



# 2020 – 2021

## ENGLISH LITERATURE

### FOURTH YEAR OPTION COURSES

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

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

Common Courses available for 4<sup>th</sup> Year students in 2020-2021 (Further details are available on Path):

Semester 1:

Bertolt Brecht - <http://www.drps.ed.ac.uk/20-21/dpt/cxelcg10022.htm>

Latin America: History and Culture entwined - <http://www.drps.ed.ac.uk/20-21/dpt/cxelch10073.htm>

Semester 2:

Comparative Literature in a European and Global Perspective

<http://www.drps.ed.ac.uk/20-21/dpt/cxelcc10022.htm>

Intermediality: between literature, music and painting

<http://www.drps.ed.ac.uk/20-21/dpt/cxelcf10080.htm>

Boundaries of the Human: gender, madness and werewolves in medieval literature

<http://www.drps.ed.ac.uk/20-21/dpt/cxcllc10008.htm>

The Great Russian Novel (ELCR10002)

<http://www.drps.ed.ac.uk/20-21/dpt/cxelcr10002.htm>

**Note: Students who have taken any Creative Writing courses (including Writing for Theatre) in their Third Year, ARE NOT ELIGIBLE to take any creative writing courses in their Fourth Year.**

***Courses marked with an asterisk\* have a Scottish component***

# 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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# FOURTH YEAR OPTION COURSES: SEMESTER ONE

English Literature Fourth Year  
Semester One Option Course

## American Carnage: Riot Narratives in the United States

Spanning from the Great Depression to the era of Black Lives Matter, this course asks us to consider how the riot has been represented in American culture. Our aim is to analyse the political and aesthetic problems presented by the riot, which is often seen as so inarticulate and irrational as to defy representation. Drawing on critical theory that seeks to reframe the riot as a considered intervention in the economic sphere, we will analyse the literary strategies of a range of texts that attempt to negotiate these challenges and represent rioting collectives. This will involve analysing texts from a range of media (including film, drama and fiction) and genres that include autobiographical, experimental, literary, popular and young adult fictions. By reading fictional accounts of rioting that followed events such as the Rodney King trial and the 1969 police raid on the Stonewall Tavern, the course will also ask us to unpick the roles that class, race and sexuality play in the roots and representations of spontaneous urban uprisings.

### Syllabus

- The Day of the Locust (1939), Nathanael West (Novella)
- The Grapes of Wrath (1939), John Steinbeck (Novel)
- Little Scarlet (2004), Walter Mosley (Novel)
- Detroit 67 (2013), Dominique Morisseau (Play)
- Detroit (2016), dir. by Kathryn Bigelow (Film)
- 12th and Clairmount (2017), dir. by Brian Kaufman (Film)
- The Beautiful Room Is Empty (1988), Edmund White (Novel)
- The White Boy Shuffle (1996), Paul Beatty (Novel)
- Dear Cyborgs (2017), Eugene Lim (Novel)
- The Hate U Give (2017), Angie Thomas (Novel)

### Recommended Secondary Reading

Baradaran, Mehrsa, *The Color of Money: Black Banks and the Racial Wealth Gap* (Cambridge, MA: Belknap Harvard, 2017)

Clover, Joshua, *Riot. Strike. Riot: The New Era of Uprisings* (London: Verso, 2016)

Hart, Christopher, and Darren Kelsey, *Discourses of Disorder: Riots, Strikes and Protests in the Media* (Edinburgh: University Press, 2019)

Murphet, Julian, 'The Literature of Urban Rebellion', *The Cambridge Companion to the Literature of Los Angeles* (Cambridge: Cambridge University Press, 2010), pp. 101–110.

Ogungbure, Adebayo, 'The Political Economy of Niggerdom: W. E. B. Du Bois and Martin Luther King Jr. on the Racial and Economic Discrimination of Black Males in America', *Journal of Black Studies*, 50:3 (2019), pp. 273–297.

## Black American Fiction

This course will provide a thorough introduction to African American fiction, from the nineteenth-century to the present day. All texts will be studied in both their socio-historical and theoretical contexts, and distinctive narrative patterns will be evaluated. Key areas of 'cultural' interest - including the "Harlem Renaissance" (1920's/30), the "Black Aesthetic" movement (1960's/70) - will be considered alongside broader social and political events: slavery and its abolition, post-Civil War "Reconstruction", segregation and "Jim Crow", Panafricanism, the Civil Rights Movement and others. Although the primary texts are all narrative prose fiction, we will also read poetry and non-fictional prose as supporting material.

### PRIMARY TEXTS

*Introduction: American slavery and African American narrative*

Phillis Wheatley, Selected poems (c1770) [poems on LEARN]

Frederick Douglass, 'The Heroic Slave' (1852)

*Black American Modernism & the Harlem Renaissance*

W.E.B. Du Bois, *The Souls of Black Folk* (1903)

Jean Toomer, *Cane* (1923)

Nella Larsen, *Passing* (1929)

*Modernist developments*

Zora Neale Hurston, *Their Eyes Were Watching God* (1937)

Richard Wright, *Native Son* (1940) & 'The Man Who Lived Underground' (1942)

Ralph Ellison, *Invisible Man* (1952)

*History and narrative*

Ishmael Reed, *Mumbo Jumbo* (1972)

Toni Morrison, *Paradise* (1997)

### **KEY SECONDARY TEXTS**

Gates, Henry Louis, Jr., and McKay, Nellie Y., eds. *The Norton Anthology of African American Literature*. Second edition. New York; London: W.W. Norton & Company, 2004.

Gates, Henry Louis, Jr. *The Signifying Monkey: A Theory of African American Literary Criticism*. New York; Oxford. Oxford University Press, 1989.

Ginsberg, Elaine K. *Passing and the Fictions of Identity*. Durham, NC; London: Duke University Press, 1996.

Hutchinson, George, ed. *The Cambridge Companion to the Harlem Renaissance*. Cambridge: Cambridge University Press, 2007.

Kaplan, Carla. *The Erotics of Talk: Women's Writing and Feminist Paradigms*. New York; Oxford. Oxford University Press, 1996.

Mitchell, Angelyn. *Within the Circle: an anthology of African American literary criticism from the Harlem Renaissance to the present*. Durham, NC; London: Duke University Press, 1994.



## Contemporary American Fiction

This course is not simply a survey of some recent American fiction but an examination of particular novels in the context of ideas about postmodernism, and the value (or otherwise) of that term for critical interpretation. The novels are relatively short, but they are full of great ideas, and you'll have time to complete the primary reading and still have space for some thinking about conceptual issues around postmodernism. Some reading in postmodern theory will be necessary, but no prior knowledge of it is assumed. How useful is postmodernism as a critical discourse, what valuable ideas does it provide for thinking about recent American culture, and how might we interpret the course novels differently under its rubric?

### Primary texts

E. L. Doctorow, *Ragtime*

Joan Didion, *Play it as it Lays*

Bobbie Ann Mason, *In Country*

J. E. Wideman, *Philadelphia Fire*

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*

Don DeLillo, *Zero K*

Jennifer Egan, *A Visit from the Goon Squad*

### Secondary reading, mostly available online through university library

Bennett, A. *The Postmodern* (book chapter), 2016

Buchanan, I. *Postmodern* (book chapter) 2018

Cogle, J. 'Fredric Jameson and American Postmodern Literature: Possibility and Containment', *Textual Practice*, 2017.

Docherty, T. *Postmodernism: A Reader*, 2014

Henry, C. M. *New Media and the Transformation of Postmodern American Literature*, 2019.

Herbrechter, S. *Postmodern* (book chapter) 2016

Hoffmann, G. *From Modernism to Postmodernism: Concepts and Strategies of postmodern American Fiction*, 2005.

Hogue, W. L. *Postmodernism, Traditional Cultural Forms, and African American Narratives*, 2013.

Horn, M. *Postmodern Plagiarisms*, 2015.

Jameson, F. Postmodernism, or, The Cultural Logic of Late Capitalism, 1991.

Lucy, N. Postmodern Literary Theory: An Anthology, 2000.

Lyotard, J-F. The Postmodern Condition: A Report on Knowledge, 1984

Malpas, S. The Postmodern, 2005.

McHale, B. Postmodernism Fiction, 1987.

McHale, B. Constructing Postmodernism, 1992

Millard, K. Contemporary American Fiction, 2000.

Stephan, M. Defining Literary Postmodernism for the Twenty-First Century, 2019.

Waugh, P. Metafiction: The Theory and Practice of self-conscious Fiction, 1984.

# Contemporary Postcolonial Writing

[Course not running in session 2020-21]

The literature of the Anglophone world outside the British Isles is extraordinarily rich and diverse, and can be productively considered through the lens of postcolonial theory, a body of thought that is attentive to the ways literary production is inflected by historical, geographical and cultural factors resulting from the aftereffects of imperialism. Through a selection of texts by authors and film-makers from around the globe, we will explore how those living with the legacies of colonialism use their work to engage with this history, and how their texts 'write back' to the canon of English literature, problematising its representational strategies and asking us to reconsider how, and why, literary value is assigned. We will consider texts which examine colonial encounters in the past, which evaluate the historical legacies of these encounters, and which look to the future, covering topics such as diaspora, hybridity, orality, gender, 'race', resistance, and national identity. As we go, we will interrogate the concept of the postcolonial. What are its limitations? What does it obscure? And how useful is it as an analytical category for studying literature?

## Primary texts

African poetry (to be supplied in class)

Chimamanda Ngozi Adichie, *Half of a Yellow Sun* (2006)

J.M. Coetzee, *Disgrace* (1999)

Ashutosh Gowariker (dir.), *Lagaan* (2001)

Thomas King, *Green Grass, Running Water* (1993)

Larissa Lai, *The Tiger Flu* (2018)

Andrea Levy, *Small Island* (2004)

Damien O'Donnell (dir.), *East is East* (1999)

M. NourbeSe Philip, *Zong!* (2008)

## Additional Reading

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso/NLB, 1983.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. London: Routledge, 1995.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. 2nd ed. London: Routledge, 2007.

Benwell, Bethan, James Procter, and Gemma Robinson. *Postcolonial Audiences: Readers, Viewers and Reception*. New York: Routledge, 2012.

Bhabha, Homi K. *The Location of Culture: Critical Theory and the Postcolonial Perspective*. London: Routledge, 1994.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed. Oxford: Oxford University Press, 2005.

