2016 – 2017

ENGLISH LITERATURE

FOURTH YEAR

OPTION COURSES

Note: Students who have taken any Creative Writing courses including Writing for Theatre in their third year, ARE NOT ELIGIBLE to take any creative writing courses in their 4th year.

* Courses with an asterisk have a Scottish emphasis.
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English Literature Fourth Year
First-Semester Core Course

Charles Dickens

Course Organiser: Dr Jonathan Wild

(Please be advised: many of the works studied on this course are typically Victorian in length, so it is recommended that you make a start on the bigger books over the summer vacation.)

This course involves a close and concentrated reading of a selection of Dickens’s writing spanning his career. It looks at the ways in which Dickens’s understanding of the novel form developed, moving from the energetic sentimentalism of the early work to the much more controlled and sophisticated layering of a book like Great Expectations. The course is designed to explore questions of narratology, and will engage with both recent and influential accounts of Dickens’s formal experimentation (J. Hillis Miller, D. A. Miller, Peter Brooks, for example). We’ll discuss the extent to which Dickens has become the definitive Victorian novelist, and consider the ways in which his writing might also point towards later, post-Victorian developments in the novel. The course also examines aspects of the material and social culture in and about which Dickens writes, including the impact of serial publication on ideas of authorship, the pervasiveness of ideologies of domesticity in his work, his response to the United States, and the tension in his writing between social radicalism and forms of political conservatism. Students will be able to concentrate intensively on an author whose centrality to Victorian culture and to histories of the novel as a mode of textual practice allows for a wide range of critical and theoretical approaches.

Schedule

WEEK 1  Introductory Class
WEEK 2  Reform and Sentimentality: Oliver Twist (1837-9)
WEEK 3  Festive Philanthropy: "A Christmas Carol" (1843)
WEEK 4  Childhood and the bildungsroman I: David Copperfield (1849-50)
WEEK 5  Childhood and the bildungsroman II: David Copperfield (1849-50)
WEEK 6  Narrative and the law I: Bleak House (1852-3)
WEEK 7  Narrative and the law II: Bleak House (1852-3)
WEEK 8  ESSAY COMPLETION WEEK
WEEK 9  Fiction and/as ideology: Hard Times (1854)
WEEK 10  Writing the historical novel: A Tale of Two Cities (1859)
WEEK 11  Empire and metropolis: Great Expectations (1860-1)

Secondary Reading


A cumulative bibliography of Dickens studies is available at:
http://lang.nagoya-u.ac.jp/~matsuoka/CD-Biblio.html#Bibliography
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 debilitating 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 metropoles 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

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

Fourth Year
Semester One Option Course

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:


Further Reading:


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*


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)


English Literature Fourth Year
Semester One Option Course

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 visuality, obscenity and pornography, prophecy, pantheism, materiality, subjectivity, friendship, domesticity, the Gothic, ‘atrocity,’ 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, Reflections on the Revolution in France (1790, excerpts) and Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful (1759)
Week 3  Apocalypse Now: Blake, The visions of the Daughters of Albion (1793) and The book of Urizen (1794)
Week 4  Perils of Consciousness: Wordsworth, The Prelude (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, The Mysteries of Udolpho (1794)
Week 7  Gothic Horror: Lewis, The Monk (1795)
Week 8  ESSAY COMPLETION WEEK
Week 9  The Revolting Body: Mary Shelley, Frankenstein (1818)
Week 11 The Postmodern Sublime: Lyotard, ‘Postscript to Terror and the Sublime’ (1985);
        Giovanna Borradori, Philosophy in a Time of Terror: Dialogues with Jürgen Habermas and Jacques Derrida (2001, excerpts)
Further Reading

Background

Christine Battersby, The Sublime, Terror and Human Difference (2007)
Andrew Bowie, Aesthetics and Subjectivity: from Kant to Nietzsche (1990)
Andrew Cooper, Doubt and Identity in Romantic Poetry (1988)
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)
Jean Hall, A Mind that Feeds upon Infinity: The Deep Self in English Romantic Poetry (1991)
---------, Wordsworth’s Poetry 1787-1814 (1964)
Mark Kipperman, Beyond Enchantment: German Idealism and English Romantic Poetry (1986)
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)
Nicola Watson, Revolution and the Form of the British Novel 1790-1825 (1994)
Raymond Williams, Culture and Society 1780-1950 (1963)

