2014 – 2015

ENGLISH LITERATURE

FOURTH YEAR CORE COURSES

(Note: Only Single Honours English Literature or Scottish Literature or Joint English and Scottish Literature students are eligible to take these courses)
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- Gender, Nation and the Novel * p. 5
- Literature in the Age of Terror p. 7
- Madness, Sexuality and Subversion p. 13
- Modernism: Making It New p. 15
- Stevenson and the End of the 19th Century * p. 18

SEMESTER TWO

- Contemporary Postcolonial Writing p. 20
- Contemporary Scottish Fiction * p. 22
- Decolonization and the Novel p. 24
- Modern and Contemporary Scottish Poetry * p. 26
- Poor Things * p. 29
- Strangers to Ourselves p. 30

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

Charles Dickens

Course Organiser: Dr Jonathan Wild

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

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

**Schedule**

**WEEK 1**
Introductory Class

**WEEK 2**
Reform and Sentimentality: *Oliver Twist* (1837-9)

**WEEK 3**
Festive Philanthropy: "A Christmas Carol" (1843)

**WEEK 4**
Childhood and the bildungsroman I: *David Copperfield* (1849-50)

**WEEK 5**
Childhood and the bildungsroman II: *David Copperfield* (1849-50)

**WEEK 6**
Narrative and the law I: *Bleak House* (1852-3)

**WEEK 7**
Narrative and the law II: *Bleak House* (1852-3)

**WEEK 8**
ESSAY COMPLETION WEEK

**WEEK 9**
Fiction and/as ideology: *Hard Times* (1854)

**WEEK 10**
Writing the historical novel: *A Tale of Two Cities* (1859)

**WEEK 11**
Empire and metropolis: *Great Expectations* (1860-1)

**Secondary Reading**


A cumulative bibliography of Dickens studies is available at:

http://lang.nagoya-u.ac.jp/~matsuoka/CD-Biblio.html#Bibliography
English Literature Fourth Year
Semester One Core Course

Gender, Nation and the Novel 1790-1830 *

Course Organiser: Dr Robert Irvine

This course addresses the politics of the novel at a crucial stage in its development, namely the four decades after the French Revolution in 1789, culminating in the work of Jane Austen and Walter Scott. This is the period in which the Enlightenment assumption of a universal human nature, which were seen as underlying the ideology of radicalism in France, were countered by reactionary discourses of tradition, nation, and culture. The novel was perhaps the most important site of the debate between the two, and in the literary culture of the United Kingdom, two (overlapping) groups had a very particular stake in that debate: women writers, and writers from the minor nations of the UK, Ireland and Scotland. In both cases, the politically marginal had gained a limited cultural authority from Enlightenment values, and now had to reposition themselves within the new ideological situation. In doing so, women novelists, and writers from Scotland and Ireland, transformed the scope and style of the novel as a genre. That process is the main focus of this course.

Course Summary

1. Introduction: the British eighteenth century before and after the French Revolution

2. The ‘Jacobin Novel’: Mary Hays, Memoirs of Emma Courtney (1796)


5. Political Economies: Maria Edgeworth, Castle Rackrent (1800) and Ennui (1809) Penguin

6. The Domestic Novel: Jane Austen, Pride and Prejudice (1813)

7. Nation and Empire: Jane Austen, Mansfield Park (1814) Penguin

8. Essay Completion Week

9. The Historical Novel: Walter Scott, Waverley (1814)

10. The National Romance: Walter Scott, Guy Mannering (1815) Penguin


Primary Texts

Memoirs of Modern Philosophers and Pride and Prejudice should be bought in the Broadview editions; Memoirs of Emma Courtney, The Wild Irish Girl and Waverley in Oxford World’s Classics; Mansfield Park and Guy Mannering in Penguin; and The Three Perils of Woman is available in paperback from Edinburgh University Press.
Selected Secondary Reading


