2017 – 2018

ENGLISH LITERATURE

FOURTH YEAR

OPTION COURSES

(These courses are elective and each is worth 20 credits)

Before students will be allowed to take one of the non-departmentally taught Option courses (i.e. a LLC Common course or Divinity course), they must already have chosen to do at least 40-credits worth of English/Scottish Literature courses in their Fourth Year. For Joint Honours students this is likely to mean doing the English Literature Dissertation (= 40 credits) or, in the case of Joint MEL & Lit students, one of their two Option courses (= 20 credits) plus two Critical Practice courses (= 10 credits each).

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 Fourth Year.

* Courses with an asterisk have a Scottish component.
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Contemporary American Fiction

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, Zero K.
Week 4  Bobbie Ann Mason, In Country.
Week 5  Marilynne 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.
English Literature Fourth Year
Semester One Option Course

Contemporary Postcolonial Writing

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

Provisional Seminar Schedule

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<th>Settler-invader pasts and presents</th>
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<td>Week 8</td>
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<th>England and the aftermath of empire</th>
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<td>Week 11</td>
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Additional Reading

Relevant critical material will be made available on LEARN.
Background Bibliography


School of Literature, Languages and Cultures Common Courses -

Fourth Year
Semester One Option Course

You will only be allowed to take this LLC Common Course if you are also taking at least 40-credits worth of English/Scottish Literature courses in your Fourth Year.

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 2pm – 4pm
- 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%)

(Please note that this assessment differs slightly from the usual pattern for English Literature option courses.)

Indicative Syllabus and Example Films (this Syllabus may be updated for 2017-2018):

Interpreting and Evaluating Film (DS)
*Antichrist* (Lars von Trier, Denmark, 2009) – 1h 48min

Developments in Contemporary Film Criticism (DS)
*For the Love of Movies: The Story of American Film Criticism* (Gerald Peary, USA, 2009) – 1h 20min
Film Form and Meaning: Mise-en-scène, Cinematography, Sound, Editing, Narrative and Narration (DS)
Berberian Sound Studio (Peter Strickland, UK, 2012) – 1h 32min

Feminism, Semiotics and Film (DS)
The Headless Woman (La mujer sin cabeza, Lucrecia Martel, Argentina, 2008) – 1h 27min

Acting in Film (DS)
Damsels in Distress (Whit Stillman, USA, 2011) – 1h 39min

Cognitivist Film Theory (DY)
Memento (Christopher Nolan, USA, 2000 – 1h 53min

Genre (DY)
Under the Skin (Jonathan Glazer, UK, 2013) – 1h 48min

Submission Week – No Classes

Auteur Theory (DY)
The Man Who Wasn’t There (Coen Brothers, USA, 2001) – 1h 56min

Realist Film Theory (DY)
Le fils (The Son) (Jean-Pierre Dardenne and Luc Dardenne, Belgium, 2002) – 1h 39min

Affective and Haptic Approaches (DY)
Upstream Colour (Shane Carruth, USA, 2013) – 1h 36min

Core Reading List:

Bibliography
General Texts

This course introduces students to different concepts and discourses of terror in romantic period literature. It concentrates mainly on the relationship between aesthetic theories 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, 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, gender, 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

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<th>Introduction: Fear and Loathing in Romantic Literature: theory, examples, introduction to main themes</th>
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<td>Week 2</td>
<td><strong>The Sublime Spectacle:</strong> Burke, <em>Reflections on the Revolution in France</em> (1790, excerpts) and <em>Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful</em> (1759)</td>
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<td>Week 3</td>
<td><strong>Apocalypse Now:</strong> Blake, <em>The visions of the Daughters of Albion</em> (1793) and <em>The Book of Urizen</em> (1794)</td>
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<td>Week 4</td>
<td><strong>Perils of Consciousness:</strong> Wordsworth, <em>The Prelude</em> (1805, excerpts)</td>
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<td><strong>Fears in Solitude:</strong> Coleridge, ‘Frost at Midnight’; ‘France: An Ode’; ‘Fears in Solitude’ (1798); Lamb, ‘Witches, and Other Night Fears’ (1821)</td>
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<td>Week 6</td>
<td><strong>Gothic Terror:</strong> Radcliffe, <em>The Mysteries of Udolpho</em> (1794)</td>
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<td>Week 7</td>
<td><strong>The Revolting Body:</strong> Mary Shelley, <em>Frankenstein</em> (1818)</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><strong>The Material Sublime:</strong> Percy Shelley, ‘Ode to The West Wind’; ‘Ozymandais’; 'England in 1819'; 'The Triumph of Life' (1822)</td>
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<td><strong>Gothic Horror:</strong> Lewis, <em>The Monk</em> (1795)</td>
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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)

Further guidance on reading will be made available on LEARN.
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 other 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 Middle English Breton Lay: *Sir Orfeo, Sir Launfal, Lay le Fresne*
Week 4  Romance and Saints’ Lives I: *Sir Isumbras, Sir Gowther, Octavian*
Week 5  Romance and Saints’ Lives II (Female Sanctity): Geoffrey Chaucer, *The Man of Law’s Tale, Emare, Athleston*
Week 6  Romance and Saints’ Lives III: Malory, ‘The Tale of the Sankgreal’
Week 7  Chronicle and Episodic Romance: Malory, ‘Arthur and Lucius’ and ‘A Noble Tale of Sir Lancelot Du Lake’
Week 8  ESSAY COMPLETION WEEK
Week 9  The Chivalric Quest: *Sir Gawain and the Green Knight*
Week 10  The Arthurian Cycle and the End of the Middle Ages: Malory, *Le Morte Darthur*
Week 11  Shakespearean Romance: *Pericles and The Winter’s Tale*
Primary Reading

Geoffrey Chaucer, *The Man of Law’s Tale*, in *The Riverside Chaucer*, ed. Larry D. Benson et al. 3rd edition (Oxford University Press, 2008) – there are multiple copies of this text in the library, and there are also online versions of *The Man of Law’s Tale* which are available

There are also excellent online editions of the following romances produced by TEAMS MIDDLE ENGLISH TEXTS SERIES:
http://www.lib.rochester.edu/camelot/teams/tmsmenu.htm

Week 3: The Middle English Breton Lays: *Sir Orfeo, Sir Launfal, Lay le Fresne*
Week 4: Romance & Saints’ Lives (I): *Sir Isumbras, Sir Gowther, Octavian*
Week 5: Romance & Saints’ Lives (II): *Emare, Athleston*

You can download / upload these from the TEAMS website, but I will also be making them available in a folder on LEARN.

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)


English Literature Fourth Year  
Semester One Option Course  

**Neo-imperialisms**

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.

**Syllabus**

Week 1: Introduction to the 'Colonial Present'

Weeks 2 - 4: The 'War on Terror' and its Legacies

Weeks 5 - 7: 'World Literature': writing resources, growth, and pollution

Week 8 ESSAY COMPLETION WEEK

Weeks 9 - 11: Representing the Anthropocene

**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)

Version 2.0, *A Certain Maritime Incident*

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)


Elizabeth Deloughrey, *Postcolonial Ecologies*, eds Elizabeth Deloughrey and George Handley (OUP, 2011)
David Harvey, *Cosmopolitanism and the Geographies of Freedom* (Columbia, 2009).
Graham Huggan and Helen Tiffin, *Postcolonial Ecocriticism* (Routledge, 2010).
Abdoualiq Simone, *For the City Yet to Come* (Duke, 2004).
Janet Wilson et.al. (eds.) *Rerouting the Postcolonial* (Routledge, 2010).
Slavoj Zizek, *First as Tragedy, Then as Farce* (Verso, 2009).
English Literature Fourth Year
Semester One Option Course

Poet-Critics: the Style of Modern Poetry

This course re-examines the aesthetics of canonical modern poets, including W. B. Yeats, T. S. Eliot, Ezra Pound, Robert Frost, Wallace Stevens, William Carlos Williams and W. H. Auden. Most of the writers it explores did not just write influential verse, but also criticism. In their essays, letters, books and manifestoes, they rank among the most influential contributors to poetics in the twentieth-century. With a central interest in asking how modern poems work, we will read their poetry alongside and against their discursive ideas about art. We will engage in close readings of poems, asking how their manifestoes take shape in their verse. We will be interested in potential differences between the style of poems and discursive arguments about that style. And we will chart the various interconnections and differences between these poets, building-up a sense of their aesthetic contexts.

