2018 – 2019
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 marked with an asterisk* have a Scottish component

22 February, 2018
### SEMESTER ONE

<table>
<thead>
<tr>
<th>Course</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary American Fiction</td>
<td>3</td>
</tr>
<tr>
<td>Contemporary Postcolonial Writing</td>
<td>5</td>
</tr>
<tr>
<td>Decolonization and the Novel</td>
<td>7</td>
</tr>
<tr>
<td>Fiction and Espionage</td>
<td>8</td>
</tr>
<tr>
<td>Film Criticism and Analysis [LLC Common course]</td>
<td>10</td>
</tr>
<tr>
<td>Global LBGT Fiction</td>
<td>12</td>
</tr>
<tr>
<td>Literature in the Age of Terror</td>
<td>14</td>
</tr>
<tr>
<td>Neo-imperialisms</td>
<td>16</td>
</tr>
<tr>
<td>Poet-Critics: the Style of Modern Poetry</td>
<td>18</td>
</tr>
<tr>
<td>Sex and God in Victorian Poetry</td>
<td>20</td>
</tr>
<tr>
<td>Sex, Seduction and Sedition in Restoration Literature</td>
<td>22</td>
</tr>
<tr>
<td>Songs of Experience: . . from Shakespeare to Lovelace</td>
<td>25</td>
</tr>
<tr>
<td>The Long Summer</td>
<td>27</td>
</tr>
<tr>
<td>Thinking Translation – A Beginners Guide [LLC Common course]</td>
<td>30</td>
</tr>
<tr>
<td>Twenty-First Century Fiction</td>
<td>34</td>
</tr>
<tr>
<td>Writing the Body Politic</td>
<td>37</td>
</tr>
</tbody>
</table>

### SEMESTER TWO

<table>
<thead>
<tr>
<th>Course</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Censorship</td>
<td>40</td>
</tr>
<tr>
<td>Charles Dickens</td>
<td>42</td>
</tr>
<tr>
<td>Climate Change Fiction</td>
<td>44</td>
</tr>
<tr>
<td>Contemporary Science Fiction *</td>
<td>46</td>
</tr>
<tr>
<td>Creative Writing Part I: Poetry *</td>
<td>49</td>
</tr>
<tr>
<td>Creative Writing Part II:  Prose *</td>
<td>52</td>
</tr>
<tr>
<td>Digital Humanities in Literary Study (not running in 18-19)</td>
<td>55</td>
</tr>
<tr>
<td>Fairy Tales *</td>
<td>60</td>
</tr>
<tr>
<td>Feeling Tragic: Tragedy and 18th C. Histories of Emotion (not running in 18-19)</td>
<td>62</td>
</tr>
<tr>
<td>Literature, Reading, Mental Health</td>
<td>65</td>
</tr>
<tr>
<td>Medieval Romance (not running in 18-19)</td>
<td>71</td>
</tr>
<tr>
<td>Modern and Contemporary Memoir (not running in 18-19)</td>
<td>74</td>
</tr>
<tr>
<td>Modernism: Text, Image, Object</td>
<td>76</td>
</tr>
<tr>
<td>Political Shakespeare</td>
<td>80</td>
</tr>
<tr>
<td>Republican Visions: . . in Modern American Fiction</td>
<td>82</td>
</tr>
<tr>
<td>Shakespearean Sexualities</td>
<td>85</td>
</tr>
<tr>
<td>The Black Atlantic</td>
<td>87</td>
</tr>
<tr>
<td>The Fourth Genre</td>
<td>90</td>
</tr>
<tr>
<td>The Graphic Novel: Narrative in Sequential Art</td>
<td>93</td>
</tr>
<tr>
<td>Writing and Tyranny at the Court of Henry VIII (not running in 18-19)</td>
<td>99</td>
</tr>
<tr>
<td>Writing Contemporary Femininities *</td>
<td>101</td>
</tr>
<tr>
<td>Writing for Theatre *</td>
<td>105</td>
</tr>
</tbody>
</table>
English Literature Fourth Year  
Semester One Option Course

Contemporary American Fiction  
Tuesdays 9-10.50am and 2.10-4pm (to confirm)

This course is not a survey of recent American fiction, but rather an examination of particular novels in the context of ideas about postmodernism. The aim of the course is partly to assess the value (or otherwise) of postmodernism as a way to think about American fiction and culture. Some reading in postmodern theory is essential, although no prior knowledge is assumed. By studying the novels of nine different writers, the course also interrogates what it means to be “American” in the contemporary period, and scrutinizes the relationship between the novels’ social politics and the issue of aesthetic merit.

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*.
Nicol, B. *Postmodernism and the Contemporary Novel*, 2002.
English Literature Fourth Year
Semester One Option Course

Contemporary Postcolonial Writing
Tuesdays 4.10-6pm

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

<table>
<thead>
<tr>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
</tr>
<tr>
<td>Introduction and African poetry (to be supplied in class)</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Subcontinental pasts and presents</th>
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<tbody>
<tr>
<td>Week 2</td>
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<tr>
<td>David Hare, <em>Behind the Beautiful Forevers</em> (2014)</td>
</tr>
<tr>
<td>Week 3</td>
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<tr>
<td>Ashutosh Gowariker (dir.), <em>Lagaan</em> (2001) [screening to be arranged]</td>
</tr>
</tbody>
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<tr>
<th>African pasts and presents</th>
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<tr>
<td>Week 4</td>
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<tr>
<td>Week 5</td>
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<tr>
<td>Week 6</td>
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</tbody>
</table>

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<tr>
<th>Settler-invader pasts and presents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 7</td>
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<tr>
<td>Week 8</td>
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<tr>
<td>*** Essay completion week - no class ***</td>
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<tr>
<td>Week 9</td>
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</tbody>
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<tr>
<th>England and the aftermath of empire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 10</td>
</tr>
<tr>
<td>Week 11</td>
</tr>
<tr>
<td>Damien O'Donnell (dir.), <em>East is East</em> (1999) [screening to be arranged]</td>
</tr>
</tbody>
</table>

