



**2020 – 2021**

**ENGLISH LITERATURE  
THIRD 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 or Scottish Literature courses in their Third Year. For Joint Honours students this is likely to mean doing one of their two Option courses (= 20 credits) plus two Critical Practice courses (= 10 credits each).**

**\* Courses with an asterisk have a Scottish emphasis.**

# A note on Hybrid Learning

What will hybrid teaching for English and Scottish literature 'core period' and 'option' courses look like?

In line with the University of Edinburgh's guidance, your courses next year will be delivered in 'hybrid' modes: they will combine a blend of on campus teaching and online tuition. Our teaching staff are currently working to redesign all of the courses we deliver to make the most of the opportunities this offers, and to ensure that we can continue to deliver the same experience to students who are on campus, and those who are unable to attend for any period of time. We will ensure we have backup plans should things change at short notice, to ensure continuity.

What will this look like? We expect to be able to offer every student a combination of face-to-face teaching (in most cases, one 50 minute session weekly) and structured online activities which will provide opportunities to interact with other students and with your course tutor and which mirror activities that might in other circumstances have taken place in physical teaching spaces. Courses will be structured around weekly patterns of activity, with face-to-face teaching taking place on campus where possible, and in virtual spaces whenever it is not possible to hold a physical class meeting.

You will work together in seminar groups of between 10 and 15 students, with the direction and support of your course tutor, and in smaller autonomous learning groups of 3-5 students. You will complete structured learning activities to support your independent reading and study, and work together with other students in your autonomous learning groups and in your seminar groups. In some courses where there are multiple seminar groups, some activities may be conducted at course level.

Your tutors will aim to integrate all members of a seminar group into all activities wherever possible, even if you are not able to attend campus in person. No assessments will be based around activities conducted in face-to-face teaching, on campus or online, as we know that some students may face difficulties in joining face-to-face activities in one or both formats, at some times.

We will ensure that all recommended secondary readings are accessible via electronic means, and we will adapt our assessment formats to ensure that our expectations of you are realistic.

At the time we confirm your course choices we will make more detailed information available about how your courses will be assessed, timetabled and organised.

We hope these courses offer you an exciting set of opportunities to explore different kinds of literature from a wide range of perspectives. These courses may be subject to further modification especially as we adapt to hybrid teaching, but the descriptions you will find here give you all the information you will need to make an informed choice.

We hope that you enjoy reading this material.

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# THIRD YEAR OPTION COURSES: SEMESTER ONE

English Literature Third Year  
Semester One Option Course

## American Gothic

[Course not running in session 2020-21]

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

### Primary Texts

Charles Brockden Brown, *Edgar Huntly* (1799)

Nathaniel Hawthorne, *The House of the Seven Gables* (1851)

Edgar Allan Poe, selected stories

Charles W. Chesnutt, *The Conjure Woman and other Conjure Tales* (1899)

Henry James, "The Jolly Corner" (1908)

Charlotte Perkins Gillman, "The Yellow Wallpaper" (1892)

Carson McCullers, *The Ballad of the Sad Café* (1951)

William Faulkner, "A Rose for Emily" (1930)

Flannery O'Connor, *Wise Blood* (1952)

Shirley Jackson, *The Haunting of Hill House* (1959)

George Saunders, *Lincoln in the Bardo* (2017)

### KEY SECONDARY TEXTS

Justin D. Edwards. *Gothic Passages: Racial Ambiguity and the American Gothic*. Iowa City: University of Iowa Press, 2003.

Markman Ellis. *The History of Gothic Fiction*. Edinburgh: EUP, 2000.

Teresa A. Goddu. *Gothic America: Narrative, History, and Nation*. New York: Columbia University Press, 1997.

Robert K. Martin and Eric Savoy, eds. *American Gothic: New Inventions in a National Narrative*. Iowa City: University of Iowa Press, 1998

Marilyn Michaud. *Republicanism and the American Gothic*. Cardiff: University of Wales Press, 2009.

Bernice M. Murphy. *The Suburban Gothic in American Popular Culture*. London: Palgrave Macmillan, 2009.

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

Allan Lloyd Smith. *American Gothic Fiction*. London: Continuum, 2005.

# Body in Literature

## Introduction

This course examines some of the most influential ways in which literary writing has depicted and explored the human body, and discusses arguments about identity, gender, race, desire, sex, violence, beauty and monstrosity. The human body has been depicted in a wide variety of different ways across a range of cultural and historical contexts. It has been described, variously, as a biological entity, clothing for the soul, a site of cultural production, a psychosexual construct and a material encumbrance. Each of these different characterisations brings with it a range of anthropological, biological, political, theological and psychological discourses that explore and construct identities and subject positions. The body is at once a locus of invention and self-expression, and also an object of domination and control. In contemporary culture it is also located at the heart of debates about race, gender and sexuality. This course considers the ways in which the human body has been a central object of discussion in literature from the Renaissance onwards and explores the politics and philosophy of bodily representation.

We will discuss the variety of ways in which literature has presented the human body by reading a range of literature published from the early-modern period to the end of the twentieth century. These literary texts will be read in the light of critical and theoretical arguments drawn from sources that present varied perspectives on embodiment. The ability to read literary and theoretical writing independently and with precision and confidence that students have gained from their prior study of English Literature will be essential for the successful completion of this course.

On the basis of preparatory reading of literary texts and other writing drawn from a range of disciplines, discussions will focus on the literary, philosophical, theological, psychological, social, cultural and political implications of different manners of writing about embodiment. In order to fully prepare for these discussions, students will be required to work in advance in smaller 'autonomous learning groups' to produce material which will be presented to the class in a variety of forms (written reports posted to the course vle, informal contributions to discussion, and more formal verbal or written presentations).

The structure of reading and analysis on the course is broadly comparative: we will 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 which will be introduced as the course progresses. Key topics for discussion this year will include: the meanings of beauty, ugliness and monstrosity; desire and sexuality; gender, race and representation; violence and death; identity, power and performance.

## Primary Texts:

Iain Banks, *The Wasp Factory*, London: Macmillan / Abacus, 2000

Octavia Butler, *The Parable of the Sower*, London: Headline, 2014

Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, Harmondsworth: Penguin, 2001

Alasdair Gray, *Poor Things*, Harmondsworth: Penguin, 1993

Michael Ondaatje, *In the Skin of a Lion*, London: Picador, 1987

William Shakespeare, *Titus Andronicus*, London: Routledge, 1995 (Arden Shakespeare)

Mary Shelley, *Frankenstein*, Oxford: Oxford University Press, 1993

Jonathan Swift, *Gulliver's Travels*, Oxford: Oxford University Press, 1998

Jeanette Winterson, *Written on the Body*, London: Jonathan Cape, 1992

Virginia Woolf, *Orlando*, Harmondsworth: Penguin, 1993

### **Selected Secondary Reading**

- Tim Armstrong, *Modernism, Technology and the Body: a Cultural Study*, Cambridge: Cambridge University Press, 1998
- Kate Bornstein, *Gender Outlaw: On Men, Women, and the Rest of Us*, London: Routledge, 1994
- Elisabeth Bronfen, *Over Her Dead Body: Death, Femininity and the Aesthetic*, London: Routledge, 1992
- Peter Brooks, *Body Works: Objects of Desire in Modern Narrative*, Cambridge, Mass. and London: Harvard University Press, 1993
- Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, London: Routledge, 1990
- Judith Butler, *Bodies that Matter: On the Discursive Limits of 'Sex'*, Harmondsworth: Penguin, 1991
- Gilles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, London: Athlone, 1984
- Michel Foucault, *Discipline and Punish: the Birth of the Prison*, trans. Alan Sheridan, Harmondsworth: Penguin, 1991
- Michel Foucault, *The History of Sexuality*, 3 vols., Harmondsworth: Penguin, 2004
- Marjorie Garber, *Vested Interests: Cross Dressing and Cultural Anxiety*, London: Routledge, 1992
- Jane Gallop, *Thinking Through the Body*, New York: Columbia University Press, 1988
- Elizabeth Grosz, *Volatile Bodies: Towards a Corporeal Feminism*, Bloomington: Indiana University Press, 1994
- Elizabeth Grosz and Elspeth Probyn, *Sexy Bodies: The Strange Carnalities of Feminism*, London: Routledge, 1995
- Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, Durham: Duke University Press, 1995
- Judith Halberstam and Ira Livingstone, eds., *Posthuman Bodies*, Bloomington: Indiana University Press, 1995
- Gabriel Josipovici, *Writing and the Body*, Brighton: Harvester, 1982
- Julia Kristeva, *Powers of Horror: an Essay on Abjection*, New York: Columbia University Press, 1982
- Jean-François Lyotard, *Libidinal Economy*, trans. Iain Hamilton Grant, London: Athlone, 1993
- Juliet Flower-MacCannell and Laura Zakarin, eds., *Thinking Bodies*, Stanford: Stanford University Press, 1994
- Jonathan Sawday, *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*, London: Routledge, 1995
- Elaine Scarry, ed., *The Body in Pain: the Making and Unmaking of the World*, Oxford: Oxford University Press, 1985
- Elaine Scarry, ed., *Literature and the Body: Essays on Populations and Persons*, Baltimore and London: Johns Hopkins University Press, 1988
- Mark Seltzer, *Bodies and Machines*, London: Routledge, 1992
- Gail Weiss and Honi Fern Haber, eds, *Perspectives on the Body: the Intersection of Nature and Culture*, London: Routledge, 1999



## Cities of words: twentieth-century urban American writing

This course aims to examine the representation of urban space in twentieth-century American writing. It covers a broad selection of texts in a variety of genres – the novel, poetry, journalism, short stories – and complements these with a consideration of various theoretical perspectives on the relationship between literary aesthetics and geography. In particular we look at the changing ways that New York and Los Angeles have been represented, thinking about social and political issues of immigration and race relations, the commodification of culture, and urban detection, as well as about formal considerations of how the experience of city spaces are textually conveyed. The course promotes students' abilities both to engage critically with a text and to think conceptually about the ways in which US cities function as part of modern culture.

Primary texts to purchase:

Theodore Dreiser, *Sister Carrie* (1900)  
Toni Morrison, *Jazz* (1992)  
Paul Auster, *The New York Trilogy* (1987)  
Nathanael West, *The Day of the Locust* (1939)  
Bret Easton Ellis, *Less Than Zero* (1985)  
Karen Tei Yamashita, *Tropic of Orange* (1997)

Other primary texts (provided on LEARN):

Anzia Yeziarska, *Hungry Hearts* (1920)  
E.B. White, *Here is New York* (1949)  
Frank O'Hara, selected poems

Secondary reading will be provided on LEARN.

## Contemporary British Drama

This course aims to provide a clear overview of a wide range of contemporary British drama, and to assess this controversial but significant area critically and constructively, identifying the evolution of trends, movements and forms. The course will cover a broad spectrum of work, from the major plays of established writers in the second half of the twentieth century, to work by influential and emerging playwrights in the twenty-first century. The approach will be informed at all times by critical and theoretical perspectives, and will also include some investigation of contemporary theatre practice, including new ideas about staging and new techniques of acting. Students will be encouraged to consider practical issues of staging and performance, as well as thinking theoretically about questions of representation, style and politics.

### Topics

- Introduction: Emancipating the Theatre: Jacques Rancière, 'The Emancipated Spectator'
- A Theatrical Revolution?: John Osborne, *Look Back in Anger*
- Absurd Realism: Harold Pinter, *The Caretaker* and *The Homecoming*
- Performing Gender: Caryl Churchill, *Cloud 9*; Liz Lochhead, *Mary Queen of Scots Got her Head Chopped Off*
- In Yer Face Theatre: Sarah Kane, *Blasted*; Mark Ravenhill, *Shopping and Fucking*
- Theatres of Crisis: Sarah Kane, *4.48 Psychosis*; debbie tucker green, *Stoning Mary*
- Global Stages: Tanika Gupta, *Sugar Mummies*; David Greig, *Damascus*; Tim Crouch, *England*
- Aesthetic Communities: Kieran Hurley, *Beats, Rantin and Heads Up*
- Science and Technology: Caryl Churchill, *Love and Information*; Lucy Kirkwood, *Mosquitoes*
- Theatres of Participation: Rob Drummond, *Bullet Catch* and *The Majority*

### Recommended Reading

Adieshiah, Siân and LePage, Louise, *Twenty-First Century Drama: What Happens Now* (London: Springer, 2016)  
Angelaki, Vicky, *Contemporary British Theatre: Breaking New Ground* (London: Springer, 2013)  
Artaud, Antonin, *The Theatre and Its Double* (London: Alma Classics, 2013)  
Billingham Peter, *At the Sharp End: Uncovering the Work of Five Leading Dramatists: David Edgar, Tim Etchells and Forced Entertainment, David Greig, Tanika Gupta and Mark Ravenhill* (London: Bloomsbury Publishing, 2007)  
Brecht, Bertolt, *Brecht On Theatre* (London: Bloomsbury Publishing, 2018)  
Case, Sue-Ellen, *Feminism and Theatre* (London: Routledge, 2014)  
Goodman, Lizbeth, *Contemporary Feminist Theatres: To Each Her Own* (London: Routledge, 2003)  
Kane, Sarah, *Sarah Kane: Complete Plays* (London: Methuen drama, 2001)  
Pinter, Harold, *Various Voices: Prose, Poetry, Politics 1948-2008* (London: Faber & Faber, 2013)  
Rancière, Jacques, *The Emancipated Spectator* (New York: Verso Books, 2014)  
Rebellato, Dan, *1956 and All That: The Making of Modern British Drama* (London: Routledge, 2002)  
Rebellato, Dan, *Theatre and Globalization* (London: Macmillan International Higher Education, 2009)  
Sierz, Aleks, *In-Yer-Face Theatre: British Drama Today* (London: Faber & Faber, 2014)

## Creative Writing Part I: Poetry \*

### Course Outline

Q. How do you write a poem?

A. By giving it a go!

This course introduces students to the practice of writing poems. You will be asked to compose your own work and to share it in workshops (on a weekly rota). In workshop, you will be invited to give and receive feedback, and to discuss one another's works in progress in a constructive fashion. You will then be encouraged to keep developing your work in light of this feedback. In this way, you will gain experience in the skills of drafting, revising and editing your verse. With a mostly practical focus on craft, workshops will be complemented by a weekly focus on key components and techniques – outlined below. Students will be given a selection of poems to read each week, from which we can discuss how these formal elements and techniques work in practice, while also thinking about how we might use them to further craft and improve our own poems. Emphasis will be placed on the personal development of each individual, but the course relies upon peer-to-peer interaction and group participation. While the fundamental focus is on practice-based craft, the course's development of compositional skills should complement more general English Lit studies.