English Literature Fourth Year
Semester One Core Course

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

Course Organiser: Dr Tim Milnes

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

Seminar Schedule

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

Background

Christine Battersby, The Sublime, Terror and Human Difference (2007)
Andrew Bowie, Aesthetics and Subjectivity: from Kant to Nietzsche (1990)
Andrew Cooper, Doubt and Identity in Romantic Poetry (1988)
Mary Favret and Nicola Watson, eds., At the Limits of Romanticism: Essays in Cultural, Feminist, and Materialist Criticism (1994)
Frances Ferguson, Solitude and the Sublime: Romanticism and the Aesthetics of Individuation (1992)
George P. Fletcher, Romantics at War: Glory and Guilt in the Age of Terrorism (2002)
Jean Hall, A Mind that Feeds upon Infinity: The Deep Self in English Romantic Poetry (1991)
---------, Wordsworth’s Poetry 1787-1814 (1964)
Mark Kipperman, Beyond Enchantment: German Idealism and English Romantic Poetry (1986)
Tim Milnes, Knowledge and Indifference in English Romantic Prose (2003)
Vincent Newey, Centring the Self: Subjectivity, Society and Reading from Thomas Gray to Thomas Hardy (1995)
Nicola Watson, Revolution and the Form of the British Novel 1790-1825 (1994)
Raymond Williams, Culture and Society 1780-1950 (1963)

Week 2. The Sublime Spectacle: Burke


**Week 3. Apocalypse Now: Blake**


**Week 4. The Perils of Consciousness: Wordsworth**

Paul de Man, ‘Autobiography as De-Facement’, *Modern Language Notes* 94.5 (1979) and *The Rhetoric of Romanticism*
--- The Unremarkable Wordsworth (1987)
Anne Mellor, ‘Writing the Self/Self Writing’, Romanticism and Gender (1993)

Week 5. Fears in Solitude: Coleridge and Lamb

Jane Aaron, A Double Singleness: Gender and the Writings of Charles and Mary Lamb (1991)
George Barnett, Charles Lamb (Boston, 1976)
Julie Carlson, In the Theatre of Romanticism: Coleridge, Nationalism, Women (1994)
Jerome Christensen, Coleridge’s Blessed Machine of Language (1981)
Karen Fang, ‘Empire, Coleridge, and Charles Lamb’s Consumer Imagination’
Norman Fruman, Coleridge: The Damaged Archangel (1972)
Richard Gravil, Lucy Newlyn and Nicholas Roe, eds., Coleridge’s Imagination (1985)
Paul Hamilton, Coleridge’s Poetics (1983)
Michelle Levy, ‘Discovery and the Domestic Affections in Coleridge and Shelley,’
SEL: Studies in English Literature, 1500-1900 44.4 (2004): 693-713
Raimonda Modiano, Coleridge and the Concept of Nature (1985)
John Muirhead, Coleridge as Scholar (1930)
Mary Anne Perkins, Coleridge’s Philosophy: The Logos as Unifying Principle (1994)
Nicola Trott, ‘‘The Old Margate Hoy’ and Other Depths of Elian Credulity,’ Charles Lamb Bulletin 82 (1993)
Kathleen Wheeler, Sources, Processes and Methods in Coleridge’s Biographia Literaria (1990)
Week 6. Gothic Terror: Radcliffe

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

Week 7. Gothic Horror: Lewis

Fred Botting, Gothic (1996)
Peter Brooks, ‘Virtue and Terror: The Monk,’ English Literary History 40 (1973)
William Patrick Day, In the Circles of Fear and Desire (1985)
S.T. Coleridge, review of The Monk, reprinted in Coleridge’s Miscellaneous Criticism, ed. Thomas Middleton Raynor (1936)
James Joseph Irwin, M.G. ‘Monk’ Lewis (1976)
Week 8. ESSAY COMPLETION WEEK

Week 9. The Revolting Body: Mary Shelley

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

Week 10. The Material Sublime: Percy Shelley

---, *Shelley and the Revolutionary Sublime* (2005)
T.S. Eliot, The Use of Poetry and the Use of Criticism (1933)
Tilottama Rajan, Dark Interpreter: The Discourse of Romanticism (1980)
David Wagenknecht, ed., *Articles on Shelley issue, Studies in Romanticism* 17 (1978)
---, *Shelley Special Issue, Studies in Romanticism* 23 (1984)
Earl Wasserman, Shelley: A Critical Read
English Literature Fourth Year  
Semester One Core Course

Madness, Sexuality and Subversion in Victorian Literature

Course Organiser: To be announced [was Dr Ken Millard]

This course examines a range of Victorian texts, in poetry and fiction, which include representations of emotional crisis, irrational behaviour, mental breakdown and acute emotional and psychological stress; these experiences are examined, partly, in terms of how they establish the boundaries of rationality in the Victorian period, and especially in terms of how they are associated with romantic desire or sexual identity. The texts are used to interrogate Victorian conceptions of madness, and to understand how ideas about rational behaviour were contingent upon changing ideas about social class, the family, gender, and English national identity.

