the present day. By looking at works by writers such as William Wordsworth, Charlotte Bronte, Joseph Conrad and Samuel Beckett, the course explores the relationships between ideas of subjectivity, class, and the unconscious and examines the responses of literary texts to the possibility of radical political change. Karl Marx, Louis Althusser and Slavov Zizek will form the principal theoretical perspectives. Secondary reading will include the work of György Lukács, Walter Benjamin, Theodor Adorno, Raymond Williams, Jerome McGann, Terry Eagleton, and Frederick Jameson.

The main topics covered will be:

-- Capitalism, class and consciousness
-- The 'Romantic Ideology'
-- Ideology and subjectivity
-- Ideology and historical fiction
-- 'Structures of feeling'
-- The 'political unconscious'
-- Modernism, form and ideology
-- The author as producer
-- Ideology and structuralism

Primary Reading

Week


2. The Romantic Ideology: William Wordsworth, selected poems (N)

3. The Subject of Ideology: Charlotte Bronte, The Professor (Penguin)

4. The Historical Individual: Walter Scott, Heart of Midlothian (Penguin)

5. Structures of Feeling: George Eliot, Felix Holt the Radical (Penguin)


7. The Author as Producer: Bertold Brecht, The Caucasian Chalk Circle (Methuen)

8. ESSAY COMPLETION WEEK

English Literature - Third Year Option courses


H = Handout provided by course organiser]

Further Reading

Theodor Adorno, ‘Trying to Understand *Endgame*’ (1961)

Walter Benjamin, ‘The Author as Producer’ (1934)

Terry Eagleton, *Criticism and Ideology* (1976)


Frederic Jameson, *The Political Unconscious* (Routledge)


Raymond Williams, *Marxism and Literature* (1977)

English Literature Third Year
Semester One Option Course

and also Intercalated Degree in Literature and Medicine Core Course

**Medicine in Literature 1: Illness Narratives through History**

**Course Organiser: Dr Katherine Inglis**

This course examines the dynamic relationship between literature and medicine from the early modern period to the present day, giving English Literature and Medicine students the opportunity to consider the ways in which literature and medicine have influenced each other over time. The chronology of the course does not trace a history of medical progress; rather, it follows literature’s interruption of and critical reflection on that history. Grotesque bodily humour, mysterious wounds, accounts of trauma, unspeakable pain, and the disruption of mind by illness will offer an alternative, literary perspective on medical history. Students will have the opportunity to place literary texts in their historical context, in order to better understand their reflections on illness, health, and medicine. The course will appeal to students who have a particular interest in the intersections between medicine, science and literature.

**Schedule**

1. **Introduction to the course**
   Virginia Woolf, ‘On Being Ill’ (1926) (provided via LEARN)
   Kathleen Jamie, ‘Pathologies’ (2010) (LEARN)

2. **Laughter and the grotesque body**
   Extracts from Mikhail Bakhtin, *Rabelais and His World* (1965) (LEARN)
   Extracts from François Rabelais, *Gargantua and Pantagruel* (1532-64) (LEARN)
   Extracts from Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) (LEARN)

3. **Pain**
   Frances Burney, ‘Letter to Esther Burney’ (1812) (LEARN)
   John Keats, *Lamia* (1820) (LEARN)
   Extract from Harriet Martineau, *Life in the Sickroom* (1844) (LEARN)

4. **Dependency**
   Thomas De Quincey, *Confessions of an English Opium Eater* (1821)

5. **Disease and community**
   Elizabeth Gaskell, *Ruth* (1853)

6. **Disability?**
   H.G. Wells, *In the Country of the Blind* (1904) (LEARN)
   John Milton, ‘On his blindness’ [c.1655] (LEARN)
English Literature - Third Year Option courses

7. **Trauma and War**
   Selected WW1 poetry and W.H. Rivers ‘On the Repression of War Experience’ (1918) (LEARN). We will focus on the following in class: Mary Borden, 'Unidentified'; Wilfred Owen, 'Mental Cases' and 'Dulce et Decorum Est'; Siegfried Sassoon, 'Repression of War Experience'. All the poems for this week’s seminar can also be found in Tim Kendall, *Poetry of the First World War: An Anthology* (OUP, 2013).

8. **ESSAY WRITING WEEK**

9. **AIDS Drama**

10. **Ageing and the end of life**
    Extract from Charles Dickens, *Our Mutual Friend* (1864-65) (LEARN)
    Alice Munro, 'The Bear Came Over the Mountain' (2001), 'Down by the Lake' (2012) (LEARN)

**Indicative Secondary Reading**

- Frederick F. Cartwright, *Disease and History* (1972)
- Roy Porter, *Bodies Politic: Disease, Death and Doctors in Britain, 1650-1900* (2001)
- Tory Vandeventer, *Women and Disability in Medieval Literature* (2011)
- Katharine Byrne, *Tuberculosis and the Victorian Literary Imagination* (2011)
Modernism and Empire

Course Organiser: Dr Michelle Keown

This course explores the relationship between European imperialism and literary modernism, focusing primarily on British colonial contexts and legacies (in South Asia, Africa, the Caribbean and the Pacific), but also engaging with other European empires (such as the French Caribbean and the Belgian Congo). We will analyse a range of texts published from the 1890s through to 1960, exploring the centrality of empire to various phases of literary modernism. Both late colonialism and modernism share many of the same structuring discourses, such as concerns over the decline and decay of ‘Western’ civilization, and a preoccupation with finding new ways of defining human subjectivity and alterity (in the wake of the collapse of enlightenment humanism, and the rise of psychoanalytical and social Darwinist paradigms). We will explore the relationship between anxieties about the imperialist project, and certain stylistic and thematic innovations in modernist literature, including: (i) the preoccupation with Western degeneration (which is interpreted by some modernist writers as a consequence of inter-racial contact and miscegenation, while others hold that Western culture can be revitalised by outside cultural and artistic influences); (ii) a preoccupation with multiple subjectivities and limited/unreliable narrators; (iii) experiments with symbolism and imagism as alternatives to Victorian realism and positivism. We will question the degree to which modernism was complicit with, or opposed to, imperialism, exploring texts produced by British authors (such as George Orwell, Leonard Woolf and Joyce Cary) who participated in the administration of British imperial territories, as well as the work of writers more peripheral to the workings of empire (such as Joseph Conrad, and women writers such as Jean Rhys and Katherine Mansfield). We will also consider how modernism was taken up by writers (such as Mulk Raj Anand and Aimé Césaire) situated at the colonial ‘margins’, investigating cross-cultural friendships and alliances (such as those between E.M. Forster and Anand, and Ezra Pound and Rabindranath Tagore), as well as counter-discursive interventions by postcolonial writers such as Chinua Achebe, whose novel No Longer at Ease (1960) serves as a riposte to Cary’s Mister Johnson (1939).