You will be asked to produce poems consistently throughout the duration of the course. This will be complemented by a focus on:

- Sound & Rhythm
- Imagery
- Diction and Idiom
- Persona
- Repetition & Rhyme
- Line, Stanza & Shape
- Ekphrasis
- Making Strange and Being Clear
- The Political Poem

### Reading

Students will be set 12-15 poems to read each week as their primary text, available online. This will be supplemented by essays on the theory and practice of poetic craft, mostly from sources below.

#### Anthologies

Students will be encouraged to read modern and contemporary poetry regularly, and as widely as possible. The following anthologies are recommended:

- Allen, Donald (ed.). *The New American Poetry*. Rev ed. University of California, 1999.
- Alvarez, Al (ed.). *The Faber Book of Modern European Poetry*. Faber, 1992.
- Astley, Neil (ed.). *Staying Alive: Real Poems for Unreal Times*. Bloodaxe, 2002.
- \_\_\_\_\_ (ed.). *Being Alive*. Bloodaxe, 2004.

- \_\_\_\_\_ (ed.). *Being Human*. Bloodaxe, 2011.
- Hamilton, Neil (ed.). *Dear World and Everyone in It: New Poetry in the UK*. Bloodaxe, 2013.
- Kay, Jackie, et al (eds.). *Out of Bounds: British Black & Asian Poets*. Bloodaxe, 2012.
- Longley, Edna (ed.), *The Bloodaxe Book of 20th Century Poetry*. Bloodaxe, 2000.
- Lumsen, Roddy (ed.), *Identity Parade: New British and Irish Poets* Bloodaxe, 2010.
- Ramazani, Jahan, Richard Ellmann, and Robert O'Clair (eds.), *The Norton Anthology of Modern and Contemporary Poetry*. (3rd ed). New York: W. W. Norton & Company, 2003.
- Rees-Jones, Deryn (ed.), *Modern Women Poets*. Bloodaxe, 2005.

#### Indicative Secondary Reading

- Cook, Jon (ed.). *Poetry in Theory: An Anthology 1900-2000*. Blackwell, 2004.
- Hass, Robert. *A Little Book on Form: An Exploration into the Formal Imagination of Poetry*. Ecco, 2017.
- Herbert, W. N., and Matthew Hollis (eds.). *Strong Words: Modern Poets on Modern Poetry* (Bloodaxe, 2000).
- Kinzie, Mary. *A Poet's Guide to Poetry*. University of Chicago Press, 1999.
- Koch, Kenneth. *Making Your Own Days: The Pleasures of Reading and Writing Poetry*. Touchstone, 1999.
- Lennard, John. *The Poetry Handbook*. 2<sup>nd</sup> ed. Oxford UP, 2005.
- Maxwell, Glyn. *On Poetry*. Oberon Books, 2012.
- Nims, John Frederick and David Mason. *Western Wind: An Introduction to Poetry*. 4<sup>th</sup> ed. McGraw Hill, 2000.
- Paterson, Don. *The Poem: Lyric, Sign, Metre*. (Faber, 2019).
- Preminger, Alex and T.V.F. Brogan, (eds.). *The New Princeton Encyclopedia of Poetry and Poetics*. 3<sup>rd</sup> ed. Princeton UP, 1993.
- Redmond, John. *How to Write a Poem*. Blackwell, 2006.
- Strand, Mark, and Eavan Boland (eds.). *The Making of a Poem: A Norton Anthology of Poetic Forms*. Norton, 2000.
- Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology*. Bedford Books, 1997.
- Wainright, Jeffrey. *Poetry: The Basics*. Routledge, 2004.
- Wallace, Robert and Michelle Boisseau. *Writing Poems*, 5<sup>th</sup> ed. Longman, 2000.

# Discourses of Desire: Sex, Gender, and the Sonnet Sequence in Tudor and Stuart England.

Generally acknowledged to be the most difficult verse form, the sonnet flourished in England from the late sixteenth to the early seventeenth centuries. Initially entering the English language via Wyatt and Surrey's translations of individual poems from the Italian poet Petrarch's *Canzoniere*, the form of the sonnet was most famously honed and adapted for English usage by Sidney, Spenser and Shakespeare. While obviously poetic in form, the sonnet sequence is simultaneously a narrative. Traditionally, the Petrarchan origins of the sonnet sequence have been perceived as establishing the conventions of the genre as the articulation of the male poet/personae's love for an absent and/or unattainable woman. While this is complicated by Shakespeare's dual audience of a 'fair youth' and a 'dark lady,' until recently it was taken for granted that women were only the recipients or objects of such literature. The ubiquity of sonnet writing famously caused Virginia Woolf to ponder the 'perennial puzzle' of 'why no woman wrote a word of that extraordinary literature when every other man, it seemed, was capable of song or sonnet' (*A Room of One's Own*). Yet more recent research reveals that the 'first' and the 'final' such sequences in English were written by women. By examining the similarities and differences between the form, content and structure of sonnet sequences by Locke, Sidney, Shakespeare and Wroth, this course will result in an understanding of the gendered historical development of the sonnet sequence. By examining texts by both male and female authors, this course will also explore how (or if) the sex of the writer influences the way in which desire is articulated and to what extent this has political implications.

- Introduction: reading early modern sonnets (Petrarch, Wyatt and Surrey)
- Anne Vaughan Locke, *A Meditation on a Penitent Sinner* (1560)
- Sidney, *Astrophel and Stella* (c. 1590), part 1
- Sidney, *Astrophel and Stella* (c. 1590), part 2
- Shakespeare, *The Sonnets* (1609), part 1
- Shakespeare, *The Sonnets* (1609), part 2
- Wroth, *Pamphilila to Amphilanthus* (1621), part 1
- Wroth, *Pamphilila to Amphilanthus* (1621), part 2
- Donne and Herbert, "Holy Sonnets" (1630s)

## Set Texts

Burrow, Colin, ed. *William Shakespeare: The Complete Sonnets and Poems*, Oxford UP, 2008.

Duncan-Jones, Katherine, ed. *Sir Philip Sidney: The Major Works*, Oxford UP, 2002.

Wroth, Lady Mary. 'Mary Wroth's Poetry: An Electronic Edition.' Paul Salzman, La Trobe 15/06/2012,

<http://wroth.latrobe.edu.au/>

## Recommended Secondary Reading (all available online via UoE Main Library)

Dubrow, Heather. *Echoes of Desire: English Petrarchanism and Its Counterdiscourses*. Ithaca: Cornell University Press, 1995.

Cousins, A.D., and Peter Howarth. *The Cambridge Companion to the Sonnet*. Cambridge: Cambridge University Press, 2011.

Schoenfeldt, Michael, editor. *A Companion to Shakespeare's Sonnets*. Blackwell, 2007.

## Fiction and the Gothic, 1840-1940

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

### Seminar Schedule

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

- Week 1. Introduction: Locating the Gothic
- Week 2. Emily Brontë, *Wuthering Heights* (1847; Norton Critical Editions, 2003)
- Week 3. Sheridan Le Fanu, *In a Glass Darkly* (1872; Oxford World's Classics, 2008)
- Week 4. Oscar Wilde, *The Picture of Dorian Gray* (1891; Norton Critical Editions, 2007)
- Week 5. Arthur Machen, *The Great God Pan* (1894; Parthian/Library of Wales, 2010)
- Week 6. Bram Stoker, *Dracula* (1897; Norton Critical Editions, 1997)
- Week 7. Arthur Conan Doyle, *The Hound of the Baskervilles* (1901-1902; Oxford World's Classics, 2008)
- Week 8. **ESSAY COMPLETION WEEK**
- Week 9. May Sinclair, selections from *Uncanny Stories* (1923; Wordsworth Editions, 2006); Virginia Woolf, 'Street Haunting: A London Adventure' (1927; available via Learn)
- Week 10. William Faulkner, *The Sound and the Fury* (1929; Norton Critical Editions, 2014)
- Week 11. Daphne du Maurier, *Rebecca* (1938; Virago Modern Classics, 2003)

## Primary Texts

Emily Brontë, *Wuthering Heights* (1847; Norton Critical Editions, 2003/2019)

Sheridan Le Fanu, *In a Glass Darkly* (1872; Oxford World's Classics, 2008)

Oscar Wilde, *The Picture of Dorian Gray* (1891; Norton Critical Editions, 2007/2019)

Arthur Machen, *The Great God Pan* (1894; Parthian/Library of Wales, 2010)

Bram Stoker, *Dracula* (1897; Norton Critical Editions, 1997)

Arthur Conan Doyle, *The Hound of the Baskervilles* (1901-1902; Oxford World's Classics, 2008)

May Sinclair, selections from *Uncanny Stories* (1923; Wordsworth Editions, 2006; **also available via Learn**);

Virginia Woolf, 'Street Haunting: A London Adventure' (1927; available via Learn)

William Faulkner, *The Sound and the Fury* (1929; Norton Critical Editions, 2014)

Daphne du Maurier, *Rebecca* (1938; Virago Modern Classics, 2003)

## Key General Secondary Texts

[Available online via the course Resource List; the list also includes extensive online-accessible materials on specific texts and authors.]

Hogle, Jerrold E, ed. *The Cambridge Companion to Gothic Fiction*. Cambridge: Cambridge University Press, 2002.

Houston, Gail Turley. *From Dickens to Dracula: Gothic, Economics, and Victorian Fiction*. Cambridge: Cambridge University Press, 2005.

Hurley, Kelly. *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle*. Cambridge: Cambridge University Press, 1996.

Mighall, Robert. *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*. Oxford: Oxford University Press, 1999.

O'Malley, Patrick R. *Catholicism, Sexual Deviance, and Victorian Gothic Culture*. Cambridge: Cambridge University Press, 2006.

# Gender and Theatrical Representation

This course sets out to examine the complex relationships between gender and representation, as these have been specifically manifested in the history of the theatre. It follows two strands: one historical and the other more theoretical. These are parallel and complementary. Specific instances of the role of gender in theatrical modes of production will be studied in the examples of Classical Greek Drama and Elizabethan Drama. The absence of women from these stages will be read both in respect to specific historical contexts and to the type of conventions of representation this absence helped shape. This investigation will continue with a critical account of contemporary feminist theatres. Another central concern of this course will be the structural link between gender construction and performativity as this has been expressed by the recent psychoanalytical and gender-based theory. In this context recent developments in Queer Theory will be discussed with examples from Camp and Drag performance.