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<td>T.S. ELIOT</td>
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<td>4</td>
<td>EZRA POUND</td>
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<td>ROBERT FROST</td>
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<td>WALLACE STEVENS</td>
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<td>WILLIAM CARLOS WILLIAMS</td>
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<td>ESSAY COMPLETION WEEK</td>
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<td>MARIANNE MOORE</td>
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<td>W.H. AUDEN</td>
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<td>LOUIS MACNEICE</td>
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Core Texts:


**Recommended Reading:**

Political Shakespeare

Course Outline

What do Shakespeare’s plays have to tell us about politics? In this course, we’ll consider how a range of plays in different genres explore how authority is achieved (and resisted) and how power is exercised between governors and governed, between the generations and between men and women. The course will examine how these works responded to political ideas and experiences in Shakespeare’s time. It will also consider the competing ways in which the plays have been interpreted subsequently and the significance of their concerns for the contemporary world.

Course Schedule

Week 1  Introduction
   Extract: Raymond Geuss, from Philosophy and Real Politics (2008) [On Learn]

Sovereignty

Week 2  Richard II
Week 3  Henry IV, 1 and 2
Week 4  Henry V

City States

Week 5  Romeo and Juliet
Week 6  The Merchant of Venice
Week 7  Measure for Measure

Week 8:  Essay Completion Week

Resistance

Week 9  Julius Caesar
Week 10  Hamlet
Week 11  Macbeth

Primary Text


Secondary Reading:


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Fourth Year English Literature
Semester One Option Course

Queering Fictions in the Twentieth Century

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)


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  

Week 5  

Week 6  

Week 7  

Week 8  
**ESSAY COMPLETION WEEK**

Week 9  

Week 10  

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

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’.


Provisional Seminar 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 Shalott’ (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
‘Dipsyclus’, ‘A New Decalogue’, ‘Say Not the Struggle Nought Availeth’

Week 11
James Thomson
‘City of Dreadful Night’
Indicative Secondary Texts

Sex, Seduction and Sedition in Restoration Literature

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
‘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

‘And love he loves, for he loves fucking much...’: Celebrating Vice?
Libertine poems by Etherege, Rochester, Oldham and Behn

‘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

‘Made drunk with honour, and debauched with praise’: Seduction as Sedition (1)
Dryden, Absalom and Achitaphel

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

Essay Completion Week (no class)

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

‘What is wit in a wife good for, but to make a man a cuckold?’
William Wycherley, The Country Wife

Vain amorous coxcombs everywhere are found’: Staging Desire
Aphra Behn, The Feigned Courtesans and The Lucky Chance

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
English Literature Fourth Year
Semester One Option Course

Slavery and Freedom in Nineteenth-Century African American Literature

Summary Description:
This course will introduce students to the beginnings of African American literature in the writings authored by enslaved and free women and men which were published in the US from the mid-eighteenth century onwards. First generation US Black writers obtained the ability to read no less than to write against body-and-soul destroying odds: the acquisition of literacy was not only denied enslaved people on pain of torture and death, it was scarcely less off-limits to emancipated individuals suffering from inequalities in every area of their lives as lived within the US as a white supremacist nation. Working to do justice to the experiences of Black women, men, and children who were repeatedly exposed to unimaginable acts of physical, psychological, imaginative, and emotional suffering that typically defeated all forms of literary expression, early Black writers pioneered experimental techniques in order to arrive at alternative literary modes in which to put flesh on the bones of otherwise erased Black stories. Working to give voice to the voiceless across their writings, they developed a self-reflexive relationship to language in order to work with symbolism, allegory, and imagery to produce diverse texts across numerous genres, including: slave narratives, spiritual confessions, prison narratives, poetry, plays, essays, letters, diaries, novels, short stories, songs, and folktales. Their social, political, historical, cultural and artistic legacies live on today in African American twentieth and twenty-first century literary and performative traditions.

Syllabus:

Week 1 “I was Born:” The Beginnings of African American Literature in Oral and Written Cultures. Selections from Phillis Wheatley, Poems on Various Subjects (1773) and Francis E. W. Harper’s short story, “Theresa: A Haytien Tale” (1828)

Week 2 “Black is Beautiful” and the Advent of Black Power: David Walker’s Appeal in Four Articles (1829); The Confessions of Nat Turner (1831); Maria W. Stewart, Why Sit Ye here and die?” (1832)

Week 3 “A Man was Made a Slave:” Masculinity, Identity, and Frederick Douglass’s Narrative of the Life of Frederick Douglass an American Slave (1845)

Week 4 “Don’t call me Uncle Tom:” Race, Racism, and Resistance in Josiah Henson, The Life of Josiah Henson (1849)

Week 5 “I am a Woman’s Rights:” Tracing the Trickster in Sojourner Truth’s “Ar’n’t I a Woman” (1851) and Harriet Jacobs’s Incidents in the Life of a Slave Girl (1861)

Week 6 Novelistic Adaptation and Authorship Controversies: William Wells Brown, Clotel or the President’s Daughter (1853): Hannah Crafts, The Bondwoman’s Narrative (1850s)

Week 7 Revolution in Reform in Urban Free Black Communities: Frank J. Webb, The Garies and their Friends (1857)
Week 8  Essay completion week: no class

Week 9  Black Incarceration: Austin Reed, The Life and Adventures of a Haunted Convict (1859) as the First Prison Narrative

Week 10  From the Slave Cabin to the White House: The Postbellum Slave Narrative and Elizabeth Keckley, Behind the Scenes: or Thirty Years a Slave and Four Years in the White House (1868)

Week 11  Norman R. Yetman, ed. Voices from Slavery: 100 Authentic Slave Narratives

Reading List:

Essential [List of primary texts in order of weekly topics]:

Phillis Wheatley, Poems on Various Subjects (1773) [Docusouth]** Selections in North Anthology. 3rd Ed]* [Penguin, Complete Writings, 2001].
David Walker, David Walker’s Appeal in Four Articles (1829) [Docusouth]**
Thomas Gray/Nathaniel Turner, The Confessions of Nat Turner (1831)
Frederick Douglass, Narrative of the Life of Frederick Douglass, an American Slave (1845) [*Docusouth; North Anthology. 3rd Ed.]*
Josiah Henson, The Life of Josiah Henson (1849) [Docusouth]**
Sojourner Truth, “Ar’n’t I a Woman” (1851) [North Anthology. 3rd Ed.]*
Harriet Jacobs, Incidents in the Life of a Slave Girl (1861) [Docusouth]** [W. W. Norton, 2000].
William Wells Brown, Clotel or the President’s Daughter (1853) [Docusouth and Penguin, 2003]**
Austin Reed, The Life and Adventures of a Haunted Convict (1859) [Penguin, 2017]
Elizabeth Keckley, Behind the Scenes: or Thirty Years a Slave and Four Years in the White House (1868) [Eno Publishers, 2017 Docusouth]**

Recommended:


** Docusouth:A major website including digital reproductions: “Documenting the American South,” University of North Carolina Chapel Hill, “North American Slave Narratives”:
http://docusouth.unc.edu/neh/

Born in Slavery: Slave Narratives from the Federal Writers’ Project, 1936 to 1938 A Digital Website archival Collection at the Library of Congress:
Secondary [including additional primary works of authors]:


Songs of Experience
(Poetry and Worldliness from Shakespeare to Lovelace)

This course will explore a range of poetry from the first half of the seventeenth century, focusing particularly on lyric, epigrammatic and epistolary poetry by William Shakespeare, John Donne, Ben Jonson, Thomas Carew and Richard Lovelace, though we will also study a few poems by others whose work has been classified as ‘metaphysical’ or ‘cavalier’. The thematic continuity of the course will be provided by a focus on this poetry’s sense of its world, and the place of poetic utterance within it. The late Renaissance in England saw new or renewed attention to secular ways of comprehending the world, ways that troubled but did not displace a theological approach to the comprehension of earthly experience. In the light of this ‘new philosophy’, the course will examine how it is invoked by the poetics underpinning ‘metaphysical’ and ‘cavalier’ poetry. Questions of voice and address, genre, figuration and style will all be explored in this light. The course will also pay particular attention to the thematic handling of erotic love, the experience of friendship and the approach to earthly nature. Throughout, it will explore the tensions in this worldly poetics between a concern with immanence and the demands of other ways of understanding humanity and its world.