Additional Reading

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


English Literature Fourth Year
Semester One Option Course

Decolonization and the Novel
Tuesdays 2.10-4pm and 4.10-6pm

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

Primary Texts and Seminar Schedule

| Week 1 | Course Introduction; Postcolonial Theory; Chinua Achebe Things Fall Apart; No Longer At Ease |
| Week 2 | Ayi Kwei Armah, The Beautiful Ones Are Not Yet Born |
| Week 3 | Ngugi wa Thiong’o, Devil On the Cross |
| Week 4 | Bessie Head, A Question of Power |
| Week 5 | Tsitsi Dangamrembga, Nervous Conditions |
| Week 6 | INNOVATIVE LEARNING WEEK |
| Week 7 | Ken Saro-Wiwi, Sozaboy: A Novel in Rotten English |
| Week 8 | George Lamming, In the Castle of My Skin |
| Week 9 | ESSAY COMPLETION WEEK |
| Week 10 | Jamaica Kincaid, The Autobiography of My Mother |
| Week 11 | Sam Selvon, The Lonely Londoners; Caryl Phillips, The Final Passage |
| Week 12 | Andrea Levy, Small Island |

Useful Secondary Overviews

Aijaz Ahmad, In Theory: Classes, Nations, Literatures
Bill Ashcroft et al. (eds), The Empire Writes Back, Theory and Practice in Post-Colonial Literatures
Homi Bhabha, The Location of Culture
English Literature Fourth Year
Semester One Option Course

Fiction and Espionage
Tuesdays 2.10-4pm

Rationale
The course is a development of the popular and successful segment on spy fiction from the established honours option *Mystery and Horror*. There is no textual duplication between these courses. The course can be team-taught or taught singly and is designed to be available to students on a Scottish Literature degree programme.
The course will meet student demand for popular fiction but is not confined to this and will challenge students to read spy narratives in relation to literary modernism. The course will encourage a debate about current social and cultural representations of secrecy and surveillance in relation to their history from the start of the 20th century.

Course outline
The course addresses the prehistory of contemporary concerns about secrecy and the surveillance state, terrorism and propaganda. Students will follow a broadly chronological survey that considers how espionage fiction reflects the anxieties of modern society and how this changes historically. Each seminar will focus on particular themes, which will be revisited to give an incremental picture.
Specific subjects covered will include:
- The relation of ‘popular’ to ‘literary’ fiction
- The narrative structure of espionage novels
- The relation of political secrecy to empire
- Gender and the secret world; the role of women in a traditionally male genre
- The secret subject: heroism, sexuality, the body
- Literature and surveillance culture
- The role of technology in espionage

If it is possible to arrange, students taking the course will have the optional opportunity to interview one of the contemporary novelists who have featured in the University’s *Spy Week* of which the course organisers are co-directors.

Learning Outcomes
In addition to the skills training common to all English Literature Honours courses (essay writing, independent reading, group discussion, oral presentation, small-group autonomous learning) this course will develop in students the ability to:
a) demonstrate their understanding of critical issues in relation to political secrecy as a crucial site in the production of modernity;
b) speak and write fluently about these issues in relation to the primary texts, and the global, socio-historical contexts in which they are embedded;
c) apply a range of relevant literary theories, such as genre theory, feminist literary criticism, postcolonialism, postmodernism and the theory of secrecy, to the primary texts on the course, and evaluate these theories in relation to each other;
d) reflect constructively on good learning practice;
e) articulate how their own thinking about the key course issues has developed.

Syllabus
2 Empire: Rudyard Kipling, *Kim* (1901)
3 Terrorism: Joseph Conrad, *The Secret Agent* (1907)
4 Between the Wars: John Buchan, *The Three Hostages* (1924)
6 FLEXIBLE LEARNING WEEK
7 Irony: Graham Greene, *Our Man in Havana* (1958)
9 ESSAY COMPLETION WEEK
10 Memory: Muriel Spark, *The Hot House by the East River* (1973)
12 Contemporary: James Robertson, *The Professor of Truth* (2013)


**Indicative Further Reading**


*Cawelti John G. and Bruce Rosenberg. The Spy Story* (Chicago: University of Chicago Press, 1987)


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 11am – 12pm
- Seminar, Tuesday 12pm – 1pm

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
Global GLBT Fiction
Tuesdays 9-10.50am

Course Description
This course will introduce students to the increasingly global genre of contemporary LGBT literature, including Scottish LGBT literature. A central focus of the course will be how LGBT subjectivities, needs, and desires differ across regional and national contexts and how LGBT culture and personhood are being rethought and restructured in the wake of HIV/AIDS becoming a more manageable illness and of important though uneven gains in civil rights and recognitions. Of particular concern will be the fate of LGBT subcultures and resistance movements in an age of assimilation, the intersection of sexuality with other axes of identity and identification, the persistence of homophobia and transphobia, the lingering resonance of negative feelings and anti-social orientations, and the cooptation of LGBT lives by neoliberal narratives of success and individualism. Literary form will also be a primary consideration, specifically the use of non-chronological narration to question and disrupt the teleological trajectories of reproductive futurism. Key texts in queer theory will supplement the readings when appropriate.

Seminar Schedule and Primary Texts

Week 1: Introductory Class
Week 2: Andrew Holleran, *Grief*
Week 3: Garth Greenwell, *What Belongs to You*
Week 4: Chinelo Okparanta, *Under the Udala Trees*
Week 5: André Aciman, *Call Me by Your Name*
Week 6: Édouard Louis, *The End of Eddy*
Week 7: Ali Smith, *The Accidental*
Week 8: Essay Completion Week
Week 9: Jackie Kay, *Trumpet*
Week 10: Leslie Feinberg, *Drag King Dreams*
Week 11: Louise Welsh, *The Cutting Room*

Required Texts

References


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**

Week 1  
**Introduction: Fear and Loathing in Romantic Literature:** theory, examples, introduction to main themes

Week 2  
**The Sublime Spectacle:** Burke, *Reflections on the Revolution in France* (1790, excerpts) and *Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1759)

Week 3  
**Apocalypse Now:** Blake, *The visions of the Daughters of Albion* (1793) and *The Book of Urizen* (1794)

Week 4  
**Perils of Consciousness:** Wordsworth, *The Prelude* (1805, excerpts)

Week 5  
**Fears in Solitude:** Coleridge, ’Frost at Midnight’; ’France: An Ode’; ’Fears in Solitude’ (1798); Lamb, ’Witches, and Other Night Fears’ (1821)

Week 6  
**Gothic Terror:** Radcliffe, *The Mysteries of Udolpho* (1794)

Week 7  
**The Revolting Body:** Mary Shelley, *Frankenstein* (1818)