Provisional Seminar Schedule

Week 1  Introductory: Historical and Theoretical
Week 2  Wilkie Collins, Basil
Week 3  Charlotte Bronte, The Professor
Week 4  Tennyson, Selected Poems.
Week 5  Tennyson and Browning
Week 6  Robert Browning, Selected Poems
Week 7  M. E. Braddon, Lady Audley’s Secret
Week 8  ESSAY COMPLETION WEEK
Week 9  Christina Rossetti, Goblin Market
Week 10  Bram Stoker, Dracula
Week 11  Carroll: Alice in Wonderland

Selected Secondary Reading


H. Small, Love’s Madness: Medicine, the Novel, and Female Insanity, 1800-1865, 1996.


J. R. Reed, Victorian Conventions, 1975.


L. Feder, Madness in Literature, 1980.

V. Sanders, Eve’s Renegades, 1996.
L. Pykett, Reading Fin de Siecle Fictions, 1996.
S. Shuttleworth, Charlotte Bronte and Victorian Psychology, 1996.
A. Colley, Tennyson and Madness, 1983.
R. S. Platizky, A Blueprint of his Dissent: Madness and Method in Tennyson’s Poetry,
Modernism: Making It New

Course Organiser: Dr Anouk Lang

Modernism is a term under which a bewildering variety of aesthetic practices and ideas have been gathered, and with which some of the most dense and complex works of modern English literature have come to be associated. This course aims to overcome the reticence which this reputation can sometimes engender in students by presenting them with a range of twentieth-century texts and, by demonstrating how to interpret them and understand them in context, give students a sense of the value and the pleasure of grappling with “difficult” modernist literature.

A central focus of the course will be the relationship between modernity and modernism: the social and cultural phenomena that constitute twentieth-century life, and the aesthetic response to these phenomena. Students will consider the ways that writers engage with, and react against, the status quo, in terms of both literary tradition and the social and political upheavals that manifested themselves in the early part of the century through processes such as industrialisation, migration and urbanisation. Other themes that emerge across the set texts include shifting gender norms, attentiveness to artists and the creative process, the nature of consciousness, technological advances, and the limitations of language.

The course focuses on novels and poetry but also incorporates memoir and non-fiction, which offers the opportunity to explore how these authors challenged and reworked genres. Students will attend closely to language and narrative voice, and the large array of interrelated ways in which writers of this period broke apart and reassembled literary, poetic, stylistic and formal conventions. Lectures will situate literary works in the context of other important works of the period in other art forms (visual art, music, architecture), and will examine how modernism relates to various other “isms” that are associated with it (futurism, surrealism, Imagism). Students will be introduced to recent debates within modernist studies that have come from postcolonial studies, critical race studies, minority literatures, gender studies and queer studies. Scholars in these fields have posed challenges to conventional understandings of modernism, and the course will explore how these critical perspectives have forced a reappraisal of the field’s temporal boundaries and aesthetic categories, and what they can reveal about how, and why, modernism has come to be valued in the way it has.

Provisional Seminar Schedule

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<tr>
<th>Week</th>
<th>Topic</th>
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<tr>
<td>1</td>
<td>Introduction: Gertrude Stein (excerpts)</td>
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<td>2</td>
<td>William Carlos Williams and Marianne Moore (selections)</td>
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<td>3</td>
<td>James Joyce, Portrait of the Artist as a Young Man</td>
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<td>4</td>
<td>Patrick White, The Vivisector</td>
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<td>5</td>
<td>C.L.R. James, Letters from London (excerpts), Mulk Raj Anand, Conversations in Bloomsbury (excerpts)</td>
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<td>6</td>
<td>Virginia Woolf, Orlando</td>
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<td>7</td>
<td>Jean Rhys, Voyage in the Dark</td>
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<td>8</td>
<td>ESSAY COMPLETION WEEK</td>
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<td>9</td>
<td>Claude McKay and P.K. Page (selections)</td>
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<td>10</td>
<td>Ezra Pound and H.D. (selections)</td>
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<td>11</td>
<td>Conclusion and review</td>
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Additional Reading


Other relevant critical material will be made available on LEARN.