Seminar schedule

Week 1: Course introduction; Joseph Conrad, ‘An Outpost of Progress’ (1897); Rudyard Kipling, ‘Regulus’ (1917)
Week 3: Ezra Pound and ‘The East’: Pound’s ideogrammatic poetry and the Chinese Cantos; Rabindranath Tagore’s *Gitanjali* translations (1912)
Week 4: E.M. Forster, *A Passage to India* (1924)
Week 6: Leonard Woolf, ‘Pearls and Swine’ (1921) and selected letters; George Orwell, ‘Shooting an Elephant’ (1936)
Week 7: Jean Rhys, *Voyage in the Dark* (1937); selected stories by Katherine Mansfield
Week 8: ESSAY COMPLETION WEEK
English Literature - Third Year Option courses


Week 11:  [Revision period]

Reading List

Primary texts (compulsory purchase):

Cary, Joyce, *Mister Johnson* (Faber and Faber, 2009, 0571252095)
Forster, E.M. *A Passage to India* (Penguin, 1998, 0140274235)
Pound, Ezra, *Selected Poems and Translations* (Faber and Faber, 2011, 0571239005)
Rhys, Jean, *Voyage in the Dark* (Penguin, 2000, 0141183950)
Stevenson, Robert Louis. *Tales of the South Seas* (Oxford University Press, ed. Roslyn Jolly)
Tagore, Rabindranath. *Gitanjali* (Full Circle, 2004, 8176211125)
[Other material, including short stories and poems, will be available on Learn]

Selected Secondary Reading

Booth, Howard and Rigby, Nigel (eds), *Modernism and Empire* (Manchester University Press, 2000).
English Literature Third Year
Semester One Option Course

Modernism and the Market  (NOT NOW RUNNING in SESSION 2016-17)

Course Organiser: Dr Paul Crosthwaite

This course explores the complexities of modernist writers’ engagements with the capitalist marketplace. A traditional view of modernist art understands it as antithetical to the brute, mechanical diktats of commodity culture. This course aims to qualify this position by foregrounding the ambivalence that surrounds modernist encounters with the market. Reading works by a selection of major Anglo-American novelists and poets, we will consider the mixture of horror and delight with which modernists surveyed a gleaming new landscape of consumer products and a capitalist economy violently transforming traditional ways of life; we will reflect on the ways in which modernists’ anxieties and desires concerning the commodity status of their own work are internalised in their writing; and we will think through the relationship between modernism’s challenge to meaning and representation and changes in the nature of money and the structure of the global economy in the early twentieth century.

Schedule

WEEK 1  Introduction
Paul Delany, ‘Who Paid for Modernism?’ (1999);
Jean-Joseph Goux, from The Coiners of Language (1994 [1984]) (both available via LEARN)
WEEK 2  E.M. Forster, Howards End (1910; Penguin Classics, 2008)
WEEK 3  Gertrude Stein, Tender Buttons (1914; Dover, 1997) and five short reflections on money (1936; available via LEARN)
WEEK 4  Wyndham Lewis, Tarr (1918/1928; Oxford World’s Classics, 2010)
WEEK 6  John Dos Passos, Manhattan Transfer (1925; Penguin Modern Classics, 2006)
WEEK 7  Nella Larsen, Quicksand (1928; Serpent’s Tail, 2001)
WEEK 8  ESSAY COMPLETION WEEK
WEEK 9  Jean Rhys, Voyage in the Dark (1934; Penguin Modern Classics, 2000)
WEEK 10  Nathanael West, The Day of the Locust (1939; Penguin Modern Classics, 2000)

Learning Outcomes

On completion of this course, the student will be able to:

1. understand how a selection of major Anglo-American modernist novelists and poets engaged with economic issues
2. draw on relevant theoretical approaches (including Marxism, feminism, poststructuralism, and the 'new economic criticism') in order to analyse the relationships between economic pressures and the forms and contents of modernist writing
3. reflect on the shared status of literary language and money as symbolic systems
4. interrogate the commodity status of literature in a market economy
5. mount a substantial and sustained argument about the economic dimensions of modernist writing
Indicative Secondary Texts


Modern Scottish Fiction *

Course Organiser: Dr Alex Thomson

This course offers the opportunity to explore twentieth century Scotland through the eyes of some of its most distinguished novelists. We will consider the changing shape of Scottish society, and the ways in which writers have sought to represent and analyse these changes. But we will also explore the changing ways in which novelists have understood their own social role, and the transformative force of modern art itself. Owing to Scotland’s social, political and economic circumstances, the central problems of modernity are unusually apparent in this period; as a consequence of a distinctive intellectual and literary history, Scottish writers have a particularly strong sense of the crisis of tradition, and of values. Based on close reading and analysis of works of fiction we will discuss topics such as religion, science, politics, tradition, gender, history and the individual.