Week 8  
**ESSAY COMPLETION WEEK**

Week 9  
**The Material Sublime:** Percy Shelley, ’Ode to The West Wind’; ’Ozymandais’; ’England in 1819’; ’The Triumph of Life’ (1822)

Week 10  
**Gothic Horror:** Lewis, *The Monk* (1795)

Week 11  
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.
Neo-imperialisms  
Mondays 2.10-4pm

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)
Rajiv Chandrasekaran, Imperial Life in the Emerald City (Bloomsbury, 2007).
David Damrosch, How to Read World Literature (2009)
Elizabeth Deloughrey, Postcolonial Ecologies, eds Elizabeth Deloughrey and George Handley (OUP, 2011)
David Farrier, *Postcolonial Asylum: Seeking Sanctuary Before the Law* (Liverpool, 2011)
Ramachandra Guha, *Varieties of Environmentalism* (Earthscan, 1997)
David Harvey, *Cosmopolitanism and the Geographies of Freedom* (Columbia, 2009).
Graham Huggan, *The Post-colonial Exotic: Marketing the Margins* (Routledge, 2001)
Graham Huggan and Helen Tiffin, *Postcolonial Ecocriticism* (Routledge, 2010)
Ania Loomba et al (eds), *Postcolonial Studies and Beyond* (Duke, 2005)
Abdoualiq Simone, *For the City Yet to Come* (Duke, 2004)
Gayatri Chakravorty Spivak, *Other Asias* (Blackwells, 2007)
Janet Wilson et.al. (eds.) *Rerouting the Postcolonial* (Routledge, 2010)
Slavoj Zizek, *First as Tragedy, Then as Farce* (Verso, 2009)
Poet-Critics: the Style of Modern Poetry
Tuesdays 11.10-1pm and Wednesdays 11.10-1pm

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.

Seminar Schedule

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INTRODUCTION</td>
</tr>
<tr>
<td>2</td>
<td>W. B. YEATS</td>
</tr>
<tr>
<td>3</td>
<td>T.S. ELIOT</td>
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<td>4</td>
<td>EZRA POUND</td>
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<td>5</td>
<td>ROBERT FROST</td>
</tr>
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<td>6</td>
<td>WALLACE STEVENS</td>
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<tr>
<td>7</td>
<td>WILLIAM CARLOS WILLIAMS</td>
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<tr>
<td>8</td>
<td>ESSAY COMPLETION WEEK</td>
</tr>
<tr>
<td>9</td>
<td>MARIANNE MOORE</td>
</tr>
<tr>
<td>10</td>
<td>W.H. AUDEN</td>
</tr>
<tr>
<td>11</td>
<td>LOUIS MACNEICE</td>
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</tbody>
</table>

Core Texts:


**Recommended Reading:**

English Literature Fourth Year
Semester One Option Course

Sex and God in Victorian Poetry
Wednesdays 11.10-1pm

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 Shallot’ (p. 71), St Simeon Stylites, and ‘Crossing the Bar’ (p. 169)

Week 4
Alfred, Lord Tennyson (cont.)
In Memoriam A.H.H. (p. 88)

Week 5
Robert Browning
‘Porphyria’s Lover’ (p. 171), ‘My Last Duchess’ (p. 173), and ‘Two in the Campagna’ (p. 204)

Week 6
Robert Browning (cont.)
‘The Bishop Orders his Tomb at Saint Praxed’s Church’ (p. 175), and ‘Fra Lippo Lippi’ (p. 179)

Week 7
Dante Gabriel Rossetti
‘Jenny’ (p. 358), ‘Nuptial Sleep’ (p. 367), and ‘Song 8: The Woodspurge’ (p. 368)

Week 8
ESSAY COMPLETION WEEK

Week 9
Christina Rossetti
Christina Rossetti, ‘In an Artist’s Studio’ (p. 370), ‘An Apple Gathering’ (p. 371), ‘Resurgam’ (p. 392), and ‘Goblin Market’ (p. 373)

Week 10
Arthur Hugh Clough
‘Dipsychus’, ‘A New Decalogue’, ‘Say Not the Struggle Nought Availeth’

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

English Literature Fourth Year
Semester One Option Course

Sex, Seduction and Sedition in Restoration Literature
Tuesdays 9-10.50am

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

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

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

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

Seminar Schedule

Policing Desire: Sex and the Social Order

1. Of woman’s first disobedience? Eve’s Seduction
   Milton, Paradise Lost

2. Love and Marriage: Desire, Power and Patriarchy
   Milton, Paradise Lost; Dryden, ‘Eleanora’; Behn ‘The Adventure of the Black Lady’ and ‘The Unfortunate Bride’; and Allestree, ‘Preface’ to The Ladies Calling (handouts)
3 ‘His sceptre and his prick are of a length’: Seduction, Sedition and the State
Dryden, ‘Astraea Redux’, Milton, Paradise Lost, Hobbes, Leviathan (excerpts), Filmer, Patriarcha (excerpts), Locke, Two Treatises on Government (excerpts) and Rochester, ‘A Satire on Charles II’

Sex and Seduction: Libertinism

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

5 ‘Restless he rolls about from whore to whore...’: Writing Prostitution
Anonymous, The London Jilt; or, The Politick Whore

Seduction and the Politics of Sedition: Writing the Exclusion Crisis

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

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

8 Essay Completion Week (no class)

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

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

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

11 Unhappily ever after: Performing Marriage
John Vanbrugh, The Provoked Wife

Selected Secondary Reading
Alexander, Julia and MacLeod, Catherine, eds. Politics, Transgression and Representation at the Court of Charles II. London: Paul Mellon, 2007
Brant, Clare and Purkiss, Diane, Women, Texts and Histories 1575-1760, London: Routledge, 1992
Braverman, Richard, Plots and Counterplots: Sexual Politics and the Body Politic in English Literature, 1660-1730
Harris, Tim, *Restoration*, Harmondsworth: Penguin, 2005
Southcombe, George and Tapsell, Grant, *Restoration Politics, Religion and Culture*, Basingstoke: Palgrave, 2010
Webster, Jeremy, *Performing Libertinism in Charles II’s Court*, Basingstoke: Palgrave, 2005
English Literature Fourth Year
Semester One Option Course

Songs of Experience
(Poetry and Worldliness from Shakespeare to Lovelace)
Thursdays 2.10-4pm