Week 2. The Sublime Spectacle: Burke


Week 3. Apocalypse Now: Blake

Kelvin Everest and Alison Yarrington, eds. Reflections of Revolution: Images of Romanticism (1993)

Week 4. The Perils of Consciousness: Wordsworth

Paul de Man, ‘Autobiography as De-Facement’, Modern Language Notes 94.5 (1979) and The Rhetoric of Romanticism
--- The Unremarkable Wordsworth (1987)
Marjorie Levinson, Wordsworth’s Great Period Poems (1986)
Anne Mellor, ‘Writing the Self/Self Writing’, Romanticism and Gender (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)
Julie Carlson, In the Theatre of Romanticism: Coleridge, Nationalism, Women (1994)
Jerome Christensen, Coleridge’s Blessed Machine of Language (1981)
Karen Fang, ‘Empire, Coleridge, and Charles Lamb’s Consumer Imagination’
Norman Fruman, Coleridge: The Damaged Archangel (1972)
Richard Gravil, Lucy Newlyn and Nicholas Roe, eds., Coleridge’s Imagination (1985)
Paul Hamilton, Coleridge’s Poetics (1983)
Michelle Levy, ‘Discovery and the Domestic Affections in Coleridge and Shelley,’ *SEL: Studies in English Literature, 1500-1900* 44.4 (2004): 693-713
Raimonda Modiano, Coleridge and the Concept of Nature (1985)
John Muirhead, Coleridge as Philosopher (1930)
Mary Anne Perkins, Coleridge’s Philosophy: The Logos as Unifying Principle (1994)
Nicola Trott, ‘‘The Old Margate Hoy’ and Other Depths of Elian Credulity,’ Charles Lamb Bulletin 82 (1993)
Kathleen Wheeler, Sources, Processes and Methods in Coleridge’s Biographia Literaria (1990)

**Week 6. Gothic Terror: Radcliffe**

Margaret Russett, ‘Narrative as Enchantment in The Mysteries of Udolpho’ ELH 65.1 (1998): 159-86

**Week 7. Gothic Horror: Lewis**

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)

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

Week 10. The Material Sublime: Percy Shelley

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)
Tim Milnes, 'Centre and Circumference: Shelley's Defence of Philosophy,' European Romantic Review
15.1 (2004) 1-17
David Wagenknecht, ed., *Articles on Shelley issue, Studies in Romanticism* 17 (1978)
Earl Wasserman, *Shelley: A Critical Read*

**Week 11. The Postmodern Sublime**
Lyotard, ‘Postscript to Terror and the Sublime’ (1985);
English Literature Fourth Year
Semester One Option Course

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 from Ghana, South Africa, Pakistan, India, Britain, the United States, Iraq, and Guantanamo Bay. The course will examine the structural inequalities which underpin oppression and marginalisation, and on creative responses to this: that is, the course will examine the role of governmental structures and economics, and 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 and World Literature 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.

Primary Texts
J.M. Coetzee, Waiting for the Barbarians
Poems by Brian Turner/Imtiaz Dharker/ extracts from The Detainees Speak: Poems from Guantanamo (provided by the tutor)
Kate Adshead, The Bogus Woman
Sonia Linden, Asylum Monologues & Asylum Dialogues
Mohsin Hamid, How to Get Filthy Rich in Rising Asia
Ayi Kwe Armah, The Beautiful Ones Are Not Yet Born
Indra Sinha, Animal’s People
Paulo Bacigalupi, The Wind-Up Girl
Mahasweta Devi, ‘Pterodactyl, Puran Sahay, and Pirtha’

General Secondary Reading:
Homi Bhabha, The Location of Culture (Routledge, 1994)
Rajiv Chandrasekaran, Imperial Life in the Emerald City (Bloomsbury, 2007).
David Damrosch, How to Read World Literature (2009)
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)
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)
Ania Loomba et al (eds), *Postcolonial Studies and Beyond* (Duke, 2005)
Abdoualiq Simone, *For the City Yet to Come* (Duke, 2004)
Gayatri Chakravorty Spivak, *Other Asias* (Blackwells, 2007)
Janet Wilson et.al. (eds.) *Rerouting the Postcolonial* (Routledge, 2010)
Slavoj Žižek, *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

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


**Selected Secondary Reading**

**A. Australia/Australian Literature:**


Dixon, Robert, Writing the Colonial Adventure (Cambridge University Press, 1995).


Reid, Ian, Fiction and the Great Depression: Australia and New Zealand (Melbourne: Edward Arnold, 1979).