## Topics

- Introduction: Gender, Performativity and Performance
- Classical Greek Theatre I: Aeschylus, *The Oresteia*
- Classical Greek Theatre II: Sophocles, *Antigone*; Euripides, *The Bacchae*
- Shakespeare I (Comedies): *As You Like It* and *Twelfth Night*
- Shakespeare II (Tragedy): *Hamlet*
- The Aesthetics and Politics of Camp: Tony Kushner, *Angels in America*
- Contemporary Feminist Theatre I: Caryl Churchill, *Cloud 9* and *Top Girls*
- Contemporary Feminist Theatre II: Sarah Kane, *Blasted*, debbie tucker green, *Stoning Mary*
- Feminist Performance Art

## Key reading:

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. (London: Routledge, 2011)  
Parker, Andrew; and Kosofsky Sedgwick, Eve (eds.). *Performativity and Performance* (London: Routledge, 2013)

## Recommended reading:

Arnott, Peter D., *Public and Performance in the Greek Theatre* (London: Routledge, 2002)  
Aston, Elaine, and Diamond, Elin, *The Cambridge Companion to Caryl Churchill* (Cambridge: Cambridge University Press, 2009)  
Benjamin, Walter, *Illuminations* (London: Fontana Press, 1992)  
Berger, Maurice; Wallis, Brian and Watson, Simon (eds.), *Constructing Masculinity*, (London: Routledge, 2012)  
Bissell, Laura, 'There Is Such a Thing: Feminist Mimesis in Contemporary Performance in the UK', *Contemporary Theatre Review* 28:4 (2018), 522-536  
Butler, Judith, *Antigone's Claim: Kinship Between Life and Death* (New York: Columbia U.P., 2012)  
Butler, Judith, *Bodies that Matter: On the Discursive Limits of "sex"* (London: Routledge, 1993)  
Case, Sue-Ellen, and Aston, Elaine, *Feminism and Theatre*, (Houndmills: Palgrave Macmillan, 2008)  
Case, Sue-Ellen. 'Classic Drag: The Greek Creation of Female Parts', *Theatre Journal* 37:3 (1985), 317-327



- Gay, Penny, 'Women and Shakespearean performance', in *The Cambridge Companion to Shakespeare on Stage*. eds. Stanton, Sarah and Wells, Stanley (Cambridge, Cambridge U.P., 2002), 155-173
- Goddard, Lynette, *Contemporary Black British Playwrights: Margins to Mainstream* (London: Springer, 2015)
- Goddard, Lynette, *Staging Black Feminisms: Identity, Politics, Performance* (London: Springer, 2007)
- Goodman, Lizbeth, *Contemporary Feminist Theatres: To Each Her Own* (London: Routledge, 2003)
- Jones, Amelia, *Body Art/performing the Subject* (London: University of Minnesota Press, 1998)
- Kosofsky Sedgwick, Eve, *Epistemology of the Closet* (London: University of California Press, 2008)
- Martin, Carol (ed.), *A Sourcebook on Feminist Theatre and Performance: On and Beyond the Stage* (London: Routledge, 2002)
- Meyer, Morris (ed.), *The Politics and Poetics of Camp* (London: Routledge, 2005)
- Orgel, Stephen, *Impersonations: the Performance of Gender in Shakespeare's England* (Cambridge: Cambridge U.P., 1996)
- Solga, Kim, *Theatre & Feminism* (London: Macmillan International Higher Education, 2015)
- Taxidou, Olga, *Tragedy, Modernity and Mourning* (Edinburgh: Edinburgh U.P., 2004)
- Thomas, Catharine, 'Nunn's Sweet Transvestite: Desiring Viola in *Twelfth Night*', *The Journal of Popular Culture* 41:2 (2008), 306-320
- Weaver, Lois, with Roberts, Eleanor, *Are We There Yet? A Study Room Guide on Live Art and Feminism* (London: Live Art Development Agency, 2013). [www.studyroomguides.net](http://www.studyroomguides.net)
- Williams, David (ed.), *Collaborative Theatre: The Théâtre du Soleil Sourcebook* (London: Routledge, 1999) (see Chapter V. 'Myth and the contemporary: Les Atrides (1990-1992)', 177-223)

# Haunted Imaginations: Scotland and the Supernatural\*

[Course not now running in session 2020-21]

This course will explore representations of the supernatural in a diverse range of Scottish writing by both canonical and non-canonical writers. It encompasses traditional forms such as ballads and folktales, Romantic and Victorian fictions, and contemporary fantasy and fabulisms. Scotland's traditional cultural, literary, and mythic associations with the otherworld are well-attested; but the course will encourage you to explore and examine critically the notion of a distinctively 'northern Gothic', and to attend closely to the ways in which this body of literature manifests what Marina Warner calls the 'inextinguishable famishing for the fantastic' — the diversity of ghosts, fairies, witches, and other creatures which haunt this body of literature.

We will examine and evaluate the contribution of Scottish writers to specific genre and modes — for example, Gothic fiction, ghost story, fairy tale, and their contemporary reimaginings and revisions. We will also seek to place the representation of these diverse 'spirit worlds' within appropriate aesthetic, cultural, and social contexts. We shall explore whether certain types or kinds of 'supernaturalism' relate to specific cultural fears and anxieties; if and why Scottish culture is subject to particular kinds of 'haunting'; and whether 'haunted' fictions have subversive or political potential. Throughout we will pay close, sensitive attention to the primary materials in order to elucidate their aesthetic, psychological, and cultural implications.

## Primary Texts

George Mackay Brown, 'Andrina' (available as a pdf on Learn)  
Marion Angus (selected poems, available as a handout on Learn)  
Traditional ballads and folktales (available as a pdf anthology on Learn)  
J.M. Barrie, 'Peter Pan' and 'Mary Rose', in *Peter Pan and other Plays* (Oxford World's Classics, 2008)  
Elspeth Barker, *O Caledonia!* (Penguin, 1992) [this is widely available in 2<sup>nd</sup> hand editions]  
Rona Munro, *The Last Witch* (Nick Hern Books, 2009)  
Margaret Oliphant, *A Beleaguered City and other tales of the seen and the unseen* (Canongate, 2000) [this is widely available in 2<sup>nd</sup> hand editions]  
James Hogg, 'Kilmeny', 'The Witch of Fife', 'Mary Burnet', 'The Witches of Traquair' (available as a pdf anthology on Learn)  
James Robertson, *The Testament of Gideon Mack* (Penguin, 2007)  
Ali Smith, *Hotel World* (Penguin, 2002)

## Suggested secondary reading (available at DiscoverEd online):

Carol Margaret Davison and Monica Germana (eds), *Scottish Gothic: An Edinburgh Companion* (2018)

## Modernism and Empire

This course explores the relationship between European imperialism and literary modernism, focusing primarily on British colonial contexts and legacies (in South Asia, Africa, the Caribbean and the Pacific), but also engaging with other European empires (such as the French Caribbean and the Belgian Congo). We will analyse a range of texts published from the 1890s through to 1960, exploring the centrality of empire to various phases of literary modernism. Both late colonialism and modernism share many of the same structuring discourses, such as concerns over the decline and decay of 'Western' civilization, and a preoccupation with finding new ways of defining human subjectivity and alterity (in the wake of the collapse of enlightenment humanism, and the rise of psychoanalytical and social Darwinist paradigms).

We will explore the relationship between anxieties about the imperialist project, and certain stylistic and thematic innovations in modernist literature, including: (i) the preoccupation with Western degeneration (which is interpreted by some modernist writers as a consequence of inter-racial contact and miscegenation, while others hold that Western culture can be revitalised by outside cultural and artistic influences); (ii) a preoccupation with multiple subjectivities and limited/unreliable narrators; (iii) experiments with symbolism and imagism as alternatives to Victorian realism and positivism. We will question the degree to which modernism was complicit with, or opposed to, imperialism, exploring texts produced by British authors (such as George Orwell, Leonard Woolf and Joyce Cary) who participated in the administration of British imperial territories, as well as the work of writers more peripheral to the workings of empire (such as Joseph Conrad, and women writers such as Jean Rhys and Katherine Mansfield). We will also consider how modernism was taken up by writers (such as Mulk Raj Anand and Aimé Césaire) situated at the colonial 'margins', investigating cross-cultural friendships and alliances (such as those between E.M. Forster and Mulk Raj Anand), as well as counter-discursive interventions by postcolonial writers such as Chinua Achebe, whose novel *No Longer at Ease* (1960) serves as a riposte to Cary's *Mister Johnson* (1939).

### Seminar topics and texts:

- 1) Course introduction; Joseph Conrad, 'An Outpost of Progress' (1897); Rudyard Kipling, 'Regulus' (1917) [available on LEARN]
- 2) Miscegenation and degeneration: Robert Louis Stevenson, 'The Ebb Tide'; Jack London, 'Goodbye Jack' (1909) [the London story is available on LEARN]
- 3) India and modernity: E. M. Forster, *A Passage to India* (1924)
- 4) Class, caste and empire: Mulk Raj Anand, *Untouchable* (1935)
- 5) Colonial administrators: Leonard Woolf, 'Pearls and Swine' (1921) and selected letters; George Orwell, 'Shooting an Elephant' (1936) [available on LEARN]
- 6) Settler women and empire: Jean Rhys, *Voyage in the Dark* (1937); selected stories by Katherine Mansfield (including 'Je ne parle pas français' and 'The woman at the store')
- 7) Caribbean modernisms: Aimé Césaire, *Notebook of a Return to my Native Land* (1939); selected poems by Una Marson (from *The Moth and the Star*, 1937; available on LEARN).
- 8) Africa and the British empire: Joyce Cary, *Mister Johnson* (1939), and 'Umaru' [the short story is available on LEARN]
- 9) Nigerian modernities: Chinua Achebe, *No Longer at Ease* (1960)

### Reading List

#### Primary texts:

- Achebe, Chinua, *No Longer at Ease* (Penguin, 2010)  
Anand, Mulk Raj. *Untouchable* (Penguin, 2014)  
Cary, Joyce, *Mister Johnson* (Faber and Faber, 2009)  
Césaire, Aimé, *Notebook of a Return to My Native Land* (Bloodaxe, 1995).

Forster, E.M. *A Passage to India* (Penguin, 2005)  
Mansfield, Katherine, *Selected Stories* (ed. Angela Smith) (Oxford University Press, 2008)  
Rhys, Jean, *Voyage in the Dark* (Penguin, 2000)  
Stevenson, Robert Louis. *South Sea Tales*, ed. Roslyn Jolly (Oxford University Press, 2008)

[Other material, including short stories and poems, will be available on LEARN]

### **Selected Secondary/Preparatory Reading [available online through Edinburgh University Library Catalogue]**

Begam, Richard and Michael Valdez Moses (eds), *Modernism and Colonialism: British and Irish Literature, 1899-1939* (Duke University Press, 2007). [Contains chapters on Joseph Conrad, E.M. Forster, and postcolonial modernisms]

Bradshaw, David and Kevin J.H. Dettmar (eds), *A Companion to Modernist Literature and Culture* (Malden: Blackwell, 2006). [see in particular the sections on modernism and race; modernism and gender; postcolonial modernism; and global modernism]

Boccardi, Mariadele, 'The Story of Colonial Adventure', in Malcolm, Cheryl Alexander and David Malcolm (eds) *A Companion to the British and Irish Short Story* (Oxford: Blackwell, 2008), pp. 19-34.

Childs, Peter. *Modernism and the Post-Colonial: Literature and Empire 1885-1930* (London: Continuum, 2007). [a good general overview of the relationship between modernism and (post)colonialism]

Davis, Alex and Lee M. Jenkins, *The Cambridge Companion to Modernist Poetry* (Cambridge University Press, 2007). [see in particular the chapter on modernism and colonialism]

Jameson, Fredric, 'Modernism and Imperialism', in Seamus Deane, Terry Eagleton, Fredric Jameson and Edward Said (eds), *Nationalism, Colonialism, and Literature* (Minneapolis: University of Minnesota Press, 1990), pp. 43-68.

Levenson, Michael (ed), *The Cambridge Companion to Modernism* (Cambridge University Press, 1999). [see in particular the chapter on gender]

Patke, Rajeev, *Modernist Literature and Postcolonial Studies* (Edinburgh University Press, 2013). [see chapter 1 in particular]

Spurr, David, *The Rhetoric of Empire* (Durham: Duke University Press, 1993). [see in particular the chapter on surveillance]

Wilson, Janet, Gerri Kimber and Delia da Sousa Correa (eds), *Katherine Mansfield and the (post)colonial* (Edinburgh University Press, 2013). [see in particular the chapter by Wilson on Mansfield as (Post)colonial modernist]

## Modernism and the Market

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

### Primary Texts

Paul Delany, 'Who Paid for Modernism?' (1999); Jean-Joseph Goux, from *The Coiners of Language* (1994 [1984]) (both available via LEARN)

E.M. Forster, *Howards End* (1910; Penguin Classics, 2008)

Gertrude Stein, *Tender Buttons* (1914; Dover, 1997) and five short reflections on money (1936; available via LEARN)

Wyndham Lewis, *Tarr* (1918/1928; Oxford World's Classics, 2010)

F. Scott Fitzgerald, *The Great Gatsby* (1925; Oxford World's Classics, 2008)

John Dos Passos, *Manhattan Transfer* (1925; Penguin Modern Classics, 2006)

Nella Larsen, *Quicksand* (1928; Serpent's Tail, 2001)

Jean Rhys, *Voyage in the Dark* (1934; Penguin Modern Classics, 2000)

Nathanael West, *The Day of the Locust* (1939; Penguin Modern Classics, 2000)

Ezra Pound, selections from *The Cantos* (1929-1965; New Directions, 1996); Richard Sieburth, 'In Pound We Trust: The Economy of Poetry/The Poetry of Economics' (1987; available via LEARN)

### Key General Secondary Texts

[Available online via the course Resource List; the list also includes extensive online-accessible materials on specific texts and authors.]

Cooper, John Xiros. *Modernism and the Culture of Market Society*. Cambridge: Cambridge University Press, 2004.

Levenson, Michael H., ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press, 2011.

Saint-Amour, Paul K. *Modernism and Copyright*. Oxford: Oxford University Press, 2011.