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>
</tr>
</thead>
<tbody>
<tr>
<td>WEEK 2</td>
<td>William Shakespeare, Sonnets</td>
</tr>
<tr>
<td>WEEK 3</td>
<td>John Donne, 'An Anatomy of the World'</td>
</tr>
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<td>WEEK 4</td>
<td>John Donne, Songs and Sonnets,</td>
</tr>
<tr>
<td>WEEK 5</td>
<td>Ben Jonson, Epigrams</td>
</tr>
<tr>
<td>WEEK 6</td>
<td>Ben Jonson, 'The Forest'</td>
</tr>
<tr>
<td>WEEK 7</td>
<td>Thomas Carew, selected poems</td>
</tr>
<tr>
<td>WEEK 8</td>
<td>ESSAY COMPLETION WEEK</td>
</tr>
<tr>
<td>WEEK 9</td>
<td>Carew, selected poems</td>
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<tr>
<td>WEEK 10</td>
<td>Richard Lovelace, selected poems</td>
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<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)
In popular imagination, the Edwardian period is characteristically seen as a long and carefree summer season. This ‘long summer’, according to conventional readings of the era, takes place in the gap between, on one side, a time of heavy Victorian paternalism and, on the other side, a disastrous world war. Literary histories of this era have similarly depicted the Edwardians as existing in a period of transition: bordered before 1900 by decadent reactions to the end of the Victorian period and after 1910 by the stirrings of literary Modernism. For these reasons, the first decade of the twentieth century has tended to be overlooked by students of both Victorian and Twentieth Century Modernist literature. This course offers an excellent opportunity to address this lacuna by examining several key literary texts alongside a number of the important social and political themes that emerged at this time. We will, for example, study the work of writers such as Arnold Bennett, H.G. Wells, E.M. Forster, George Bernard Shaw, G.K. Chesterton, Joseph Conrad, J.M. Barrie and Rudyard Kipling. And we will examine the texts produced by these writers – many of whom produced their best work at this time - in light of important social and cultural debates: these will include Imperialism, the countryside and the Condition of England, the role of women in the new century, the rise of the lower middle class in literary culture, the effects of new technological breakthroughs at this time (the motor car, and aeroplane move from imagination to reality in this period), and those heated debates conducted between Henry James and H.G. Wells – among other protagonists – about the role of the writer in the new century.

By the end of this course students, will gain a detailed historical and theoretical understanding of this period. This knowledge will allow students of Victorian and twentieth century Modernist literature to bridge the gap between these distinct periods. The student completing this course will gain an excellent understanding of a variety of print cultural forms: these will include novels, verse, drama, children’s literature, and journalism. In addition, students interested in the intersection between literature and history will gain insights into the relationship between these disciplines over a ten year period.

Course schedule

Week 1: Introduction to the course

Crisis of Imperialism
Week 2: Rudyard Kipling, Kim and poetry
Week 3: Joseph Conrad, Heart of Darkness

Young Turks: Bennett and Wells
Week 4: Arnold Bennett, The Old Wives’ Tale
Week 5: H.G. Wells, The History of Mr Polly

The City and the Countryside in Edwardian Children’s Writing
Week 6: Kenneth Grahame, Wind in the Willows
J.M. Barrie, Peter Pan
Week 7: E. Nesbit, The Railway Children

Week 8: ESSAY COMPLETION WEEK
Edwardian Women: from New Women to Suffragette

Week 9: George Bernard Shaw, Major Barbara
Week 10: Elizabeth Robins, The Convert

Condition of England

Week 11: E.M. Forster, Howards End

Background Reading


School of Literature, Languages and Cultures Common Courses -

Fourth Year
Semester One Option Course

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.

Note: you must have taken a language up to and including 2nd Year of your degree.

Thinking Translation: a Beginner's Guide
(Wednesday 11.10 – 1)
Course Organiser: Dr Sebnem Susam-Saraveva
Teaching staff: Dr Charlotte Bosseaux and Dr Hephzibah

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
Tuesdays 9-10.50am and 2.10-4pm and Thursdays 4.10 – 6pm

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 6: Jennifer Egan, A Visit from the Goon Squad (2010)
Week 7: Teju Cole, Open City (2011)
Week 8: Essay Completion Week – no class
Week 9: Ben Lerner, 10:04 (2014)
**Week 10:** Benjamin Markovits, *You Don’t Have to Live Like This* (2015)

**Week 11:** Dana Spiotta, *Innocents and Others* (2016)

**Reading List/Learning Resources**

**Compulsory:**

**Recommended:**
English Literature Fourth Year
Semester One Option Course

Writing the Body Politic
Tuesdays 2.10-4pm

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


<table>
<thead>
<tr>
<th>Course</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Censorship</td>
<td>40</td>
</tr>
<tr>
<td>Charles Dickens</td>
<td>42</td>
</tr>
<tr>
<td>Climate Change Fiction</td>
<td>44</td>
</tr>
<tr>
<td>Contemporary Science Fiction *</td>
<td>46</td>
</tr>
<tr>
<td>Creative Writing Part I: Poetry *</td>
<td>49</td>
</tr>
<tr>
<td>Creative Writing Part II: Prose *</td>
<td>52</td>
</tr>
<tr>
<td>Digital Humanities in Literary Study (not running in 18-19)</td>
<td>55</td>
</tr>
<tr>
<td>Fairy Tales *</td>
<td>60</td>
</tr>
<tr>
<td>Feeling Tragic: Tragedy and 18th C. Histories of Emotion (not running in 18-19)</td>
<td>62</td>
</tr>
<tr>
<td>Literature, Reading, Mental Health</td>
<td>65</td>
</tr>
<tr>
<td>Medieval Romance (not running in 18-19)</td>
<td>71</td>
</tr>
<tr>
<td>Modern and Contemporary Memoir (not running in 18-19)</td>
<td>74</td>
</tr>
<tr>
<td>Modernism: Text, Image, Object</td>
<td>76</td>
</tr>
<tr>
<td>Political Shakespeare</td>
<td>80</td>
</tr>
<tr>
<td>Republican Visions: . . in Modern American Fiction</td>
<td>82</td>
</tr>
<tr>
<td>Shakespearean Sexualities</td>
<td>85</td>
</tr>
<tr>
<td>The Black Atlantic</td>
<td>87</td>
</tr>
<tr>
<td>The Fourth Genre (not running in 18-19)</td>
<td>90</td>
</tr>
<tr>
<td>The Graphic Novel: Narrative in Sequential Art</td>
<td>93</td>
</tr>
<tr>
<td>Writing and Tyranny at the Court of Henry VIII (not running in 18-19)</td>
<td>99</td>
</tr>
<tr>
<td>Writing Contemporary Femininities *</td>
<td>98</td>
</tr>
<tr>
<td>Writing for Theatre *</td>
<td>105</td>
</tr>
</tbody>
</table>

*Courses marked with an asterisk* have a Scottish component
English Literature Fourth Year  
Semester Two Option Course  

Censorship  
Tuesdays 9-10.50am

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.