Boehmer, Elleke, Katy Iddiols, and Robert Eaglestone, eds. *J.M. Coetzee in Context and Theory*. London: Continuum, 2009.

Davidson, Arnold E., Priscilla L. Walton, and Jennifer Andrews. *Border Crossings: Thomas King's Cultural Inversions*. Toronto: University of Toronto Press, 2003.

Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, Mass.: Harvard University Press, 1993.

Goebel, Walter, and Saskia Schabio, eds. *Locating Postcolonial Narrative Genres*. New York: Routledge, 2013.

Head, Dominic. *J.M. Coetzee*. Cambridge: Cambridge University Press, 1997.

Innes, Catherine Lynette. *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge: Cambridge University Press, 2007.

Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2004.

Lazarus, Neil. *Nationalism and Cultural Practice in the Postcolonial World*. Cambridge: Cambridge University Press, 1999.

Quayson, Ato. *Postcolonialism: Theory, Practice, or Process?* Malden, Mass.: Polity Press, 2000.

Said, Edward W. *Orientalism*. London: Penguin, 2003.

Sell, Jonathan, ed. *Metaphor and Diaspora in Contemporary Writing*. Basingstoke: Palgrave Macmillan, 2011.

## Creative Writing Part I: Poetry\*

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.

## Decolonization and the Novel

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

### Primary Works

#### Postcolonial Theory

##### Introduction and readings

(Frantz Fanon);

#### Africa Writes Back:

##### Colonialism and

##### Decolonization Chinua

Achebe *Things Fall Apart; No*

*Longer At Ease*

Ayi Kwei Armah, *The Beautiful*

*Ones Are Not Yet Born*

Ngugi wa Thiong'o, *Devil On*

*the Cross*

#### Gender, Displacement,

##### Decolonization:

Bessie Head, *A Question of*

*Power*

Tsitsi Dangarembga, *Nervous*

*Conditions*

Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English*

**Afro-Caribbean  
Consciousness**

George Lamming, *In the Castle of My Skin*

Jamaica Kincaid, *The Autobiography of My Mother*

**Windrush, The Caribbean and  
Britain: Colonization in  
Reverse**

Sam Selvon, *The Lonely Londoners*

Caryl Phillips, *The Final Passage*

**Suggested Reading**

Bill Ashcroft et al. (eds), *The Empire Writes Back, Theory and Practice in Post-Colonial Literatures*

Elleke Boehmer, *Colonial and Postcolonial Literatures*

Elleke Boehmer, *Stories of Women: Gender and Space in the Postcolonial Nation*

Frantz Fanon, *The Wretched of the Earth; Black Skins, White Masks*

Leela Gandhi, *Postcolonial Theory*

Paul Gilroy, *There Ain't No Black in the Union Jack; The Black Atlantic*

John McLeod, *Beginning Postcolonialism*

Trinh Minh-ha, *Woman, Native, Other: Writing Postcoloniality and Feminism*

Susheila Nasta, *Home truths: fictions of the South Asian diaspora in Britain*

Susheila Nasta, ed. *Motherlands: black women's writing from Africa, the Caribbean and South Asia*



# Digital Humanities for Literary Studies

Digital humanities is a field of study in which scholarly applications of technology are used to perform analyses and generate insights that would be difficult or impossible to achieve without the help of computers. This course will introduce you to a number of digital tools that will help you both in your study of literature and in your life beyond university, and as we learn to use these tools we'll critically assess their output and think about what it means to quantify culture. The course is very hands-on, and you'll be given time and support in class as you learn how to use these applications.

The approach taken to digitisation and data in this course is grounded in literature, language and print culture. We'll examine computer-mediated communication, and consider the development of digital textual forms in the light of earlier technologies such as the printing press. We'll also focus on two kinds of approaches that are particularly prominent within digital literary studies, computational text analysis and digital mapping.

For the main assessment for the course, you'll produce a digital project which conforms to the same high standards of scholarly rigour as an assessed essay, and which also makes use of the affordances of the online environment in relation to such things as genre, design and useability. No specialist knowledge of technology is needed: if you can use a word processor and a web browser, you are amply equipped to fully participate in this course. Those who have more experience with software and/or programming will also be catered for: the course has been designed to work for students with a range of abilities and levels of expertise.

## Topics

Introduction: working with data in the humanities

Computer-mediated communication

Computational text analysis

Digital mapping

Historicising textual technologies

Data security, privacy and agency

## Set texts

There are no primary texts for this course. Instead, you will be given a set of critical readings each week which you will be asked to read and respond to as part of your participation in the class's virtual community.

For your final project, you will be working with a dataset. In 2020-21, this will be the National Library of Scotland's Medical History of British India (for an overview, see <https://digital.nls.uk/indiapapers/>; for the data, visit the NLS's Data Foundry: <https://data.nls.uk/data/digitised-collections/a-medical-history->

[of-british-india/](#)). Depending on whether/when lockdown restrictions are lifted, the class may be able to visit the NLS to see the materials in the Medical History collections and speak with the curator about them.

## Secondary reading

As digital humanities is a fast-moving field, readings will likely be added during the semester.

Bradley, John, "Text Tools," in Susan Schreibman, Ray Siemens, and John Unsworth, eds., [A Companion to Digital Humanities](#) (Oxford: Blackwell, 2004).

Burrows, John, "Textual Analysis," in Susan Schreibman, Ray Siemens, and John Unsworth, eds., [A Companion to Digital Humanities](#) (Oxford: Blackwell, 2004).

Busa, Roberto, "The Annals of Humanities Computing: The Index Thomisticus," *Computers and the Humanities* 14.2 (1980): 83-90.

Chartier, Roger, trans. Teresa Lavender Fagan, ["Languages, Books, and Reading from the Printed Word to the Digital Text,"](#) *Critical Inquiry* 31.1 (2004): 133-52.

Da, Nan Z., ["The Computational Case against Computational Literary Studies,"](#) *Critical Inquiry* 45.3 (Mar 2019): 601–39.

Davidson, Cathy, ["How Digital Humanists Can Lead Us to National Digital Literacy,"](#) blog post, HASTAC, 29 Jan 2012.

D'Ignazio, Catherine, and Lauren F. Klein, *Data Feminism* (Cambridge, MA: MIT Press, 2020).

Eve, Martin Paul. [Close Reading with Computers: Textual Scholarship, Computational Formalism, and David Mitchell's Cloud Atlas](#) (Stanford, CA: Stanford University Press, 2019).

Flanders, Julia, ["The Productive Unease of 21st-century Digital Scholarship,"](#) *Digital Humanities Quarterly* 3.3 (Summer 2009).

Gunkel, David J., "What's the Matter with Books?" *Configurations* 11.3 (2003): 277-303.

Hartley, John, *The Uses of Digital Literacy* (New Brunswick, NJ and London: Transaction Publishers, 2011), 19-23, 71-76, 104-107.

Hayles, N. Katherine, "Translating Media: Why We Should Rethink Textuality," *Yale Journal of Criticism* 16.2 (2003): 263-90.

Jessop, Martyn, ["Computing or Humanities? The Growth and Development of Humanities Computing,"](#) *Ubiquity* 5.41 (2004).

Kirschenbaum, Matthew, ["What Is 'Digital Humanities,' and Why Are They Saying Such Terrible Things about It?"](#) *Differences: A Journal of Feminist Cultural Studies* 25.1 (Spring 2014): 46–63.

McCarty, Willard, ["What is Humanities Computing? Toward a Definition of the Field,"](#) Address at Reed College, 2 Mar 1998.

- McCarty, Willard, "Poem and Algorithm: Humanities Computing in the Life and Place of the Mind," in Domenico Fiormonte and Jonathan Usher, eds., [\*New Media and the Humanities: Research and Applications\*](#) (Oxford: Humanities Computing Unit, University of Oxford, 2001) 9-17.
- Murray, Simone, "Charting the Digital Literary Sphere," *Contemporary Literature* 56.2 (2015): 311-339.
- Nerbonne, John, "[Computational Contributions to the Humanities](#)," *Literary and Linguistic Computing* 20.1 (2005): 25-40.
- Nunberg, Geoffrey, "[Farewell to the Information Age](#)" in Nunberg, ed., *The Future of the Book* (Berkeley, CA: University of California Press, 1996) 103-138.
- Price, Leah, "[You Are What You Read](#)," *New York Times* 23 Dec 2007.
- Ramsay, Stephen, "[On Building](#)," blog post, *Stephen Ramsay* 11 Jan 2011.
- Ramsay, Stephen, "[Programming with Humanists: Reflections on Raising an Army of Hacker-Scholars in the Digital Humanities](#)," in Brett D. Hirsch, ed., *Digital Humanities Pedagogy: Practices, Principles and Politics* (Cambridge, UK: Open Book Publishers, 2012).
- Underwood, Ted, *Distant Horizons: Digital Evidence and Literary Change* (Chicago: University of Chicago Press, 2019).
- Underwood, Ted. "[Where to Start with Text Mining](#)," blog post, *The Stone and the Shell* 14 Aug 2012.
- Unsworth, John, "[What is Humanities Computing, and What is Not?](#)" in Georg Braungart, Karl Eibl and Fotis Jannidis, eds., *Jahrbuch für Computerphilologie 4* (Paderborn: mentis Verlag, 2002).
- Wesch, Michael, "[Context Collapse](#)," *Digital Ethnography* 31 July 2008.
- Witmore, Michael, "[Text: A Massively Addressable Object](#)," blog post, *Wine Dark Sea* 31 Dec 2010.

## Fiction and Espionage\*

### Rationale

The course is a development of the popular and successful segment on spy fiction from the established honours option *Mystery and Horror*. There is no textual duplication between these courses. The course can be team-taught or taught singly and is designed to be available to students on a Scottish Literature degree programme.

The course will meet student demand for popular fiction but is not confined to this and will challenge students to read spy narratives in relation to literary modernism. The course will encourage a debate about current social and cultural representations of secrecy and surveillance in relation to their history from the start of the 20<sup>th</sup> century.

### Course outline

The course addresses the prehistory of contemporary concerns about secrecy and the surveillance state, terrorism and propaganda. Students will follow a broadly chronological survey that considers how espionage fiction reflects the anxieties of modern society and how this changes historically.