**New Zealand/New Zealand Literature**


Fourth Year English Literature

Semester One Option Course

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

Secondary Reading:

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<th>Author(s)</th>
<th>Title</th>
<th>Publisher and Notes</th>
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English Literature Fourth Year
Semester One Option Course

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)
John Berger, *G* (1972)
Gabriel García Márquez, *One Hundred Years of Solitude* (1967)

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.
Fourth Year English Literature  
Semester One Option Course

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, *The Well of Loneliness* (1928)  
Virginia Woolf, *Orlando* (1928)
Week 3  Gay and Lesbian Pulp Fiction of the 1950s [extracts]
Week 4  James Baldwin, *Giovanni’s Room* (1956)
Week 5  Manuel Puig, *Kiss of the Spider Woman* (1979)
Week 7  Edmund White, *A Boy’s Own Story* (1982)
Week 8  Essay Completion Week
Week 10  Jeanette Winterson, *Written on the Body* (1992)
Week 11  Sarah Waters, *Tipping the Velvet* (1997)

SELECTED GENERAL SECONDARY READING


Butler, Judith, *Gender Trouble* (1990)


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


Halberstam, Judith, *Female Masculinity* (1998)

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


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


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


Stryker, Susan, *Queer Pulp* (2001)


English Literature Fourth Year
Semester One Option Course

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, Imagined Corners (1931) and Mrs Richie (1933) [both available in Imagined Selves]

Week 3 Nan Shepherd, The Quarry Wood (1928) in The Grampian Quartet

Week 4 Jessie Kesson, A White Bird Passes (1958)

Week 5 Muriel Spark, The Ballad of Peckham Rye (1960)
Elspeth Barker, O Caledonia (1995)

Week 6 Janice Galloway, The Trick is To Keep Breathing (1989)

Week 7 A.L. Kennedy, Looking For the Possible Dance (1993) and So I Am Glad (1995)

Week 8 ESSAY COMPLETION WEEK

Week 9 Jackie Kay, Trumpet (1998)

Week 10 Laura Hird, Born Free (1999)

Week 11 Contemporary short stories; Conclusions

SELECTED SECONDARY READING


Craig, Cairns. The Modern Scottish Novel: Narrative and the National


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


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’.


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

English Literature
Fourth Year Semester One Option Course

Sex, Sedition and Seduction 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, Sedition 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 Achitaphel

7 Rage, Invective and Political Violence: Seduction as Sedition (2)

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
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
Harris, Tim, *Restoration*, Harmondsworth: Penguin, 2005
Southcombe, George and Tapsell, Grant, *Restoration Politics, Religion and Culture*, Basingstoke: Palgrave, 2010
Webster, Jeremy, *Performing Libertinism in Charles II’s Court*, Basingstoke: Palgrave, 2005
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

School of Literature, Languages and Cultures Common Courses - Fourth Year
Semester One Option Course

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: “F**k, 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%).**

**Tutorial Diary:** how has your understanding of translation evolved since you started the course?

**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):**


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 to 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.
English Literature
Fourth Year Semester One Option Course

Tragedy and Modernity

Course Organiser:  Prof. Olga Taxidou

This course explores the attempts made by various schools of theatre to revive the concept of tragedy within modernity. The crisis in enlightenment thinking triggers a debate about the possibility (or impossibility) of the tragic. The various schools of performance tackle this issue in differing and sometimes conflicting ways. Athenian Tragedy provides a set of conventions and concepts that are reworked in modernist fashion. At the same time, it provides an example of the vexed relationships between modernity, tradition and classicism. As a reconfiguration of the sublime, the aesthetic or political, the tragic, as form and content, helps create new languages of performance. Through the works of Ibsen, Strindberg, Yeats, Wilde, Brecht, Beckett, and Heiner Muller this course examines the types of tragedy formulated within modernity.