Seminar Schedule

<table>
<thead>
<tr>
<th>WEEK 1</th>
<th>Introduction; ‘worldliness’: experience, immanence and transcendence</th>
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<tbody>
<tr>
<td>WEEK 2</td>
<td>William Shakespeare, Sonnets</td>
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<td>WEEK 3</td>
<td>John Donne, 'An Anatomy of the World'</td>
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<td>WEEK 4</td>
<td>John Donne, Songs and Sonnets,</td>
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<td>WEEK 5</td>
<td>Ben Jonson, Epigrams</td>
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<td>WEEK 6</td>
<td>Ben Jonson, 'The Forest'</td>
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<td>WEEK 7</td>
<td>Thomas Carew, selected poems</td>
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<td>WEEK 8</td>
<td>ESSAY COMPLETION WEEK</td>
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<td>WEEK 9</td>
<td>Carew, selected poems</td>
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<td>WEEK 10</td>
<td>Richard Lovelace, selected poems</td>
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<tr>
<td>WEEK 11</td>
<td>Lovelace, selected poems</td>
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Primary Texts:


Supplemented with texts from:

Oxford Scholarly Editions Online
Literature Online: English Poetry

Secondary Reading:

Frances Austin, *The Language of the Metaphysical Poets* (1992)
Judith Haber, *Pastoral and the Poetics of Self-Contradiction* (1994)
Stevenson and the End of the Nineteenth Century *

This course looks in detail at the novels, prose and poetry of Robert Louis Stevenson, making connections with his work and the fiction and non-fiction of the last decades of the nineteenth century. We will look at subjects such as: children’s fiction, gothic, adventure, gender, anthropology, Scotland, and the Pacific. We will compare Stevenson to writers such as R. M. Ballantyne, Grant Allen, Henry James, Oscar Wilde and Mona Caird.

Seminar Schedule and Primary Texts

Week 1  Introduction (handout provided)
Week 2  Modernism and before: Poems (download handout from WebCT)
Week 3  Boys: Treasure Island and Ballantyne, The Coral Island (extracts)
Week 4  History: The Master of Ballantrae (Penguin), Scott, The Bride of Lammermoor (extracts)
Week 5  Empire: The Master of Ballantrae and Conrad, Heart of Darkness
Week 6  Pacific: The Ebb-Tide, The Beach of Falesà (in OUP South Seas Tales) and London, Tales of the Pacific (selected)
Week 7  Unconscious: Freud handout, ‘The Merry Men’
Week 8  ESSAY COMPLETION WEEK
Week 9  Consciousness: Weir of Hermiston and James, ‘The Pupil’
Week 10  Fin de Siècle: Dr Jekyll and Mr Hyde, and Wilde, Picture of Dorian Gray
Week 11  Conclusion: Stevenson’s Contexts (ALG presentations)

Selected Secondary Reading

Ambrosini, Richard and Richard Dury, Robert Louis Stevenson: Writer of Boundaries
Botting, Fred, Gothic
Bristow, Joseph Empire Boys: Adventures in a Man’s World
Christensen Nelson, Caroline (ed), A New Woman Reader
Fielding, Penny (ed.), The Edinburgh Companion to Robert Louis Stevenson
---. Writing and Orality: Nationality, Culture and 19th C. Scottish Fiction
Heilmann, Ann (ed.), The Late-Victorian Marriage Question
Jolly, Roslyn, Robert Louis Stevenson and the Pacific
Keating, Peter, The Haunted Study
Said, Edward, Orientalism
Trotter, David, The English Novel in History 1895-1920
The Long Summer: Edwardian Texts and Contexts, 1900-1910

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

Week 2: Crisis of Imperialism
Rudyard Kipling, Kim and poetry

Week 3: Joseph Conrad, Heart of Darkness

Week 4: Young Turks: Bennett and Wells
Arnold Bennett, The Old Wives’ Tale

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

Week 6: The City and the Countryside in Edwardian Children’s Writing
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

You will only be allowed to take this LLC Common Course if you are also taking at least 40-credits worth of English/Scottish Literature courses in your Fourth Year.

Thinking Translation: a Beginner's Guide

Course Organiser: Dr Sebnem Susam-Saraveva
Teaching staff: Dr Charlotte Bosseaux, 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 (70 per cent), a mid-term discussion paper (1,000 words, 30%)

(Please note that this assessment differs slightly from the usual pattern for English Literature option courses.)

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.

Week 2. 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.
Week 3. 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.

Week 4. 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.

Week 5. Translating romance
This session focuses on the themes and issues brought about when writing and translating romance texts and erotica. During the session we will discuss the situation of Romance and Erotica fiction (original writings and translation) in your SL and TL countries: who are the publishers (including the internet and fan fiction), how is this genre received (e.g. is it a well-known genre, well accepted? Frowned upon?), is there a ‘famous’ national production or is it all translated (or both), and any other aspects that you think are relevant when considering these genres in your SL and TL countries. The session will also include some creative writing and translation.

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. 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.

Week 7. 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.

Week 8. 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.

Week 9. 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 10. Non-professionals translating and interpreting**
This session will discuss the areas in which lay people use translation and interpreting within a wide range of areas and for various different purposes. It will examine in what ways non-professional translation/interpreting might be different, and what we can learn from it.

**Week 11. Course review & Q&A**
This session aims at bringing together the issues covered during the course in preparation to submitting your second essay.

**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 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

Twenty-First Century Fiction

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 1: Introductory class
Week 3: Ian McEwan, Atonement (2001)
Week 4: Margaret Atwood, Oryx and Crake (2003)
Week 5: Don DeLillo, Falling Man (2007)
Week 7: Jennifer Egan, A Visit from the Goon Squad (2010)
Week 8: Essay Completion Week
Week 9: Teju Cole, Open City (2011)
Week 10: Zia Haider Rahman, In the Light of What We Know (2014)
Week 11: Ben Lerner, 10:04 (2014)
Reading List/Learning Resources

Compulsory:

Recommended:
SEMESTER TWO

- An English Heritage 47
- Censorship 49
- Charles Dickens 51
- Contemporary British Drama 53
- Contemporary Science Fiction * 56
- Creative Writing Part I: Poetry * 59
- Creative Writing Part II: Prose * 62
- Fairy Tales * 65
- Feeling Tragic 67
- Feminising the Word: Woman and Medieval Literature 71
- Literature, Reading, Mental Health 74
- Modern Religious & Ethical Debates in Contemp Lit [Divinity course] 80
- Republican Visions 82
- Shakespearean Sexualities 85
- The Black Atlantic 86
- The Graphic Novel: Narrative in Sequential Art 89
- The Literary Absolute 93
- Writing and Tyranny at the Court of Henry VIII 96
- Writing Contemporary Femininities * 98
- Writing for Theatre * 102
- Writing the Body Politic 104

* Courses with an asterisk have a Scottish component.
An English Heritage: Nativism, Language and History in the Work of Four Post-war Poets

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 hisstory 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

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Primary Texts:
Basil Bunting, Briggflatts (2009)
Geoffrey Hill, Selected Poems (Penguin 2006)
Tony Harrison, Selected Poems (1995)

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)
English Literature Fourth Year
Semester Two Option 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, and texts that articulate and challenge the position of the censor. Throughout the course, we will analyse censorship’s construction of vulnerable readers, who, like Don Quixote, the hero of the first novel, become that which they read.

Seminar Schedule

WEEK 1  Introduction to censorship: the liberty of the press and vulnerable readers
Extracts from Miguel de Cervantes, Don Quixote (1605; 1612); Mary Elizabeth Braddon, The Doctor’s Wife (1864); George Moore, A Mummer’s Wife (1885).  (via Learn).

WEEK 2  Self-censorship.
Frances Burney, The Witlings, in Frances Burney, The Witlings and the Woman Hater (Broadview, 2002)
Students to select reading for Week 12.

WEEK 3  Blasphemy and radical publishing.
Percy Bysshe Shelley, ‘Queen Mab’ (1813; 1821, Carlile edition) (via Learn).

WEEK 4  Obscenity in Translation.
Extracts from Émile Zola, The Soil (London: Vizetelly, 1888); [Henry Vizetelly], Extracts Principally from English Classics: Showing that the Legal Suppression of M. Zola’s Novels Would Logically Involve the Bowdlerizing of Some of the Greatest Works in English Literature (London: [Vizetelly], 1888); Michel Foucault, The History of Sexuality Vol 1. (1978) (via Learn).