Each seminar will focus on particular themes, which will be revisited to give an incremental picture. Specific subjects covered will include:

- The relation of 'popular' to 'literary' fiction
- The narrative structure of espionage novels
- The relation of political secrecy to empire
- Gender and the secret world; the role of women in a traditionally male genre
- The secret subject: heroism, sexuality, the body
- Literature and surveillance culture
- The role of technology in espionage

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

### Learning Outcomes

In addition to the skills training common to all English Literature Honours courses (essay writing, independent reading, group discussion, oral presentation, small-group autonomous learning) this course will develop in students the ability to:

- a) demonstrate their understanding of critical issues in relation to political secrecy as a crucial site in the production of modernity;
- b) speak and write fluently about these issues in relation to the primary texts, and the global, sociohistorical contexts in which they are embedded;
- c) apply a range of relevant literary theories, such as genre theory, feminist literary criticism, postcolonialism, postmodernism and the theory of secrecy, to the primary texts on the course, and evaluate these theories in relation to each other;
- d) reflect constructively on good learning practice;
- e) articulate how their own thinking about the key course issues has developed.

## Syllabus

1. Introduction: Arthur Conan Doyle, 'The Naval Treaty' (1893)
2. Empire: Rudyard Kipling, *Kim* (1901) [extracts]
3. Between the Wars: John Buchan, *The Three Hostages* (1924)
4. Wartime: Elizabeth Bowen, *The Heat of the Day* (1948)
5. Irony: Graham Greene, *Our Man in Havana* (1958)
6. Ian Fleming, *Casino Royale* (1953)
7. Memory: Muriel Spark, *The Hot House by the East River* (1973)
8. Cold War: John Le Carré, *Tinker, Tailor, Soldier, Spy* (1974)
9. Contemporary: James Robertson, *The Professor of Truth* (2013)

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

Denning, Michael. *Cover Stories* 2<sup>nd</sup> Edition (Routledge, 2014)

Hepburn, Alan. *Intrigue: Espionage and Culture* (Yale University Press, 2005)

## Global LGBT Fiction

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

This course will allow students to examine the variety of ways in which contemporary fiction explores global LGBT lives, experiences, challenges, and imaginative visions. These literary texts will be read in the light of critical and theoretical arguments as well as selected texts from LGBT history, philosophy, political theory, sociology, and public policy. 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. Also, although not set as part of the course, students will have the opportunity to discuss other modes of LGBT representation (television, film, popular music) in relation to the literature they are reading.

The structure of reading and analysis on the course is broadly comparative: students will be asked to explore the similarities and differences between the set texts, and examine the various types of analysis made possible by the critical and theoretical modes of reading to which they are introduced. The guided examination of the similarities and differences between the range of texts and approaches studied will help students to develop the analytical skills and knowledge that will be assessed in their essays.

### Primary Reading List

Durbin, Andrew. *Skyland*.  
Guibert, Hervé, *To the Friend Who Did Not Save My Life*.  
Haddad, Saleem. *Guapa*.  
Melchor, Fernanda. *Hurricane Season*.  
Okparanta, Chinelo. *Under the Udala Trees*.  
Taylor, Brandon. *Real Life*.

# Medicine in Literature 1: Illness Narratives Through History

This course examines the dynamic relationship between literature and medicine from the early modern period to the present day, giving students the opportunity to consider the ways in which literature and medicine have influenced each other over time. The chronology of the course does not trace a history of medical progress; rather, it follows literature's interruption of and critical reflection on that history. Grotesque bodily humour, mysterious wounds, accounts of trauma, unspeakable pain, and the disruption of mind by illness will offer an alternative, literary perspective on medical history. Students will have the opportunity to place literary texts in their historical context, in order to better understand their reflections on illness, health, and medicine. This course is, however, not merely a historical survey. It will allow students to examine the ways in which discourses of embodiment and the view of the sick body change according to shifting political, social and cultural contexts. The course will appeal to students who have a particular interest in the intersections between medicine, science and literature.

Students who are interested in this course might also like to consider Medical Ethics in Literature, which focuses on related issues in twentieth-century to contemporary literature.

The course will achieve these aims by reading poems, plays and novels from the early modern period to the present day, alongside various non-fiction sources. If possible, this course will engage with rare items from the Centre for Research Collections in the Main Library, which has exceptional holdings in medical history.

## Important Note re Content

In this course we will be discussing content that may be retraumatising to some students. 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](mailto: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 (these will be revised for 2020-21)

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

1. demonstrate core skills in the study of English Literature: essay-writing, independent reading, group discussion, oral presentation, small-group autonomous learning
2. perform textual analyses of literary texts
3. demonstrate competency in interdisciplinary research
4. show understanding of the relationship between literature and medicine as expressed in literary texts from the early modern period to the present day

## 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. Suggestions for further reading will be given on the Resource List.

### **Illness and perspectival shifts**

Virginia Woolf, 'On Being Ill' (1926) (LEARN)  
Kathleen Jamie, 'Pathologies' (2010) (LEARN)  
John Berger, 'Cataract' (2012) (LEARN)

#### **Laughter, the grotesque, and the ludicrous body**

Extracts from François Rabelais, *Gargantua and Pantagruel* (1532-64) (LEARN)  
Extracts from Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) (LEARN)

#### **Pain**

Frances Burney, 'Letter to Esther Burney' (1812) (LEARN)  
Extract from Harriet Martineau, *Life in the Sickroom* (1844) (LEARN)

#### **Dependency**

\*Thomas De Quincey, *Confessions of an English Opium Eater* (1821) and 'Appendix' (1822) (LEARN)\*

#### **[Moral] contagion, community, and nursing**

\*Elizabeth Gaskell, *Ruth* (1853)\* Oxford University Press edition paperback or ebook; or transcribed Project Gutenberg version available (LEARN)

#### **Disability?**

H.G. Wells, *In the Country of the Blind* (1904) (LEARN)  
John Milton, 'On his blindness' [c.1655] (LEARN)

#### **Trauma and WWI**

Mary Borden, 'Unidentified' (1917) (LEARN)  
Wilfred Owen, 'Mental Cases' (1918), 'Dulce et Decorum Est' (1918) (LEARN)  
Siegfried Sassoon, 'Repression of War Experience' (1917) (LEARN)  
W.H. Rivers, 'The Repression of War Experience' (1918) (LEARN)

#### **Silence = Death**

\*Larry Kramer, *The Normal Heart* (1985)\*  
\*Optional reading for students who are able to acquire copies of, or watch this two-part play: Tony Kushner, *Angels in America* (1995)\*

### **Ageing and perspectival shifts**

Alice Munro, 'The Bear Came Over the Mountain' (2001), 'Down by the Lake' (2012) (LEARN)

## **English Literature Fourth Year**

### **Semester One Option Course**



# Modern Poetry: 1922-1927

This course examines key publications from the golden age of High Modernist poetry. We will look at individual collections by key British and American poets of the time. Though spanning only five years, from 1922 to 1927, the course includes some of the most renowned and influential poets and poetry books of the twentieth century. In the shadow of the catastrophic First World War, all the poets were seeking an apt response to the combustible context of modernity, and the course will explore the differing ways in which the poets challenged conventional ideas of poetry in an attempt to meet the changes of the modern world. We will focus on close readings and individual poems, looking at the differing formal and stylistic innovations of each poet, examining how they represented intimations of chaos on the one hand, but also ideas of order and tradition on the other. We will explore key poetic debates of the era: the nature of the poetic image; free verse; authorial 'impersonality' and the poem's relationship with the reader; themes of gender and sexuality; of history and temporality; of class, cultural inequality and diversity; and of the convulsive politics of the time.

## Syllabus

- T. S. Eliot. *The Wasteland* (1922).
- Wallace Stevens. *Harmonium* (1923).
- William Carlos Williams. *Spring and All* (1923).
- D. H. Lawrence. *Birds, Beasts and Flowers* (1923).
- Mina Loy. *Lunar Baedeker* (1923).
- H. D. *Heliadora* (1924)
- Marianne Moore. *Observations* (1924).
- Ezra Pound. *A Draft of XVI Cantos* (1925).
- Langston Hughes. *Fine Clothes to the Jew* (1927).

## Reading

- Doolittle, Hilda (H. D.). *Collected Poems 1912–1944*. Edited by Louis Martz. New York: New Directions, 1983.
- Eliot, T. S. *Collected Poems 1908-1962*. London: Faber, 2002.
- Hughes, Langston. *The Collected Poems of Langston Hughes*. New York: Vintage, 1994.
- Lawrence, D. H. *Complete Poems*. London: Penguin, 1994.
- Loy, Mina. *The Lost Lunar Baedeker*. Manchester: Carcanet, 1977.
- Moore, Marianne. *New Collected Poems*. London: Faber, 2017.
- Pound, Ezra. *The Cantos of Ezra Pound*. New York: New Directions, 1993.
- Stevens, Wallace. *Collected Poetry and Prose*. Library of America, 1997.
- Williams, William Carlos, *Collected Poems Vol 1: 1909-1939*. New ed. Manchester: Carcanet, 2018.

## Indicative Secondary Reading

- Bradbury, Malcolm, and J. McFarlane (eds.). *Modernism 1890-1930* (2<sup>nd</sup> ed.). London: Penguin, 1991.
- Bradshaw, David and Kevin J. H. Dettmar (eds.). *A Companion to Modernist Literature and Culture*. Oxford: Blackwell, 2006.

- Chinitz, David E. and Gail McDonald (eds.). *A Companion to Modernist Poetry*. Oxford: Blackwell, 2014.
- Cook, Jon (ed.). *Poetry in Theory: An Anthology 1900-2000*. Oxford: Blackwell, 2004.
- Davis, Alex, and Lee M. Jenkins (eds.). *The Cambridge Companion to Modernist Poetry*. Cambridge: Cambridge University Press, 2007.
- Eliot, T. S., *Selected Prose of T S. Eliot*. London: Faber, 1975.
- Emig, Rainer. *Modernism in Poetry: Motivations, Structures and Limits*. London: Longman, 1995.
- Howarth, Peter. *The Cambridge Introduction to Modernist Poetry*. Cambridge: Cambridge University Press, 2012.
- Kolocotroni, Vassiliki, Jane Goldman and Olga Taxidou (eds.). *Modernism: An Anthology of Sources and Documents*. Edinburgh: Edinburgh University Press, 1998.
- Lawrence, D. H. *Selected Critical Writings*. Oxford University Press, 1998.
- Nicholls, Peter. *Modernisms: A Literary Guide*. Basingstoke: Macmillan, 1995.
- Perkins, David. *A History of Modern Poetry, Vol 1: From the 1890s to the High Modernist Mode*. Boston: Harvard University Press, 1976.
- Pound, Ezra. *Literary Essays of Ezra Pound*, ed. T. S. Eliot. London: Faber, 1954.
- Williams, William Carlos, *Selected Essays of William Carlos Williams (1954)*. New Directions, 1969.