Following an introductory discussion of the social and historical background in relation to the key themes of the course, the seminar programme will be organised into three sections. The first will examine the fiction of the Scottish Renaissance movement, which sought to assess the impact of the First World War, to respond to the momentous political and historical events of the 1920s and 1930s, and to address contemporary perceptions of cultural crisis. These are novels which use distinctive combinations of traditional forms and modernist styles to explore the experience of modernisation. They trace the conflicts over modern values within small communities, explore the new worlds of urban experience, and test the potential of local or regional cultures for resistance to global economic processes and their social consequences. The second and third sections deal with Scottish fiction after 1945, when British society was decisively reshaped by the formation of the Welfare State and the changing balance of world power. We will ask to what extent the writing of this period represents a continuation or a departure from the stylistic and thematic preoccupations of the Renaissance years. In the second section we will examine novels which continue the critical encounter with the modern by developing the themes and styles of the earlier period, but revise them in light of the wartime European catastrophe. In the third, we will consider work from the same period which seeks more radical renewal of fictional form, drawing on ideas and styles associated with European existentialism, the *nouveau roman*, and postmodernism.

Seminar Schedule

1. Introduction: Modern Scotland

   **Fiction of the Scottish Renaissance: Exploring the Modern**


   **Postwar Fiction 1: Continuities and Departures**

ESSAY COMPLETION WEEK

Postwar Fiction 2: New Directions, New Worlds


Indicative Secondary Reading

English Literature Third Year
Semester One Option Course

Novel and the Collapse of Humanism

Course Organiser: Dr Lee Spinks

This course examines the transition from the nineteenth-century 'realist' novel to the 'modern' novel of the late-nineteenth and early twentieth centuries. It focuses, in particular, upon the cultural and philosophical developments that helped to define and situate embryonic literary modernity. Particular attention will be paid to the relationship between humanism and anti-humanism, text and empire, literature and decadence, and existentialism and the crisis of modern 'man'. Readings of individual novels will be supplemented by other perspectives drawn from Nietzsche, Heidegger, Sartre and the modern continental philosophical tradition. Some knowledge of Friedrich Nietzsche's *Twilight of the Idols* may be useful for the first seminar.

Seminar Schedule

Week 1  Introduction
Week 2  Middlemarch
Week 3  Middlemarch
Week 4  Madame Bovary
Week 5  Notes From Underground
Week 6  Death in Venice
Week 7  Heart of Darkness
Week 8  ESSAY COMPLETION WEEK
Week 9  The Trial
Week 10 Louis-Ferdinand Celine's Journey to the End of the Night
Week 11 Revision period: no class

Primary Reading:

Nietzsche, Friedrich, *The Twilight of the Idols*
Eliot, George *Middlemarch*
Dostoyevsky, Fyodor *Notes from Underground*
Flaubert, Gustave *Madame Bovary*
Conrad, Joseph *Heart of Darkness*
Mann, Thomas *Death in Venice*
Kafka, Franz *The Trial*
Céline, Louis Ferdinand, *Journey to the End of Night*
Body in Literature

Course Organiser: Dr Simon Malpas

Introduction
The aim of this course is to introduce some of the most influential ways in which literary writing has depicted and explored the human body, and to explore such ideas as identity, gender, desire, sex, violence, beauty and monstrosity.

The human body has been depicted in a wide variety of different ways across a range of cultural and historical locations. It has been described, variously, as a biological entity, clothing for the soul, a site of cultural production, a psychosexual construct and a material encumbrance. Each of these different approaches brings with it a range of anthropological, political, theological and psychological discourses that explore and construct identities and subject positions. The body is at once a locus of invention and self-expression, and also an object of domination and control. In contemporary culture it is also located at the heart of debates about race, gender and sexuality.

This course will consider the ways in which the human body has been a central object of discussion in literature from the Renaissance onwards. It will encourage students to explore the politics of bodily representation, in terms of both how the body has been depicted and how it has become a trope employed to figure wider social and philosophical ideas. They will also be asked to think about how the way the body is figured differs between genres of writing and across different historical periods.

Primary Texts:
(Each of these must be purchased and read in advance of the relevant seminar – alternative editions of most of these texts are fine.)

Lewis Carroll, Alice’s Adventures in Wonderland and Through the Looking-Glass, Harmondsworth: Penguin, 2001
Mary Shelley, Frankenstein, Oxford: Oxford University Press, 1993
Jeanette Winterson, Written on the Body, London: Jonathan Cape, 1992
Virginia Woolf, Orlando, Harmondsworth: Penguin, 1993

Class Schedule:
1 Language, Literature and the Body: Introduction
2 The Body in Pieces: Torture and Terror
   William Shakespeare, Titus Andronicus
3 Incarnation and the Soul: the Body and Religion
   John Donne and Andrew Marvell (from Norton Anthology 1 and hand-out)
English Literature - Third Year Option courses

4 Scale and Science: Making and Unmaking Identities
   Jonathan Swift, *Gulliver's Travels*

5 Constructing Monsters
   Mary Shelley, *Frankenstein* and Alasdair Gray, *Poor Things*

6 Appearances, and Values: Fantasy, Meaning and Control
   Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*

7 Gender, Power and Transformation: do Bodies Matter?
   Virginia Woolf, *Orlando*

8 *Essay completion week: no class*

9 Cruelty, Violence and Horror
   Iain Banks, *The Wasp Factory*

10 Identity, Indeterminacy and Desire
    Jeanette Winterson, *Written on the Body*

11 *Revision Period (no class)*

Selected Secondary Reading


Fred Botting, *Sex, Machines and Navels: Fiction, Fantasy and History in the Future Present*, Manchester: Manchester University Press, 1999


English Literature - Third Year Option courses

The Making of Modern Fantasy  (NOT RUNNING in SESSION 2016-17)