WEEK 5  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 6  NO CLASS - Flexible Learning Week
WEEK 7 ‘Inversion’: Obscenity in the UK, Literature in the US
Extract from Radclyffe Hall, The Well of Loneliness (1928) (via Learn)
UK obscenity proceedings (via Héritage Canadienne online)
US obscenity proceedings (via Héritage Canadienne online)

WEEK 8 Establishing Literary Merit: Obscenity after the Obscene Publications Act 1959
D.H. Lawrence, Lady Chatterley’s Lover (1928; 1960; Penguin, 2010).
Obscene Publications Act, 1959. (via Learn)

WEEK 9 NO CLASS – ESSAY COMPLETION

WEEK 10 Remembering Black History
Extract from Mary Prince, The History of Mary Prince, A West Indian Slave, ed. Sara Salih (1831; Penguin, 2004) (via Learn)
Extract from Etheridge Knight, ed. Black Voices from Prison (1970) (via Learn)

WEEK 11 Remembering Dissidence
Ma Jian, Beijing Coma (Vintage, 2009)

WEEK 12 The Vulnerable Reader 3: Children and Young Adults.
One text, chosen by students in Week 2, from the American Library Association’s list of the most frequently challenged and banned books in American public libraries. In recent years these have included Beloved, Persepolis, 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 Bibliography – the full Bibliography is on the Resource List for the course.

Charles Dickens

(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  NO CLASSES - Flexible Learning Week
WEEK 7  Narrative and the law I: *Bleak House* (1852-3)
WEEK 8  Narrative and the law II: *Bleak House* (1852-3)
WEEK 9  ESSAY COMPLETION WEEK
WEEK 10  Fiction and/as ideology: *Hard Times* (1854)
WEEK 11  Writing the historical novel: *A Tale of Two Cities* (1859)
WEEK 12  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
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
you get the Adrian Mitchell translation of Marat/Sade.)
Seminar Schedule:

1. **Introduction: A New Stage?**
   Theoretical arguments from Brecht, Artaud and Brook

2. **Epic Cruelty: Experimenting with the Limits of Performance**
   Peter Weiss, *Marat / Sade*

3. **Performing Pinter: Problems of Identity, Power and Verification**
   Harold Pinter, *The Caretaker* and *The Lover* and essays by the author

4. **Assaulting the Audience**
   Edward Bond, *Saved* and theoretical writings

5. **Identity, Madness and Politics**
   David Edgar, *Mary Barnes* and Joe Orton, *What the Butler Saw*

6. **NO CLASSES - Flexible Learning Week**

7. **Performing Communities**
   Caryl Churchill, *Top Girls, Fen* and *Serious Money*

8. **A Theatre of Catastrophe**
   Howard Barker, *Victory* and *Scenes from an Execution* and theoretical writings

9. **ESSAY COMPLETION WEEK (no class)**

10. **Staging History**
    Michael Frayn, *Copenhagen* and Diane Samuels, *Kinderttransport*

11. **The Power of Horror**
    Sarah Kane, *Blasted* and *4.48 Psychosis*

12. **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:

- Brook, Peter, *The Empty Space*, Harmondsworth: Penguin, 1972
- Brook, Peter, *The Shifting Point: Forty Years of Theatrical Exploration*, London: Methuen, 1988
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
Contemporary Science Fiction *

Summary Description:
This course focuses on contemporary literary science fiction and its representations and analyses of today’s world. Although often setting its narratives in the future or an alternative reality, science fiction explores contemporary pressures, problems and possibilities, extrapolating from the present to estrange and interrogate its ideas, beliefs and practices.

This course discusses some of the most influential science fiction writing of the last thirty years, and examines how it has depicted the world we live in. Rather than focusing on the history and development of science fiction or attempting a complete survey of the current state of the field, this course will be idea-led: as its key themes, it will explore identity and experience; the human, the posthuman and the alien; and technology, reality and the politics of representation. Students will have the opportunity to discuss the presentation of these issues in contemporary science fiction literature by reading the texts alongside arguments drawn from recent work in science, philosophy, politics and critical theory.

The way particular genres of science fiction (the short story or novel, ‘hard’ or ‘soft’ science fiction, cyberpunk and its cognate subgenres, space opera, utopian and dystopian fiction, etc.) find different means of depicting, exploring and putting into narrative the course’s chosen themes will also be a focus of discussion. The structure of reading and analysis on the course is, therefore, broadly comparative: students will be asked to explore the similarities and differences between the set texts, and examine the various types of analysis made possible by the critical and theoretical modes of reading to which they are introduced. The guided examination of the similarities and differences between the range of texts and approaches studied in class will help students to develop the analytical skills and knowledge that will be assessed in their essays.

Syllabus:

Week 1   Introduction: Rewriting the Present

Week 2   The New Space Opera: Today’s Politics / Tomorrow’s World
          Iain M. Banks, The Player of Games (1988)

Week 3   Apocalypse One: The End of the Human?
          Margaret Atwood, Oryx and Crake (2003)

Week 4   Apocalypse Two: The Politics of Reality?
          Ken MacLeod, The Execution Channel (2007)

Week 5   Death, Identity and Genre: Writing the Self from Keats to Chaucer
          Dan Simmons, Hyperion (1989)

Week 6   No Classes - Flexible Learning Week
Week 7  Strangers to Ourselves: The Limits of the Human

Week 8  Human / Metahuman / Inhuman: The Alien and the Self as Absolute Alterity
Peter Watts, Blindsight (2006)

Week 9  Essay completion week: no class

Week 10 Mathematics and Monstrosity: Alternative Reality as Humour or Horror?

Week 11  Freedom, Science or Religion: Nanopunk Politics and Posthuman Identity

Week 12  Surveillance and Discipline: Agency, Memory and Resistance
Hannu Rajaniemi, The Quantum Thief (2010)

Reading List:

Essential:
Margaret Atwood, Oryx and Crake, London: Virago, 2003
Iain M. Banks, The Player of Games, London: Orbit, 1988
Octavia Butler, Bloodchild and Other Stories, second edition, New York: Seven Stories, 2005
Ken MacLeod, The Execution Channel, London: Orbit, 2007
Hannu Rajaniemi, The Quantum Thief, London: Orion, 2010
Dan Simmons, Hyperion, London: Gollancz, 2011
Peter Watts, Blindsight, New York: Tor, 2006
Connie Willis, Time is the Fire: The Best of Connie Willis, London: Gollancz, 2013

Recommended:
N. Katherine Hayles, How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics, Chicago: University of Chicago Press, 1999

Secondary:
Brian Attebery, Decoding Gender in Science Fiction, London: Routledge, 2002
Margaret Atwood, In Other Worlds: SF and the Human Imagination, London: Virago, 2011
Mark Bould and China Miéville, eds, Red Planets: Marxism and Science Fiction, Hanover, NH: Wesleyan UP, 2009
Bukatman, Scott, Terminal Identity: The Virtual Subject in Postmodern Science Fiction, Durham: Duke UP, 1993
Carl Freedman, Critical Theory and Science Fiction, Hanover, NH: Wesleyan UP, 2000
Donald M. Hassler and Clyde Wilcox, eds, Political Science Fiction, Columbia, SC: University of South Carolina Press, 1997
Fredric Jameson, Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions, London: Verso, 2005
Roger Luckhurst, Science Fiction, London: Polity, 2005
Andrew Milner, Locating Science Fiction, Liverpool: Liverpool UP, 2012
Peter Y. Paik, From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe, Minneapolis: University of Minnesota Press, 2010
Joanna Russ, To Write Like a Woman: Essays in Feminism and Science Fiction, Bloomington: Indiana UP, 1995
Darko Suvin, Metamorphoses of Science Fiction, New Haven, CT: Yale University Press, 1979
Darko Suvin, Defined by a Hollow: Essays on Utopia, Science Fiction and Political Epistemology, Frankfurt am Main and Oxford: Peter Lang, 2010
Gary Westfahl, Cosmic Engineers: A Study of Hard Science Fiction, Westport, CT: Greenwood, 1996
Jenny Wolmark, Aliens and Others: Science Fiction, Feminism and Postmodernity, Hemel Hempstead: Harvester Wheatsheaf, 1993
Creative Writing Part I: Poetry *

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.

**Syllabus**

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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 *

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’ (in class).