# Modern Religious and Ethical Debates in Contemporary Literature

[Course not running in session 2020-21]

The aim of this interdisciplinary course is to enable students from a variety of academic backgrounds to engage in religious and ethical debates as these are embodied in literary texts. A range of texts from the field of literatures in English are discussed and their contributions to, and interactions with, wider religious and ethical concerns are explored. In its widest sense, the context of these texts and their authors is established and this includes both the faith perspective and the ethical stance promoted, implied or critiqued in the text.

The interaction between secularism, religion and culture will be the particular focus of the course.

## Learning Outcomes

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

Demonstrate a detailed knowledge of selected contemporary literary texts and of their interaction with a range of modern religious and ethical issues.

Engage in current debates in the field of literature, religion and theology.

Discuss the differences in religious and literary themes between texts exploring different religions and none across the field of literatures in English.

## Seminar Schedule

### **Weeks 1-4: "God is Dead?"**

**Week 1:** Aldous Huxley, *Brave New World*

**Week 2:** A. Goodman, *Kaaterskill Falls*

**Week 3:** Secularism in Scottish Culture - James Robertson, *The Testament of Gideon Mack*

**Week 4:** Philip Pullman, *His Dark Materials* (focus on *Northern Lights*)

### **Weeks 5-9: "Making the Case for God"**

**Week 5:** E. Harris, *The Marrying of Chani Kaufman*

**Week 6: Essay Discussion Week-** Advice about approaches and a formative assessment event

**Week 7:** I. Kurshan, *If All the Seas Were Ink*

**Week 8:** Twentieth Century English Catholicism- Graham Greene, *The Power and the Glory*

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

**Week 10: "Spirituality Without Religion?":** J. K. Rowling, *The Harry Potter* series, in particular *Harry Potter and the Deathly Hallows*

**Week 11:** Review of the course and exam preparation

**Selected Secondary Reading**

Cheyette, Brian, *Constructions of 'the Jew' in English Literature and Society: Racial Representations, 1875-1945*, (Cambridge: Cambridge University Press).

Craig, Cairns, *Intending Scotland: Explorations in Scottish Culture since the Enlightenment* (Edinburgh: EUP, 2009)

Hass, Andrew, Jasper, David & Jay, Elizabeth (eds), *The Oxford Handbook of English Literature and Theology* (Oxford: Oxford University Press, 2007)

Jasper, David, *Sacred Desert: Religion, Literature, Art and Culture* (Oxford: Blackwell, 2004)

Jasper, David & Smith, Allen (eds), *Between Truth and Fiction: A Reader in Literature and Christian Theology* (SCM: London, 2010)

Moore, Stephen D., *The Bible in Theory: Critical and Postcritical Essays* (Atlanta: SBL, 2010)

Stähler, Axel (ed.), *Anglophone Jewish Literature*, Routledge Studies in Twentieth-Century Literature (London: Routledge, 2007).

Vattimo, Gianni *Belief*, trans. Luca D'Isanto and David Webb (Stanford: Stanford University Press, 1999)

**Assessment**

Essay of 2,500 words (40%);

Examination at the end of the course (60%).

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

## **Poetry and the English Question: Voice and Belonging in Modern and Contemporary Verse**

England has a problem - and the problem is England itself. Since the end of empire the often unspoken question of what England is, and who it is for, has caused obvious political trouble for England, Britain and the rest of Europe. But this English Question has a cultural dimension too - one in which poets have frequently found themselves entangled. This course explores the poetry of Basil Bunting, Philip Larkin, Ted Hughes, Tony Harrison, Jo Shapcott, Denise Riley, Benjamin Zephaniah, Alice Oswald and Daljit Nagra, and asks how writing by a range of poets variously born, raised or living in England has been shaped by the cultural condition of the nation in which they work. It examines the ways in which this poetry's engagement with key elements such as voice, place, language and belonging articulates, and speaks back to, the condition of England.

# Reality Hunger: Image and Appetite in Contemporary Fiction

The module will offer a wide-ranging exploration of contemporary literature through the framework of appetite, desire, and abjection. Appetite and artistry are closely linked in literary explorations, as Kafka's famously starving artist attests. On this course we'll look at a number of hunger artists, investigating bodily, sexual, and intellectual appetites which we explore here particularly in a post-#MeToo moment against questions of authority, consent, and power within the framework of desire.

The course is also intended to introduce and interrogate the construction of the contemporary and to follow shifts in literary schools and critical approaches over the last twenty years, where our starting point for conceptualising 'the contemporary' is the twenty-first century. Following the work of theorists such as Peter Boxall, Roger Eaglestone, and Rachel Carroll we will ask what it means to cultivate a contemporary sensibility or a sense of the contemporary and will explore questions of appearance, image, affect, and experiment.

## **Section One: On Being in the Text**

### What A Boy Wants

Franz Kafka, *The Hunger Artist* (1922)

David Foster Wallace, *Brief Interviews with Hideous Men* (1999)

### Authority, Appetite, Autofiction

Chris Kraus, *Aliens and Anorexia* (2000)

### Celebrity and Self-Sacrifice

Jennifer Egan, *Look at Me* (2001)

### Telling the Self

Roxane Gay, *Hunger* (2017)

### Intimate Knowledge

Jenny Zhang, *Sour Heart* (2017)

## **Section Two: It's Not What It Looks Like**

### Plastic Needs

Alexandra Kleeman, *You Too Can Have a Body Like Mine* (2015)

### I. Really. Prefer. Roses.

Oyinkan Braithwaite, *My Sister the Serial Killer* (2019)

Slender Means

Sally Rooney, *Normal People* (2018)

Wanting Nothing

Anna Burns, *Milkman* (2018)

The Capaciousness of Desire

Maggie Nelson, *The Argonauts* (2015)

**Indicative Secondary Reading (available online via university library):**

Peter Boxall, 'Introduction,' in *Introduction to Twenty-First Century Fiction* (2013)

Lauren Berlant, 'Introduction: Affect in the Present' and 'Chapter One: Cruel Optimism' in *Cruel Optimism* (2011); see also 'Thinking About Feeling Historical,' *Emotion, Space and Society* 1:1 (2008), 4 - 9

Rachel Carroll, 'How Soon Is Now/Gendering the Contemporary,' in *Contemporary Women's Writing* 9: 1 (2015), 16 – 33.

Paul Crosthwaite, 'Introduction' and 'Chapter 1: Market Metafiction and the Varieties of Postmodernism' in *The Market Logics of Contemporary Fiction* (2019)

Jack/Judith Halberstam, 'Introduction: Low Theory' in *The Queer Art of Failure* (2011)

Maud Ellman, *The Hunger Artists: Starving, Writing, and Imprisonment* (1993) – also available online as PDF

Rosalind Gill and Shani Orgad, 'The Shifting Terrain of Sex and Power: From the 'Sexualisation of Culture' to MeToo,' *Sexualities* 21:8 (2018) 1313 - 1324

Phillip Brian Harper 'Introduction' in *Framing the Margins: The Social Logic of Postmodern Culture* (1994)

David Harvey, *A Brief History of Neoliberalism* (2005)

Amy Hungerford, 'On the Period Formerly Known as the Contemporary,' *American Literary History*, 20:1/2 (2008), 410 – 41

Adam Kelly, 'David Foster Wallace and the New Sincerity in American Fiction' – in *Consider David Foster Wallace* ed. David Hering (2010) (NB this can also be downloaded from Academia.edu)

Ritty Lukose, 'Decolonizing Feminism in the MeToo Era,' *Cambridge Anthropology*, 36: 2 (2018), 34 - 52

Mark McGurl, 'Ordinary Doom: Literary Studies in the Wasteland of the Present,' *New Literary History*, 41: 2 (2010), 329 – 49; see also *The Program Era* (2009)

Lois McNay, 'Self As Enterprise: Dilemmas of Control and Resistance in Foucault's The Birth of Biopolitics,' *Theory, Culture and Society*, 26: 6 (2009), 55 – 77

David Foster Wallace, 'E Unibus Pluram: Television and U.S. Fiction,' *Review of Contemporary Fiction*, 13:2 (1993) 151 - 194





# Sex, Seduction and Seditious in Restoration Literature

This course explores the ways in which Restoration literature depicts sex, desire and love, and discusses the ways in which these categories were central to the ways in which the period constructed its senses of personal, national and theological identities. We analyse relationships between literary texts and the political, theological and philosophical debates taking place about sexuality in Restoration culture. As well as reading a range of different types of literary text (from religious epic to sexually explicit libertine poetry; from poetic encomiums on the sanctity of marriage to sensationalist popular narratives about lust, debauchery and prostitution), we will also examine the place of sexuality in contemporary philosophical and theological arguments about the nature of truth, morality, politics and the state. The aim will be to develop an understanding of the ways in which Restoration writing about sex, seduction and seditious presents, endorses, questions or challenges the values and practices associated with love, marriage, family and nation.

After the radical challenges to social order and hierarchy that occurred during the Civil Wars, the Restoration settlement sought to re-impose cohesion by means of an idea of the state as a secure and nurturing family unit. At the same time, however, the period also saw the flourishing of libertine culture with its sexually explicit literature and art, much of which appeared deliberately to challenge the officially sanctioned ideas of family and state. Images of seduction in Restoration culture thus present not only a range of sexual behaviours but also, and particularly when linked to ideas of seditious, address the political tensions and debates of the period directly. We will look at such topics as the religious and social implications of Eve's seduction by Satan in *Paradise Lost*; explorations of female desire and power in Aphra Behn drama; ideas of the nation as a family unit in Thomas Hobbes' and John Locke's philosophy; seditious as a form of seduction in John Dryden's political poetry; and questions of whether the Earl of Rochester's libertine poetry encourages or satirises debauchery. Many of the tensions of Restoration society persist in today's world, and we will also explore contemporary theories of gender and sexuality in order to consider what light the writing of the later seventeenth century might shed on present-day debates and sex, gender and power.

Discussions this year will fall into four main sections:

*'Of Woman's First Disobedience?': Sex and the Social Order* will look at the legal, theological and political status of marriage and family life in the period, and explore the ways in which the nation and church were conceived in terms of forms of family relationships.