Weekly seminar schedule

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<th>Week</th>
<th>Seminar</th>
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<td>1</td>
<td>Introduction / The impact of Nietzsche</td>
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<td>2</td>
<td>Tragedy and Naturalism I - Henrik Ibsen, Ghosts, The Wild Duck</td>
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<td>3</td>
<td>Tragedy and Naturalism II - August Strindberg, The Father, Miss Julie</td>
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<td>4</td>
<td>Tragedy and Poetic Drama I - W.B. Yeats, 'At the Hawk's Well' and 'Purgatory'; Oscar Wilde, Salome</td>
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<td>5</td>
<td>Tragedy and Poetic Drama II - Eugene O'Neill, Long Day's Journey into Night</td>
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<td>6</td>
<td>Tragedy and Epic I - Bertolt Brecht, Mother Courage and her Children, The Life of Galileo</td>
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<td>7</td>
<td>Tragedy and Epic II - Brecht and Walter Benjamin</td>
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<td>8</td>
<td>ESSAY COMPLETION WEEK</td>
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<td>9</td>
<td>The End of Tragedy - Samuel Beckett, Endgame</td>
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<td>10</td>
<td>Samuel Beckett, Happy Days, Not I</td>
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<td>11</td>
<td>Post-Brechtian Tragedy - Heiner Muller, Medeamaterial, The Hamletmachine</td>
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Further reading

• John Willet (1993), Brecht on Theatre. London: Methuen
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 Novenou.
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


**WALT WHITMAN**

EMILY DICKINSON


Chase, Richard V. *Emily Dickinson*. NY: Dell, 1965. 30


HART CRANE


WILLIAM CARLOS WILLIAMS


**ROBERT FROST**

Thompson, Lawrence R. *Fire and ice; the art and thought of Robert Frost*. NY: Russell & Russell, 1961

**ROBERT LOWELL**


**CHARLES OLSON**

SEMESTER TWO

- An English Heritage p.52
- Black American Fiction p.54
- Censorship p.56
- Cities of Literature: Metropolitan Modernities p.60
- Contemporary American Fiction p.61
- Contemporary British Drama p.63
- Creative Writing Part I: Poetry* p.66
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- Digital Humanities for Literary Study p.71
- Medieval Romance p.76
- Modern Religious & Ethical Debates in Contemp Lit p.79
- Modernism: Text, Image, Object p.81
- Shakespeare Adapted p.84
- Shakespearean Sexualities p.80
- The Graphic Novel: Narrative in Sequential Art p.88
- Twenty-First Century Fiction p.92
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- Writing Contemporary Femininities* p.97
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* Courses with an asterisk have a Scottish emphasis.
English Literature Fourth Year
Semester Two Option Course

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, Brigflatts |
| 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, V; Geoffrey Hill, selected poems |

Primary Texts:

Other texts to be supplied in pdf or photocopy
Secondary Reading:

Philip Larkin, *Required Writing* (1983)
John Osborne, *Radical Larkin and his Conservative Commentators* (2005)
Peter Quartermain, *Basil Bunting: Poet of the North* (1990)
Sandie Byrne, H, V. and O: the Poetry of Tony Harrison (1998)
Welcome to the course. This course will provide a thorough introduction to African American fiction, from the nineteenth-century to the present day. All texts will be studied in both their socio-historical and theoretical contexts, and distinctive narrative patterns will be evaluated. Key areas of ‘cultural’ interest – including the “Harlem Renaissance” (1920’s/30), the “Black Aesthetic” movement (1960’s/70) – will be considered alongside broader social and political events: slavery and its abolition, post-Civil War “Reconstruction”, segregation and “Jim Crow”, Pan Africanism, the Civil Rights Movement and others. Although the primary texts are all narrative prose fiction, we will also read poetry and non-fictional prose as supporting material.

Seminar Schedule

Week 1. Introduction: American Slavery & American Narrative:
Frederick Douglass, “The Heroic Slave” (1852)

Week 2. W.E.B. Du Bois The Souls of Black Folk (1903)

Week 3: Jean Toomer, Cane (1923)

Week 4. Nella Larsen, Passing (1929)

Week 5. Zora Neale Hurston, Their Eyes Were Watching God (1937)

Week 6. Richard Wright, Native Son (1940)

Week 7: Ralph Ellison, Invisible Man (1952)

Week 8. ESSAY COMPLETION WEEK

Week 9. Ishmael Reed, Mumbo Jumbo (1972)


Primary Texts:

Frederick Douglass, “The Heroic Slave” *
W.E.B. Du Bois The Souls of Black Folk
Ralph Ellison, Invisible Man
Zora Neale Hurston, Their Eyes Were Watching God
Nella Larsen, Passing
Toni Morrison, Paradise
Walter Mosley, The Man in My Basement
Ishmael Reed, Mumbo Jumbo
Jean Toomer, Cane
Richard Wright, Native Son

[* In Frederick Douglass, Selected Speeches and Writings, Philip S. Foner (ed).
University Library shelfmark: E449 DOU]