WEEK 2: **Character and Setting.** READ Anton Chekov’s ‘Lady with the Little Dog’; V. S. Pritchett’s ‘The Saint’; Italo Calvino’s ‘The Distance of the Moon’; T. C. Boyle’s ‘Greasy Lake’; Patricia Duncker’s ‘The Stalker’. Ron Carlson on Inner Story (excerpt from Ron Carlson Writes a Story)

WEEK 3: **Point-of-View and Narrative Voice.** READ George Saunders’s ‘Puppy’; Margaret Atwood’s ‘Hair Jewelry’; Sandra Cisneros’s ‘Salvador Late or Early’ & ‘Eleven’; David Foster Wallace’s ‘Girl with Curious Hair’; David Jauss’s essay ‘From Long-Shots to X-Rays’.

WEEK 4: **Scene versus Narrative.** Dialogue and Stage Business. READ Ernest Hemmingway’s ‘Hills Like White Elephants’; Edith Wharton’s THE REEF (novel excerpt); Vladimir Nabokov’s ‘Spring in Fialta’; Jorge Luis Borges’s ‘The Aleph’; Ron Carlson on dialogue (excerpt from Ron Carlson Writes a Short Story).

WEEK 5: **Plot.** READ Yukio Mishima’s ‘Patriotism’; Octavio Paz’s ‘My Life with the Wave’ and Cormac McCarthy’s All the Pretty Horses.

WEEK 6: **Flexible Learning Week:** NO CLASS

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 mostly drawn from *THE ART OF THE TALE*, edited by Daniel Halpern. In addition to those assigned, you are encouraged to read as many stories as possible from this excellent anthology of short fiction. There are copies in the library, or even better, you can purchase a copy. All assigned readings (listed above) are available electronically via LEARN, except for ALL THE PRETTY HORSES (a novel) by Cormac McCarthy.

**Required Text:**


**Highly Recommended:**


**Additional Reading:**


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

**Workshop:** The second half of the term will be devoted to reading one another’s writing, giving feedback (written and oral) to your classmates, and drafting your own short story. Each student will
have ONE full-length story (approx. 3,000 words in length) discussed in workshop. Students must distribute their stories electronically via email as Word.docx attachment by 5pm on the Friday the week BEFORE your scheduled workshop date. 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 stories received after this deadline will not be read, and the student in question will then forfeit his or her workshop slot. Stories must have page numbers and the writer’s name on EVERY PAGE. Upon receiving your peers’ stories 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. 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 questions set forth to the class in week 3 will form 30% of the final mark. A class participation assessment will form 10% of the final mark. A short story of 3,000 to 4,000 words that has been drafted, critiqued, and revised will form 60% of the final mark.

**Final Note:** This is a class on short story writing. As such, this final work of fiction must be a single short story—a fully realized narrative with a beginning, a middle, and an end—not a collection of ‘flash fiction’ nor an excerpt from a work of fiction that is part of a larger work.
Fairy Tales *

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

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

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

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

Week 1. Introduction

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


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


Week 6. NO CLASSES - Flexible Learning Week

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

Week 9. **ESSAY WRITING WEEK**

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

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

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

**Primary Texts**


* Asterisked material will be available in a departmental handout.

**Selected Secondary Reading List**


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

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

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


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

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

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

--- *Breaking the Magic Spell: radical theories of folk and fairy tales* (Routledge, 1992)
Feeling Tragic: Tragedy and Eighteenth-Century Histories of Emotion

Summary Description:

Why do we enjoy tragedy? What’s pleasurable about watching suffering? Why are pity and fear good kinds of emotions to have? How should we relate to tragic heroes and punish villains? How should we feel in the theatre and what kinds of feelings do we take home?

These are questions that plagued seventeenth- and eighteenth-century thinkers. The Restoration saw the reopening of the theatres and the revitalisation of the drama in England. The beginnings of literary criticism as a formal discipline also emerged in this period, followed by what we now call aesthetic philosophy at the beginning of the eighteenth century. In its early going, criticism was anxiously concerned to assess the utility of literature’s provocation of emotion. The culture at large wondered about the place of the passions in human life. Literature and philosophy alike looked to tragedy to provide a model for how we ought to be and act, and even more importantly, how we ought to feel. We can observe, simultaneously, an upsurge of concern for audience emotion, a complete reordering of tragedy as a genre and a widespread interest in sympathetic feeling. But many modern critics have insisted that tragedy dies an ignominious, bourgeois death in this period, degenerating into the crude histrionics of melodrama. In this course, we’re going to talk about the early days of that supposedly bad, boring, bourgeois tragedy; why it stayed on the stage and why eighteenth-century audiences liked it; what they thought it taught them; and what it said about the structures of emotion that shaped eighteenth-century culture and made their way into modern definitions of the self.

Syllabus:

Please note that the weekly secondary reading is recommended, not required; you may find it useful to guide your reading for the week’s seminar. The longer secondary reading lists are recommended as a starting-point for your research toward your essays. These lists are selective; please see me for further guidance.


[W] = available as a link on the course website on MyEd

WEEK 1

Introduction: Tragedy and Eighteenth-Century Histories of Emotion

Bulwer, from Chironomia (1644) [W]; Le Brun, from Conférence sur L’Expression (1698) [W]; Hill, from Essay on the Art of Acting (1753) [W]; Anon. from Theatrical Expression in Tragedy (1755) [W]

Note: no advance preparation is required for this week’s seminar.

WEEK 2

**Rewriting Tragic Feeling**

Dryden, *All for Love* (1677) [BA] (recommended reading: Shakespeare, *Antony and Cleopatra*)

Dennis, from *The Usefulness of the Stage* (1698) [W]


WEEK 3

**Tragic Politics**

Otway, *Venice Preserv’d* (1682) [BA]


WEEK 4

**Colonising Tragedy**

Southernne, *Oroonoko* (1695) [BA] (recommended reading: Behn, *Oroonoko*)

Addison & Steele, *Spectator* 40, 42, 44 (1711-12), ed. Bond (Clarendon, 1965) [W]


WEEK 5

**The Standard of Tragedy**

Congreve, *The Mourning Bride* (1697) [W]


WEEK 6

NO CLASSES - Flexible Learning Week

WEEK 7

**Tragic Femininity**

Rowe, *Fair Penitent* (1703) [BA]


Secondary reading: Marsden, *Fatal Desire* (Cornell, 2006), Ch. 1: ‘Female Spectatorship’

WEEK 8

**Tragic Unfeeling**


Dennis, from *Remarks Upon Cato* (1713) [W]


Secondary reading: Ellison, *Cato’s Tears* (Univ. of Chicago Press, 1999) Ch. 2: ‘Cato’s Tears’
WEEK 9

**Essay completion week: no class**

WEEK 10

**The Descent of Tragedy**
Lillo, *The London Merchant* (1731) [BA]


WEEK 11

**Tragic Colonialism**
Steele, Spectator 11, ‘Inkle and Yarico’ (1711), ed. Bond (Clarendon, 1965) [W]
Colman, *Inkle and Yarico* (1787) [W]


WEEK 12

**Presentations**

**Indicative Secondary Reading:**

**Selected Secondary Reading: Theatre**
Baer, M. *Theatre and Disorder in Late Georgian London* (Clarendon, 1992)
Freeman, L. *Character's Theater: Genre and Identity on the Eighteenth-Century English Stage* (Univ. of Pennsylvania Press, 2002), Ch. 3: “Tragedy's Tragic Flaw”
Gray, *Theatrical Criticism in London to 1795* (Columbia Univ. Press, 1931)
A History of Scottish Theatre, ed. Findlay (Polygon, 1998)
Howe, E. *The First English Actresses: Women and Drama 1660-1700* (Cambridge, 1992)
Hughes, D. *English Drama, 1660-1700* (Clarendon, 1996)
Orr, B. *Empire on the English Stage, 1660-1714* (Cambridge, 2001)
Owen, S. *Restoration Theatre in Crisis* (Clarendon, 1996)
Powell, J. *Restoration Theatre Production* (Routledge, 1984)
Rosenfeld, S. *Strolling Players and Drama in the Provinces, 1660-1765* (Cambridge, 1939)
Staves, S. *Players’ Scepters: Fictions of Authority in the Restoration* Univ. of Nebraska Press, 1979

**Selected Secondary Reading: Tragedy and Emotion**
Macpherson, S. *Harm’s Way: Tragic Responsibility and the Novel Form* (Johns Hopkins Univ. Press, 2010)
Nussbaum, M. *Upheavals of Thought: The Intelligence of Emotions* (Cambridge, 2001), Part II: ‘Compassion: Tragic Predicaments’
Steiner, G. *The Death of Tragedy* (Knopf, 1961)
Williams, R. *Modern Tragedy* (Penguin, 1992)
English Literature Fourth Year
Semester Two Option Course

Feminising the Word: Woman and Medieval Literature C.1180 - C.1500

‘...it was an unusual thing that a woman should write ... in a short time my said books were being talked about and carried to many different countries’ (Christine de Pisan).