*'And love he loves, for he loves fucking much...': Sex, Seduction and Libertinism* will explore Libertine writing in both its aristocratic and popular modes, and consider the politics of lechery, prostitution and debauchery in the period.

*'Made drunk with honour, and debauched with praise': Seduction as Sedition* will focus on the so-called 'Exclusion Crisis' of the 1670s to discuss the ways in which political conflict about the future of the monarchy was played out in popular literary writing.

*Restoration Theatre and Family Values: Lust Provoked or Disorder Contained?* will examine the presentation of family values, libertine behaviour and social order in the Restoration theatre by reading a series of plays that focus on sex, power and the politics of gender.

This course explores some of the most influential literary writing of the Restoration period (including texts by Dryden, Behn, Rochester, Milton and Vanbrugh) as well as popular publishing (such as *The London Jilt*, 'Wandering Whore' pamphlets, scandal sheets and popular ballads) in the context of political theory, philosophy and conduct writing by thinkers such as Hobbes, Filmer, Allestree and Locke. Much of the required reading, particularly the non-literary and contextual material, will be made available via Learn and the library resource lists, and much of the most important secondary reading is also digitally accessible.

### **Primary Texts**

(Any edition of the following is fine, and the library provides access to electronic editions of most of these via the Resource List for the course. Other course material will be available online via Learn.)

Anonymous. *The London Jilt; or, The Politic Whore*

Behn, Aphra. *The Rover and Other Plays*

Hammond, Paul, ed. *Restoration Literature: an Anthology*

Milton, John. *Paradise Lost*

Vanbrugh, John. *The Provoked Wife*

Wycherley, William. *The Country Wife*

### **Selected Secondary Reading**

Alexander, Julia and MacLeod, Catherine, eds. *Politics, Transgression and Representation at the Court of Charles II*. London: Paul Mellon, 2007

Bowers, Toni, *Force or Fraud: British Seduction Stories and the Problem of Resistance, 1660-1760*, Oxford: Oxford UP, 2011

Brant, Clare and Purkiss, Diane, *Women, Texts and Histories 1575-1760*, London: Routledge, 1992

Braverman, Richard, *Plots and Counterplots: Sexual Politics and the Body Politic in English Literature, 1660-1730*

Chernaik, Warren, *Sexual Freedom in Restoration Literature*, Cambridge: CUP, 1995

Earle, Peter, *The Making of the English Middle Class: Business, Society and Family Life in London 1660-1730*, London: Methuen, 1989

- Fisk, Deborah Payne, *The Cambridge Companion to English Restoration Theatre*, Cambridge: CUP, 2000
- Frank, Marcie, *Gender, Theatre, and the Origins of Criticism: From Dryden to Manley*, Cambridge: Cambridge UP, 2011
- Harris, Tim, *Restoration*, Harmondsworth: Penguin, 2005
- Harris, Tim, *Revolution*, Harmondsworth: Penguin, 2006
- Hillyer, Richard, *Hobbes and his Poetic Contemporaries: Cultural Transmission in Early Modern England*, Basingstoke: Palgrave, 2007
- Hulme, Peter and Ludmilla Jordanova, eds, *The Enlightenment and its Shadows*, London: Routledge, 1990
- Jones, J.R., *The First Whigs: the Politics of the Exclusion Crisis, 1678-83*, Oxford: Oxford UP, 1970
- Jose, Nicholas. *Ideas of the Restoration in English Literature 1660-71*. London: Macmillan, 1984
- Keeble, N.H., *The Restoration: England in the 1660s*, Oxford: Blackwell, 2002
- Kenyon, J.P., *The Popish Plot*, Harmondsworth: Penguin, 1974
- Kroll, Richard. *Restoration Drama and the 'Circle of Commerce': tragicomedy, politics and trade in the seventeenth century*. Cambridge: Cambridge UP, 2007
- Lord, George de F., *Poems on the Affairs of State*, New Haven and London: Yale UP, 1975
- Marsden, Jean, *Fatal Desire: Women, Sexuality and the English Stage, 1660-1720*, Ithaca: Cornell UP, 2006
- Mowray, Melissa, *The Bawdy Politic in Stuart England, 1660-1714*, Aldershot: Ashgate, 2004
- Owen, Susan J., *Restoration Theatre and Crisis*, Oxford: Clarendon, 1996
- Pullen, Kirsten, *Actresses and Whores on Stage and in Society*, Cambridge: Cambridge UP, 2005
- Quinsey, Katherine, *Broken Boundaries: Women and Feminism in Restoration Drama*, Lexington: UP of Kentucky, 1996
- Southcombe, George and Tapsell, Grant, *Restoration Politics, Religion and Culture*, Basingstoke: Palgrave, 2010
- Spurr, John, *England in the 1670s: the Masquerading Age*, Oxford: Blackwell, 2000
- Staves, Susan, *Players' Scepters: Fictions of Authority in the Restoration*, Lincoln: University of Nebraska Press, 1979
- Stone, Lawrence, *The Family, Sex and Marriage in England, 1500-1800*, London: Weidenfeld and Nicolson, 1977
- Stone, Lawrence, *Broken Lives: Separation and Divorce in England 1660-1857*, Oxford: Oxford UP, 1993
- Thompson, Roger, *Unfit for Modest Ears*, New Jersey: Rowan and Littlefield, 1979
- Tilmonth, Christopher, *Passion's Triumph over Reason: A History of Moral Imagination from Spencer to Rochester*, Oxford: Oxford UP, 2007

- Toulalan, Sarah, *Imagining Sex: Pornography and Bodies in Seventeenth-Century England*, Oxford: Oxford UP, 2007
- Turner, James Grantham, *One Flesh: Paradisial Marriage and Sexual Relations in the Age of Milton*, Oxford: Calrendon Press, 1987
- Turner, James Grantham, *Libertines and Radicals in Early Modern London: Sexuality, Politics and Literary Culture, 1630-1685*, Cambridge: Cambridge UP, 2002
- Weber, Harold, *The Restoration Rake-Hero: Transformations in Sexual Understanding in Seventeenth-Century England*, Madison: University of Wisconsin Press, 1986
- Webster, Jeremy, *Performing Libertinism in Charles II's Court*, Basingstoke: Palgrave, 2005
- Zwicker, Steven, *Lines of Authority: Politics and English Literary Culture, 1649-1689*, Ithaca: Cornell UP, 1993
- Zwicker, Steven, *The Cambridge Companion to English Literature 1650-1740*, Cambridge: Cambridge UP, 1998

## Shakespeare's Sister: Archival Research and the Politics of the Canon

This course offers students the opportunity to participate in ongoing debates concerning the process of recovering 'lost' early modern women's writing and will introduce them to the practical skills of editing early modern women's texts. This course will take students through the process of locating 'lost' texts, the skills needed to read them in their original format, and the decision-making process involved in editing a text.<sup>1</sup> Students will be encouraged to examine the basis upon which we assign literary value to a given text and will gain an insight into the way in which the editorial process can alter our perception of a given literary text. The course will result in the student's production of his/her own edition of an excerpt of early modern text, which will be the main basis for assessment. Thus, this course will not only provide an insight into the process of editing early modern texts but will also introduce students to how to prepare manuscripts for submission to publishers.

Each week you will undertake individual exercises designed to equip you with the skills you need to produce your edition and will discuss your work with your peers in the next seminar. Instead of a term essay, you will be asked to submit a weekly self-reflective journal of 300-400 words on which you will receive both oral and written feedback over the semester. Given the practical nature of this course, your final assessment will take the form of a mini edition that will comprise: 1) a general introduction (approximately 2,000 words); 2) a textual introduction (approx. 500 words), and 3) a textual edition (approx. 1,000 words).

- Introduction.
- Reading Early Modern Texts: Print & Manuscript.
- Locating & Handling Early Modern Texts.
- Individual meetings with tutor to discuss potential texts for editing
- Current Debates I: the politics of the canon and literary value.
- Current Debates II: the politics of editorial choices.
- Framing the Text: The 'Authorial' question.
- Framing the Text: Annotation and references.
- Group discussion of draft editions.

**Set Texts:** (available online via main library)

Loffman, Claire, and Harriet Phillips, editors. *A Handbook of Editing Early Modern Texts*. Routledge, 2017.

Ross, Sarah C. E., and Paul Salzman, editors. *Editing Early Modern Women*. Cambridge University Press, 2016.

# The Long Summer: Edwardian Texts and Contexts, 1900-1910

In popular imagination, the Edwardian period is characteristically seen as a long and carefree summer season. This 'long summer', according to conventional readings of the era, takes place in the gap between, on one side, a time of heavy Victorian paternalism and, on the other side, a disastrous world war. Literary histories of this era have similarly depicted the Edwardians as existing in a period of transition: bordered before 1900 by decadent reactions to the end of the Victorian period and after 1910 by the stirrings of literary Modernism. For these reasons, the first decade of the twentieth century has tended to be overlooked by students of both Victorian and Twentieth Century Modernist literature.

This course offers an excellent opportunity to address this issue by examining several key literary texts alongside a number of the important social and political themes that emerged at this time. We will study the work of writers such as Arnold Bennett, H.G. Wells, E.M. Forster, George Bernard Shaw, G.K. Chesterton, Joseph Conrad, J.M. Barrie, E. Nesbit, and Rudyard Kipling. And we will examine the texts produced by these writers in light of important social and cultural debates: these will include Imperialism, the countryside and the Condition of England, the role of women in the new century, the rise of the lower middle class in literary culture, children's literature (which enjoyed its 'golden age' at this time), the effects of new technological breakthroughs (the motor car and aeroplane move from imagination to reality in this period), and those heated debates conducted between critics about the role of the writer in the new century.

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

## Primary texts

Rudyard Kipling, *Kim*

Joseph Conrad, *Heart of Darkness*

Arnold Bennett, *The Old Wives' Tale*

H.G. Wells, *The History of Mr Polly*

Kenneth Grahame, *Wind in the Willows*

J.M. Barrie, *Peter Pan*

E. Nesbit, *The Railway Children*

George Bernard Shaw, *Major Barbara*

E.M. Forster, *Howards End*

### **Secondary Reading Available Online**

Booth, Howard (ed). *The Cambridge Companion to Rudyard Kipling* (Cambridge University Press, 2011).