Course Organiser:  Dr Anna Vaninskaya

How does a genre come into being?  In this course we will trace the making of the modern fantasy genre by reading the works – both creative and theoretical – of its founding fathers and mothers.  Fantasy in its widest definition goes back to the beginnings of human literature, and in its narrowest is a publishing category just several decades old.  We will adopt the medium-range view and examine texts that are identifiably ‘fantastic’ in the modern sense, and that are linked together in an attested genealogical chain, but that were mostly written before fantasy emerged as a best-selling type of ‘genre fiction’ and before it assumed the place in popular culture that it occupies today.  We will consider fantasy’s relation to cognate genres (fairy tale, epic, saga, romance, gothic, science fiction) and sub-genres (children’s fantasy, Arthurian or Classical fantasy), and to the literary context of the nineteenth and twentieth centuries (romanticism, realism, modernism).  Many of the authors in this course were professionally engaged in the study of medieval and early modern literature, folklore, anthropology, philology, and mythology; and these disciplines contributed significantly to the formation of the genre, especially the past-orientation of certain (though not all) texts, evident in everything from setting to linguistic archaism.  We will look at such hallmarks of style and other characteristics of secondary world-building; as well as at fantasy’s engagement with issues of class, gender, race, and religion; and common themes and structures, such as the obsession with death and time, the role of boundaries and other-worlds, and the use of the quest or journey motif.

Seminar Schedule

Week 1. Introduction: Ursula Le Guin’s essay ‘From Elfland to Poughkeepsie’ and The Cambridge Companion to Fantasy Literature: Introduction and Ch. 1: ‘Fantasy from Dryden to Dunsany’

The Roots of the Genre

Week 2. William Morris, The Story of the Glittering Plain, or The Land of Living Men (1891)

Week 3. George MacDonald, Lilith (1895) and his essays ‘The Imagination: Its Function and Culture’ and ‘The Fantastic Imagination’

Fantasy in the Age of Modernism

Week 4. E. R. Eddison, The Worm Ouroboros (1922)

Week 5. Lord Dunsany, The King of Elfland’s Daughter (1924) and his story ‘In the Land of Time’

Week 6. Hope Mirrlees, Lud-in-the-Mist (1926)

Into the Mainstream

Week 7. C. S. Lewis, Perelandra (1943) and his essay ‘On Stories’

Week 8.  ESSAY COMPLETION WEEK

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Week 10. J. R. R. Tolkien, *The Lord of the Rings*

Coda


Indicative Secondary Bibliography

---, *Theorising the Fantastic* (1996)
---, *Stories about Stories: Fantasy and the Remaking of Myth* (2014)
Clute, John, and John Grant, eds. *The Encyclopaedia of Fantasy* (1997)
---, *Fantasy, Myth and the Measure of Truth: Tales of Pullman, Lewis, Tolkien, MacDonald, and Hoffman* (2009)
Harris, Jason Marc, *Folklore and the Fantastic in Nineteenth-century British Fiction* (2008)
---, *The Impulse of Fantasy Literature* (1982)
---, *Modern Fantasy: Five Studies* (1975)
Mendlesohn, Farah and Edward James, *A Short History of Fantasy* (2009/2012)
Michalson, Karen, *Victorian Fantasy Literature: Literary Battles with Church and Empire* (1990)
English Literature - Third Year Option courses

Young, Joseph Rex, *Secondary Worlds in Pre-Tolkienian Fantasy Fiction* (2010)
English Literature Third Year
Semester One Option Course

Utopia: Imaginary Journeys from More to Orwell

Course Organiser: Dr Alexandra Lawrie

The imaginary journey has been an object of fascination for writers in English since the publication of Thomas More’s ‘Utopia’ in 1517. This course offers a survey of some of those journeys, read in the light of a series of themes: technology, gender, power, and geographical space, up to and including Orwell’s Nineteen Eighty-Four.

Seminar Schedule

Week 1 Course Introduction: Defining Utopia
Week 2 More, ‘Utopia’, Plato, The Republic
Week 3 Swift, Gulliver’s Travels; selections from Robinson Crusoe
Week 4 Bellamy, Looking Backward; selections from Saint-Simon, Owen, Engels
Week 5 Morris, News from Nowhere and ‘Useful Work versus Useless Toil’
Week 7 Gilman, Herland and Judith Butler
Week 8 ESSAY COMPLETION WEEK
Week 9 Huxley, Brave New World and Adorno and Horkheimer
Week 10 Orwell, Nineteen Eighty-Four and Foucault
Week 11 Revision period: No class

Required Texts
Bellamy, Looking Backward
Defoe, Robinson Crusoe
Gilman, Herland
Forster, ‘The Machine Stops’
Huxley, Brave New World
More, ‘Utopia’ (in Norton vol. 1)
Morris, News from Nowhere and Other Writings
Orwell, Nineteen Eighty-Four
Swift, Gulliver’s Travels
Wells, ‘The Time Machine’
Selected Secondary Reading

Berneri, Marie Louise, *Journey through Utopia* (1950)


Carey, John (ed), *The Faber Book of Utopias*

Kumar, Krishan, *Utopianism* (1991)

Kumar, Krishan, *Utopia and Anti-Utopia in Modern Times* (1987)


Manuel, Frank, *Utopias and Utopian Thought* (1973)

Working Class Representations *

Course Organiser: Dr Aaron Kelly

This course examines how working-class writers have represented themselves as well as how they have been represented by others. It pays due attention to the formal modes employed by working-class writing (realism, expressionism, surrealism, fantasy etc) across a range of genres – fiction, poetry, drama and film. The course moves from the nineteenth century to the present in order to understand how class identities change over time yet it also affirms how the reconstitution of class is not synonymous with its disappearance. The course will focus on key issues such as the relationship between culture and politics, the intellectual or writer as a socially mediated figure, solidarity and individuality, social mobility, gender, voice and vernacular, the politics of representation.