*Two anthologies you will find particularly useful are:
Henry Louis Gates Jr & Nellie Y. Mackay (eds), *The Norton Anthology of African American Literature*
Angelyn Mitchell (ed.) *Within the circle: an anthology of African American literary criticism from the Harlem Renaissance to the present*

**Secondary Texts:**

Houston A Baker Jr., *Blues, Ideology and Afro-American Literature*
Yoshinubi Hakutani & Robert Butler (eds.), *The City in African-American Literature*
Cara Kaplan, *The Erotics of Talk*
W.E.B. Du Bois, *Darkwater: Voices from Within the Veil*
Henry Louis Gates Jr, *The Signifying Monkey*
Henry Louis Gates Jr., *Figures in Black*
Mark Helbling, *The Harlem Renaissance: the one and the many*
bell hooks, *Feminist Theory from Margin to Centre*
Toni Morrison, *Playing in the Dark*
Eric Sundquist, *To Wake the Nations*

Additional author-specific secondary material will be recommended or provided in the form of handouts during the course.
Censorship

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.
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).

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

WEEK 4 The Vulnerable Reader 2: Gender.
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).

**WEEK 8 Pornography and Obscenity.**
Obscene Publications Act, 1959. (via Learn)

**WEEK 9 ESSAY COMPLETION WEEK**

**WEEK 10 Perfect censorship.**
Nathaniel Hawthorne, 'Earth's Holocaust' (1844) (via Learn).

**WEEK 11 Chilling effect.**
**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**


Saunders, David, ‘Copyright, Obscenity and Literary History’, *ELH* 57:2 (1990), 431-44.


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English Literature Fourth Year  
Semester Two Option Course

Cities of Literature: Metropolitan Modernities

Course Organiser: Dr Simon Cooke

Course Outline
This course will introduce students to the various ways in which cities around the world have been imagined, experience and represented. Covering cities prominent in Western modernist arts and literature (London, Paris) 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 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, *Quartet*  
Week 3. Johannesburg: Ivan Vladislavich, *Portrait with Keys*  
Week 4. Berlin: Peter Schneider, *The Wall Jumper*  
Week 5. Venice: Italo Calvino, *Invisible Cities*  
Week 6. INNOVATIVE LEARNING WEEK  
Week 7. London: Virginia Woolf, *Mrs Dalloway*  
Week 8. Urban Ecologies: Patrick Chamoiseau, *Texaco*  
Week 9. ESSAY COMPLETION WEEK  
Week 10. The Noir City: Raymond Chandler, *The Big Sleep*  
Week 11. The Weird City: China Mieville, *The City and the City*  
Week 12. Cities, Archives and Memory: W.G. Sebald, *Austerlitz*

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*  
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  Marilyne Robinson, Housekeeping
Week 6  Joan Didion, Play it as it Lays
Week 7  Jennifer Egan, A Visit from the Goon Squad
Week 8  ESSAY COMPLETION WEEK
Week 9  Sherman Alexie, The Lone Ranger and Tonto Fistfight in Heaven
Week 10  David Foster Wallace, The Pale King
Week 11  Jeffery Eugenides, The Virgin Suicides

Secondary Texts

Millard, K. Contemporary American Fiction, Oxford University Press, 2000
Hilfer, T. American Fiction Since 1940.
Simmons, P. E., Deep Surfaces: Mass Culture and History in Postmodern American Fiction , 1997
Nicol, B. Postmodernism and the Contemporary Novel, 2002.
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
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
Harold Pinter, Plays Two, London: Faber, 1996
Diane Samuels, Kindertransport, London: Nick Hern, 2009

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:
Brecht, Bertolt, Brecht on Theatre: the development of an aesthetic, ed. John Willett, London: Methuen, 1964
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
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
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
Shank, Theodore, Contemporary British Theatre, Basingstoke: Macmillan, 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
Creativity 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.

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<td>A Sense of Perspective</td>
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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**

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 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:

Additional Reading:

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 then be 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


Week 2

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


Week 3


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.]


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.]


Week 5
[No reading for this week as students are preparing their oral presentations]

Week 7


Week 8


Week 10


Week 11


Week 12


Additional reading


The three sections are also available via the New Left Review: Graphs, Maps and Trees.


**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%)
Medieval Romance

Course Organiser: Dr David Salter

Romance was not only the most popular literary genre of the later Middle Ages, in many ways it was also the most adaptable and wide ranging. For while it is a literary form that lends itself to the articulation and celebration of chivalric ideals, the canon of medieval romance consists of a remarkably diverse corpus of narratives, which differ from one another in terms of the values they uphold, the audiences for which they were produced, and the literary sophistication of their execution. But although there is a great deal of variety within romance, there is nonetheless an overarching coherence to the genre, for whatever their individual differences, we find that the same underlying narrative patterns, structures, and motifs endlessly recur.