English Literature Fourth Year  
Semester Two Option Course

Charles Dickens  
Tuesdays 2.10-4pm

(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](http://lang.nagoya-u.ac.jp/~matsuoka/CD-Biblio.html#Bibliography)
Climate Change Fiction
Wednesdays 11.10-1pm

Course Description
This course will introduce students to the contemporary genre of climate change fiction. Of concern will be how this emergent genre interweaves longstanding genres of science and dystopian fiction, questions the developmental logics of the bildungsroman, reimagines the temporalities of plot and character in contexts of radical instability, rethinks local and global distinctions and responsibilities, and experiments with literary form to convey the improvisational and imaginative demands of the Anthropocene. Of particular concern will be how the novels that form this course’s archive conceive the disproportionately disastrous impact of climate change upon communities already disadvantaged by poverty, racism, and settler colonialism. The ethical, political, and philosophical commitments of the novels will be amplified by selected readings in contemporary critical theory, including queer and feminist theory, animality studies, and object-oriented ontology.

Seminar Schedule and Primary Texts

Week 1: Introductory Class
Week 2: J.G. Ballard, *The Drowned World*
Week 3: Nathaniel Rich, *Odds Against Tomorrow*
Week 4: Barbara Kingsolver, *Flight Behavior*
Week 5: Ian McEwan, *Solar*
Week 6: Innovative Learning Week
Week 7: Paolo Bacigalupi, *The Water Knife*
Week 8: Saci Lloyd, *The Carbon Diaries 2017*
Week 9: Essay Completion Week
Week 10: Emmy Itäranta, *Memory of Water*
Week 11: Edan Lepucki, *California*
Week 12: Kim Stanley Robinson, *New York 2140*

Required Texts


References and Recommended Readings

Klein, Naomi. This Changes Everything: Capitalism Vs. the Climate. Simon & Schuster, 2015.
Contemporary Science Fiction *
Tuesdays 2.10-4pm

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

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

Reading List:

**Essential:**
Ken MacLeod, *The Execution Channel*, London: Orbit, 2007
Peter Watts, *Blindsight*, New York: Tor, 2006

**Recommended:**

**Secondary:**
Brian Attebery, *Decoding Gender in Science Fiction*, London: Routledge, 2002
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
English Literature Third and Fourth Year
Semester Two Option Course

Creative Writing Part I: Poetry *
Wednesdays 11.10-1pm

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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<td>1</td>
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<td>Sound &amp; Rhythm</td>
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<td>Voice &amp; Persona</td>
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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**

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.
Digital Humanities for Literary Study
Fridays 9-12 Noon (3 hour class) (not running in 18-19)

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

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

Seminar schedule

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

Primary text

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

Week 1

Week 2
Ramsay, Stephen, Reading Machines: Toward an Algorithmic Criticism (Urbana: University of Illinois Press, 2011) 1-17. [available as a PDF on Learn]

Week 3
Underwood, Ted, “How Not To Do Things with Words,” blog post, The Stone and the Shell, 25 August 2012. [Follow, and read, the links in this post so you know about the problematic studies Underwood is citing.]

Week 4
Forster, Chris et al., “I’m Chris. Where Am I Wrong?” HASTAC 8 Sept. 2010. [NB ensure you read both the initial post and all the comments.]
Blevins, Cameron et al., “The Perpetual Sunrise of Methodology,” Cameron Blevins 5 January 2015. [Again, ensure you read both the main post and all the comments.]
*Functional and Corpus Approaches* (London: Arnold, 2004) 134-143 & 152-53. [PDF available on Learn. Note that you do not have to read sections 8.6 or 8.7.]


**Week 5**

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

**Week 7**


**Week 8**


**Week 10**


**Week 11**


Week 12

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

**Assessment**

There are three assessments for the course:

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

Fairy Tales *
Tuesdays 9-10.50am and 11.10-1pm and 2.10-4pm

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

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

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

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

Week 1. Introduction

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


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

Week 9. ESSAY WRITING WEEK
Week 10: Fairy Tale Modernities I: Angela Carter, *The Bloody Chamber*

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

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

**Primary Texts**


* 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
Thursdays 2.10-4pm (not running 18-19)

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:

WEEK 1
Introduction: Tragedy and Eighteenth-Century Histories of Emotion
Bulwer, from Chironomia (1644); Le Brun, from Conférence sur L’Expression (1698); Hill, from Essay on the Art of Acting (1753); Anon. from Theatrical Expression in Tragedy (1755)

WEEK 2
Rewriting Tragic Feeling
Dryden, All for Love (1677) (recommended reading: Shakespeare, Antony and Cleopatra)

WEEK 3
Tragic Politics
Otway, Venice Preserv’d (1682)

WEEK 4
Colonising Tragedy
Southernne, Oroonoko (1695) (recommended reading: Behn, Oroonoko)
Addison & Steele, Spectator 40, 42, 44 (1711-12), ed. Bond (Clarendon, 1965)
WEEK 5

The Standard of Tragedy
Congreve, The Mourning Bride (1697)

WEEK 6

NO CLASSES - Flexible Learning Week

WEEK 7

Tragic Femininity
Rowe, Fair Penitent (1703)

WEEK 8

Tragic Unfeeling
Addison, Cato (1713), ed. Henderson and Yellin (Liberty Fund, 2004)

WEEK 9

Essay completion week

WEEK 10

The Descent of Tragedy
Lillo, The London Merchant (1731)
Burke, Philosophical Enquiry (1757), ed. Phillips (Oxford, 1990), Parts I, Sect. xiii-xvi & V, Sect. vii

WEEK 11

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

WEEK 12

Presentations

Indicative Secondary Reading:

Selected Secondary Reading: Theatre
Baer, M. Theatre and Disorder in Late Georgian London (Clarendon, 1992)
Brown, L. Ends of Empire: Women and Ideology in Early Eighteenth-Century English Literature (Cornell Univ. Press, 1993)
Brown, L. English Dramatic Form, 1660-1760 (Yale Univ. Press, 1981)
Ellison, Cato’s Tears and the Making of Anglo-American Emotion (Univ. of Chicago Press, 1999)
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)