Seminar Schedule and Primary Texts

Week 1  
Introduction; Gerard Manley Hopkins ‘Tom’s Garland: Upon the Unemployed’ (poem handout provided)  

Week 2  

Week 3  
James Hanley, *Boy*

Week 4  
Alan Silitoe, *Saturday Night and Sunday Morning*  

Week 5  
*Up the Junction* (film); *Kes* (film)

Week 6  

Week 7  
James Kelman, *How Late It Was, How Late* (Vintage 1995)

Week 8  
**ESSAY COMPLETION WEEK**

Week 9  
Irvine Welsh, *Trainspotting*;  
*Trainspotting* (Film version)

Week 10  
Films: *Dockers; Riff-Raff; Brassed Off; Billy Elliott*

Week 11  
**Revision period: no class**

Suggested Further Reading

Raymond Williams, *The Country and the City* (Chatto and Windus 1973); *Culture and Society* (Penguin 1962); *The Long Revolution* (Penguin 1965); *Keywords* (Flamingo 1983); *Marxism and Literature* (Oxford UP 1977)
English Literature - Third Year Option courses


Terry Eagleton, *Criticism and Ideology* (Verso 1978); *The Ideology of the Aesthetic* (Blackwell 1990); *Marxist Literary Theory* (Blackwell 1996)


Philip Gillet, *The British Working Class in Postwar Film* (Manchester 1997)

Aaron Kelly, *Irvine Welsh* (Manchester 2005)
SEMESTER TWO

- American Gothic  p. 42
- Creative Writing: Poetry *  p. 45
- Edinburgh in Fiction/Fiction in Edinburgh *  p. 48
- Medicine in Literature 2: Medical Ethics in Literature *  p. 50
- Modern and Contemporary Scottish Poetry *  p. 52
- Mystery and Horror *  p. 55
- Poetry and Northern Ireland  p. 57
- Shakespeare’s Comedies: Identity and Illusion  p. 60
- Shakespeare: Modes and Genres  p. 62
- ‘We Are [not] Amused’: Victorian Comic Literature  p. 64
- Writing for Theatre: An Introduction*  p. 66

* Courses with an asterisk have a Scottish emphasis.

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

Course Organiser: Dr Keith Hughes (with Dr Iain Williams)

This course will look at Gothic Fiction in America from the late 18th-century to the late 20th-century. Attention will be paid to the ways in which American writers deployed and adapted various Gothic stylistic devices to represent key aspects of the American experience. Of particular interest will be the approach the writers on the course took to socio-cultural issues such as the frontier and wilderness, sex and sexuality, slavery and racial differentiation, regional differentiation, urban sprawl. We will also look at psychological concerns such as the representation of Self and Other (at times Self-as-Other), the paranormal, and subjective experience.

SEMINAR SCHEDULE

Week 1: Introduction: Transatlantic Gothic and the break from Romance

Week 2: A Beginning: Charles Brockden Brown, Edgar Huntly (1799)

Week 3: Corruption in America: Nathaniel Hawthorne, The House of the Seven Gables (1851), and selected stories

Week 4: Horror and Abjection: Edgar Allan Poe & H.P. Lovecraft, selected stories

Week 5: Slavery and Racial Terror: Charles W. Chesnutt, The Conjure Woman and other Conjure Tales (1899)

Week 6: NO CLASSES

Week 7: Ghostly Selves: Henry James, “The Ghostly Rental” (1876), and “The Jolly Corner” (1908); Charlotte Perkins Gillman, “The Yellow Wallpaper” (1892)

Week 8: The Gothic and the Grotesque: Sherwood Anderson Winesburg, Ohio (1919) & Carson McCullers, The Ballad of the Sad Café (1951)

Week 9 ESSAY COMPLETION WEEK

Week 10: Southern Blood: William Faulkner, “A Rose for Emily” (1930); Flannery O’Connor, Wise Blood (1952)


English Literature - Third Year Option courses

PRIMARY TEXTS

Charles Brockden Brown, Edgar Huntly (1799)
Nathaniel Hawthorne The House of the Seven Gables (1851), and selected stories
Edgar Allan Poe, selected stories
H.P. Lovecraft, selected stories
Charles W. Chesnutt, The Conjure Woman and other Conjure Tales (1899)
Henry James, “The Ghostly Rental” (1876), and “The Jolly Corner” (1908)
Charlotte Perkins Gillman, “The Yellow Wallpaper” (1892)
Sherwood Anderson, Winesburg, Ohio (1919)
Carson McCullers, The Ballad of the Sad Café (1951)
William Faulkner, “A Rose for Emily” (1930)
Flannery O’Connor, Wise Blood (1952)
Shirley Jackson, The Haunting of Hill House (1959)
Stephen King, Night Shift (1978)
William Gaddis, Carpenter’s Gothic (1985)

KEY SECONDARY TEXTS


English Literature - Third Year Option courses


David Punter. The Literature of Terror: A History of Gothic Fictions from 1765 to the present day. 2 volumes. London: Longman, 1996.


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.

Seminar Schedule

| Week 1 | Introduction |
| Week 2 | Sound & Rhythm |
| Week 3 | Imagery |
| Week 4 | Words & Tone |
| Week 5 | Voice & Persona |
| Week 6 | NO CLASSES |
| 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


Anthologies

English Literature Third Year
Semester Two Option Course

Edinburgh in Fiction/Fiction in Edinburgh *

Course Organiser: Dr Lena Wanggren

[Dr Wanggren is also running an additional seminar for this course in Semester 2 for Visiting Students only.]

This course will examine the city in history as represented in fiction in the particular case of Edinburgh, from the historical fiction of Scott, Hogg and Stevenson to the genre fiction of the last two decades. It will examine the construction of the city in these texts as a site of legal, religious, economic and cultural discourse. The extent to which civic identity both contributes to and competes with national identity will be a central theme, as will the internal division of the city along lines of religion, gender, and, especially, class.