## Romantic Poets and their Readers

The Romantic period, usually defined as roughly the period from 1780 to 1830, witnessed the emergence of the first truly mass audience for poetry. For the first time, poets addressed not a courtly audience, an audience of subscribers or an elite metropolitan audience, but a massive, anonymous, socially diverse and geographically distributed readership. Literacy rates increased markedly in this period, and the total number of books in circulation exploded. These developments produced what historians of reading have theorized as a 'reading revolution' in which 'intensive' reading was replaced by 'extensive' reading. They created conditions of print saturation, in which it becomes meaningful to speak of Britain becoming a 'print culture'. And they irrevocably altered the relationship between readers and writers. On one hand, a new volume of poetry could sell thousands of copies and reach readers across a wide social and geographical range. On the other hand, the relationship between writers and readers became an attenuated, commercially mediated one. In this course, we will examine how Romantic poets responded to the challenges and opportunities offered by this social, political and commercial environment.

Most texts are available in *The Broadview Anthology of Literature of the Revolutionary Period, 1770-1832*, ed. by D.L. MacDonald and Anne McWhir (Peterborough, ON: Broadview, 2010). Online versions will be provided where possible.

### Texts for discussion will include:

Hannah More, *Village Politics* (pp. 120-25)

William Wordsworth, 'Preface' to *Lyrical Ballads*; 'Old Man Travelling' (p. 636); 'Resolution and Independence' (pp. 663-65)

Samuel Taylor Coleridge, 'Effusion 35 (The Eolian Harp)' (pp. 747-48); 'Frost at Midnight' (pp. 754-55); 'This Lime-Tree Bower, My Prison' (p. 780).

Anna Letitia Barbauld, *Eighteen Hundred and Eleven, A Poem* (pp. 105-11)

Percy Shelley, 'A Defense of Poetry' (pp. 652-60)

Lord Byron, *Childe Harold*, Cantos One and Three, plus 'To Ianthe'

Percy Shelley, 'The Mask of Anarchy' (p. 644), 'England in 1819' (p. 652), 'Ode to the West Wind' (p. 628)

John Keats, 'When I have fears that I may cease to be', 'This living hand', 'Ode on a Grecian Urn'

Letitia Landon, 'The House where Roscoe was Born', 'Macau', 'The Chinese Pagoda'

## Indicative Secondary Texts

- Bennett, Andrew, *Romantic Poets and the Culture of Posterity* (Cambridge: Cambridge University Press, 1999). (Full text available through DiscoverED.)
- Erickson, Lee, *The Economy of Literary Form* (Baltimore, MD: Johns Hopkins University Press, 1996). (Preview available through Google Books.)
- Franta, Andrew, *Romanticism and the Rise of the Mass Public* (Cambridge: Cambridge University Press, 2007). (Full text available through DiscoverED.)
- Mole, Tom, *Byron's Romantic Celebrity: Industrial Culture and the Hermeneutic of Intimacy* (Basingstoke: Palgrave, 2007). (Full text available through DiscoverED.)
- Newlyn, Lucy, *Reading, Writing, and Romanticism: The Anxiety of Reception* (Oxford : Oxford University Press, 2000). (Full text available through DiscoverED.)
- St Clair, William, *The Political Economy of Reading* (John Coffin Lecture, 2005, rev. 2012). (Online at <https://www.ies.sas.ac.uk>)

## Sex and God in Victorian Poetry

According to some accounts, sex and God both died out in the Victorian period. Conventional understandings of the period often depict it as one plagued by sexual repression and religious doubt. Sigmund Freud theorized sexual repression, while Richard von Krafft-Ebing catalogued sexual ‘perversions’ in 1886, narrowing and defining the range of acceptable sexual practices. Friedrich Nietzsche proclaimed ‘God is dead’ in 1882, and Thomas Henry Huxley coined the word ‘agnostic’ in 1869. But these tendencies were not straightforward – prostitution and pornography thrived in the period, while religious debates often took centre stage precisely because the foundations of religious belief no longer seemed secure. Victorian poets were deeply engaged with issues of sexuality and theology and these two concerns often became connected in their poems – sometimes in uncomfortable ways. In this class we will encounter a variety of approaches to these subjects and will ask what makes those approaches specifically ‘Victorian’.

Most texts are available in *Victorian Poetry: An Annotated Anthology*, ed. by Francis O’Gorman (Oxford: Blackwell, 2004). Online versions will be provided where possible.

### Texts for discussion will include:

Matthew Arnold

‘Stanzas from the Grand Chartreuse’ (p. 305), and ‘Dover Beach’ (p. 312)

Alfred, Lord Tennyson

‘Mariana’ (p. 64), ‘The Lady of Shallot’ (p. 71), ‘St Simeon Stylites’

Algernon Charles Swinburne

‘Hymn to Proserpine’ (p. 476), ‘Anactoria’ (p. 480)

Ernest Dowson

‘Nuns of the Perpetual Adoration’ (p. 667)

Robert Browning

‘Porphyria’s Lover’ (p. 171), ‘My Last Duchess’ (p. 173), ‘The Bishop Orders his Tomb at Saint Praxed’s Church’ (p. 175)

Michael Field (Katherine Harris Bradley and Edith Emma Cooper)

‘La Gioconda’ (p. 558), ‘A Portrait: Bartolomeo Veneto’ (p. 560), ‘A Girl’ (p. 562), ‘Nests in Elms’ (p. 565).



Dante Gabriel Rossetti

'Jenny' (p. 358), 'Nuptial Sleep' (p. 367), 'Song 8: The Woodspurge' (p. 368)

Christina Rossetti

'In an Artist's Studio' (p. 370), 'An Apple Gathering' (p. 371), 'Resurgam' (p. 392)

Thomas Hardy

'Hap' (p. 510), 'The Darkling Thrush' (p. 512), 'In Tenebris I' (p. 516).

### Indicative Secondary Texts

- On Sexuality:
  - Foucault, Michel, *The History of Sexuality, Volume One* (London: Penguin, 1978). (Preview available through Google Books.)
  - Marcus, Steven, *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth-Century England* (New York: Transaction, 2008). (Preview available through Google Books.)
  - Mason, Michael, *The Making of Victorian Sexuality* (Oxford: Oxford University Press, 1995). (Full text available through DiscoverED.)
- On Religion:
  - Brown, Callum, *The Death of Christian Britain* (London: Routledge, 2009). (Full text available through DiscoverED.)
  - Blair, Kirstie, *Form and Faith in Victorian Poetry and Religion* (Oxford: Oxford University Press, 2012). (Full text available through DiscoverED.)
  - Taylor, Charles, *A Secular Age* (Cambridge, MA: Harvard University Press, 2007). (Full text available temporarily through DiscoverED during Covid-19.)

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 Third Year.

## The Cinema of Alfred Hitchcock (CLLC10007)

Alfred Hitchcock is one of the most significant filmmakers in the history of cinema. This course will offer an overview of his body of work while also engaging with the academic response to his films. Students will study a substantial selection of Hitchcock's films from throughout his career and we will consider the various ways in which his films have been interpreted over the years. The course will provide an introduction to film theory and will also examine the effect of technological changes on Hitchcock's film style and aesthetics. In addition, the course will chart various political and ideological shifts as they are refracted through Hitchcock's cinema.

### Course Description

Alfred Hitchcock is a foundational figure in both the history of cinema and in the development of film theory. Hitchcock directed nearly 60 feature films from *The Pleasure Garden* in 1925 to *Family Plot* in 1976 and worked with some of the twentieth century's most iconic actors, including Ingrid Bergman, Peter Lorre, Gregory Peck, Cary Grant, James Stewart, Grace Kelly, Janet Leigh, Anthony Perkins, Tippi Hedren, Julie Andrews and many others. Hitchcock's films give us a microcosm of the aesthetic and political development of cinema throughout the twentieth century.

Hitchcock's films have come under intense scrutiny throughout the history of film criticism, theory and film-philosophy and we will discuss various important critical engagements with Hitchcock's work. Writing on Alfred Hitchcock echoes every major development in the field of Film Studies and so the course will act as an introduction to these trends in thinking about film.

The course will chart changes in film style and aesthetics by considering the way in which Hitchcock experiments with new technologies as they become available to him. We will consider the political and ideological contexts of Hitchcock's films and particularly look at his troubled relationship with women in both fictional and real worlds. Throughout, the course will critically interrogate the importance given to Alfred Hitchcock's cinema.

Students will learn how to perform film analyses and how to write about audio-visual artefacts.

# The Making of Modern Fantasy

How does a genre come into being? Fantasy in its widest definition dates back to the beginnings of human literature, and in its narrowest is a publishing category just several decades old. In this course we will adopt the medium-range view and examine texts that have been retrospectively canonised as founding works of the genre, but that were written in late-nineteenth and early twentieth-century Britain long before fantasy became a global best-selling phenomenon. We will consider fantasy's relation to cognate forms and genres (fairy or folk tale, romance, epic, saga, science fiction) and the authors' extensive engagement with Classical and Norse mythology, and medieval and early modern literature. We will discuss the religious and philosophical questions that often constitute fantasy's *raison d'être*, as well as different aspects of the secondary world-building process, hallmarks of style such as linguistic archaism, and common themes and structures, including the obsession with death and time, the role of boundaries and other-worlds, and the use of the quest or journey motif.

## Essential Primary Reading

### The Roots of the Genre

William Morris, *The Story of the Glittering Plain* (1891)  
George MacDonald, *Lilith* (1895)

### Fantasy Between the Wars

E. R. Eddison, *The Worm Ouroboros* (1922)  
Lord Dunsany, *The King of Elfland's Daughter* (1924)  
Hope Mirrlees, *Lud-in-the-Mist* (1926)

### Into the Mainstream

C. S. Lewis, *Perelandra* (1943)  
J. R. R. Tolkien, *The Lord of the Rings* (1954-5)

## Recommended Reading

### Essays

George MacDonald, 'The Imagination: Its Function and Culture' (1867) and 'The Fantastic Imagination' (1893)  
G. K. Chesterton, 'The Ethics of Elfland' (1908)  
C. S. Lewis, 'On Stories' (1947)  
J. R. R. Tolkien, 'On Fairy-stories' (1947)  
Ursula Le Guin, 'From Elfland to Poughkeepsie' (1973)

## **Short Stories**

George MacDonald, 'The Golden Key' (1867)

Lord Dunsany, 'In the Land of Time' (1906)

J. R. R. Tolkien, 'Smith of Wootton Major' (1967)

Sylvia Townsend Warner, *Kingdoms of Elfin* (1977)

**A full secondary bibliography will be provided in class.**

## The Subject of Poetry: Marvell to Coleridge\*

This course is about the subject of poetry in two senses: firstly it offers a general survey of the themes of poetry in the eighteenth century, and secondly it explores changes in the 'I' of poetry. This includes such topics as the nature of interiority, the way the poetic voice speculates on the form and function of poetry, the visual scope of the poetic narrative. The poems chosen will raise questions about what readers in the period might assume about the role of literature and how these particular texts confirm or challenge such assumptions. By reading different verse forms and styles students will be made aware of the ways in which techniques such as rhyme, rhythm, metre and diction produce different modes of poetic voice. Class discussion will centre on close readings of the poems themselves. Autonomous Learning Groups will be used for the students to explore the historical and cultural 'background' of the periods through guided reading.

This course will take students through a range of different poetic forms: epistles, country House poems, landscape Poems, Elegy, 'Conversation' poems'. It will allow students to trace, through the changing poetic voice, ideas about class, gender, property, religion, nationalism and the mind.

### Syllabus

- 1 Introductory class; some definitions and preparatory reading.
- 2 Andrew Marvell, 'Appleton House' [in Norton Anthology] Alexander Pope, 'Epistle to Burlington' \*
- 3 Alexander Pope, 'Windsor Forest'\* Mary Collier, 'The Woman's Labour' \*
- 4 James Thomson, 'Spring' \*
- 5 Thomas Gray 'Elegy Written in a Country Churchyard' \* and 'The Bard' \*, Macpherson 'Fragments of Ancient Poetry' \*
- 6 Robert Burns, 'Verse Epistles'
- 7 Class on printing and publication of the poems (class will be held in the University Library Special Collections if possible. If not we will have this class on line)
- 8 Anna Seward, 'Colebrook Dale', Margaret Chalmers, 'The Rose of the Rock'
- 9 William Cowper, 'The Castaway' \*, Christopher Smart, 'On a bed of Guernsey Lilies' \*, Anna Seward, 'To the Poppy', Matthew Prior, 'On a Pretty Madwoman' \*
- 10 Coleridge, 'Frost at Midnight' [in Norton Anthology] Ambrose Phillips, 'Winter Piece' \*

### READING

#### Course Anthology

The main course text is *Eighteenth-Century Poetry: An Annotated Anthology*, ed. Fairer and Gerrard, 3rd edition (Blackwell, 2014) and students are advised to purchase a copy. \*Asterisked texts in the seminar schedule are to be found there. Other texts will be available for download on LEARN.