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)
Literature, Reading, Mental Health
Tuesdays 9-10.50am and 4.10-6pm

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](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](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**


(see [http://www.archive.org/details/woundandthebow030359mbp](http://www.archive.org/details/woundandthebow030359mbp))

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)**


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c. Memoirs/Reflections, mostly contemporary


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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


Jo Gill, ed., *The Cambridge Companion to Sylvia Plath* (Cambridge, Cambridge University Press, 2006)—includes a chapter on *The Bell Jar*

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/)

Medieval Romance
Wednesdays 11.10-1pm (not running 18-19)

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

**Primary Reading**

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

**Secondary Reading**

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

**Literary / Romance Studies**

Gillian Beer, *Romance* (Methuen, 1970)
_____ *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (Columbia University Press, 1965)
Andrea Hopkins, *The Sinful Knight: A Study of Middle English Penitential Romances* (Oxford University Press, 1990) - the University Library does not have a copy of this book but it is available in the National Library
J. Stevens, *Medieval Romance: Themes and Approaches* (Hutchinson, 1973)
**K. S. Whetter**, *Understanding Genre and Medieval Romance* (Ashgate, 2008)

**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)
Memoir now occupies a prominent, even dominant, presence in contemporary literature – ‘boom’, ‘flood’ and ‘juggernaut’ are among the recurrent terms in journalistic accounts of the rise of the genre in recent decades. This course explores what may be at stake in the idea of an ‘age of memoir’ through engaging with some of the most aesthetically and ethically innovative and challenging examples of the genre, from modernist experiments with the form (Woolf, Stein, Nabokov), through memoir as act of historical witness and testimony (Wright, Levi), through to wide-ranging contemporary reformulations of its parameters. Following a broadly chronological trajectory, each session spotlights a specific theme, issue or sub-genre of memoir (such as family history, nature memoir, elegy), inviting inquiry into the memoirist’s navigation of self and other in relation to historical and cultural contexts. Recurring questions and topics include:

- Forms and theories of memory – psychological, cultural, collective – and their relationship to narrative and representation;
- The aesthetics and politics of representation (who is represented, and how – within memoirs and within their reception);
- The relations among the self, culture, and narrative (as inflected by gender, race, class, sexuality, nationality) and between individual experience and cultural scripts and generic formulae (origins, crises, turning points, etc.);
- The changing cultural-historical contours of the boundaries between the public and the private, and the ethics of writing (and publishing) lives;
- The relations between non-fiction and fiction, particularly in terms of genre, and controversies surrounding the boundaries between the ‘true’ and the ‘fake’;
- The relation between genres (and their relative prominence) and cultural and historical contexts.

**Syllabus**

6. **FLEXIBLE LEARNING WEEK**
   Alison Light will speak to the seminar (extracts of *Common People: The History of an English Family*, available on Learn).
9. **ESSAY COMPLETION WEEK**
Indicative Further Reading
English Literature Fourth Year
Semester Two Option Course

Modernism: Text, Image, Object
Thursdays 4.10-6pm

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

SCHEDULE

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

WEEK 1 Introduction to the course

WEEK 2 Impressionism and Post-Impressionism
Writing: Virginia Woolf, To the Lighthouse (1927) and extract from ‘Modern Fiction’ (1919); Joseph Conrad, preface to The Nigger of the ‘Narcissus’ (1897)
Art: Claude Monet, James Abbott McNeill Whistler, Vincent Van Gogh, Roger Fry

WEEK 3 Cubism
Writing: Gertrude Stein, Three Lives (1909); Guillaume Apollinaire, from The Cubist Painters (1913)
Art: Pablo Picasso, Georges Braque, Juan Gris

WEEK 4 Futurism and Dada
Writing: Mina Loy, selections from The Lost Lunar Baedeker (1997); F.T. Marinetti, ‘The Founding and Manifesto of Futurism’ (1909); Tristan Tzara, from ‘Dada Manifesto’ (1918)
Art: Umberto Boccioni, Giacomo Balla, Marcel Duchamp, Hannah Höch

WEEK 5 Imagism and Vorticism
Writing: Selections from Imagist Poetry (2001) (including Richard Aldington, H.D., Marianne Moore, Ezra Pound); preface to Some Imagist Poets (1915); extract from Blast (1914)
Art: Wyndham Lewis, Jacob Epstein, Helen Saunders, C.R.W. Nevinson, Dorothy Shakespear

WEEK 6 FESTIVAL OF CREATIVE LEARNING

WEEK 7 Surrealism
Writing: Djuna Barnes, *Nightwood* (1936); André Breton, from ‘The First Manifesto of Surrealism’ (1924)
Art: Max Ernst, Salvador Dalí, Frida Kahlo, Man Ray, Hans Bellmer

**WEEK 8 Precisionism, the Stieglitz Circle, and transition**
Writing: Hart Crane, *The Bridge* (1930); Eugene Jolas, ‘Suggestions for a New Magic’ (1927) and ‘Proclamation’ (1929)
Art: Alfred Stieglitz, Georgia O’Keefe, Charles Demuth, Joseph Stella, Edward Hopper

**WEEK 9 ESSAY COMPLETION WEEK**

**WEEK 10 The Harlem Renaissance**
Writing: Langston Hughes, selection from *Selected Poems*; Alain Locke, from introduction to *The New Negro* (1925)
Art: Jacob Lawrence, Aaron Douglas, William H. Johnson, Beauford Delaney

**WEEK 11 Abstract Expressionism and the New York School**
Art: Jackson Pollock, Willem de Kooning, Louise Bourgeois, Mark Rothko

**WEEK 12 Pop**
Art: Andy Warhol, Roy Lichtenstein, Richard Hamilton, Eduardo Paolozzi

**LEARNING OUTCOMES**
By the end of this course, students will be able to:
- understand the key ways in which literature interacted with the visual arts during the modernist period
- articulate the distinctive characteristics of the major modernist cultural movements
- compare and contrast the ways in which literature and visual art make meaning
- analyse the formal and thematic elements of major examples of literary modernism in relation to works of visual art
- mount a substantial and sustained argument about the intersections of the literary and the visual in modernist culture

**COMPULSORY PURCHASE TEXTS**
In addition to the primary texts listed below, all students should purchase a copy of:


This volume contains all of the manifestos and critical writings listed in the schedule (except those for the final two weeks, which are available via Learn), as well as a wealth of other helpful materials.