Seminar Schedule

Week 1.  Introduction; extracts from Tobias Smollett, Humphry Clinker (1771)
Week 2.  Walter Scott, The Heart of Midlothian (1818)
Week 4.  Robert Louis Stevenson, Kidnapped (1886); first volume of Catriona (1893)
Week 5.  Eric Linklater, Magnus Merriman (1935)
Week 6.  NO CLASSES
Week 8.  David Daiches, Two Worlds (1956); Muriel Spark, Curriculum Vitae (1992)
Week 9.  ESSAY COMPLETION WEEK (no seminar)
Week 11. Iain Banks, Complicity (1993)

(Priority: All readings in the list above are essential. Texts in the secondary reading list below are considered further reading. Short stories and texts marked as ‘extracts’ in the list above will be provided on Learn from the course organiser, so do not need to be acquired beforehand.)
Selected Secondary Reading


English Literature Third Year
Semester Two Option Course

and also Intercalated Degree in Literature and Medicine Core Course

Medical in Literature 2: Medical Ethics in Literature *

Course Organiser: Dr Katherine Inglis

This course examines the representation of medical ethics in poetry, prose and drama from the late nineteenth century to the present day, tracing the development of medical ethics from a professional code of practice to the application of ethical reasoning to decision making. The course considers literary representations of ethical dilemmas encountered by medical professionals, philosophical frameworks used to negotiate competing ethical claims, and the dynamic relationship between medical practice and the humanities. English Literature and Medicine students will have the opportunity to bring the perspectives of the humanities to bear on medical ethics; but they will also be asked to critically examine the ethical positions and perspectives espoused by literary criticism and literary texts. Medical ethical frameworks will be subject to scrutiny, but so too will the ethical frameworks developed within medical humanities. The course will appeal to students who have a particular interest in ethics, the intersections between medicine, science and literature, and the medical/health humanities.

SCHEDULE

1. Course introduction: In the absence of ethics.
   Extract from British Medical Association Ethics Department, Medical Ethics Today (2004). (Via LEARN)
   The Hippocratic Oath. (LEARN)
   Charlotte Perkins Gilman, The Yellow Wallpaper (1892)
   Arthur Conan Doyle, ‘The Case of Lady Sannox’ (1894)* (LEARN)
   William Carlos Williams, ‘The Use of Force’ (1938) (LEARN)

   Franz Kafka, The Metamorphosis (1915)
   Jean Dominique Bauby, The Diving Bell and the Butterfly (1997)

3. Contagion and Public Health

4. Human research and the public good
   Alasdair Gray, Poor Things (1992).*
   Andrew Ure, ‘An account of some experiments made on the body of a criminal immediately after execution, with physiological and practical observations’, Journal of Science and the Arts 6, 283-294 (1819)* (LEARN)

5. The Doctor as Critic: Narrative Medicine.
   Aleksandr Solzhenitsyn, Cancer Ward (1967).
   Extract from Rita Charon, Narrative Medicine (2006) (LEARN)

6. NO SEMINAR
English Literature - Third Year Option courses

7. Anti-pyschiatry and its legacy
Etheridge Knight, ‘Hard Rock Returns to Prison from the Hospital for the Criminally Insane’ (1968)
David Edgar and Mary Barnes, Mary Barnes (1979)
Joe Penhall, blue/orange (2000)
Extract from R.D. Laing, The Divided Self: An Existential Study in Sanity and Madness (1960)* (LEARN)

8. The Patient’s Voice

9. ESSAY WRITING WEEK

10. Gender Trouble
Jackie Kay, Trumpet (1998)*
Judith Butler, ‘Gender trouble’ (1990)

11. Intimations of Mortality
Margaret Edison, W;t (2000)
John Donne, ‘Death, be not proud’; ‘If poysonous mineralls’ (1633) (LEARN)
Extract from Atul Gawande, Being Mortal (2014) (LEARN)

12. Neurocosmopolitanism; or, the ethics of literary criticism
Extract from Daryl Cunningham, Psychiatric Tales (2013) (LEARN)
Extract from G. Thomas Couser, Vulnerable Subjects (2003) (LEARN)

Indicative Secondary Reading

Howard Brody, Stories of Sickness (2003)
Rita Charon, Narrative Medicine: Honoring the Stories of Illness (2006)
Mary K. Deshazer, Fractured Borders: Reading Women’s Cancer Literature (2005)
Michel Foucault, The Birth of the Clinic: An Archaeology of Medical Perception (1963)
Michel Foucault, Madness and Civilisation: A History of Insanity in the Age of Reason (1964)
Arthur Frank, At the Will of the Body (1991)
Yasmin Gunaratnam and David Oliviere, Narrative and Stories in Health Care: Illness, Dying, and Bereavement (2009)
N. Katherine Hayles, How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics (1999)
James J. Sheehan and Morton Sosna (eds), The Boundaries of Humanity: Humans, Animals, Machines (1991)
Cary Wolfe, What is Posthumanism? (2009)
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 carnivalesque … 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.

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<tr>
<th>Week 1</th>
<th>Introduction</th>
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<td>Week 2</td>
<td>Hugh MacDiarmid &amp; Sorley MacLean</td>
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<td>Week 3</td>
<td>Edwin Muir &amp; George Mackay Brown</td>
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<td>Week 4</td>
<td>Robert Garioch &amp; Norman MacCaig</td>
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<td>Week 5</td>
<td>Iain Crichton Smith &amp; Sydney Goodsir Smith &amp; Douglas Dunn</td>
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<td>Week 6</td>
<td><strong>NO CLASSES</strong></td>
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<td>Week 7</td>
<td>Edwin Morgan &amp; Tom Leonard</td>
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<td>Week 8</td>
<td>W.S. Graham &amp; John Burnside</td>
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<td>Week 9</td>
<td><strong>ESSAY COMPLETION WEEK</strong></td>
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<td>Week 10</td>
<td>Liz Lochhead &amp; Carol Ann Duffy &amp; Jackie Kay</td>
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<td>Week 11</td>
<td>Kathleen Jamie &amp; Jen Hadfield</td>
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<td>Week 12</td>
<td>Don Paterson &amp; Robin Robertson &amp; W.N. Herbert</td>
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Primary Text

Course Anthology supplied via LEARN.
Secondary Reading


***

English Literature - Third Year Option courses


English Literature - Third Year Option courses

English Literature Third Year
Semester Two Option Course

Mystery and Horror *

Course Organiser: Dr Simon Cooke / Professor Penny Fielding

This course looks at mystery and horror fiction in the late 19th century, and the late 20th and early 21st centuries, to see how suspense narratives are encoded in society. We will look at detective stories, espionage fiction, ghost stories, horror fiction, and thrillers, to see how ideologies are both reinforced and challenged by popular fiction. The course will consider the emergence and development of the genres, explore the allure of fear, and examine ideas about class and gender in relation to the practices of reading and the circulation of texts. Though primarily focused on literature, the course will be supplemented by optional film screenings and discussions.