A full list of secondary reading will be available on LEARN. Students wishing to make a start are recommended to consult:

Gerrard, Christine. *A Companion to Eighteenth-Century Poetry* (Blackwell, 2014)14)

Sambrook, James. *The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789* London: Longman, 1993

Sitter, John. *The Cambridge Companion to Eighteenth-Century Poetry*. Cambridge: Cambridge University Press, 2001

# 'We Are [not] Amused': Victorian Comic Literature

[Course not running in session 2020-21]

Although comedy has played a major part in culture since at least the classical period, it is relatively little studied at university level. Other than its appearance in courses focused on the age of Shakespeare, comedy typically remains on the margin of the formal study of literature. This course therefore offers an excellent opportunity to rectify this omission by examining British comic culture during a key literary period. As the title of the course suggests, we are perhaps conditioned to think of our Victorian forebears as humourless individuals, but the texts we will study on this course challenge this preconception. The material examined will underline the remarkable variety of Victorian comedy: examples will include the prose fiction of Dickens and Thackeray, the nonsense verse of Carroll and Lear, the often outrageous songs of the Victorian music hall, and the new forms of comedy which appeared at the end of the century and were epitomised in the drama of Oscar Wilde.

While this course is based around primary Victorian comic texts, it is designed to allow students to understand and apply key concepts in the wider study of comedy: these include forms such as irony, satire, farce, comedy of manners, parody, and black comedy; and theoretical concepts in comedy, such as superiority, incongruity, and relief theories. We will also have the opportunity to study the work of key comedy theorists such as Freud, Bakhtin, and Bergson.

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

## Primary Texts

Charles Dickens, *The Pickwick Papers*

W. M. Thackeray, 'A Little Dinner at Timmins's' (short story available via Learn)

Dion Boucicault, *London Assurance*

Nonsense and Parody Texts: Lewis Carroll, Edward Lear, Thomas Hood, (available via Learn)

Comic Songs: including work by Gilbert and Sullivan and music hall songs (available via Learn)

George and Weedon Grossmith, *The Diary of a Nobody*

Jerome K. Jerome, *Three Men in a Boat*

Oscar Wilde, *The Importance of Being Earnest*

## Secondary Texts Available Online

Bevis, Matthew. *Comedy: A Very Short Introduction* (Oxford University Press, 2012).

Billig, Michael. *Laughing and Ridicule Towards a Social Critique of Laughter* (Sage, 2005).

Henkle, Roger B. *Comedy and Culture: England, 1820-1900* (Princeton University Press, 1980).

Raby, Peter (ed). *The Cambridge Companion to Oscar Wilde* (Cambridge University Press, 1997).

Jordan, John O (ed). *The Cambridge Companion to Charles Dickens* (Cambridge University Press, 2001).

Powell, Kerry (ed). *The Cambridge Companion to Victorian and Edwardian Theatre* (Cambridge University Press, 2004).

Raskin, Victor (ed). *The Primer of Humor Research* (Berlin: De Gruyter Mouton, 2008).

Storr, Anthony. *Freud: A Very Short Introduction* (Oxford University Press, 2001).

Stott, Andrew. *Comedy: New Critical Idiom Series* (Routledge, 2004).

Williams, James. *Edward Lear* (Liverpool University Press, 2020).

Williams, James. 'The Jokes in the Machine: Comic Verse', chapter in Beavis, Matthew (ed) *The Oxford Handbook of Victorian Poetry* (Oxford University Press, 2013).

## Working Class Representations\*

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

### Topics Schedule and Texts / Films

#### Class and Representation

Gerard Manley Hopkins 'Tom's Garland: Upon the Unemployed' (poem handout provided)

Elizabeth Gaskell, *Mary Barton*

Patrick MacGill, *Children of the Dead End*.

Robert Tressell, *The Ragged Trousered Philanthropists*

James Hanley, *Boy*

#### Post-WWII: Society, Class, Consumerism

Alan Sillitoe, *Saturday Night and Sunday Morning*

Shelagh Delaney, *A Taste of Honey*

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

Tony Harrison, *Selected Poems*

Tom Leonard, *Intimate Voices*

#### 'There is no such thing as society': the 1980s and Beyond

James Kelman, *How Late It Was, How Late*

Irvine Welsh, *Trainspotting* and film version (Dir. Danny Boyle)

Plus a section of films: *Dockers*; *Riff-Raff*; *Brassed Off*; *Billy Elliott*

#### Suggested Further Reading

Ian Haywood, *Working-Class Fiction*

Pam Morris, *Realism*

Gary Day, *Class*

Pamela Fox, *Class Fictions*

Ken Worpole, *Dockers and Detectives*

Paul Dave, *Visions of England*

Aaron Kelly, *Irvine Welsh*

Theodor Adorno et al, *Aesthetics and Politics*

Raymond Williams, *The Country and the City*; *Culture and Society*; *The Long Revolution*; *Keywords*; *Marxism and Literature*

Georg Lukács, *History and Class Consciousness*; *The Historical Novel*; *The Meaning of Contemporary Realism*



# THIRD YEAR OPTION COURSES: SEMESTER TWO

English Literature Third Year  
Semester Two Option Course

## American Innocence

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

The aim of this course is to examine the historiographical origins and complexities of this American mythology through the dramatization of innocence in the American novel. In particular, the genre of the coming-of-age novel (which has become, perhaps, a quintessentially American genre, despite its German origins) will be used as a focus for the scrutiny of innocence and experience. Protagonists in this genre are the American Adam, caught in a moment of prelapsarian naivety, and then expelled forever into the unforgiving world of modern experience. But what specific forms of experience shape American character? Why do adult writers so often appropriate the voice of the disaffected teenager as a vehicle for social critique? What investments in youth does adult culture make, and how might that determine how 'innocence' is permitted to be? How do women writers work successfully in a genre that was originally male? 'American Innocence' is a course that addresses these questions through the close study of novels that problematize innocence and dramatize its fall through a variety of different American cultural experiences.

### Primary Texts

Mark Twain, *Adventures of Huck Finn*  
Sherwood Anderson, *Winesburg, Ohio*  
Carson McCullers, *The Member of the Wedding*  
J. D. Salinger, *The Catcher in the Rye*  
Charles Portis, *True Grit*  
Toni Morrison, *The Bluest Eye*  
Marilynne Robinson, *Housekeeping*

### Secondary Reading

Buckley, J. H. *Season of Youth: The Bildungsroman from Dickens to Golding*, 1974.  
Curnutt, K. 'Teenage Wasteland: coming of age novels in the 1980s and 1990s', *Critique: Studies in Contemporary Fiction*, 2001.  
Egan, M. *Mark Twain's Huck Finn*, 1977.  
Fraiman, S. *Unbecoming Women*, 1993.  
Hardin, J (ed), *Reflection and Action: Essays on the Bildungsroman*, 1991.  
Hassan, I. *Radical Innocence: Studies in the Contemporary Novel*, 1961.  
Jay, P. *Being in the Text: Self-Representation from Wordsworth to Roland Barthes*, 1984  
Lewis, R. W. B. *The American Adam*, 1955.  
Marx, L. *The Machine in the Garden*, 1964.  
Messent, P. *Mark Twain*, 1997.

Millard, K. *Coming of Age in Contemporary American Fiction*, 2007.  
Morretti, F. *The Way of the World: The Bildungsroman in European Culture*, 1987  
Pinsker, S. *The Catcher in the Rye: Innocence Under Pressure*, 1993.  
Ravits, M. 'Extending the American Range: Marilynne Robinson's *Housekeeping*', *American Literature*, 1989.  
Ryan, M. 'Marilynne Robinson's *Housekeeping*: The Subversive Narrative and the New American Eve', *South Atlantic Review*, 1991.  
Salzberg, J (ed) *Critical Essays on Salinger's The Catcher in the Rye*, 1990  
Salzman, J (ed) *New Essays on The Catcher in the Rye*, 1991.  
Spacks, P. *The Adolescent Idea: Myths of Youth and the Adult Imagination*, 1981.  
White, B. *Growing up Female: Adolescent Girlhood in American Fiction*, 1985.

## American War Fiction

The study of fictional war narrative necessarily entails engagement with a number of intellectually, emotionally and pedagogically challenging issues, such as: the relationship between personal trauma and broader socio-political events; the difficulties inherent in literary representations of war and conflict; the tension between hegemonic political/historiographical discourse and individual representations of war and its aftermath; the importance of war in the formation of American political discourse.. As the course is directly interested in narrative fiction of the United States of America, critical attention will be paid to the ways by which writers sought to represent the USA's growing military and economic power, the centrality of the Civil War (1861-5) to both American history and literary culture, and the effects of American journalism in particular on developments in American war fiction since the 1950s.

### Primary Texts

Walt Whitman selected poems, and 'The Real War Will Never Get in Books' (1882) [all on LEARN]

The American Revolutionary War: Herman Melville, Israel Potter (1855)

The Civil War: Stephen Crane, The Red Badge of Courage (1895)

WWI: William March, Company K (1933)

WWII: Kurt Vonnegut., Slaughterhouse-Five (1969)

The Vietnam War I: African American troping: John A. Williams, Captain Blackman (1972)

The Vietnam War II: Tim O' Brien, The Things They Carried (1990)

Central American intervention: Joan Didion, Salvador (1983)

The Iraq War: Kevin Powers, The Yellow Birds (2012)

### Key Secondary Texts

Boyle, Brenda M.,ed.. The Vietnam War : topics in contemporary North American literature. London. Bloomsbury Academic 2015.

Hutchison, Coleman, ed. A History of American Civil War Literature. Cambridge. Cambridge University Press 2015.

Klinkowitz, Jerome. The Vonnegut Effect . Columbia SC. University of South Carolina Press 2004.

Munro, C. Lynn. 'Culture. and Quest in the Fiction of John A. Williams'. CLA Journal 22 (1978): pp.71-100.

Tate, Trudi. Modernism, history and the First World War. Manchester. Manchester University Press 1998.

Walsh, Jeffrey. *American War Literature, 1914 to Vietnam*. London. Macmillan 1982.

Wicks, Amanda. "'All This Happened, More or Less': The Science Fiction of Trauma in *Slaughterhouse-Five*". *Critique: Studies in Contemporary Fiction*, 27 May 2014, Vol.55(3), pp..329-340.

## Celtic Revivals: Writing On The Periphery 1890-1939

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

### Syllabus

Celticism, Romanticism, Nationalism and Modernity: Matthew Arnold and W. B. Yeats

The Heroic Ideal: W. B. Yeats and J. M. Synge

Joyce and the Anti-Heroic: *Dubliners* and *A Portrait of the Artist as a Young Man*

Nationalism, Colonialism and Cosmopolitanism: James Joyce, *Ulysses*

Gender, Sex and the City: James Joyce, *Ulysses*

Gender and the Big House: Elizabeth Bowen, *The Last September*

Gender, Catholicism and Nationalism: Kate O'Brien, *The Ante-Room*

The Filthy Modern Tide: Late W. B. Yeats

From Nationalism to Regionalism: Patrick Kavanagh

### Primary Texts

Bowen, Elizabeth. *The Last September*. New ed. London: Vintage, 1998.

Joyce, James, *Dubliners*. London: Penguin, 2000.

Joyce, James, *A Portrait of the Artist as a Young Man*. London: Penguin, 2003.

Joyce, James, *Ulysses*. London: Penguin, 2000.

Kavanagh, Patrick. *Collected Poems*. London: Penguin, 2005.

O'Brien, Kate. *The Ante-Room*. London: Virago, 2006.

Synge, J. M. *The Playboy of the Western World and Other Plays*. Oxford: Oxford University Press, 1998.

Yeats, W. B. *The Major Works*. (Oxford: Oxford University Press, 2001).

### Recommended General Reading

Brown, Terence. *Ireland: A Social and Cultural History, 1922-1985*. Fontana, 1985.

Cairns, David, and Shaun Richards. *Writing Ireland: Colonialism, Nationalism and Culture*. Manchester UP, 1988.

- Cleary, Joe. Ed. *The Cambridge Companion to Irish Modernism*. Cambridge UP, 2014.
- Deane, Seamus. *Celtic Revivals: Essays in Modern Irish Literature*. Faber, 1985.
- Deane, Seamus. *Strange Country: Modernity and Nationhood in Irish Writing Since 1790*. Clarendon, 1997.
- Deane, Seamus. General ed. *The Field Day Anthology of Irish Writing Vol. 1-3*. Field Day, 1991.
- Gibbons, Luke. *Transformations in Irish Culture*. Cork UP and Field Day, 1996.
- Kelleher, Margaret, and Philip O'Leary. Eds. *The Cambridge History of Irish Literature, Volume 2 - 1890-2000*. Cambridge UP, 2006.
- Kelly, Aaron. *Twentieth-Century Irish Literature: A Reader's Guide to Essential Criticism*. Palgrave, 2008.
- Kiberd, Declan. *Inventing Ireland: The Literature of the Modern Nation*. Cape, 1995.
- Kiberd, Declan and J. J. Matthews (eds.). *Handbook of the Irish Revival: An Anthology of Irish Cultural and Political Writings 1891-1922*. Indiana: University of Notre Dame Press, 2016.
- Lloyd, David. *Anomalous States: Irish Writing and the Post-Colonial Moment*. Lilliput, 1993.
- Longley, Edna, *The Living Stream: Literature and Revisionism in Ireland*. Bloodaxe, 1994.
- Watson, George. *Irish Identity and the Literary Revival; Synge, Yeats, Joyce and O'Casey*. Catholic University of America Press, 1994.
- Wright, Judith. Ed. *A Companion to Irish Literature: Vol. 2*. Wiley-Blackwell, 2010.