What was it like to be a woman reading and writing in medieval Britain and Europe? How were women imagined in medieval literature? What was the nature of female creativity in the period? Such questions will be explored in this course which looks at a range of the small but extraordinary body of surviving texts (taught in translation) by, and about, women drawn from the twelfth to the fifteenth centuries.

The course is divided into two parts: in Part One (weeks 1-5), ‘Imagined Women’ we analyse how the subject of ‘woman’ and the idea of the feminine is represented in a variety of medieval genres including polemical discourse; erotic love poetry; myth, romance and folktale; hagiography and saints’ lives. We will read material from Chaucer and Dante but also from lesser known, non-canonical writing. In Part Two (weeks 6-11), ‘Imagining Women’, we consider the work of some key British and European women writers in the genres of romance, lyric poetry, prose polemic, and mystical writing. Was there a distinctive tradition of women’s literary writing in medieval Europe, and in what sense can we conceptualise female authorship in this period? To what degree does this corpus of writing articulate female/feminine subjectivity and selfhood? Can we speak of female or ‘feminine’ literary identities and creativities? What is the relationship between imaginative and discursive women’s writing in this period? To what degree are women’s social, cultural, and political roles and identities (re)shaped and (re)imagined in this body of work?

Throughout the course, emphasis will be placed on the close readings of our key literary texts. This will enable us to explore broader questions of how different religious, cultural, and social conditions in the period shaped the richness of female expression and creativity.

Seminar Schedule

Week 1  Introduction: debating women in medieval culture (extracts from Alcuin Blamires (ed.), Woman Defamed and Woman Defended).

Part One: Imagined women

Week 2  Eros and the feminine: Dante, The Vita Nuova

Week 3  Daughters, wives, lovers, and mothers: the Middle English romance tradition*

Week 4  Transgression and the fabliau tradition

Week 5  Sanctity and virtue: hagiography and saints’ lives*
Week 6  No Classes - Flexible Learning Week

Part Two: Imagining women

Week 7  Storytelling and romance: Marie de France

Week 8  The dissenting imagination: Christine de Pisan

Week 9  Essay completion week

Week 10  Envisioning and embodying love I: Julian of Norwich

Week 11  Envisioning and embodying love II: Margery Kempe

Week 12  Lyrical Traditions: Marian lyrics and female-voiced lyrics from British, Celtic, and European traditions *

Primary Texts:

* Asterisked texts (in schedule above) will be available on Learn


Dante, La Vita Nuova (Penguin, 1992)


Marie de France, Lais (Penguin, 1999)


Further Reading

Detailed readings lists will be distributed when the course begins but for an introduction to the period, and to some of the issues to be explored, the following texts are recommended:

Ferrante, Joan M. Woman as Image in Medieval Literature from the Twelfth Century to Dante (Columbia University Press, 1975)

Fisher, Sheila and Janet Halley eds. Seeking the Woman in Late Medieval and Renaissance Writings, Essays in Feminist Contextual Criticism (University of Tennessee Press: Knoxville, 1989)


Rose, Mary Beth ed. *Women in the Middle Ages and the Renaissance. Literary and Historical Perspectives* (Syracuse University Press, 1980)


Summary description

This course examines the relationship between literature and a range of mental health issues. Its primary interest is in the figuration of mental distress—from diagnosable states of acute depression to the implication on mental health of life-events including loneliness and bereavement. The course also tests the correspondence between literature’s ability to figure the inner life and the experience of silent reading as itself a feature of that life. During the course, students will examine matters including the spectacle of mental health, the challenges of writing about the inner life, the genres of such writing, the question of mental health therapies especially psychoanalysis and their relation to writing and reading, and questions concerning the aesthetics of mental illness not least in the light of Swinburne’s assertion that ‘Nothing which leaves us depressed is a true work of art’ (1867).

The approach throughout will primarily be literary—that is to say will prioritise attentive critical reading of the texts. But reading will also have a conceptual basis in the broad history and theory of mental health. Students will be introduced to a range of psychological models in classes and in directed reading, including those of psychoanalysis, and to debates about psychology v psychiatry, the categorising of mental illness across time, the historically contingent nature of therapies, and of ideas about what the opposite of mental illness might be.

Course description

The association between creativity and madness is ancient. But the entanglements of literature, the experience of reading, and states of ‘mental health’ are far more diverse. This course examines a range of literary writing, and one autobiography, to explore a variety of mental conditions and topics of mental health as they have appeared in writing from Shakespeare to the present: from murderous insanity to depression; from shell-shock to bipolarity, from life events including loneliness and bereavement to a figurative sense of history itself as a narrative of madness. The module is particularly interested in the languages of interiority; in narratives of ‘redemption’ and how these draw on established literary and cultural tropes; in the nature of literary forms as they are driven by particular conceptions of mental health/life; and in the question of what it means when we say that we found a book ‘depressing’. Paying particular attention to the sustained tragi-comedy of writing about mental health, we will think carefully about the ethics of representation, the moral problems of talking about the figuring of mental health, as we will consider the idea of reading and mental activity itself. The textual construction of mental health—how a reader might understand the dividing line between healthy and unhealthy—will be explored in a course that examines the peculiarly intimate relationship between narrative, metaphor, and the mind; between mental health and what can be said in words about it; between mental health, the strange intimacies of reading, and the exceptional territory of literature.
## Seminar Syllabus

| WEEK 1 | Introduction (which will include some discussion of Freud’s *Civilization and its Discontents* (1930), extracts of which will be made available) |
| WEEK 2 | The spectacle of madness  
| WEEK 3 | Literature, Romanticism, and the Problem of Consciousness  
| WEEK 4 | Victorian interiority  
| WEEK 5 | War  
| WEEK 6 | **NO CLASSES / Flexible Learning Week** |
| WEEK 7 | Psychology and modernism  
| WEEK 8 | Narrating mental illness and its (apparent) causes  
| WEEK 9 | **ESSAY COMPLETION WEEK** |
| WEEK 10 | History’s madness  
| WEEK 11 | Popular fiction and therapy  
| WEEK 12 | Writing one’s own sickness  
Reading

Please acquaint yourself with the outline history of the Diagnostic and Statistical Manual of Mental Disorders (now DSM-5) which we will discuss in the first seminar and during the course of the module. You can see an introduction to this on http://www.dsm5.org/Pages/Default.aspx. There is a decent account of the history of DSM, which began in 1952, on Wikipedia (http://en.wikipedia.org/wiki/Diagnostic_and_Statistical_Manual_of_Mental_Disorders#DSM-I._281952.29).

a. Important critical texts in the development of arguments about the relationship between literature and mental health


b. General studies of contemporary and historical mental health including (some) literary material but also important conceptual frames (some of these have a memoir dimension to them too)


Emily Martin, Bipolar Expeditions: Mania and Depression in American Culture (Princeton: Princeton University Press, 2007)


c. Memoirs/Reflections, mostly contemporary


d. Specifically literary examinations


Lucile Dooley, ‘Psychoanalysis of Charlotte Brontë, as a Type of the Woman of Genius’, *American Journal of Psychology*, 31 (1920), 221-272


Sean Haldane, ‘Clare’s Madness’, *PN Review*, 30 (2004): 42-6


Karl Miller, *Doubles: Studies in Literary History* ([1985] London: Faber, 2008)—includes material on Plath


Glenn Rohrer, ed., Mental Health in Literature: Literary Lunacy and Lucidity (Chicago: Lyceum, 2005)


Helen Small, Love’s Madness: Medicine, the Novel, and Female Insanity, 1800-1865 (Oxford: Clarendon, 1996)


Stephen Trombley, All that Summer She was Mad: Virginia Woolf and her Doctors (London: Junction, 1981)


e. Other resources

ii. On literature and madness specifically, see http://www.madnessandliterature.org/who.php .
iii. The journal Literature and Medicine from Johns Hopkins University Press (https://www.press.jhu.edu/journals/literature_and_medicine/ )
English Literature (and Divinity)
Fourth Year Semester Two Option Course

You will only be allowed to take this Divinity-taught course if you are also taking at least 40-credits worth of English/Scottish Literature courses in your Fourth Year.