The course will take in the full chronological range of medieval romance, charting its development from the origins of courtly romance in twelfth-century France, through the later Middle Ages, and concluding in the Renaissance with the romances of Shakespeare. In the light of this historical/chronological approach, we shall question why romance emerged when it did, the nature of its relationship to contemporary social, political, and religious ideas, and the reasons not only for its resilience and enduring popularity, but also for its ultimate decline.

But as well as examining the historical specificity of the genre, the lengthy timescale that we are considering will enable us to assess the extent to which the underlying structures and meanings of romance remain relatively stable, despite historic change. For however much they may differ from one another in points of detail, romance narratives – regardless of when and where they were produced – share both a basic subject matter (love and adventure), and narrative structure (the quest). And the persistence with which romance revisits and rehearses this romantic material raises the question – to which shall be returning throughout the course - of whether the genre can be said to enjoy a certain degree of autonomy from history, in other words, whether it can be said to have an independent life of its own.

Seminar Schedule

Week 1  The Origins of Courtly Romance: Chrétien de Troyes, Arthurian Romances
Week 2  The Birth of the Hero and the Fair Unknown: Malory, ‘The Tale of King Arthur’ and ‘The Tale of Sir Gareth’
Week 3  The Matter of England: King Horn, Havelock the Dane, Athleston, Gamelyn
Week 4  The Middle English Breton Lay: Sir Orfeo, Sir Launfal, Lay le Fresne
Week 5  Romance and Saints’ Lives I: Sir Isumbras, Sir Gowther, Octavian
Week 6  INNOVATIVE LEARNING WEEK
Week 7  Romance and Saints’ Lives II: Malory, ‘The Tale of the Sankgreal’
Week 8  The Chivalric Quest: Sir Gawain and the Green Knight
Week 9  ESSAY COMPLETION WEEK
Week 10 The Arthurian Cycle and the End of the Middle Ages: Malory, Le Morte Darthur
Week 11  Shakespearean Romance I: *As You Like It*
Week 12  Shakespearean Romance II: *The Winter’s Tale*

**Primary Reading**

Middle English Verse Romances, ed. Donald B. Sands (Exeter UP, 1986)
Six Middle English Romances, ed. Maldwyn Mills (Everyman, 1992)

**Secondary Reading**

Additional reading will be suggested each week, but below is some useful general reading covering many of the issues we shall be exploring in the course as a whole.
For a more comprehensive reading list, see the clearly organised bibliographical section in W. R. J. Barron’s *English Medieval Romance* (London, 1987).

**Literary / Romance Studies**

Gillian Beer, *Romance* (Methuen, 1970)
_____ *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (Columbia University Press, 1965)
Andrea Hopkins, *The Sinful Knight: A Study of Middle English Penitential Romances* (Oxford University Press, 1990) - the University Library does not have a copy of this book but it is available in the National Library
J. Stevens, *Medieval Romance: Themes and Approaches* (Hutchinson, 1973)

**Historical / Cultural Background**
David Burnley, *Courtliness and Literature in Medieval England* (London, 1998) - the University Library does not have a copy of this book but it is available in the National Library
Maurice Keen, *Chivalry* (New Haven, 1984)
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**

**Selected Secondary Reading**


English Literature Fourth Year
Semester Two Option Course

Modernism: Text, Image, Object

Course Organiser: To be confirmed

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

WEEK 12  Pop  
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 Kolocrotoni, 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.

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

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


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

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

Secondary Reading:


English Literature Fourth Year  
Semester Two Option Course  

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

English Literature Fourth Year  
Semester Two Option Course

The Graphic Novel: Narrative in Sequential Art

Course organiser: Dr Michelle Keown

This course features works by graphic novelists from the U.S., Canada; Latin America; the U.K and the Pacific, with attention to specific regional subgenres (such as American superhero narratives, Japanese manga styles, and the European bande dessinée tradition), as well as the thematic content and formal properties of individual graphic narratives. Our focus will be on three particular subgenres: adaptations from printed literary texts; memoirs; and historiography (including indigenous oral history). In addition to exploring conventions of narrative drawing, we will analyse these subgenres with reference to established literary criticism (on literary form, life writing, historiography, and adaptation), but also engage with a range of critical models specific to the analysis of graphic narrative. The course follows a broadly chronological structure, beginning with an overview of the evolution of the graphic novel from visual and literary antecedents (including comics and figurative art), and then engaging with a range of texts emerging from (or focused around) successive historical epochs (from the early modern period to the present). We range from early graphic novels such as Art Spiegelman’s holocaust memoir Maus (serialised from 1980-1991) to recent digital narratives including Robert Berry’s Ulysses Seen and Matt Huynh’s The Boat (adapted from Nam Le’s short story about Vietnam War refugees).