# Censorship

John Milton's 'Areopagitica' (1644) describes two forms of censorship: pre-publication censorship, which Milton rejects as incompatible with English liberty; and destruction of the book after publication, which he holds compatible with English justice. This course studies the ways in which censorship, pre- and post-publication, has been enforced, resisted, and accepted from the seventeenth century to the present day. The operation of the censor is apparent in the prosecution of authors, publishers and booksellers for blasphemy, sedition, and obscenity; but censorship operates just as effectively through editorial intervention and the quiet rejection of offending texts by libraries and bookshops. We will learn about the economic, social, and legal pressures to which writers and publishers are subject, considering how the threat of censorship influences the formation, production, and reception of literature. We will read a range of texts that have provoked official and unofficial censorship, and texts that articulate and challenge the position of the censor. Throughout the course, we will analyse censorship's construction of vulnerable readers, who, like Don Quixote, the hero of the first novel, become that which they read.

If possible, this course will make use of rare books in the Centre for Research Collections in the University of Edinburgh's Main Library, including books that have been subject to censorship or were published with the intention of challenging censorship.

## Important Note re Content

In this course we will be discussing content that may be retraumatising to some students. We will discuss materials that are prohibited, or could be construed as being illegal, in some jurisdictions outwith the United Kingdom. If you have any concerns about whether you can access and safely work on any of the material in this course, we would encourage you to contact us so we can discuss your concerns. We believe in the importance of engaging with this material and so please be assured that we will work with you to ensure you can participate fully and demonstrate your achievement of the learning outcomes of the course, without compromising your wellbeing or your academic development.

If you have concerns at any point we invite you to approach the course organiser Dr Katherine Inglis (k.inglis@ed.ac.uk) to discuss how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.

## Learning outcomes

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

1. understand the legislative, economic and cultural contexts of censorship;
2. discuss the relationship between literary production and censorship, primarily in relation to British fiction, poetry and prose;
3. articulate how censorship operates prior to publication, during the publication process, and after publication;
4. analyse the impact of censorship on historical and contemporary ideas of the reader.

## Topics and texts on the course

Please note topics will not necessarily be covered in the order below. Longer texts are marked with an asterisk \*, and texts available online (freely or through DiscoverED) are marked 'via LEARN'. These texts can be accessed quickly through the Resource List for the course.

### Introduction to censorship: the liberty of the English press

\*John Milton, 'Areopagitica' (1644) (via LEARN).\*

### **Vulnerable readers in fiction**

Extracts from Miguel de Cervantes, *Don Quixote* (1605; 1612); Mary Elizabeth Braddon, *The Doctor's Wife* (1864); George Moore, *A Mummer's Wife* (1885). (all via LEARN). Many other texts on this course also depict and discuss reading: cf. Milton, Burney, Hall, Rolph, Douglass, Knight, Ma.

Optional reading if students are able to acquire copies of the text: one text chosen by students from the American Library Association's list of the most frequently challenged and banned books in American public libraries. In recent years students have chosen to study *Beloved*, *Persepolis*, and *The Hate U Give*.

### **Censorship and the stage: self-censorship and the licensing system.**

Extract from Dominic Shellard and Steve Nicholson. *The Lord Chamberlain Regrets... A History of British Theatre Censorship*. (2004). 3-11. (via LEARN)

\*Frances Burney, *The Witlings* (1779), in Frances Burney, *The Witlings and the Woman Hater* (Broadview, 2002) (via LEARN)\*

\*George Bernard Shaw, *Mrs Warren's Profession* (1893) (via LEARN).\*

### **Censorship and printed literature:**

#### **Blasphemy and radical publishing.**

\*Percy Bysshe Shelley, 'Queen Mab' (1821 unexpurgated Carlile edition) (via LEARN).\*

#### **Obscenity and cheap translation**

Extracts from Émile Zola, *The Soil* (London: Vizetelly, 1888) (via LEARN)

[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) (via LEARN)

Extracts from Michel Foucault, *The History of Sexuality* Vol 1. (1978) (via LEARN)

#### **Obscenity and lesbian representation: UK vs US legal approaches**

Extract from Radclyffe Hall, *The Well of Loneliness* (1928) (via LEARN)

UK obscenity proceedings (via LEARN)

US obscenity proceedings (via LEARN)

#### **Obscenity in the UK after the Obscene Publications Act 1959**

Obscene Publications Act, 1959. (via LEARN)

Extracts from C.H. Rolph, ed., *The Trial of Lady Chatterley: Regina v. Penguin Books Limited*. (1961) (via LEARN)

#### **Censorship and Silencing of Black Voices**

Extracts from Mary Prince, *The History of Mary Prince, A West Indian Slave*, ed. Sara Salih (1831; Penguin, 2004) (via LEARN)

Extracts from Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave. Written by Himself*. (1845) (via LEARN)

Toni Morrison, 'The Site of Memory' (1995) (via LEARN)

Optional reading if students are able to visit the Main Library and access copies of this rare text: extracts from Etheridge Knight, ed. *Black Voices from Prison* (1970) (available in HUB Main Library)

#### **Remembering Dissidence**

\*Optional reading if students are able to acquire copies of the text, which is available as an ebook or in paperback: Ma Jian, *Beijing Coma* (Vintage, 2009)\*

Pierre Bourdieu. 'Censorship and the Imposition of Form', in *Language and Symbolic Power*. (1991). 137-59. (via LEARN)



**Secondary Reading**

Recommended critical material on censorship is listed on the Resource List for this course. No secondary reading is required prior to the course, but students may find it helpful to read some of the longer texts above before the semester begins.

## Creative Writing Part II: Prose \*

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 range of stories, learning to analyse works from a writer's perspective. Discussions will emphasise 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. 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 part of the course analysing published stories and exploring fiction techniques and practices through creative exercises. The second part of the course will be devoted to workshop sessions in which students read, analyse, and critique short stories drafted by their peers, bringing the strategies and analytic vocabulary developed in the opening part of the course to bear on one another's short stories.

### Indicative Topics

- **Setting and Description.** Anton Chekhov's 'The Lady with the Dog' and George Saunders' 'The Wave Maker Falters'.
- **Character.** V. S. Pritchett's 'A Family Man' and Muriel Spark's 'The Executor'.
- **Point-of-View.** John Burnside's 'The Cold Outside' and Chimamanda Ngozi Adichie's 'The Thing Around Your Neck'.
- **Dialogue and Scene.** Shirley Jackson's 'The Lottery' and Eudora Welty's 'Petrified Man'.
- **Plot.** *The Driver's Seat* by Muriel Spark.
- **Short story workshops.**

### Primary Sources

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

You will also need to read *The Driver's Seat* (Penguin Modern Classics) by Muriel Spark.

### Secondary Sources

For interest/further study: *The Paris Review* interviews are an excellent source for reading published writers on writing, please see <http://www.theparisreview.org/interviews>

Available in the library with online access:

Bauer, Douglas. *The Stuff of Fiction: Advice on Craft*. Ann Arbor: University of Michigan Press, 2010.

Cox, Ailsa. *Writing Short Stories*. London: Routledge, 2005.

March-Russell, Paul. *The Short Story: an Introduction*. Edinburgh: EUP, 2009.

Morley, David and Neilsen, Philip. *The Cambridge Companion to Creative Writing*. Cambridge: CUP, 2012.

## Edinburgh in Fiction/Fiction in Edinburgh\*

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

### Primary Texts

James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford World's Classics, 2010)

Jackie Kay, *Trumpet* (Picador Classics, 2016)

Eric Linklater, *Magnus Merriman* (Canongate, 2001)

Ian Rankin, *The Falls* (Orion, 2008)

Walter Scott, *The Heart of Midlothian* (Oxford World's Classics, 2008)

Muriel Spark, *The Prime of Miss Jean Brodie* (Penguin Modern Classics, 2000)

Robert Louis Stevenson, *Kidnapped* (Oxford World's Classics, 2014)

Strachan, Zoe, ed. *Out There: An Anthology of Scottish LGBT Writing* (Freight Books, 2014)

Irvine Welsh, *Trainspotting* (Vintage, 1994)

### Recommended Secondary Reading

(all available as electronic resources through the University Library)

Ambrosini, Richard and Richard Dury, eds. *Robert Louis Stevenson: Writer of Boundaries*. Madison, WI: Wisconsin UP, 2006.

Carruthers, Gerard and Liam McIlvanney, eds. *The Cambridge Companion to Scottish Literature*. Cambridge: CUP, 2012.

Christianson, Aileen and Alison Lumsden, eds. *Contemporary Scottish Women Writers*. Edinburgh: EUP, 2000.

Craig, Cairns. *The Modern Scottish Novel: Narrative and the National Imagination*. Edinburgh: Edinburgh UP, 1999.

Duncan, Ian. *Scott's Shadow: The Novel in Romantic Edinburgh*. Princeton, NJ: Princeton UP, 2007.

---. 'Urban Space and Enlightened Romanticism.' *The Edinburgh Companion to Scottish Romanticism*. Ed. Murray Pittock. Edinburgh: Edinburgh UP, 2011.

McNamara, Kevin R, ed. *The Cambridge Companion to the City in Literature*. Cambridge: Cambridge UP, 2014.

Norquay, Glenda, ed. *The Edinburgh Companion to Scottish Women's Writing*. Edinburgh: Edinburgh UP, 2012.

# George Orwell and the Politics of Literature

George Orwell is one of the most famous writers of the twentieth century, and terms such as 'Orwellian', 'Big Brother', and '1984' have entered the language. But Orwell was more than the author of *Animal Farm* and *Nineteen Eighty-Four*. He dedicated his life to making political writing into an art, and he bore witness to many of the definitive events and movements of the first half of the century: the Great Depression, communism, fascism, and wars that defined the modern world. Through his work we can gain an unparalleled insight into the cultural debates of the 1930s and 40s, and also examine the political uses of a variety of genres: the realist novel, the documentary and the travelogue, satire and dystopia, the essay and the allegorical fable. The course will therefore consider the relationship between text and context as well as the formal issues involved in bringing politics into literature, and question what it means to talk of the 'politics of literature' more generally.

## Essential Primary Reading

**Slumming:** *Down and Out in Paris and London* (1933)

**Imperialism:** *Burmese Days* (1934)

**Class Fictions:** *Keep the Aspidochelone Flying* (1935)

**Documentary:** *The Road to Wigan Pier* (1937)

**The Spanish Civil War:** *Homage to Catalonia* (1938)

**The Uses of Nostalgia:** *Coming Up for Air* (1939)

**Revolution and Allegorical Satire:** *Animal Farm* (1945)

**Totalitarian Dystopia:** *Nineteen Eighty-Four* (1949)

## Recommended Reading

### Orwell Essays:

'The Spike' (1931)

'A Hanging' (1931)

'Shooting an Elephant' (1936)

'Bookshop Memories' (1936)

'Boys' Weeklies' (1940)

'Inside the Whale' (1940)

*The Lion and the Unicorn* (1941)

'The Art of Donald McGill' (1941)

'Wells, Hitler, and the World State' (1941)

'Looking Back on the Spanish Civil War' (1942)

'Raffles and Miss Blandish' (1944)  
'The Freedom of the Press' (1945)  
Preface to the Ukrainian edition of *Animal Farm* (1945)  
'Notes on Nationalism' (1945)  
'Second Thoughts on James Burnham' (1946)  
'Politics and the English Language' (1946)  
'Why I Write' (1946)  
'The Prevention of Literature' (1946)  
'Writers and Leviathan' (1948)

**A full secondary bibliography will be provided in class.**

## Mystery and Horror\*

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

### Syllabus

1. Arthur Conan Doyle, 'The Man with the Twisted Lip', 'The Speckled Band'); *The Hound of the Baskervilles*
2. Val McDermid, *A Place of Execution*.
3. John Buchan, *The Thirty-Nine Steps*
4. John Le Carré, *The Spy Who Came in from the Cold*
5. M.R. James, "'Oh, Whistle and I'll Come to You, My Lad'", 'Casting the Runes', 'A Warning to the Curious';
6. Margaret Oliphant, 'The Secret Chamber', 'Earthbound', 'The Open Door', 'The Library Window' (all in *The Beleaguered City and Other Tales of the Seen and the Unseen*)
7. Alice Thompson, *Pharos*
8. Bram Stoker, *Dracula*
9. Thomas Harris, *The Silence of the Lambs*

A list of secondary reading will be available on Learn, but students wishing to make a start should consult:

Mcracken, Scott. *Pulp: Reading Popular Fiction* (Manchester University Press, 1998)

## Poetry, Politics and Place

This course considers how some of the most influential and distinctive twentieth and twenty-first century poetry helps us explore large and urgent questions of individual and cultural identity (particularly the ways identity may be thought of in gendered, racial, regional and national terms), as well as the various power-relations that constitute the modern nation-state. It focuses particularly on the stylistic experimentation of individual writers in the context of the social history of the period, with a particular emphasis upon landscape and place.