Modern Religious and Ethical Debates in Contemporary Literature

Course Organiser: Dr Alison Jack (a.jack@ed.ac.uk), School of Divinity
The course is co-taught with Dr Mark Harris and Dr Linden Bicket.

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

Weeks 1-2 Jewish Literature: “Religion, Culture or Ethnicity?”

Week 1: Introduction to the Course: Aims and Objectives
Introduction to Jewish Literature

Week 2: Holocaust Writing: Ruth Kluger, still alive

Weeks 3-5 "God is Dead?"

Week 3: Aldous Huxley, Brave New World

Week 4: Secularism in Scottish Culture: James Robertson, The Testament of Gideon Mack

Week 5: Philip Pullman, His Dark Materials, focusing on Northern Lights

- - Flexible Learning Week - -

Week 6: Essay Preparation Week- formative feedback event
Weeks 7-9 "Making the Case for God"

Week 7: Twentieth Century English Catholicism: Graham Greene, *The Power and the Glory*

Week 8: Scottish Catholic Spirituality: A selection of short stories from George Mackay Brown, *A Time to Keep*

Week 9: Twenty-First Century American Piety: Marilynne Robertson, *Gilead*

Week 10 "Spirituality Without Religion?"

Week 10: J. K. Rowling, The Harry Potter series, focusing on *Harry Potter and the Deathly Hallows*

Week 11: Review of the course

Selected Secondary Reading


Assessment

Essay of 2,500 words (40%);
Examination at the end of the course (60%).

Please note that this assessment differs slightly from the usual pattern for English Literature option courses.
English Literature Fourth Year
Semester Two Option Course

Republican Visions
(Culture, Time and Memory in Modern American Fiction)

The aim of this course is to explore the various ways in which a number of key modern American writers have interrogated and refashioned the rhetoric and the ideology of the American Republic. To this end, the course begins by identifying and discussing some of the central ideological constituents of the discourse of American republicanism (the idea of American “exceptionalism,” the claims of manifest destiny, the rhetoric of life, liberty and the pursuit of happiness, the importance of the tradition of Puritan redemption, and so on). Having established this ideological background, the course proceeds to examine the way that nine writers have drawn upon the historical and cultural repertoire of American republicanism in order to consider the influence of this intellectual inheritance upon contemporary ideas of subjectivity, cultural value and the relationship between politics and ethics.

Summary of Intended Learning Outcomes:-

By the end of the course the students will have achieved three specific learning outcomes. First, they will have learnt to identify the various formal constituents of the discourse(s) of American Republicanism. Secondly, they will have developed the ability to interrogate the often complex relationship between the modalities of literary narrative and the forms and structures of historiographical writing. And, third, the course’s continuing emphasis upon generic and discursive constructions such as “realism,” “modernism,” “postmodernism,” “historiography” and “ideology” will encourage them to develop a conceptual sophistication that will serve them well in each phase of their Honours education.

Seminar Schedule:-

Week 1:  Introduction: Imagining The Republic.
Week 2:  John Dos Passos: The Forty Second Parallel (1930).
Week 6:  NO CLASSES - Flexible Learning Week
Week 9:  NO CLASSES/ ESSAY COMPLETION WEEK
Week 10: Philip Roth, American Pastoral (1997).
Secondary Reading:

General Background Reading:


Shakespearean Sexualities

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
3. Romeo and Juliet
4. Much Ado About Nothing
5. The Merry Wives of Windsor
6. No Classes - Flexible Learning Week
7. Twelfth Night
8. Troilus and Cressida
9. Essay Completion week
10. Antony and Cleopatra
11. The Winter’s Tale
12. Two Noble Kinsmen

Set Text

The Black Atlantic

This interdisciplinary course gives “voice to the voiceless” and “power to the powerless” by examining the autobiographies, novels, essays, speeches and letters written and disseminated by African American and African Caribbean authors across the Black Atlantic world in the nineteenth century. This course will map the ways in which “words are weapons” and “language is a power” for Black women and men, enslaved and free, who worked with pioneering literary forms, radical textual discourses, and experimental formal practices in order to visualise “black” to white supremacy and dominant hegemonic power and do justice to invisibilised lives. The key themes of this course include the following: aesthetic innovation; formal radicalism; race and racism; identity; slavery; abolition; gender; sexuality; white supremacy; discrimination; lynching; dystopia; resistance. The focus of this course is on developing new analytical tools in which to examine an African Atlantic tradition of black activism and artistry. There will be opportunities not only to work with renowned and established authors and texts but also newly excavated and recent uncovered primary works by forgotten and neglected writers.

Primary Texts
[all others will either be handouts supplied by CMB or are available on the website, “Documenting the American South”]

Mary Prince, *The History of Mary Prince* (1831)
*Wonderful Adventures of Mrs Seacole in Many Lands* (1857)
William and Ellen Craft, *Running A Thousand Miles* (1860)
Frederick Douglass, *My Bondage and My Freedom* (1855)
*Ida B. Wells: The Light of Truth: Writings of an Anti-Lynching Campaigner.*
Sutton E. Griggs, *Imperium in Imperio* (1899)
Booker T. Washington, *Up From Slavery* (1901)
Anna Julia Cooper, *A Voice from the South* (1892)

Seminar Schedule
(**Please kindly note the readings are either short full-length texts or selected excerpts from longer works)**

Week

Josiah Wedgwood, *Am I Not a Man and a Brother* (Stafford, 1787); Slave Ship *Brooks* (Liverpool, 1788); John Comber, *A Poor African* (London,1861). [all hand-outs supplied]

2. “Loophole of Retreat:” Tracing Transatlantic Black Womanist Literary Paradigms Part I:
Mary Prince, *The History of Mary Prince* (1831); *Wonderful Adventures of Mrs Seacole in Many Lands* (1857). [selected excerpts]

4. “Men and Brothers:” African Atlantic Slave Narratives Published in the UK: Benjamin Compton Chisley, *A Short Narrative* (1851); John Brown, “Untitled Manuscript Narrative” (1854); William and Ellen Craft, *Running A Thousand Miles* (1860); James Johnson, *The Life of the Late James Johnson* (1877). [selected excerpts; handouts supplied]


6. No Classes - Flexible Learning Week


9. Essay completion; no class.


Secondary Texts

Celeste-Marie Bernier, *Characters of Blood: Black Heroism in the Transatlantic Imagination*
R. J. M. Blackett, *Building an Antislavery Wall*
Daphne Brooks, *Bodies in Dissent*
Jeannine Delombard, *Slavery on Trial*
Frances Smith Foster, *Witnessing Slavery*
Henry Louis Gates, Jr., *Figures in Black*
Kate Clifford Larsen, *Bound for the Promised Land*
Shirley Wilson Logan, *We Are Coming: The Persuasive Discourse of Nineteenth Century Black Women*
Paul Gilroy, The Black Atlantic: Modernity and Double Consciousness
Julia Sun-Joo Lee, The American Slave Narrative and the Victorian Novel
Toni Morrison, Playing in the Dark: Whiteness and the Literary Imagination
Alan Rice, Radical Narratives of the Black Atlantic
Eric Sundquist, To Wake the Nations: Race in the Making of American Literature
Jean Fagan Yellin, The Abolitionist Sisterhood
Marcus Wood, Blind Memory

Additional author-specific secondary material will be recommended or provided in the form of handouts during the course.
English Literature Fourth Year
Semester Two Option Course

The Graphic Novel: Narrative in Sequential Art

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.