[Note: to facilitate discussion, please try to obtain the editions specified]

Djuna Barnes, *Nightwood* (Faber and Faber, 2007)
Langston Hughes, *Selected Poems* (Serpent’s Tale, 1999)
Peter Jones, ed., *Imagist Poetry* (Penguin Modern Classics, 2001)
Mina Loy, *The Lost Lunar Baedeker* (Carcanet, 1997)

**Indicative Secondary Texts**


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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Republican Visions
(Culture, Time and Memory in Modern American Fiction)
Thursdays 2.10-4pm

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
Tuesdays 2.10-4pm

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

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.
The Black Atlantic  
Tuesdays 4.10-6pm

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.
The Fourth Genre
Tuesdays 4.10-6pm (not running in 18-19)

Synopsis

This course explores the history and theory of the personal essay, a genre that is notoriously difficult to define. In addition to studying the historical development of the essay from Montaigne to Baldwin, students will examine its relation to broader social and cultural issues, including: the rise of science and ‘systematic’ paradigms of knowledge; the fashioning of ideas of the ‘subject’ and ‘experience’; the commercialisation of literature and the rise of the periodical; the development of ideas of the ‘public sphere’ and sociability; the relationship between essayistic prose and poetry; the conflict between the essayist as artist and the essayist as philosopher/sage; ‘essayistic’ Marxist critiques of ideology; and the relationship between the essay as a ‘minor’ or marginal genre and ideologies of gender, class and race. Students will be introduced to a range of critical and theoretical methods in their analysis of particular essays, and will also be encouraged to assess the relations (historical and formal) between the essay and other literary genres, such as the novel and the lyric poem.

Course Description

On this course, students will explore the history and theory of the personal essay. Samuel Johnson, an accomplished essayist himself, described the essay as a ‘loose sally of the mind; an irregular indigested piece; not a regular and orderly composition’ as well as a ‘trial; an experiment.’ This idea of the essay as an unfinished first attempt or ‘assay’ has stuck. The genre has variously been labelled as ‘unsystematic’, ‘provisional’, ‘protean’, ‘amphibious’, ‘ludic’, ‘improvisatory’, ‘allusive’, ‘digressive’, ‘mosaic-like’, ‘fragmentary’—to name but a few descriptors. One of the paradoxes that the course will examine stems directly from the essay’s lack of identifiable form. Throughout its history, the essay has accommodated both ‘open’ and ‘closed’ forms; from the ‘unlicked, incondite’ essays of Charles Lamb, to formal treatises and dissertations, such as the philosophical essays of Leibniz.

The course traces the origins of this ambiguity back to two distinct conceptions of ‘experience’ fostered by the modern essay’s principal progenitors: Montaigne and Bacon. For the former, experience is porous and constantly shifting, ‘a shapeless subject’; for the latter, experience is a primary instrument for the practical advancement of learning. Due to this mixed inheritance, the essay comes to present both a means of expressing subjectivity as process and a tool for sound scientific discovery. The course will trace how the conflict between ideas of ‘system’ and ‘essay’ in the eighteenth and nineteenth centuries heightened the division between the fundamentally different epistemological perspectives encoded into the early innovations in the genre. Other topics covered will include: the essay’s role in the rise of periodical culture and the cultivation of a ‘public sphere’; the relationship between non-fictional prose and poetry in an age of revolutions; and how the growth of science contributed to the ‘decline’ of the essay in the nineteenth century, before its reemergence in the early twentieth century.

Finally, the course will examine the connection between the essay’s status as a ‘protean’ or ‘amphibious’ genre and its use by writers working on the margins of society. While the essay shares family resemblances with forms such as the novel and biography, some argue that it retains a ‘minor’ status that other genres have shed. For instance, Claire de Obaldia refers to essaying as ‘literature in potentia,’ a form of writing that moves between creativity and criticism, narrative and analysis. For Réda Bensmaïa, this highlights the essay’s radical status as a ‘fourth genre,’ or, indeed, as ‘an antigéne […]’. By reading the essays of female and black writers in the twentieth century, students will
engage with issues of cultural and political history and reflect upon some of the ways in which the essay’s liminality has been used as a form of social critique.

Learning Outcomes:

On completion of this course, students will be able to:

- understand the historical development of the essay;
- build clear and coherent arguments about essay genre’s relation to culture and society;
- analyse examples of the essay genre using a range of critical and theoretical methodologies;
- evaluate the relationship between the essay and other literary genres;
- present the results of their research in both written and oral form, as well as both individually and in small groups, and engage critically and constructively with work undertaken by others;

Syllabus

Reading provided in the form of handout posted on LEARN. (H)
Norton Anthology of English Literature, 9th ed. (NAEL)
Virginia Woolf, Selected Essays, ed. David Bradshaw (Oxford World’s Classics, 2009)
James Baldwin, Notes of a Native Son (Penguin, 2017)

ESSAYS IN EXPERIENCE: THE SIXTEENTH AND SEVENTEENTH CENTURIES

Week 1 (Introduction)

Michel de Montaigne, ‘To the Reader,’ ‘Of Friendship,’ ‘Of the Inconstancy of our Actions,’ ‘Of Practice’ (1572-80). (H)

Francis Bacon, excerpts from Advancement of Learning (1605) (EE), ‘Of Truth,’ ‘Of Friendship,’ (1597). (H)

Robert Boyle, from ‘A Prœmial Essay’ (1661) (H)

THE PERIODICAL ESSAY: THE EIGHTEENTH CENTURY

Week 2

Joseph Addison and Richard Steele, essays from The Spectator (1711-14) (NAEL vol. C) (EE) (H)

Week 3

Samuel Johnson, essays from The Rambler (1750-52) (EE) (H)

David Hume, ‘Of Essay-Writing’ (H)

PROSE POETRY: THE ROMANTIC PERIOD
Week 4

William Hazlitt, essays from *The Round Table* (1817), *Table-Talk* (1821-22), *The Plain Speaker* (1826) (EE) (H)

Week 5

Charles Lamb, essays from *Elia* (1823) and *The Last Essays of Elia* (1833) (H); ‘Review of Hazlitt’s Table-Talk’ (1821) (EE)