The course will therefore read this poetry against some of the most defining developments and crises of the age, including post-war Britain and the end of empire; the new American Imperium and the Cold War; the place of Ireland and Irish writing in the (post)colonial imagination; the limits of patriarchy and the sexual revolution of the 1960s; new poetry and the new Feminist poetics; queering American identity in the AIDS era; poetry after 9/11; Black identity, political struggle and citizenship in the time of Black Lives Matter; and Black writing, white nationalism and the problem of living in an anti-black world in the time of Donald Trump.

Below is an indicative list of the primary material likely to be covered:

Geoffrey Hill, *Mercian Hymns*.  
Elizabeth Bishop, *Collected Poems*.  
Sylvia Plath, *Collected Poems*.  
Seamus Heaney, *Collected Poems*.  
Michael Ondaatje, *The Collected Works of Billy the Kid*.  
John Ashbery, *Selected Poems*.  
Mark Doty, *Sweet Machine*.  
Claudia Rankine, *Citizen*.  
Terrance Hayes, *American Sonnets for my Past and Future Assassin*.

**In addition, students may wish to consult some of the following secondary sources as preparatory reading:**

John Silkin, "The Poetry Of Geoffrey Hill" *The Iowa Review* 3 (3) 1972 108-28.  
David Lloyd, "The Private and Public Realms of Hill's Merican Hymns." *Twentieth Century Literature* 34 (4) 407-15.  
Jan B. Gordon. "Days and Distance; The Cartographic Imagination of Elizabeth Bishop." *Salmagundi* 22/23 (Summer 1973) 294-305).  
Stephen Gould Axelrod. "Elizabeth Bishop and Containment Policy," *American Literature* 75.4 (2003): 843-867.  
Richard Rankin Russell. "Seamus Heaney's Regionalism." *Twentieth Century Literature* 54 (1) 2008 47-74.  
Henry Hart, "History. Myth and Apocalypse in Seamus Heaney's 'North,'" *Contemporary Literature* 30 (3) 1989 387-411.  
Katherine Lant, "The Big Strip Tease: Female Bodies and Male Power in the Poetry of Sylvia Plath," *Contemporary Literature* 34 (4) 1993. 620-669.  
Marjorie Perloff, "On the Road to Ariel": The "Transitional" Poetry of Sylvia Plath," *The Iowa Review* 4 (2) 1973 94-110.  
Kathleen I Bethell, "Reading Billy: Memory, Time and Subjectivity in *The Collected Works of Billy the Kid*." *Studies in Canadian Literature* 28.1 (2003) 71-89.  
Keith Harrison,. "Montage in *The Collected Works of Billy the Kid*." *Journal of Canadian Poetry* 3: 1 (1980) 32-38.  
Judith Owens. "I Send You a Picture: Ondaatje's Portrait of Billy the Kid." *Studies in Canadian Literature* 8.1 (1983) 117-39.



Jody Norton, "Whispers Out of Time: The Syntax of Being in the Poetry of John Ashbery", *Twentieth Century Literature* 41 (3) 1995. 281-305.

Deborah Landau, "How to Live: What to Do: The Poetics and Politics of AIDS," *American Literature* 68 (1) 1996 193-225.

Mary-Jean Chan, "Towards a Poetics of Racial Trauma: Lyric Hybridity in Citizen," *Journal of American Studies* 52 (1) 2018 137-163.

Emma Kimberley, "Poetics and Politics of Fear after 9/11: Claudia Rankine's *Don't Let Me Be Lonely*." *Journal of American Studies* 45 (4) 777-791.

## Queering Fictions in the Twentieth Century

*In this course we will be discussing content that may be re-traumatising to some students. We believe in the importance of engaging with this material and so please rest assured that we will work with you to ensure you can participate fully and demonstrate your achievement of the learning outcomes of the course, without compromising your wellbeing or your academic development. If you have concerns at any point we invite you to approach the course organiser Dr Carole Jones to discuss how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.*

This course explores the multifaceted representations of sexual identity in twentieth century fiction. It engages with the historical and social construction of homosexuality and investigates the emergence of gay, lesbian, transgender and queer identities in Western culture. We will focus on the theorising of homosexual identity from the perspectives of the sexologists of the early twentieth century, the gay and lesbian civil rights movements of the 1970s, the impact of HIV and AIDS, and the emergence of queer theory in the 1990s. In our survey of this literature we will focus on how the literary texts engage with political, sociological and philosophical ideas and discourses and so each novel will be read in parallel with key critical texts of the period.

### READING SCHEDULE

Radclyffe Hall, *The Well of Loneliness* (1928)  
Virginia Woolf, *Orlando* (1928)  
Gay and Lesbian Pulp Fiction of the 1950s Extracts provided.  
James Baldwin, *Giovanni's Room* (1956)  
Manuel Puig, *Kiss of the Spider Woman* (1976)  
Audre Lorde, *Zami: A New Spelling of My Name* (1982)  
Edmund White, *A Boy's Own Story* (1982)  
Richard Canning (ed.), *Vital Signs: Essential AIDS Fiction* (2007) Extracts provided.  
Jeanette Winterson, *Written on the Body* (1992)  
Sarah Waters, *Tipping the Velvet* (1997)

### SOME SUGGESTED PRE-COURSE READING

Please try and read *The Well of Loneliness* and *Orlando* before the start of the course.  
Butler, Judith. 'Imitation and Gender Subordination'. In Diana Fuss (ed.). *Inside/Out: Lesbian Theories, Gay Theories*. Routledge, 1991  
Fuss, Diana (ed.). *Inside/Out: Lesbian Theories, Gay Theories*. Routledge, 1991  
Medd, Jodie (ed.). *Cambridge Companion to Lesbian Literature*. Cambridge University Press, 2015.  
Rubin, Gayle. 'Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality'. In Gayle Rubin, *Deviations: A Gayle Rubin Reader*. Duke University Press, 2012.  
Sedgwick, Eve Kosofsky, 'Queer and Now'. In *Tendencies*. Duke University Press, 1993.  
Stevens, Hugh. *Cambridge Companion to Gay and Lesbian Writing*. Cambridge University Press, 2010.

## SELECTED GENERAL SECONDARY READING

- Henry Abelove, Michele Aina Barale, and David M. Halperin (eds), *The Lesbian and Gay Studies Reader* (1993)
- Joseph Bristow, *Sexuality* (1997)
- Judith Butler, *Gender Trouble* (2011 [1990])
- Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (1991)
- Lee Edelman, *No Future: Queer Theory and the Death Drive*. Duke University Press, 2004.
- Michel Foucault, *The History of Sexuality: The Will to Knowledge Vol 1* (1978)
- Paul Hammond, *Love Between Men in English Literature* (1996)
- Donald E Hall, *Queer Theories* (2002)
- Judith Halberstam, *Female Masculinity* (1998)
- Annamarie Jagose, *Queer Theory: An Introduction* (1997)
- Karla Jay and Joanne Glasgow (eds), *Lesbian Texts and Contexts* (1990)
- Deborah T Meem, Michelle A Gibson, Jonathan F Alexander (eds), *Finding Out: An Introduction to LGBT Studies* (2014)
- Sally Munt (ed.), *New Lesbian Criticism* (1992)
- Eve Kosofsky Sedgwick, *Epistemology of the Closet* (1990)
- Alan Sinfield, *Gay and After* (1998)
- Susan Stryker, *Queer Pulp* (2001)
- Jeffrey Weeks, *Sexuality and its Discontents* (1985)
- Susan J Wolfe and Julia Penelope (eds), *Sexual Practice, Textual Theory: Lesbian Cultural Criticism* (1993)
- Greg Woods, *A History of Gay Literature: The Male Tradition* (1999)

## Reading Science Fiction

### Summary Description:

‘Without an image of tomorrow, one is trapped by blind history, economics, and politics beyond our control. One is tied up in a web, in a net, with no way to struggle free. Only by having clear and vital images of the *many* alternatives, good and bad, of where one can *go*, will we have any control over the way we may actually get there in a reality tomorrow will bring too quickly.’

(Samuel Delany, ‘The Necessity of Tomorrows’)

By projecting possible tomorrows, science fiction poses fundamental questions about the world of today. This course examines the ways in which science fiction narrative constructs, presents and explores who we are, how we engage in community, and how we respond to otherness. It does this by reading and discussing some of the most influential and challenging science fiction texts of the last hundred and fifty years. Through careful analyses of the literature, discussions will work outwards from the texts towards investigations of the ways important scientific, philosophical, social and political ideas are presented. An influential critical definition of science fiction is that it is the literature of ‘cognitive estrangement’: that it de-familiarises our world by presenting alternate realities that are conceptually explored so as to raise questions about consensus views of reality, technology, consciousness, identity and politics. And these are the topics on which discussion will focus.

Rather than offering a broad survey of the history of the genre, this course is analysis-focused and concept-led: taking two or three key themes, we will discuss the forms of presentation used to explore them in a range of science fiction narratives. This semester, we will focus particularly on the following topics:

The idea of ‘the human’, especially as it relates to gender, sex, race and identity politics: how might conventional accounts of human nature be challenged by encounters with aliens with very different social codes and practices, or with animals that have developed or been given ‘consciousness’, or machine intelligence?

Perception and reality: can we believe what we experience, especially in the altered states of narcotic intoxication or in a world where the distinction between virtual life and biological existence has begun to dissolve?

Power, surveillance and resistance: in cultures that are increasingly closely monitored by those in power, what possibilities are there for freedom or resistance? Or, alternatively, where all traditional power systems have collapsed, how can human beings survive and make sense of their worlds?

Each of these themes will be explored in relation to a selection of very different approaches in the material, ranging from the foundational science fiction work of H.G. Wells, through classic ‘Golden Age’ writings of Arthur C. Clark, to ‘New Wave’ counter-cultural authors like Philip K. Dick and experimental Afrofuturists such as Samuel Delany and Octavia Butler, as well as feminist authors such as Ursula Le Guin, James Tiptree jr and Margaret Atwood. The contrasts between the approaches to each of the topics by the various texts, both in terms of style and politics, will be discussed to examine the range of possible futures and accounts of the present that science fiction writing makes possible.

## Syllabus

- Week 1**      **Introduction: Disrupting Human Identity**  
Greg Egan, 'The Caress', from *Axiomatic* (1995) and James Tiptree, jr., 'The Last Flight of Doctor Ain', from *Her Smoke Rose Up Forever* (2014)
- Week 2**      **Alterity, Experimentation and the Limits of the Human?**  
H.G. Wells, *The Island of Doctor Moreau* (1896)
- Week 3**      **Discipline and Surveillance: Policing Identity**  
Aldous Huxley, *Brave New World* (1932)
- Week 4**      **Apocalypse or Evolution: The End of Us?**  
Arthur C. Clark, *Childhood's End* (1953)
- Week 5**      **Anthropology and Estrangement: the Politics of Alien Androgyny**  
Ursula Le Guin, *The Left Hand of Darkness* (1969)
- Week 6**      ***Festival of Creative Learning: No Class***
- Week 7**      **Race, Sexuality, Consciousness, and the Identities of Dystopia**  
Samuel Delany, *Dhalgren* (1975)
- Week 8**      **Reproductive Politics and Totalitarian Futures**  
Margaret Atwood, *The Handmaid's Tale* (1985)
- Week 9**      ***Essay Completion Week: No Class***
- Week 10**     **Narcotic and Paranoid Identities**  
Philip K. Dick, *A Scanner Darkly* (1977)
- Week 11**     **The Virtual and the Real: the Politics of Cybersapce**  
William Gibson, *Neuromancer* (1984)
- Week 12**     **Alien(-ating) Humanity: Another End of the Human?**  
Octavia Butler, *Lilith's Brood* (Book 1: *Dawn*) (1987)

## Essential Reading:

H.G. Wells, *The Island of Doctor Moreau*, London: Collins, 2017  
Aldous Huxley, *Brave New World*, London: Vintage, 2004  
Arthur C. Clark, *Childhood's End*, London: Pan, 2017  
Margaret Atwood, *The Handmaid's Tale*, London: Vintage, 1998  
Samuel Delany, *Dhalgren*, London: Gollancz, 2010  
Ursula Le Guin, *The Left Hand of Darkness*, Gollancz, 2017  
Philip K. Dick, *A Scanner Darkly*, London: Gollancz, 1999  
William Gibson, *Neuromancer*, London: Gollancz, 2016  
Octavia Butler, *Lilith's Brood*, London: Warner, 2000

Greg Egan, *Axiomatic*, London: Orion, 1995\*  
James Tiptree, jr., *Her Smoke Rose Up Forever*, Gollancz, 2014\*