Strong emphasis will be placed on the process of adaptation of literary texts to graphic format, with particular attention to the ways in which narrative is rendered. Students will therefore be able to draw upon existing skills in the close reading of literary texts, but extend them further by exploring how literary criticism on the formal properties of texts can be applied to a new visual format. In addition, students will encounter new critical models on sequential art, focused around the potential of narrative drawing for creating unique stylistic effects and characterisation, and the way in which time and space are represented differently than in printed texts.

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

1) Construct original, clear and coherent arguments about the evolution of the graphic novel as a genre from models within literature and the visual arts

2) Analyse graphic novels using recognised methods of literary criticism and sequential art criticism to substantiate and illustrate those arguments

3) Evaluate established conventions within different subgenres of sequential art but also recognise the ways in which graphic novels depart from those conventions
4) Orally present the results of research undertaken individually and as part of a small group, respond critically to such research undertaken by others, and critically evaluate the importance of such material for an understanding of the chief themes of the course.

Seminar Schedule

Week 1: Course introduction - the emergence of the graphic novel

Week 2: Manga Shakespeare

*Othello: Manga Shakespeare* (adapted by Richard Appignanesi and illustrated by Ryuda Osada), with reference to scenes from William Shakespeare’s *Othello*.

Week 3: Victorian intrigue

Grennan, Simon. *Dispossession* (Jonathan Cape, 2015), with reference to relevant sections of the literary source text, Anthony Trollope’s *John Caldigate* (we will use the free project Gutenberg version at http://www.gutenberg.org/files/11643/11643-h/11643-h.htm)

Week 4: Graphic horror

- Edgar Allan Poe’s ‘The Black Cat’ (including original story and graphic narrative adaptation in Alberto Breccia’s *Le Coeur Révélateur*, both posted on Learn).
- Robert Louis Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde* (adapted by Simon Gane and Michael Slack in *Graphic Classics: Robert Louis Stevenson*) [excerpted on Learn] with reference to Stevenson’s original novella.

Week 5: Graphic modernism

- Robert Berry’s *Ulysses ‘Seen’* [free access], with reference to selected excerpts from James Joyce’s *Ulysses*.

Week 6: INNOVATIVE LEARNING WEEK

Week 7: Graphic memoir 1 - the holocaust

Art Spiegelman’s *The Complete Maus*

Week 8: Graphic memoir 2 - the Iranian Islamic Revolution

Marjane Satrapi’s *Persepolis*

Week 9: ESSAY COMPLETION WEEK

Week 10: Crime fiction and the postmodern

Paul Auster, *City of Glass* (Faber and Faber graphic novel version adapted by Paul Karasik and David Mazzucchelli), with reference to selected excerpts from Paul Auster’s original novel (in the *New York Trilogy*).

Week 10: Refugee and migrant narratives

- Nam Le, ‘The Boat’ (2008; short story posted on Learn)
-Online graphic novel adaptation by Matt Huynh (http://www.sbs.com.au/theboat/) [free access]

**Week 11: Indigenous graphic narratives**
-Excerpts from Robert Sullivan and Chris Slane’s graphic novel *Maui: Legends of the Outcast* (Westhampton House, 1996) alongside print versions of Maori legends focused around the demigod Maui. [all on Learn]

-Excerpts from *Moonshot: The Indigenous Comic Collection* (Alternate History Comics, 2015), and *Native American Classics* (Graphic Classics, 2013) alongside print versions of native American myths/oral histories. [again, all posted on Learn]

**Reading Lists**

**Essential Texts**

Auster, Paul. *The New York Trilogy* (Faber and Faber, 2015). [We will refer to *City of Glass* only]

Auster, Paul. *City of Glass: Graphic Novel* (Faber and Faber, 2005; adapted by Paul Karasik and David Mazzucchelli).