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](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 Révelateur, 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” (http://www.ulyssesseen.com) [free access], with reference to selected excerpts from James Joyce’s Ulysses.
- Julian Peter’s online adaptation of T.S. Eliot’s ‘The Love Song of J. Alfred Prufrock’ (http://julianpeterscomics.com/page-1-the-love-song-of-j-alfred-prufrock-by-t-s-eliot/)

Week 6: NO CLASSES / Flexible 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 11: 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 12: 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).
The Literary Absolute: Truth, Value, Aesthetics

This aims to extend students' knowledge of the growth of the idea of the literary aesthetic and its relations to philosophy, and in particular to questions of truth and value. After an introduction to eighteenth and nineteenth-century constructions of mimesis, imagination and the aesthetic as "literary absolute," the course turns to the implications of the epistemic and moral disengagement of the aesthetic in the late nineteenth and early twentieth centuries. The course then charts how through developing interest in notions of the unconscious, experience, expression, the sublime and power, the aesthetic is drawn into an attack upon the notion of truth. Finally, two weeks will be spent considering the location of the literary aesthetic within the context of a culture which has largely collapsed the meaning/truth distinction traditionally nurtured by philosophy, and which is disposed to view the aesthetic as a type of ideology rather than a value. Correspondingly, in the light of the review of the aesthetic's relation (both synchronic and diachronic) to truth, the central theoretical question will concern the possibility of the recovery of a sphere of autonomous literary value. Most of the writers listed below will be read through the texts available in The Norton Anthology of Theory and Criticism, gen. ed. Vincent B. Leitch (Norton, 2001). Although the first edition is preferable, the second edition (2010) is also acceptable.

Core text:


Copies of primary texts not in this volume will be made available online by the course organiser.

SEMINAR SCHEDULE

**Week 1. The Literary Absolute**

**Week 2. Representation**
Extracts from: Plato, Republic; Aristotle, Poetics; Samuel Johnson, Preface to Shakespeare

**Week 3. Imagination and the Aesthetic**

**Week 4. Aestheticism**
From: Walter Pater, Studies in the History of the Renaissance, Oscar Wilde, ‘The Decay of Lying’ (handout); Leo Tolstoy, ‘What is Art?’ (handout)
Week 5. The Unconscious

Week 6. FLEXIBLE LEARNING WEEK

Week 7. Experience and Expression
Martin Heidegger, ‘Language’; Benedetto Croce, from Aesthetic (handout)

Week 8. Realism and Formalism
Georg Lukacs, ‘Realism in the Balance’ (handout); Theodor Adorno, ‘Reconciliation Under Duress’ (handout)

Week 9. ESSAY COMPLETION WEEK

Week 10. The Sublime.
From: Longinus, ‘On Sublimity’; Edmund Burke; Immanuel Kant, Critique of the Power of Judgement (handout); Jean-François Lyotard (handout)

Week 11. Power.

Week 12. Dialectic and Metaphor
From: George Wilhelm Friedrich Hegel, Phenomenology of Spirit, Lectures on Fine Art; Jacques Derrida, ‘Plato’s Pharmacy.’

Suggested Additional Reading
--------, et al., Deconstruction and Criticism (1979)
Jacques Derrida, Of Grammatology (1967)
--------, Writing and Difference (1967)
--------, Margins of Philosophy (1972)
Michel Foucault, The Order of Things (1966, trans. 1970)
--------, The Archaeology of Knowledge (1969, trans. 1972)
Martin Heidegger, Poetry, Language, Thought (1971)
Immanuel Kant, Critique of Judgement, trans. James Creed Meredith (1978)
Jean-Francois Lyotard, Lessons on the Analytic of the Sublime (1994)
Friedrich Nietzsche, The Birth of Tragedy and The Case Against Wagner, trans. Walter Kaufmann (1967)
Background Bibliography

Gary Banham, *Kant and the Ends of Aesthetics* (St Martin's P, 1999)

Andrew Bowie, *Aesthetics and Subjectivity: from Kant to Nietzsche* (Manchester, 1990)


E.D. Hirsch, *Validity in Interpretation* (1967)

F.J. Hoffman, *Freudianism and the Literary Mind* (1945)


Kendall Walton, *Mimesis as Make-Believe* (1990)
Writing and Tyranny at the Court of Henry VIII

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

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

Seminar Schedule

<table>
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<tr>
<th>Week 1</th>
<th>The New Reign: The Accession poems and More’s Epigrams</th>
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<tr>
<td>Week 3</td>
<td>Thomas More’s <em>Utopia</em> and Henry Medwall’s <em>Fulgens and Lucrece</em>.</td>
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<td>Week 4</td>
<td>Unruly Women?: John Skelton’s poetry and Sir Thomas Elyot’s <em>Defence of Good Women</em>.</td>
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<td>Week 5</td>
<td>Corruption in the Royal Household: Skelton’s <em>Magnificence</em>, the King’s Minions, Hall’s <em>Chronicle</em>, The Eltham Ordinances</td>
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<td>Week 6</td>
<td>NO CLASSES - Flexible Learning Week</td>
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<tr>
<td>Week 7</td>
<td>The Ascendancy of Cardinal Wolsey: Skelton’s <em>Speak Parrot</em>, <em>Colin Clout</em> and <em>Why Come Ye Not to Court?</em>, George Cavendish’s <em>Life of Wolsey</em></td>
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<tr>
<td>Week 8</td>
<td>The Early Reformation: Simon Fish, <em>The Supplication for the Beggars</em>; Roper’s <em>Life of More</em>; More’s <em>Dialogue Concerning Heresies</em>; John Bale’s <em>Three Laws</em></td>
</tr>
<tr>
<td>Week 9</td>
<td>ESSAY COMPLETION WEEK</td>
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Week 11 | Sir Thomas Elyot, *The Book Named the Governor* and the Paintings of Hans Holbein the Younger
---|---
Week 12 | Wyatt’s satires and lyrics, Surrey, *Poems*, Henry’s poems and letters to Anne Boleyn

**Bibliography**

**Core Texts**

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

**Suggestions for Background Reading**

**Historical Studies**


**General Literary Studies**

Writing Contemporary Femininities: Experiments in Waywardness *

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: 
Kathy Acker. Essential Acker: Selected Writings of Kathy Acker. 2002
Female abjection: 
Extracts will be provided.
Week 4  
*Writing female waywardness:*

Week 5  
*Challenging the family:*

Week 6  
**NO CLASSES** - Flexible 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 Schedule:

WEEK 1: Introduction. Theatre in Four Dimensions – workshop/ seminar
WEEK 2: Character and Action. “Ramallah” by David Greig, “Snuff” by Davey Anderson,
WEEK 3: From page to stage: using the sign systems of theatre – “Theatre as Sign-System” by
Astona and Savona
Supper” by Catherine Czerkawska
WEEK 5: Dialogue. “Harm” by Douglas Maxwell, “The Basement Flat” by Rona Munro
WEEK 6: No Classes - Flexible Learning Week
Importance of Being Alfred” by Louise Welsh
WEEK 8: WORKSHOP – 3 plays
WEEK 9: Essay Completion Week (class will not meet this week)
WEEK 10: WORKSHOP – 3 plays
WEEK 11: WORKSHOP – 3 plays
WEEK 12: WORKSHOP – 3 plays

This is a practical and theoretical course on short play writing. It will involve both reading other
people’s work and writing your own. All plays discussed come from Scottish Shorts, a collection of
nine short plays by three generations of Scottish playwrights.

Texts & Performances:

Scottish Shorts, selected and introduced by Philip Howard, Nick Hern Books (5 Aug 2010)
Aston, Elaine & Savona, George. Theatre as Sign-System: a Semiotics of Text and Performance,
Routledge, (Nov 1991)

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

Additional Reading:
Elam, Keir. The Semiotics of Theatre and Drama, Routledge (June 2002)
Shakespeare, William. The Complete Works, various editions
Sophocles, Oedipus, various editions
Carter, David. How to Write a Play (Teach Yourself Educational), Teach Yourself Books 1998

Autonomous Learning Groups: In this course, ALGs will be devoted to both analysing the plays from
the Scottish Shorts book, and sometimes to writing exercises. When a writing exercise is assigned,
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. In the second half of the course, ALGS will be used to support each other as you develop ideas and script for your exam assignment.

**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.
English Literature Fourth Year  
Semester Two Option Course  

Writing the Body Politic

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.
Week 2: Emerson: Self-Reliance / Experience.
Week 3: Walt Whitman, Song of Myself.
Week 4: Emily Dickinson, Collected Poems.
Week 5: Hart Crane, The Bridge.
Week 6: No Class - Flexible Learning Week
Week 7: Robert Frost, Selected Poems.
Week 8: George Oppen, Of Being Numerous.
Week 9: ESSAY COMPLETION WEEK
Week 10: Robert Lowell, Selected Poems.
Week 11: Adrienne Rich, The Fact of a Doorframe
Week 12: John Ashbery, Selected Poems

Selected Bibliography

Packer, B. L. Emerson’s Fall : A New Interpretation of the Major Essays. NY: Continuum, 1982.


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