### **Selected Secondary Reading:**

- Lucie Armitt, ed., *Where No Man Has Gone Before: Women and Science Fiction*, London: Routledge, 1991  
Brian Attebery, *Decoding Gender in Science Fiction*, London: Routledge, 2002  
Margaret Atwood, *In Other Worlds: SF and the Human Imagination*, London: Virago, 2011  
Bal, Mieke, *Narratology: Introduction to the Theory of Narrative*, Abingdon: Routledge, 1997  
M. Keith Booker and Anne-Marie Thomas, eds, *The Science Fiction Handbook*, Oxford: Blackwell, 2009  
Booth, Wayne C., *The Rhetoric of Fiction*, University of Chicago Press, 1961  
Mark Bould and China Miéville, eds, *Red Planets: Marxism and Science Fiction*, Hanover, NH: Wesleyan UP, 2009  
Mark Bould, et. al., eds, *The Routledge Companion to Science Fiction*, Basingstoke: Routledge, 2009  
Bukatman, Scott, *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*, Durham: Duke UP, 1993  
Carl Freedman, *Critical Theory and Science Fiction*, Hanover, NH: Wesleyan UP, 2000  
Genette, Gérard, *Narrative Discourse: An Essay in Method*, Ithaca: Cornell University Press, 1983  
Chris Hables Gray, ed., *The Cyborg Handbook*, London: Routledge, 1995  
Donna Haraway, *Simians, Cyborgs and Women: the Reinvention of Nature*, London: Routledge, 1991  
David G. Hartwell and Kathryn Cramer, eds, *The Ascent of Wonder: The Evolution of Hard SF*, New York: Tor, 1994  
Donald M. Hassler and Clyde Wilcox, eds, *Political Science Fiction*, Columbia, SC: University of South Carolina Press, 1997  
N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*, Chicago: University of Chicago Press, 1999  
Edward James and Farah Mendlesohn, eds, *The Cambridge Companion to Science Fiction*, Cambridge: Cambridge UP, 2003  
Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, London: Verso, 2005  
Ursula Le Guin, *Dancing at the Edge of the World: Thoughts on Words, Women and Places*, New York: Grove Press, 1989  
Roger Luckhurst, *Science Fiction*, London: Polity, 2005  
Andrew Milner, *Locating Science Fiction*, Liverpool: Liverpool UP, 2012  
Tom Moylan, *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*, Boulder, CO: Westview Press, 2000  
Peter Nichols, ed., *The Science in Science Fiction*, London: Joseph, 1982  
Peter Y. Paik, *From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe*, Minneapolis: University of Minnesota Press, 2010  
Rimmon-Kenan, Shlomith, *Narrative Fiction: Contemporary Poetics* Abingdon: Routledge, 2002  
Adam Roberts, *Science Fiction*, London: Routledge, 2006  
Adam Roberts, *The History of Science Fiction*, Basingstoke: Palgrave, 2005  
Joanna Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction*, Bloomington: Indiana UP, 1995  
Andy Sawyer and David Seed, eds, *Speaking Science Fiction: Dialogues and Interviews*, Liverpool: Liverpool UP, 2000  
David Seed, *Science Fiction: a Very Short Introduction*, Oxford: Oxford UP, 2011  
Darko Suvin, *Metamorphoses of Science Fiction*, New Haven, CT: Yale University Press, 1979  
Darko Suvin, *Defined by a Hollow: Essays on Utopia, Science Fiction and Political Epistemology*, Frankfurt am Main and Oxford: Peter Lang, 2010  
Gary Westfahl, *Cosmic Engineers: A Study of Hard Science Fiction*, Westport, CT: Greenwood, 1996

Jenny Wolmark, *Aliens and Others: Science Fiction, Feminism and Postmodernism*, Hemel Hempstead: Harvester Wheatsheaf, 1993

Jenny Wolmark, ed., *Cybersexualities: A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh UP, 1999

## Shakespeare's Comedies: Identity and Illusion

This course explores the range of Shakespeare's writing of comedy from the early romantic comedies, through the 'mature' and 'problem' comedies, to the tragicomic romances of the last plays.

Shakespeare's comedies engage with various interpenetrating thematic debates, and experiments with comic form. The plays often chart the nature and growth of the self, and the challenges of amorous desire and of gender to identity. Many of the comedies show an interest in illusion and the unstable nature of perception, which links to the characters' experience of romantic desire. Illusion also informs the plays' interest in performance, both the performance of the self, and self-reflexive illusions of theatre. Many of the comedies explore the competing, but interlocking, claims of personal and social identity. How does individual growth and selfhood relate to community renewal, and how can the tensions engendered be addressed through the artifice of the comic form?

The course will look at Shakespeare's plays in the light of both Renaissance and modern theories of comedy. It will focus on a selection of plays drawn from a wide range of Shakespearean comedies, such as:

*The Two Gentlemen of Verona, The Taming of the Shrew, A Midsummer Night's Dream, Much Ado About Nothing, As You Like It, All's Well that Ends Well, Measure for Measure, The Winter's Tale, The Tempest.*

### Reading ahead:

Reading any of the comedies will be valuable preparation for the course. For initial critical context, the general essays in the following, all available online through the library, offer helpful preliminary reading:

Dutton, Richard, and Jean E Howard. *A Companion to Shakespeare's Works: Vol 3 the Comedies*. Blackwell Companions to Literature and Culture. Oxford: Blackwell, 2003.

<https://onlinelibrary-wiley-com.ezproxy.is.ed.ac.uk/doi/book/10.1002/9780470996553>

Dutton, Richard, and Jean E Howard. *A Companion to Shakespeare's Works: Vol 4 the Poems, Problem Comedies, Late Plays*.

<https://onlinelibrary-wiley-com.ezproxy.is.ed.ac.uk/doi/book/10.1002/9780470996560>

Leggatt, Alexander. *The Cambridge Companion to Shakespearean Comedy*. Cambridge Companions to Literature. Cambridge: Cambridge University Press, 2002

<https://www-cambridge-org.ezproxy.is.ed.ac.uk/core/books/cambridge-companion-to-shakespearean-comedy/DFAD021D478D6DEC7BC6DD3892E986F6>



# Shakespeare: Modes and Genres

The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited.' *Hamlet*, Act 2, Scene 2, Lines 391 - 4.

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

## Texts and Topics

Introduction: *Romeo and Juliet* and *A Midsummer Night's Dream*

Comedy I: *The Merchant of Venice*

Comedy II: *Twelfth Night*

Comedy III: *Measure for Measure*

Tragedy I: *Hamlet*

Tragedy II: *King Lear*

Tragedy III: *Antony and Cleopatra*

History I: *Richard II*

History II: *Henry IV Part One & Two*

Romance: *The Tempest*

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

It will be useful for you to read as many of the plays in advance of the beginning of the course as possible. At this stage, it's probably more useful to read the plays themselves than criticism. But there are very helpful introductory essays available online from the Library in the following Cambridge Companions:

*The Cambridge Companion to Shakespearean Tragedy*, ed. Claire McEachern (2013)

*The Cambridge Companion to Shakespearean Comedy*, ed. Alexander Leggatt (2001)

*The Cambridge Companion to Shakespeare's History Plays*, ed. Michael Hattaway (2002)

*The New Cambridge Companion to Shakespeare*, ed. Margreta de Grazia (2010)

# Victorian and Edwardian City

During the nineteenth century, Britain changed from an overwhelmingly rural society to a predominantly urban one. This course examines the ways in which writers attempted to come to terms with often bewilderingly rapid changes in urban life and landscape. Our investigations will trace how the modern city shaped contemporary texts and also how readers' ideas of the modern city were in turn shaped by those texts. Although the course is focused around individual texts, these works are intended to overlap in a way that allows us to form general conclusions about modernity and the city in Britain. Apart from the core texts, we will also examine contextual and theoretical material relevant to this topic.

The aim of this course is to provide students with a detailed understanding of the importance of the city, both physically and imaginatively in Victorian literature.

By the end of the course the student will gain an insight into key themes in Victorian literature: these will include representations of modernity in Victorian writing, social-problem fiction, the gothic, Degeneration and fin de siècle texts, and the New Woman novel.

The course will also provide essential critical/theoretical background knowledge for students wishing to focus their studies on the Victorian period and beyond.

## Primary Texts

Charles Dickens, *Bleak House*

James Thomson, 'The City of Dreadful Night'

Elizabeth Gaskell, *North and South*

Arnold Bennett, *A Man From the North*

H.G. Wells, *Ann Veronica*

George Gissing, *The Odd Women*

Robert Louis Stevenson, *Dr Jekyll and Mr Hyde*

Joseph Conrad, *The Secret Agent*

G.K. Chesterton, *The Man who was Thursday*

## Secondary Reading Available Online

Agathocleous, Tanya. *Urban Realism and the Cosmopolitan Imagination: Visible City, Invisible Worlds* (Cambridge University Press, 2010).

Coleman, B.J. (Ed) *The Idea of the City in Nineteenth-Century Britain* (Routledge, 2007)

Gilbert, Pamela K. (ed). *Imagined Londons* (State University of New York, 2002).

Jordan, John O. (ed). *The Cambridge to Charles Dickens* (Cambridge University Press, 2001).

McNamara, Kevin R (Ed). *The Cambridge Companion to the City in Literature* (Cambridge University Press, 2014).

Phillips, Lawrence and Anne Witchard (eds). *London Gothic: Place, Space and the Gothic Imagination* (Continuum, 2010).

Ridenhour, Jamieson *In Darkest London: The Gothic Cityscape in Victorian Literature* (Scarecrow, 2013).

Schwarzbach, F.S. *Dickens and the City* (Bloomsbury, 2013).

Walkowitz, Judith R. *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (University of Chicago Press, 1992).

Wild, Jonathan. *Literature of the 1900s: The Great Edwardian Emporium* (Edinburgh University Press, 2017).

## Writing for the Theatre: An Introduction\*

This course aims to introduce students to theoretical, historical and practical issues involved in the writing of plays. Issues to be addressed include: character and action; dialogue; plot and structure; theatre semiotics; the transition from page to stage. It will also offer students a chance to practice drafting and redrafting their work, to give and receive feedback on their writing from their peers, and to engage in production analysis. By the end of the course students will have gained an insight into the fundamentals of writing for theatre; been introduced to writing the short play form; been introduced to the theories of sign systems at work within a theatre text and performance, and be able to analyze a performance according to these theories; had critical feedback and development on their work and will have increased skills in both theatre criticism and dramaturgy.

### Recommended reading:

Aston, Elaine & Savona, George. Theatre as Sign-System: a Semiotics of Text and Performance, (Routledge, 1991)

Elam, Keir. The Semiotics of Theatre and Drama (Routledge (2002)

Edgar, David. How Plays Work: A Practical Guide to Playwriting, Nick Hern Books (June 2009)

# CRITICAL PRACTICE COURSES

## TAKEN BY ALL SINGLE HONOURS

## OPTIONAL FOR 3<sup>RD</sup> YEAR JOINT HONOURS

These courses have been designed to intensify your awareness of the critical tools central to the study of English Literature. In your Pre-Honours years, you were given a brief introduction to formal and critical discourses in the first semester, and over the rest of those two years you were provided with an overall sense of the historical development of literary forms and genres. Collectively, the Critical Practice (CP) courses build upon that training. The practical skills and range of knowledge acquired over the year will equip you with a command of the precise critical terminology necessary for Honours level study in both third and fourth years.

The four CP courses – Poetry, Performance, Prose, and Criticism – will expand your sensitivity to specific generic conventions and extend your knowledge of associated critical vocabulary. This, in turn, will hone your skills in the close reading, description, and analysis of a variety of texts. In the Performance course in particular you will be encouraged to reflect upon the meaning and effect of texts in relation to their staging, exploring a range of different aspects and styles of theatre.

Each course is weighted at 10 credits. The skills acquired in them are also designed to be transferable. In particular, the critical terminology acquired should be used to inform your analysis of the texts you study in the rest of your Honours courses, including your Dissertation (where appropriate).

### Semester 1

## Critical Practice: Poetry

The course will introduce students to the critical skills they need to read a variety of poetic forms. It will examine a range of the key techniques of versification, including metre and rhythm, imagery and metaphor, rhyme and verse forms. The aim is to enhance the ways in which poetry can be read and to give you a critical vocabulary with which to define and explore this process. The course will also consider a wide range of poetic modes and explore how these have changed over time. It will also consider some of the key critical questions that bear upon the interpretation of poetry.

### Semester 1

## Critical Practice: Performance

The course aims to encourage students to think about the processes by which a play text becomes a performance text, how meaning is generated in theatrical performance, and what sorts of critical and theoretical modes might be helpful in writing critically about performance. It will develop students' knowledge of the modes, genres and technical constituents of dramatic performance, with specific regard to a number of the key movements, theories and practices that have shaped modern performance. By the end of the course students should be able to analyse the constituents of a dramatic performance and reflect upon the critical accounts of performance theory produced by others and themselves.

Semester 2

## **Critical Practice: Prose**

The course will examine a range of English prose and narrative forms, their historical development and social context, and theories and tactics established for their analysis. It aims to improve students' knowledge of these areas, along with their reading and interpretative skills and proficiencies. Theories and ideas will be discussed and their implications for primary critical analysis demonstrated and explored.

Semester 2

## **Critical Practice: Criticism**

This course will introduce students to a range of conceptions of the task of the critic and debates about the functions and methods of literary criticism. It aims to provide students with both an appropriate vocabulary and broad conceptual and historical schemata to help them situate, develop and challenge their own beliefs and practices as critics.