Background Bibliography


English Literature Fourth Year  
Semester One Core Course  

Stevenson and the End of the Nineteenth Century  

Course Organiser: Dr Lena Wånggren  
[was Professor Penny Fielding]  

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

Seminar Schedule and Primary Texts  

Week 1  Introduction (handout provided)  
Week 2  Boys: Treasure Island and R. M. Ballantyne, The Coral Island (extracts)  
Week 3  History: The Master of Ballantrae and Walter Scott, Bride of Lammermoor (extracts)  
Week 4  Empire: The Ebb-Tide and Joseph Conrad, Heart of Darkness  
Week 6  Consciousness: Weir of Hermiston and Henry James, ‘The Pupil’  
Week 7  Gothic: ‘Markheim’, ‘Olalla’ and Vernon Lee, ‘Oke of Okehurst’  
Week 8  ESSAY COMPLETION WEEK  
Week 9  Gender: The Dynamiter, ‘The Enchantress’ and Mona Caird, ‘The Yellow Drawing-Room’  
Week 10  Fin de Siècle: Jekyll and Hyde and Oscar Wilde, Picture of Dorian Gray  
Week 11  Conclusion: Stevenson’s Contexts (ALG presentations)  

Selected Secondary Reading  

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

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English Literature Fourth Year  
Semester Two Core Course  

Contemporary Postcolonial Writing  

Course Organiser: Dr Anouk Lang  

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

Provisional Seminar Schedule

| Week 1 | Introduction to the course |
| Week 2 | Chimamanda Ngozi Adichie, *Half of a Yellow Sun* (2006) |
| Week 3 | M. NourbeSe Philip, *Zong!* (2008) |
| Week 4 | Ashutosh Gowariker (dir.), *Lagaan* (2001) |
| Week 5 | Kate Grenville, *The Secret River* (2005) |
| Week 6 | INNOVATIVE LEARNING WEEK |
| Week 8 | Damien O’Donnell (dir.), *East is East* (1999) |
| Week 9 | ESSAY COMPLETION WEEK |
| Week 12 | Review & conclusion |

Additional Reading

Relevant critical material will be made available on LEARN.

Background Bibliography


Contemporary Scottish Fiction *

Course Organiser: Dr Alex Thomson

This course will look at the relationship between Scottish fiction, politics and culture in the context of devolution. We will examine a range of novels published over the last thirty years which showcase the strength and diversity of contemporary Scottish fiction, and consider the ways in which Scottish writing might be seen to reflect larger debates about political and cultural autonomy in the period, issues around cultural identity, and anxieties amongst Scottish intellectuals about the possibilities and dangers of nationalism. However we will also need to consider the ways in which those issues are mediated through the form of the contemporary novel, in particular the nature, variety and extent of contemporary departures from the conventions of realism; even the constitution of the literary field itself. The most striking feature of much of the writing of the period may be its apparent distance from overt political commitment, its distrust of the public realm, suspicion of historical narrative, and its focus on interiority and subjectivity. What does this mean for our understanding of the relationship between literature and society in contemporary Scotland?

Provisional Seminar Schedule

[Choice of primary texts will be subject to amendment depending on availability]

1. Janice Galloway, The Trick is to Keep Breathing (1989)
6. INNOVATIVE LEARNING WEEK
7. James Kelman, How Late It Was How Late (1994)
9. ESSAY COMPLETION WEEK

Indicative Secondary Bibliography


English Literature Fourth Year  
Semester Two Core Course 

Decolonization and the Novel  

Course Organiser: Dr Aaron Kelly

This course facilitates a critical engagement with the novel’s role in decolonization struggles and in particular traces the politics of writing in English for an international range of novelists with regard to specific dynamics in Africa, and then the Caribbean and ultimately contemporary Britain itself. The debilitations and enablements of writing in the language of one’s supposed master will be considered. Attention will be given to the social and ideological work undertaken by the novel in its history as a form, as well as to its usage in these decolonizing contexts. The course will also provide a theoretical analysis of key concepts in postcolonial criticism such as hybridity in gauging whether such positions are positive or negative conditions. In addition to affirming resistances within colonies themselves the course also concludes with an analysis of diasporic writing within Britain itself as voices from those former colonies begin to articulate themselves from the imperial 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