Bradshaw, David (ed). *The Cambridge Companion to E. M. Forster* (Cambridge University Press, 2007)

Gubar, Marah (ed). *Artful Dodgers: Reconceiving the Golden Age of Children's Literature* (Oxford University Press, 2009).

Hunter, Jefferson. *Edwardian Fiction* (Harvard University Press, 2013).

Innes, Christopher. *The Cambridge Companion to George Bernard Shaw* (Cambridge University Press, 1998).

Marcus, Laura and Nicholls, Peter (eds). *The Cambridge History of Twentieth-Century English Literature* (Cambridge University Press, 2008).

Millard, Kenneth. *Edwardian Poetry* (Oxford University Press, 1991).

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

Rose, Jonathan. *The Turn of the Century: A Study in the Intellectual History of Britain, 1895-1919*, (ProQuest Dissertations, 1981).

Stape, J. H. (ed). *The Cambridge Companion to Joseph Conrad* (Cambridge University Press 1996).

Trotter, David. *The English Novel in History, 1895-1920* (Routledge, 1993).

Batchelor, John. *H.G. Wells* (Cambridge University Press, 1985).

Weiner, Martin J. *English Culture and the Decline of the Industrial Spirit, 1850-1980* (Cambridge University Press, 2004).

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

## The Politics of Difficulty

What do we mean when we say a text is 'difficult'? In this course, we will examine different kinds of literary difficulty, both in terms of a text's formal features, in its circulation of affect, and in its representation of 'difficult' characters. The texts we will look at enact what the poet Anne Boyer calls 'formal strategies of refusal' at the same time as they are invested in exploring characters who are marked by a disavowal of filiation, a refusal to adapt to the exigencies of the world as it is. Ellen Berry describes some of the characteristics of experimental writing in terms of a 'negative aesthetics': formal strategies that produce 'indeterminacy and lack of closure, strategies emphasising silence, absence, loss, blankness, stupidity, irrationality, inarticulateness, unbecoming' and that deconstruct conventional genre forms. These characteristics are often expressed on a thematic level, too: the course texts engage with concepts like refusal, impersonality, detachment, resignation and unsentimentality at the level of both form and content. We will read innovative and experimental writing from across the twentieth century in order to explore to what ends and in what ways writers have pursued these kinds of 'difficulty' in their work.

This course is designed to expose students to the diversity of experimental literature while developing interpretative skills for the close reading and written analysis of texts. The range of innovative and experimental texts allows for a consideration of various kinds of formal, linguistic, generic and thematic experiment alongside an assessment of the political possibilities and limitations afforded by new narrative forms. To that end, the course explores the complex and sometimes fraught association between aesthetic and political radicalism and asks whether literary experiment and linguistic innovation can, as Christine Brooke-Rose suggests, 'produce new ways of looking' and new kinds of narratives, literary as well as social.

The module enables students to build on the scholarly investments of the range of courses on modernist literature by exploring modernism's inheritances throughout the twentieth century, with a particular focus on mid-century writing. It enables students to undertake textual analyses of diverse genres, styles and modes of literature in relation to questions of formal and thematic 'difficulty'. The purpose of this is twofold: first, to allow students to attend primarily to the legacies of modernism's investment in form; second, to allow students ample opportunity to develop ways of working with form and content that go beyond reading the former for the latter. Instead, the course encourages students to address questions of authority, originality, difficulty and the radical as it is expressed in formal experiment and the disruption of standard forms of writing.

### Required reading list

*Cane*, Jean Toomer (1923)  
*The Waves*, Virginia Woolf (1931)  
*Mules and Men*, Zora Neale Hurston (1935)  
*Near to the Wild Heart*, Clarice Lispector (1943)  
*Watt*, Samuel Beckett (1953)  
*Between*, Christine Brooke-Rose (1968)  
*Storyteller*, Leslie Marmon Silko (1981)  
*Dictée*, Theresa Hak Kyung Cha (1982)  
*Hand Dance*, Wanda Coleman (1993)



## Secondary reading list

Adorno, Theodor. 'Resignation'.

[https://platypus1917.org/wp-content/uploads/2014/10/adorno\\_resignation1969.pdf](https://platypus1917.org/wp-content/uploads/2014/10/adorno_resignation1969.pdf)

Anderson, Amanda. *The Powers of Distance: Cosmopolitanism and the Cultivation of Detachment*. Princeton: Princeton UP, 2001. (ebook via Main Library)

Berry, Ellen. *Women's Experimental Writing: Negative Aesthetics and Feminist Critique*. London: Bloomsbury, 2016. (ebook via Main Library)

Boyer, Anne. 'No'. *A Handbook of Disappointed Fate*. New York: Ugly Duckling Presse, 2018. <https://www.poetryfoundation.org/harriet/2017/04/no>

Brooke-Rose, Christine. *Stories, theories, things*. Cambridge: Cambridge UP, 1991. (ebook via Main Library)

Forrest-Thomson, Veronica. *Poetic Artifice*. 1978. Swindon: Shearsman, 2016.

Friedman, Ellen G. and Miriam Fuchs, eds. *Breaking the Sequence: Women's Experimental Fiction*. Princeton: Princeton UP, 1989. (ebook via Main Library)

Frost, Laura. *The Problem With Pleasure: Modernism and Its Discontents*. New York: Columbia UP, 2013. (ebook via Main Library)

Halberstam, J. *The Queer Art of Failure*. Durham: Duke UP, 2011. (ebook via Main Library)

Hartman, Saidiya. *Wayward Lives, Beautiful Experiments*. Serpent's Tail, 2019.

Mitchell, Kaye, ed. 'Special Issue: Experimental Writing'. *Contemporary Women's Writing* 9.1 (2015). (access via Main Library Journal Database)

Moten, Fred and Stefano Harney. *Undercommons: Fugitive Planning and Black Study*. New York: Minor Compositions, 2013. (ebook via Main Library)

Nelson, Deborah. *Tough Enough: Arbus, Arendt, Didion, McCarthy, Sontag, Weil*. Chicago: Chicago UP, 2017. (ebook via Main Library)

Ngai, Sianne. *Ugly Feelings*. Boston: Harvard UP, 2007. (ebook via Main Library)

Pohl, Rebecca. 'Selling Difficulty: The Case of Christine Brooke-Rose'. *Textual Practice* 32.2 (2018): 283-299. (access via Main Library journal database)

Riley, Denise. *Impersonal Passion: Language as Affect*. Durham: Duke UP, 2005. (ebook via Main Library)

Shockley, Evie. *Black Aesthetics and Formal Innovation in African American Poetry*. University of Iowa Press, 2011.

## The Reign of Terror: Fear and Loathing in Romantic Literature (AKA 'Literature in the Age of Terror')

This course introduces students to different concepts and discourses of terror in romantic period literature. It concentrates mainly on the relationship between aesthetic theories of the sublime and the political climate of fear created by the Reign of Terror in France in the mid-1790s and intensified by the revolutionary wars in Europe. The course explores how ideas and perceptions of terror fed into romantic literature, and how romantic literature in turn helped to reshape notions of fear.

Through reading primary texts, students will develop an enhanced understanding of the connections between the romantic language of terror and other topics, including millenarianism, anti-Jacobinism, spectatorship, codes of visibility, obscenity, prophecy, pantheism, materiality, subjectivity, friendship, domesticity, the Gothic, 'atrocities,' the body, imagination, gender, and liminality. The course will begin with an introductory session outlining the main themes and writers on the course, and close with a seminar addressing the relevance of notions of terror and the sublime to (post)modern culture and society.

### Texts and topics

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

**Apocalypse Now:** Blake, *The visions of the Daughters of Albion* (1793) and *America: A Prophecy* (1793)

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

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

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

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

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

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

**The Postmodern Sublime:** Lyotard, 'Postscript to Terror and the Sublime' (1985); Jean Baudrillard, *The Spirit of Terrorism* (2002) (excerpts); Slavoj Žižek, *In Defense of Lost Causes* (2008) (excerpts)

## Further Reading

### Background and General reading on Romanticism, Terror, and the Sublime

Christine Battersby, 'Feminist Aesthetics and the Categories of the Beautiful and the Sublime,' *The Routledge Companion to Feminist Philosophy*, eds. Ann Garry, Serene Khader, and Alison Stone (2017)

Emily Brady, *The Sublime in Modern Philosophy: Aesthetics, Ethics and Nature* (2013)

James Chandler and Maureen N. McLane, eds., *The Cambridge Companion to British Romantic Poetry* (2008)

Joseph Crawford, *Raising Milton's Ghost: John Milton and the Sublime of Terror in the Early Romantic Period* (2011)

Stuart Curran, ed., *The Cambridge Companion to British Romanticism* (2010)

Gregory Dart, *Rousseau, Robespierre, and English Romanticism* (1999)

David Duff, ed., *The Oxford Handbook of British Romanticism* (2019)

Frances Ferguson, 'Reflections on Burke, Kant, and Solitude and the Sublime,' *European Romantic Review* 23.3 (2013): 313-17.

Geoffrey Hartman, 'Romanticism and Anti-Self-Consciousness,' *The Centennial Review* 6.4 (1962): 553-65.

J. Jones, 'Beyond Burke's Precedent and Back Again: Longinus and the Romantic Sublime,' *Neophilologus* 99.2 (2015): 175-189

Arthur O. Lovejoy, 'On the Discrimination of Romanticisms,' *Publications of the Modern Languages Association of America* 39 (1924): 229-53

Robert Maniquis, 'Holy Savagery and Wild Justice: English Romanticism and the Terror,' *Studies in Romanticism* 28.3 (1989): 365-95.

Iain McCalman, ed., *An Oxford Companion to the Romantic Age: British Culture, 1776-1882* (1999)

Vijay Mishra, *The Gothic Sublime* (1994)

Thomas Pfau and Robert Gleckner, eds., *Lessons of Romanticism: A Critical Companion* (1998)

Alan Richardson, *The Neural Sublime: Cognitive Theories and Romantic Texts* (2010)

David Simpson, 'Romanticism, Terror and "The Terror": "Sleep no more!"' *The Wordsworth Circle* 46.1 (2015): 12-20.