Shakespeare, William. *Othello: Manga Shakespeare* (SelfMadeHero, 2008) [adapted by Richard Appignanesi]


**Selected Secondary Reading**

Aldama, Frederick. *Multicultural Comics* (University of Texas Press, 2010).


Baskind, Samantha and Ranen Omer-Sherman (eds). *The Jewish Graphic Novel* (Rutgers UP, 2010).

Denson, Shane, Christina Meyer and Daniel Stein (eds). *Transnational Perspectives on Graphic Narratives* (Bloomsbury, 2013).


Goggin, Joyce and Hassler-Forest, Dan (eds). *The Rise and Reason of Comics and Graphic Literature* (McFarland, 2010).


Peterson, Robert. *Comics, Manga and Graphic Novels* (ebook)


Sanders, Julie. *Adaptation and Appropriation* (Routledge, 2016).


Westerman, Alisa. *Graphic Adaptation of Paul Auster’s City of Glass* (Grin Verlag, 2013).
Semester Two Option Course

Twenty-First Century Fiction

Course Organiser: Dr Alex Lawrie

Course Description.

This course will introduce students to the major themes, crises and debates surrounding the contemporary novel, exploring how authors have responded to the cultural and technological challenges of living in the new century. The course will begin by asking students to consider depictions of globalisation and urban environments in contemporary fiction – thinking through authors’ engagement with various aspects of late modernity in their novels, and their invention of new forms through which to narrate the ambivalence of an increasingly frenetic and fragmented identity. Students will therefore consider the ways in which the financial crash, anti-capitalism and progressive politics have triggered a novelistic search for solipsistic authenticity and a renewed faith in artistic sincerity. Thereafter the course will examine the new relationship between fiction and contemporary terrorism following the events of 9/11. It will explore the range of responses, from novelists and critics alike, to the terrorist attacks: we will consider why some influential commentators suggested that the novel as a form was in some way ‘humbled’, or rendered trivial, by real life events, while others argued that novelists were among those best equipped to offer an appropriate imaginative response. Finally, students on the course will consider how twenty-first-century fiction engages with some of the new technologies that have transformed our understanding of privacy and subjectivity. This course provides fourth-year students with an opportunity to read and reflect on the most important fiction of the current time, exploring and interrogating the novelistic response to our twenty-first-century contemporaneity. Students on this course will gain a thorough and broad understanding of literature’s relation to contemporary politics and culture; they will be encouraged to think about the ways in which authors have had to invent new forms to narrate a reimagined subjectivity; and they will be asked to consider whether the novel remains an appropriate or even credible medium for relating shared cultural life in the new century. Readings of individual novels will be supplemented by perspectives drawn from a variety of relevant critical and cultural theorists. Students will be expected to read primary texts each week in advance of class; texts on the course may include:

Seminar Schedule

Week 6: **Innovative Learning Week**
Week 8: Teju Cole, *Open City* (2011)
Week 9: **Essay Completion Week**
Week 10: Zia Haider Rahman, *In the Light of What We Know* (2014)
Reading List/Learning Resources

**Compulsory:**

**Recommended:**
Raoul Eshelman,*Performatism, or the End of Postmodernism*. Aurora: Davies Group, 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 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**


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


Schwarzbach, F.S., *Dickens and the City* (Athlone Press, 1979)


Sicher, Efraim, *Rereading the City / Rereading Dickens: Representation, the Novel and Urban Realism* (AMS Press, 2003)


Williams, Raymond, *The Country and the City* (Hogarth Press, 1973)

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  
*Introduction*

Week 2  
*Interrogating postfeminism and its critiques:*
Helen Fielding. *Bridget Jones's Diary*. 1996

Week 3  
*Identity: wrecking the heteronormative self:*
*Female abjection:*
Chris Kraus. *I Love Dick*. 1997
*Extracts will be provided.*

Week 4  
*Writing female waywardness:*

Week 5

*Challenging the family:*


Week 6

**INNOVATIVE LEARNING WEEK**

Week 7

*Encountering the female trickster:*


Week 8

*Future Girl – speculative femininities:*


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:*


Week 12

*Writing feminine disaffection:*

Eimear McBride. *A Girl is a Half-formed Thing*. 2013

**SOME SUGGESTED PRE-COURSE READING**


McRobbie, Angela. 'Post-Feminism and Popular Culture.' *Feminist Media Studies* 4.3(2004): 255-64.


**SELECTED GENERAL BACKGROUND READING**


English Literature Third and Fourth Year  
Semester Two Option Course

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 Aston 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 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)

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

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.