Primary reading:

- Ian Rankin, *Black and Blue* (Orion, 2008)
- M.R. James, *Ghost Stories* (ed. Darryl Jones, OUP)
- Margaret Oliphant, *The Beleaguered City and Other Tales of the Seen and the Unseen* (Canongate, 2000)
- Alice Thompson, *Pharos* (Virago, 2002)
- John Ajvide Lindqvist, *Let the Right One In* (Quercus, 2009)

Seminar Schedule

Week 1  Introduction
Edgar Allan Poe, ‘The Man of the Crowd’ and ‘The Murders in the Rue Morgue’*

**READING MYSTERY: crime, detection and espionage**


Week 3  Ian Rankin, *Black and Blue*

Week 4  John Buchan, *The Thirty-Nine Steps*

Week 5  John Le Carré, *The Spy Who Came in from the Cold*

Optional Film Screening 1: TBC

Week 6  [no classes]
**READING HORROR: Monsters, ghosts, and killers**

**Week 7**
M.R. James, ””Oh, Whistle and I’ll Come to You, My Lad””, ‘Casting the Runes’, ‘A Warning to the Curious’; and ‘Some Remarks on Ghost Stories’* (and all in *Ghost Stories* (ed. Jones));

**Week 8**
Margaret Oliphant, ‘The Secret Chamber’, ‘Earthbound’, ‘The Open Door’, ‘The Library Window’ (all in *The Beleaguered City and Other Tales of the Seen and the Unseen*)

**Week 9**  
*Essay completion week*

**Week 10**
Alice Thompson, *Pharos*

**Week 11**
Bram Stoker, *Dracula*

**Week 12**
John Ajvide Lindqvist, *Let the Right One In*

Optional Film Screening 2: TBC

* These texts are available either as scans on Learn, via the Resource List, online via the University Library – discovered.ed.ac.uk – or via alternative online access. Please check the ‘Seminar Preparation and ALG Questions’ folder on Learn for further guidance.
English Literature Third Year  
Semester Two Option Course

Poetry and Northern Ireland

Course Organiser: Dr Aaron Kelly

Course Summary
This course appraises poetry in the North of Ireland from the 1930s to the present. It includes the Troubles period and its aftermath but also takes a look at how earlier poets dealt with the ongoing upheaval of the twentieth-century more broadly. So while political violence in Northern Ireland since the 1960s is one key concern of the course, there is also an examination of how the pressures of war, the rise of Fascism and Stalinism, urbanisation and modernity impact upon poetry and its role in society. In terms of form, the course appraises the pressure put upon the lyric “I” in times of social convulsion and change, the use or appropriation of traditional forms such as the sonnet in poetry from the North of Ireland, the search for appropriate models by which to express or understand the context in which poems are written, and the transnational influences upon the poets covered. The role of the poet is discussed in relation to whether this is a private or public concern, as well as the capacity of poetry to stray from conventional wisdom. Attention is given to how poetry and politics may or may not approach one another. Thematically the course also focuses on issues such as pastoral and urban aesthetics, identity and pluralism, gendered subjectivities, and history and myth.

Learning Outcomes
Students will acquire an understanding of how poetry deals with the demand to “say something” in a public manner in times of social unrest. Students will be able to analyse the ways in which poets on the course balance the demands of personal creativity and public obligation; in so doing, students will be able to articulate their views on whether poetry should have such public obligations. Students will gain an awareness of how specific poetic forms are deployed in a Northern Irish context and students will therefore develop their ability to understand how and why particular forms accrue meanings and resonances in certain contexts. Students will gain knowledge of debates about whether poetry should be the mouthpiece of a society or its critical conscience; students will be able to enhance their sense of the interplay between politics and aesthetics.

Seminar Schedule

Week 1  Louis MacNeice  
Week 2  John Hewitt  
Week 3  Seamus Heaney  
Week 4  Derek Mahon  
Week 5  Michael Longley  
Week 6  NO CLASSES  
Week 7  Paul Muldoon  
Week 8  Medbh McGuckian  
Week 9  ESSAY COMPLETION WEEK  
Week 10  Ciaran Carson  
Week 11  Alan Gillis  
Week 12  Leontia Flynn; Miriam Gamble (selections provided via Web CT)
English Literature - Third Year Option courses

**Primary Texts**

Paul Muldoon, ed. *The Faber Book of Contemporary Irish Poetry*
Seamus Heaney, *Opened Ground: Selected Poems, 1966-1996*
Ciaran Carson, *The Ballad of HMS Belfast*
Alan Gillis, *Hawks and Doves*

**Secondary Reading**


English Literature - Third Year Option courses

Shakespeare’s Comedies: Identity and Illusion

Course Organiser: Dr Sarah Carpenter

This course explores the range of Shakespeare’s writing of comedy from the early romantic comedies, through the ‘mature’ and ‘problem’ comedies, to the tragicomic romances of the last plays. The course will consider early modern and recent ideas about comedy as a genre and mode, and trace the ongoing engagement of the plays with various interpenetrating thematic debates. An early interest in illusion leads to a focus on the shifting and unstable nature of perception, linked on the one hand to the effects of love and desire, and on the other to notions of the theatrical. These interests lead to a comic and comedic exploration of the nature and growth of the self, the problems of desire and of gendered identity, and the ways in which these may be addressed through the artifice of the comic form.