Thomas Weiskel, *The Romantic Sublime Studies in the Structure and Psychology of Transcendence* (2019)

Angela Wright, *Britain, France and the Gothic, 1764-1820: The Import of Terror* (2013)

Angela Wright and Dale Townsend, eds., *Romantic Gothic: An Edinburgh Companion* (2016)

### **The Sublime Spectacle: Edmund Burke**

Christine Battersby, 'Terror, Terrorism and the Sublime: Rethinking the Sublime after 1789 and 2001,' *Postcolonial Studies* 6.1 (2003): 67-89

Mark Blackwell, 'The Sublimity of Taste in Edmund Burke's A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful' *Philological Quarterly* 82:3 (2003): 325-47

Julie Carlson, 'Command Performances: Burke, Coleridge, and Schiller's Dramatic Reflections on the Revolution in France' *The Wordsworth Circle* 23:2 (1992): 117-34

Steven Cresap 'Sublime Politics: On the Uses of an Aesthetics of Terror,' *CLIO: A Journal of Literature, History, and the Philosophy of History* 19.2 (1990): 111-125

Jack Fruchtman, 'The Aesthetics of Terror: Burke's Sublime and Helen Maria Williams's Vision of Anti-Eden' *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 6 (2001): 211-31

Charles Hinnant, "'The Late Unfortunate Regicide in France': Burke and the Political Sublime," *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 2 (1996): 111-36.

---, 'Shaftesbury, Burke, and Wollstonecraft: Permutations on the Sublime and the Beautiful' *Eighteenth Century: Theory and Interpretation* 46.1 (2005): 17-35

Robert M. Maniquis, 'Filling Up and Emptying Out the Sublime: Terror in British Radical Culture,' *Huntington Library Quarterly* 63.3 (2000): 369-405

John G. Pipkin, 'The Material Sublime of Women Romantic Poets,' *Studies in English Literature 1500-1900* 38.4 (1998): 597-619

Linda Zerilli, 'Text/Woman as Spectacle: Edmund Burke's "French Revolution"' *The Eighteenth Century: Theory and Interpretation* 33.1 (1992): 47-72.

### **Apocalypse Now: William Blake**

David Baulch, "'Like a Pillar of Fire Above the Alps": Blake and the Prospect of Revolution,' *European Romantic Review* 24.3 (2013): 279-85.

Craig Brandist, 'Deconstructing the Rationality of Terror: William Blake and Daniil Kharms,' *Comparative Literature* 49.1 (1997): 59-75

Andrew Lincoln, 'Alluring the Heart to Virtue: Blake's Europe,' *Studies in Romanticism* 38.4 (1999): 621-39

James Mulvihill, "'Demonic Objectification and Fatal Isolation': Blake and the Culture Industry' *Studies in Romanticism* 38.4 (1999): 597-620

Michael Phillips, 'Blake and the Terror, 1792-1793,' *The Library: The Transactions of the Bibliographical Society* 16.4 (1994): 263-97

Laura Quinney, 'Swerving Neo-Platonists,' *Wordsworth Circle* 37.1 (2006): 31-8

Steve Vine, 'Blake's Material Sublime,' *Studies in Romanticism* 41.2 (2002): 237-57

### **The Perils of Consciousness: William Wordsworth**

Jeffrey Baker, 'Prelude and Prejudice,' *Wordsworth Circle* 13.2 (Spring 1982)

Paul de Man, 'Autobiography as De-Facement,' *Modern Language Notes* 94.5 (1979)

Geoffrey Hartman, *The Unremarkable Wordsworth* (1987)

---. *Wordsworth's Poetry 1787-1814* (1964)

Michael Irwin, 'Wordsworth's "Dependency Sublime",' *Essays in Criticism* 14.4 (1964): 352-62.

Benjamin Kim, 'Generating a National Sublime: Wordsworth's "The River Duddon" and "The Guide to the Lakes"', *Studies in Romanticism* 45.1 (2006): 49-75.

Theresa Kelley, 'The Economics of the Heart: Wordsworth's Sublime and Beautiful,' *Romanticism Past and Present* 5.1 (1981): 15-32.

Benjamin Myers, 'Wordsworth's Financial Sublime: Money and Meaning in Book VII of *The Prelude*,' *South Central Review* 25.2 (2008): 80-90.

Gayatri Chakravorty Spivak, 'Sex and History in *The Prelude* (1805): Books IX to XIII,' *Texas Studies in Literature and Language* 23.3 (1981): 324-61.

Gordon Thomas, "'Glorious Renovation": Wordsworth, Terror, and Paine,' *The Wordsworth Circle* 21.1 (1990): 3-9.

### **Fears in Solitude: Samuel Taylor Coleridge and Charles Lamb**

Karen Fang, 'Empire, Coleridge, and Charles Lamb's Consumer Imagination,' *SEL: Studies in English Literature, 1500-1900* 43.4 (2003): 815-43.

William Flesch, "'Friendly and Judicious' Reading: Affect and Irony in the Works of Charles Lamb,' *Studies in Romanticism* 23 (1984)

Tim Fulford, 'The Politics of the Sublime: Coleridge and Wordsworth in Germany,' *The Modern Language Review*, 91.4 (1996): 817-32.

Michelle Levy, 'Discovery and the Domestic Affections in Coleridge and Shelley,' *SEL: Studies in English Literature, 1500-1900* 44.4 (2004): 693-713

Tim Milnes, *The Testimony of Sense: Empiricism and the Essay from Hume to Hazlitt* (2019), Chapter 5.

Raimonda Modiano, 'Coleridge and the Sublime: A Response to Thomas Weiskel's *The Romantic Sublime*,' *The Wordsworth Circle* 9.1 (1978): 110-20.

Gerald Monsman, 'Confessions of a Prosaic Dreamer: Charles Lamb's Critique of the Poetic Sublime,' *Criticism* 24.2 (1982): 159-73.

Uttara Natarajan, 'The Veil of Familiarity: Romantic Philosophy and the Familiar Essay,' *Studies in Romanticism* 42.1 (2003): 27-44

Mark Parker, 'Ideology and Editing: The Political Context of the Elia Essays,' *Studies in Romanticism* 30 (1991)

Christopher Stokes, *Coleridge, Language, and the Sublime* (2011)

Judith Thompson, 'An Autumnal Blast, a Killing Frost: Coleridge's Poetic Conversation with John Thelwall,' *Studies in Romanticism* 36.3 (1997): 427-56

Nicola Trott, 'The Old Margate Hoy' and Other Depths of Elian Credulity,' *Charles Lamb Bulletin* 82 (1993)

David Vallins, 'Contemplation and Criticism: Coleridge, Derrida, and the Sublime,' *Comparative Critical Studies* 13.1 (2016): 27-45.

### **Gothic Terror: Ann Radcliffe**

Stephen Bernstein, 'Form and Ideology in the Gothic Novel,' *Essays in Literature* 18.2 (1991): 151-65

Charlie Bondhus, 'Sublime Patriarchs and the Problems of the New Middle Class in Ann Radcliffe's *The Mysteries of Udolpho* and *The Italian*,' *Gothic Studies* 12.1 (2010): 13-32.

Andrew Cooper, 'Gothic Threats: The Role of Danger in the Critical Evaluation of *The Monk* and *The Mysteries of Udolpho*,' *Gothic Studies* 8.2 (2006): 18-34

Pierre Dubois, 'Music and the Feminine Sublime in Ann Radcliffe's *Mysteries of Udolpho*,' *Études Anglaises* 67.4 (2014): 457-69.

Kristin Girtten, '"Sublime Luxuries" of the Gothic Edifice: Immersive Aesthetics and Kantian Freedom in the Novels of Ann Radcliffe,' *Eighteenth-Century Fiction* 28.4 (2016): 713-38.

Jayne Lewis, '"No Colour of Language': Radcliffe's Aesthetic Unbound,' *Eighteenth-Century Studies* 39.3 (2006): 377-90

D.L. Macdonald, 'Bathos and Repetition: The Uncanny in Radcliffe' *Journal of Narrative Technique* 19.2 (1989): 197-204

Scott MacKenzie, 'Ann Radcliffe's Gothic Narrative and the Readers at Home,' *Studies in the Novel* 31.4 (1999): 409-31

David Punter, ed., *A Companion to the Gothic*, Blackwell Companions to Literature and Culture (2000)

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

Yael Shapira, 'Where the Bodies Are Hidden: Ann Radcliffe's 'Delicate' Gothic,' *Eighteenth-Century Fiction* 18.4 (2006): 453-76

Andrew Smith, 'Radcliffe's Aesthetics: Or, The Problem with Burke And Lewis,' *Women's Writing*, 22.3 (2015): 317-30.

Jan Wellington, 'Traversing Regions of Terror: The Revolutionary Traveller as Gothic Reader,' *Studies in Travel Writing* 7.2 (2003): 145-67.

Courtney Wennerstrom, 'Cosmopolitan Bodies and Dissected Sexualities: Anatomical Mis-stories in Ann Radcliffe's *Mysteries of Udolpho*,' *European Romantic Review* 16.2 (2005): 193-207.

Matthew Wickman, 'Terror's Abduction of Experience: A Gothic History,' *Yale Journal of Criticism* 18.1 (2005): 179-206

### **The Revolting Body: Mary Shelley**

Jasper Cragwall, 'The Shelleys' Enthusiasm,' *Huntington Library Quarterly: Studies in English and American History and Literature* 68.4 (2005): 631-53

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

George E. Haggerty, "'Dung, Guts and Blood': Sodomy, Abjection and Gothic Fiction in the Early Nineteenth Century,' *Gothic Studies* 8.2 (2006): 35-51.

Fred V Randel, 'The Political Geography of Horror in Mary Shelley's *Frankenstein*' *ELH*, 70.2 (2003): 465-91.

Alan Rauch, 'The Monstrous Body of Knowledge in Mary Shelley's *Frankenstein*,' *Studies in Romanticism*, 34.2 (1995): 227-53

Allan Lloyd Smith, "'This Thing of Darkness': Racial Discourse in Mary Shelley's *Frankenstein*,' *Gothic Studies* 6.2 (2004): 208-22

Clara Tuite, 'Frankenstein's Monster and Malthus' 'Jaundiced Eye': Population, Body Politics, and the Monstrous Sublime,' *Eighteenth-Century Life* 22.1 (1998): 141-55.

Steve Vine, 'Mary Shelley's Sublime Bodies: *Frankenstein*, *Matilda*, *The Last Man*,' *English: Journal of the English Association* 55 (2006): 141-56.

### **Gothic Horror: Matthew Lewis**

Steven Blakemore, 'Matthew Lewis's Black Mass: Sexual, Religious Inversion in *The Monk*,' *Studies in the Novel* 30.4 (1998): 521-39

Peter Brooks, 'Virtue and Terror: *The Monk*,' *English Literary History* 40 (1973)

Jacqueline Howard, *Reading Gothic Fiction: A Bakhtinian Approach* (1994), Chapter 4.