Thomas De Quincey, ‘On the Knocking at the Gate in *Macbeth*’ (1823) (H)

PHILOSOPHY AND THE ARTIST: THE NINETEENTH CENTURY

Week 6

Ralph Waldo Emerson, essays from *Nature and Selected Essays* (1836-62)

Alexander Smith, ‘Of the Writing of Essays’ (1861) (EE)

Matthew Arnold, ‘Literature and Science’ (1882) (H)

Week 7

Oscar Wilde, essays from *The Soul of Man Under Socialism and Selected Critical Prose* (1891)

Max Beerbohm, ‘The Pervasion of Rouge’ (1896) (H)

Walter Pater, from ‘Dialectic’ (1893) (EE)

Week 8

Essay Completion Week

ESSAYING THE MARGINS: THE TWENTIETH CENTURY

Week 9

Virginia Woolf, essays from *Selected Essays* (1925-41)

Hilaire Belloc, ‘An Essay upon Essays upon Essays’ (1929) (EE)

G.K. Chesterton, ‘The Essay’ (1932) (EE)

Week 10

James Baldwin, essays from *Notes of a Native Son* (1955)

Gerald Early, excerpts from Introduction to *Tuxedo Junction* (1989) (EE)

Week 11 Conclusion: Essaying the Essay.
The Graphic Novel: Narrative in Sequential Art
Tuesdays 2.10-4pm

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](http://www.ulyssesseen.com)) [free access], with reference to selected excerpts from James Joyce’s *Ulysses*.

**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)

**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).
This course explores the attempts made by various schools of theatre to revive the concept of tragedy within modernity. The crisis in enlightenment thinking triggers a debate about the possibility (or impossibility) of the tragic. The various schools of performance tackle this issue in differing and sometimes conflicting ways.

Athenian Tragedy provides a set of conventions and concepts that are reworked in modernist fashion. At the same time, it provides an example of the vexed relationships between modernity, tradition and classicism. As a reconfiguration of the sublime, the aesthetic or political, the tragic, as form and content, helps create new languages of performance.

Through the works of Ibsen, Strindberg, Yeats, Wilde, Brecht, Beckett, and Heiner Muller this course examines the types of tragedy formulated within modernity.

Weekly seminar schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction / The impact of Nietzsche</td>
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<tr>
<td>2</td>
<td>Tragedy and Naturalism I - Henrik Ibsen, Ghosts, The Wild Duck</td>
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<tr>
<td>3</td>
<td>Tragedy and Naturalism II - August Strindberg, The Father, Miss Julie</td>
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<td>4</td>
<td>Tragedy and Poetic Drama I - W.B. Yeats, 'At the Hawk's Well' and 'Purgatory'; Oscar Wilde, Salome</td>
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<tr>
<td>5</td>
<td>Tragedy and Poetic Drama II - Eugene O'Neill, Long Day's Journey into Night</td>
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<tr>
<td>6</td>
<td>INNOVATIVE LEARNING WEEK</td>
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<tr>
<td>7</td>
<td>Tragedy and Epic I - Bertolt Brecht, Mother Courage and her Children, The Life of Galileo</td>
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<tr>
<td>8</td>
<td>Tragedy and Epic II - Brecht and Walter Benjamin</td>
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<tr>
<td>9</td>
<td>ESSAY COMPLETION WEEK</td>
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<tr>
<td>10</td>
<td>The End of Tragedy - Samuel Beckett, Endgame</td>
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<tr>
<td>11</td>
<td>Samuel Beckett, Happy Days, Not I</td>
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<tr>
<td>12</td>
<td>Post-Brechtian Tragedy - Heiner Muller, Medeamaterial, The Hamletmachine</td>
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</tbody>
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Further reading

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

David Carroll, Paraesthetics, Foucault, Lyotard, Derrida (1987)
David Cooper, A Companion to Aesthetics (1992)
Terry Eagleton, The Ideology of the Aesthetic (1990)
Victor Erlich, Russian Formalism, History-Doctrine, rev. ed. (1964)
E.H. Gombrich, Art and Illusion (1960)
E.D. Hirsch, Validity in Interpretation (1967)
F.J. Hoffman, Freudianism and the Literary Mind (1945)
Peter Lamarque and Stein Haugom Olsen, Truth, Fiction, and Literature (1994)
Eva Schaper, Pleasure, Preference and Value (1983)
Kendall Walton, Mimesis as Make-Believe (1990)
Writing and Tyranny at the Court of Henry VIII
Wednesdays 9-10.50am (not running in 18-19)

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>
<thead>
<tr>
<th>Week 1</th>
<th>The New Reign: The Accession poems and More’s Epigrams</th>
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<tbody>
<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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<tr>
<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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<tr>
<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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<tr>
<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>
</tr>
<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>
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<tr>
<td>Week 9</td>
<td>ESSAY COMPLETION WEEK</td>
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<tr>
<td>Week 11</td>
<td>Sir Thomas Elyot, <em>The Book Named the Governor</em> and the Paintings of Hans Holbein the Younger</td>
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<tr>
<td>Week 12</td>
<td>Wyatt’s satires and lyrics, Surrey, <em>Poems</em>, Henry’s poems and letters to Anne Boleyn</td>
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**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**

English Literature Fourth Year

Semester Two Option Course

Writing Contemporary Femininities: Experiments in Waywardness *
Tuesdays 9-10.50am and 11.10-1pm

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

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

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

**SEMINAR SCHEDULE**

Week 1  Introduction

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

Week 3  Identity: wrecking the heteronormative self:
        Female abjection:
        Chris Kraus. *I Love Dick*. 1997
        *Extracts will be provided.*
| Week 4          | Writing female waywardness:  
| Week 5          | Challenging the family:  
| Week 6          | 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 *
Tuesdays 4.10-6pm

Course Schedule:

WEEK 1: Introduction. Theatre in Four Dimensions – workshop/ seminar
WEEK 2: Character and Action. “Ramallah” by David Greig, “Snuff” by Davey Anderson,
WEEK 3: From page to stage: using the sign systems of theatre – “Theatre as Sign-System” by Astona and Savona
WEEK 4: Virtual World: space and time. “Distracted” by Morna Pearson, “The Price of a Fish Supper” by Catherine Czerkawska
WEEK 5: Dialogue. “Harm” by Douglas Maxwell, “The Basement Flat” by Rona Munro
WEEK 6: No Classes - Flexible Learning Week
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)

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.