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

Aijaz Ahmad, In Theory: Classes, Nations, Literatures  
Bill Ashcroft et al. (eds), The Empire Writes Back, Theory and Practice in Post-Colonial Literatures  
Homi Bhabha, The Location of Culture
Homi Bhabha (ed), *Nation and Narration*
Elleke Boehmer, *Colonial and Postcolonial Literatures*
Elleke Boehmer, *Stories of Women: Gender and Space in the Postcolonial Nation*
Timothy Brennan, *Salman Rushdie and the Third World*
Laura Chrisman and B. Parry (eds), *Postcolonial Theory and Criticism*
Laura Chrisman, *Postcolonial Contraventions*
Frantz Fanon, *The Wretched of the Earth; Black Skins, White Masks*
Robert Fraser, *Lifting the Sentence: A Poetics of Postcolonial Fiction*
Leela Gandhi, *Postcolonial Theory*
Paul Gilroy, *There Ain’t No Black in the Union Jack; The Black Atlantic*
David Goldberg, *Relocating Postcolonialism*
Ranajit Guha, *A Subaltern Studies Reader*
Neil Lazarus, *Nationalism and Cultural Practice in the Postcolonial World*
Ania Loomba, *Colonialism-Postcolonialism*
John McLeod, *Beginning Postcolonialism*
Trinh Minh-ha, *Woman, Native, Other: Writing Postcoloniality and Feminism*
Susheila Nasta, *Home truths: fictions of the South Asian diaspora in Britain*
Susheila Nasta, ed. *Motherlands: black women’s writing from Africa, the Caribbean and South Asia*
Susheila Nasta, ed. *Reading the “new” literatures in a postcolonial era*
A. Parker et al. (eds), *Nationalisms and Sexualities*
David Punter, *Postcolonial Imaginings: Fictions of a New World Order*
Ato Quayson, *Postcolonialism*
Edward Said, *Orientalism*
Edward Said, *Culture and Imperialism*
Epifanio San Juan, *Beyond Postcolonial Theory*
Henry Schwarz, ed. *A Companion to Postcolonial Studies*
Sara Suleri, *The Rhetoric of English India*
G Spivak, *The Postcolonial Critic; In Other Worlds; “Can the Subaltern Speak”*
G Spivak, *Critique of Postcolonial Reason*
I. Talit, *The Language of Postcolonial Literatures*
P. Williams and L. Chrisman (eds), *Colonial Discourse and Post-Colonial Theory*
**Modern and Contemporary Scottish Poetry** *

**Course Organiser:** Dr Alan Gillis

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

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

Course Anthology supplied via LEARN.
Secondary Reading


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English Literature Fourth Year
Semester Two Core Course

Poor Things: Capitalism, Reification and 20th Century Literature *

Course Organiser: Professor Randall Stevenson

The course will begin in the modernist area familiar from second year, tracing patterns of reification and personification as they appear in literary fiction - and extend later in the twentieth century into cyberpunk, science fiction, and perhaps some film - relating these to the nature and presentation of character and the self. These issues will be considered against a background of developing capitalist industry and technology, with some Marxist theory used where appropriate, especially in the first weeks of the course, to illumine the questions involved. As narrative is the central issue, this is a fairly heavy reading course and it would be worth getting ahead with some of this before it begins.

Provisional Seminar Schedule

Week 1   Introduction;
         T S Eliot, 'Rhapsody on a Windy Night'
Week 2   Joseph Conrad, The Secret Agent
Week 3   D H Lawrence, Women in Love
Week 4   Aldous Huxley, Brave New World
Week 5   Lewis Grassic Gibbon, A Scots Quair
Week 6   Innovative Learning Week
Week 7   Malcolm Lowry, Under the Volcano
Week 8   Thomas Pynchon, V.
Week 9   Essay Completion Week
Week 10  Alasdair Gray, Lanark
Week 11  William Gibson, Neuromancer
Week 12  Video: Charlie Chaplin Modern Times etc.