Sample Seminar Schedule:

Week 1: Introduction: ideas of comedy
Week 2: Metamorphosis and disguise: Two Gentlemen of Verona
Week 3: Identity and Gender: The Taming of the Shrew
Week 4: Illusion and Identity: A Midsummer Night’s Dream
Week 5: Mask and Mistake: Much Ado About Nothing
Week 6: NO CLASSES
Week 7: Green world: As You Like It
Week 8: Desire and Frustration: All’s Well that Ends Well
Week 9: ESSAY COMPLETION WEEK
Week 10: Sexuality and problem: Measure for Measure
Week 11: Art and nature: The Winter’s Tale
Week 12: Last Play: The Tempest

Course texts

The cheapest and most convenient way to access all the course texts is a Complete Shakespeare (which is well worth everyone owning, for now and the future). The recent RSC Complete Works is one good choice. But this is not a very easy or pleasurable way to read individual plays. If possible, it would be much better to use one of the many individual paperback series. The New Cambridge series is excellent, with full notes and introductions, but there are many other good editions.
English Literature - Third Year Option courses

Reading ahead:


Shakespeare: Modes and Genres (The roots of Shakespearean Theatre)

Course Organiser: Dr David Salter

The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited.'

Hamlet, Act 2, Scene 2, Lines 391 - 4.

Since the appearance of the First Folio in 1623 – with its divisions of the plays into comedies, tragedies, and histories – a discussion of genre has been central to critical debates about Shakespeare, and it remains an influential approach to an understanding of his work. The course will question the usefulness of these generic classifications, and ask to what extent an awareness of the specific conventions of genre can help to explain the structure of a play and the actions of its protagonists. At the same time, the course will examine the fluidity of generic boundaries, and the originality of Shakespeare’s exploitation of them.

Primary Texts

Please feel free to use any scholarly edition of the plays. I rate The Oxford Shakespeare particularly highly, but this is just a personal preference.

Seminar Schedule

Week 1  Introduction: Romeo and Juliet and A Midsummer Night’s Dream
Week 2  Comedy I: The Merchant of Venice
Week 3  Comedy II: Twelfth Night
Week 4  Comedy III: Measure for Measure
Week 5  Tragedy I: Hamlet
Week 6  NO CLASSES
Week 7  Tragedy II: King Lear
Week 8  Tragedy III: Anthony and Cleopatra
Week 9  ESSAY COMPLETION WEEK
Week 10  History I: Richard II
Week 11  History II: Henry IV Parts One & Two
Week 12  Romance: The Tempest

Secondary Reading

Further reading will be suggested at the seminars. But in preparation for the course, as well as reading as many of the primary texts as possible, you may find the following critical reading useful.

English Literature - Third Year Option courses

Northrop Frye, A Natural Perspective: The Development of Shakespearean Comedy and Romance (New York, 1965)
_____ The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies (Brighton, 1983)
Susan Snyder, The Comic Matrix of Shakespeare's Tragedies (Princeton N.J., 1979)
A.C. Bradley, Shakespearean Tragedy (London, 1904)
English Literature - Third Year Option courses

English Literature Third Year
Semester Two Option Course

‘We Are [not] Amused’: Victorian Comic Literature

Course Organiser: Dr Jonathan Wild

Although ‘comedy’ and ‘humour’ are not words readily associated with this period, Victorian culture was rife with various manifestations of what George Meredith called ‘comic spirit’. By adopting a largely chronological approach, this course traces the development of the comic genre from the early Victorian comic prose of Dickens and Thackeray, through to Wildeian farce at the fin de siècle. Among the concepts of comedy discussed will be high and low comedy, irony, wordplay, comic songs, satire, black comedy, farce and comedy of manners. Each week, in addition to chosen core material, we will examine a variety of theoretical material relevant to this course. This will include work by writers such as Meredith, Bergson, Freud and Bakhtin, together with more recent critical perspectives on this topic.

By the end of this course, students will gain a detailed historical and theoretical understanding of a key literary genre. This understanding of the forms of comedy in the Victorian period will inform and complement the future study of this genre in other literary periods. The student completing this course will also gain experience of a wide variety of textual forms (novels, short stories, plays, poetry, song lyrics) and will understand how to incorporate these diverse forms into critical debates. In addition, the chronological nature of this course allow the student to trace the ways in which a major literary genre is subject to change over a relatively short period of time.

SEMINAR SCHEDULE

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<td>Comic Poetry and Song</td>
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<td>Week 12</td>
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Background Reading

Evans, James E. (ed.), *Comedy : An Annotated Bibliography of Theory and Criticism* (Metuchen, Scarecrow, 1987)
Hirst, David L, *Comedy of Manners* (Methuen, 1979)
Michelson, Bruce, *Literary Wit* (University of Massachusetts Press, 2000)
Olson, Kirby, *Comedy After Postmodernism: Rereading Comedy from Edward Lear to Charles Willeford* (Texas University Press, 2001)
Palmer, D.J. (ed.), *Comedy: Developments in Criticism* (Macmillan, 1984)
Pritchett, V. S, *George Meredith and English Comedy* (Chatto & Windus, 1970)
Storey, Mark, *Poetry and Humour from Cowper to Clough* (Macmillan, 1979)
Sypher, Wylie (ed.), *Comedy* (includes Meredith’s ‘An Essay on Comedy’ and Bergson’s ‘Laughter’) (John Hopkins University Press, 1980)
Writing for Theatre: An Introduction  *

Course Organiser: Ms Rosanna Hall  [was 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: NO CLASSES


WEEK 8: WORKSHOP – 3 plays

WEEK 9: ESSAY COMPLETION WEEK

WEEK 10: WORKSHOP – 3 plays

WEEK 11: WORKSHOP – 3 plays

WEEK 12: 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)

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)
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 30% of the final mark. A short play of 20-30 minutes running time that has been drafted, critiqued, and revised will form 60% of the final mark. The final 10% of the mark will be peer assessment of class participation.

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.