Texts to be considered may include:

Joseph Conrad, The Secret Agent (1907)
D H Lawrence, Women in Love (1921)
T S Eliot, 'Rhapsody on a Windy Night' and other early poems
Aldous Huxley, Brave New World (1932)
Lewis Grassic Gibbon, A Scots Quair (1932-4)
Malcolm Lowry, Under the Volcano (1947)
Thomas Pynchon, V. (1963)
Alasdair Gray, Lanark (1981)
William Gibson, Neuromancer

Other texts and theoretical and critical reading will be specified during the course. An excellent place to start background reading would be with Georg Lukács's essay 'Reification and the Consciousness of the Proletariat' in Georg Lukács, History and Class Consciousness (London: Merlin Press, 1968). Terry Eagleton and Drew Milne, eds., Marxist Literary Theory (Oxford: Blackwell, 1996) offers a good range of helpful essays, including another Lukács piece, 'The Ideology of Modernism'. James F. Knapp's LITERARY MODERNISM AND THE TRANSFORMATION OF WORK (Illinois: Northeastern University, Press 1990) is a useful study for some of the authors in early weeks of the course, Lawrence especially.
English Literature Fourth Year
Semester Two Core Course

Strangers to Ourselves: Post-war & Contemporary Writing

Course Organiser: Dr David Farrier

The course will use the figure of the stranger to introduce students to a range of post-war writing from the 1950s to the present. The stranger here takes many forms: ambivalent tricksters, aspiring immigrants, invading armies, or an unheimlich sense of ‘strangeness within’ as a constituent factor in the creation of identity. The course will include prose, poetry and drama forms, and touch upon some of the most significant social and political moments of the period including the Troubles in Northern Ireland, Thatcherism, the development of multiculturalism, the miner’s strike, the second Iraq War, and the current environmental crisis. Thematically, our discussions will explore the boundaries of place, memory, literary form and identity (be it in terms of gender, sexuality, class, environmental relations, ethnicity or nationality).

Seminar Schedule

1. Introduction: others and ourselves
2. Sam Selvon, The Lonely Londoners
3. Muriel Spark, The Ballad of Peckham Rye
4. J.G. Ballard, High-Rise
5. North Irish Poetry: (Seamus Heaney; Michael Longley; Derek Mahon; Medbh McGuckian; Eavan Boland)
6. INNOVATIVE LEARNING WEEK
7. Tony Harrison, V / Hanif Kureishi, My Beautiful Launderette
8. Jonathan Coe, What a Carve Up!
9. ESSAY COMPLETION WEEK
10. Jackie Kay, Trumpet
11. Gregory Burke, Black Watch / David Grieg, Dunsinane
12. Alice Oswald, Woods, etc

General Secondary Reading:

James Acheson and Sarah C.E. Ross (eds), The Contemporary British Novel (Edinburgh, 2005)
Jean Baudrillard, Simulacra and Simulation (Michigan, 1994)
Sara Ahmed, Strange Encounters: embodied others in postcoloniality (Routledge, 2000)
Nicola Allen, Marginality in the Contemporary British Novel (Continuum, 2008)
Nick Bentley, Contemporary British Fiction (Edinburgh, 2008)
Pheng Chea and Bruce Robbins (eds), Cosmopolitics: thinking and feeling beyond the nation (Minneapolis, 1998)
Lawrence Driscoll, Evading Class in Contemporary British Fiction (Palgrave, 2009)
Paul Gilroy, “There Ain’t No Black in the Union Jack”: the cultural politics of race and nation (Hutchinson, 1987)
Paul Gilroy, Between Camps (Penguin, 2001)
Paul Gilroy, After Empire (Routledge, 2004)
Linda Hutcheon, Poetics of Postmodernism (Routledge, 1988)
Fredric Jameson, Postmodernism, or, the cultural logic of late capitalism (Verso, 1991)
Daniel Lea and Bertold Schoene, Posting the Male: masculinities in post-war and contemporary British literature (Rodopi, 2003)
Jean-Francois Lyotard, The Postmodern Condition (Manchester, 1984)
Brian McHale, Postmodernist Fiction (Routledge, 1987)
Susheila Nasta (ed), Writing Across Worlds: Contemporary Writers Talk (Routledge, 2004)
Alan Sinfield, Literature, Politics and Culture in Postwar Britain (Continuum, 2004)
Alan Sinfield and Alistair Davies, British Culture of the Postwar: 1945-1999 (Routledge, 2000)
Dennis Walder (ed), Postcolonial Nostalgias (Routledge, 2011)