Wendy Jones, 'Stories of Desire in *The Monk*,' *English Literary History* 57 (1990): 129-50

D.L. Macdonald, 'The Erotic Sublime: The Marvellous in *The Monk*,' *English Studies in Canada* 18 (1992)

Daniel Watkins, 'Social Hierarchy in Matthew Lewis's *The Monk*,' *Studies in the Novel* 18 (1986)

James Whitlark, 'Heresy Hunting: *The Monk* and the French Revolution,' *Romanticism on the Net*.

### **The Material Sublime: Percy Shelley**

Matthew Borushko, 'The Politics of Subreption: Resisting the Sublime in Shelley's "Mont Blanc",' *Studies in Romanticism* 52.2 (2013): 225-52.

Cian Duffy, *Shelley and the Revolutionary Sublime* (2005)

---. 'The Child of a Fierce Hour': Shelley and Napoleon Bonaparte,' *Studies in Romanticism* 43.3 (2004): 399-416

Stephen Hancock, *The Romantic Sublime and Middle-Class Subjectivity in the Victorian Novel* (2013): Chapter 3.

Tim Milnes, 'Centre and Circumference: Shelley's Defence of Philosophy,' *European Romantic Review* 15.1 (2004) 1-17

Onno Oerlmans, *Romanticism and the Materiality of Nature* (2002), Chapter 3.

Forest Pyle, 'Kindling and Ash: Radical Aestheticism in Keats and Shelley,' *Studies in Romanticism* 42.4 (2003): 427-59

### **The Postmodern Sublime**

George Hartley, *The Abyss of Representation: Marxism and the Postmodern Sublime* (2003)

Bonnie Mann, *The Postmodern Sublime* (2006)

Bill Readings, *Introducing Lyotard: Art and Politics* (1991)

Keith Crome, *The Lyotard Reader and Guide* (2006)

Seán Sheehan, *Žižek: A Guide for the Perplexed* (2012)

Ian Parker, *Slavoj Žižek: A Critical Introduction* (2004)

Glyn Daly, 'The Terror of Žižek,' *Revue Internationale de Philosophie* 261.3 (2012): 359-79.

Richard Kearney, 'Terror, Philosophy, and the Sublime: Some Philosophical Reflections on 11 September,' *Philosophy & Social Criticism* 29.1 (2003): 23-51.



## Writing Contemporary Femininities: Experiments in Waywardness\*

*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.*

The current climate is replete with contradictory ideas, images and interpellations of women and femininity, with vaunted social freedoms existing amidst prominent reporting of sexism and misogyny across cultural contexts and communities. Making sense of this situation after 60 years of feminism is a fraught task, with competing analyses accounting for the persistence of traditional paradigms of gender identities and relations alongside innovative social, personal and sexual liberations which characterise contemporary life. This course addresses how the pressing confusions informing feminine social being are critically engaged and challenged by literary and filmic representations from the recent period. Therefore, it explores what can be characterised as a women's genre of disaffection in contemporary fictions.

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

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

## Reading Schedule

### *Introduction*

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

### *Interrogating postfeminism and its critiques:*

Helen Fielding. *Bridget Jones's Diary*. 1996

### *Identity: wrecking the heteronormative self:*

Kathy Acker. *Essential Acker: Selected Writings of Kathy Acker*. 2002

*Female abjection:*

Chris Kraus. *I Love Dick*. 1997

*Extracts will be provided.*

### *Writing female waywardness:*

Alan Warner. *The Sopranos* 1998

### *Challenging the family:*

Sapphire. *Push: A Novel*. 1996

### *Encountering the female trickster:*

Ali Smith. *The Accidental*. 2005

### *Future Girl – speculative femininities:*

Jeanette Winterson. *The Stone Gods*. 2007

### *Defamiliarizing the feminine:*

Films: *Shell* (dir: Scott Graham) 2012; *Under the Skin* (dir: Jonathan Glazer) 2013

### *Homelessness and exile:*

Jenni Fagan. *The Panopticon*. 2012

### *Writing feminine disaffection:*

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

## Some Suggested Pre-Course Reading

Gill, Rosalind. 'Ch 8: Postfeminist Media Culture?' In *Gender and the Media*. Cambridge: Polity, 2007: 249-71.

Gill, Rosalind and Christina Scharff (eds). Prefaces and Introduction. *New Femininities: Postfeminism, Neoliberalism and Subjectivity*. Basingstoke: Palgrave Macmillan, 2013.

Friedman, Ellen G. 'Sexing the Text: Women's Avant Garde Writing in the Twentieth Century.' In Joe Bray, Alison Gibbons and Brian McHale (eds). *Routledge Companion to Experimental Literature*. Abingdon: Routledge, 2012: 154-67

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

Rottenberg, Catherine A. Introduction. *The Rise of Neoliberal Feminism*. OUP, 2018.

Whelehan, Imelda. *Modern Feminist Thought: From Second Wave to 'Post-Feminism'*. Edinburgh: Edinburgh UP, 1995.

### **Selected General Background Reading**

[Most of these are available electronically through DiscoverEd and I hope those that are not (\*) will become available soon.]

Braidotti, Rosi. "Sexual Difference Theory." *A Companion to Feminist Philosophy*. Eds. Jaggar, Alison M. and Iris Marion Young. Malden, Mass.; Oxford: Blackwell, 1998. 298-306.

Brooks, Ann. *Postfeminisms: Feminism, Cultural Theory and Cultural Forms*. London and New York: Routledge, 1997.

Butler, Judith. *Gender Trouble*. New York/London: Routledge, 1990.

Butler, Judith. *Undoing Gender*. New York/London: Routledge, 2004.

Cixous, Hélène. 'Castration or Decapitation?' Trans Annette Kuhn. *Signs* 7 (1981): 41-55.

Cixous, Hélène. 'The Laugh of the Medusa.' Trans Keith Cohen and Paula Cohen. *Signs* 1 (1976): 875-93.

Colebrook, Claire. *Gender*. Basingstoke: Palgrave Macmillan, 2003.\*

Felski, Rita. *Beyond Feminist Aesthetics: Feminist Literature and Social Change*. Harvard UP, 1989.

Friedman, Ellen G. And Miriam Fuchs (eds). *Breaking the Sequence: Women's Experimental Fiction*. Princeton UP, 1989.

Genz, Stephanie and Benjamin A Brabon. *Postfeminism: Cultural Texts and Theories*. Edinburgh UP, 2009.

Garry, Ann, Serene J Khadar, Alison Stone. *The Routledge Companion to Feminist Philosophy*. Routledge, 2017. Useful chapters on 'Gender Essentialism and Anti-Essentialism'; 'Personal Identity and Relational Selves'; etc.

Halberstam, J. Jack. *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston, Mass. Beacon Press, 2012.

Jaggar, Alison M. and Iris Marion Young. *Companion to Feminist Philosophy*. Oxford: Blackwell, 1998. *Electronic resource with searchable categories*.

McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. London: Sage, 2009.

Mitchell, Kaye. 'Introduction: The Gender Politics of Experiment'. *Contemporary Women's Writing* Special Issue: Experimental Writing 9:1 (2015): 1-15.

Moi, Toril. *Sexual Textual Politics: Feminist Literary Theory*. London: Routledge, 2002 [1985]\*

Munford, Rebecca and Melanie Waters. *Feminism and Popular Culture: Investigating the Postfeminist Mystique*. London: IB Taurus, 2014.

Negra, Diane. *What a Girl Wants? Fantasizing the Reclamation of the Self in Postfeminism*. Abingdon: Routledge, 2009.

Philips, Deborah. *Women's Fiction From 1945 to Today*. London: Bloomsbury Academic, 2014 [2006].

Plain, Gill and Susan Sellers (eds). *A History of Feminist Literary Criticism*. Cambridge UP, 2007.

Power, Nina. *One Dimensional Woman*. Winchester: Zero Books, 2009.\*

Tasker, Yvonne and Diane Negra (eds). *Interrogating Postfeminism: Gender and the Politics of Popular Culture*. Durham and London: Duke UP, 2007.

Waugh, Patricia. *Feminine Fictions: Revisiting the Postmodern*. London and New York: Routledge, 1989.\*

Woolf, Virginia. 'Professions for Women.' *Selected Essays*. Ed. by David Bradshaw. OUP, 2008.  
Also available in Woolf, *Death of the Moth and Other Essays*, various other anthologies, and online:  
<http://www.wheelersburg.net/Downloads/Woolf.pdf>

# FOURTH YEAR OPTION COURSES SEMESTER TWO

English Literature Fourth Year  
Semester Two Option Course

## Charles Dickens and the invention of the Victorian novelist

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

This course involves a close and concentrated reading of a selection of Dickens' writing spanning his career. It looks at the ways in which Dickens's understanding of the novel form developed, moving from the energetic sentimentalism of the early work to the much more controlled and sophisticated layering of a book like *Great Expectations*. We also take a detour into a discussion of his travel writing on the United States.

The course explores questions of narratology, and will engage with both recent and influential accounts of Dickens's formal experimentation. We'll discuss the extent to which Dickens has become the definitive Victorian novelist, and consider the ways in which his writing might also point towards later, post-Victorian developments in the novel. The course also examines aspects of the material and social culture in and about which Dickens writes, including the impact of serial publication on ideas of authorship, the pervasiveness of ideologies of slavery and domesticity in his work, his response to the United States, and the tension in his writing between social radicalism and forms of political conservatism. Students will be able to concentrate intensively on an author whose centrality to Victorian culture and to histories of the novel as a mode of textual practice allows for a wide range of critical and theoretical approaches.

### Primary texts:

*Oliver Twist* (1837-9)

*American Notes* (1842)

*David Copperfield* (1849-50)

*Bleak House* (1852-3)

*Hard Times* (1854)

*A Tale of Two Cities* (1859)

*Great Expectations* (1860-1)

**Specific secondary reading will be provided via LEARN, but these works are also useful:**

Andrew, Malcolm. *Dickens and the Grown-Up Child*. London: Macmillan, 1994.

Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Cambridge, M.A.: Harvard University Press, 1984.

Carey, John. *The Violent Effigy: A Study of Dickens' Imagination*. London: Faber and Faber, 1973.

Clayton, Jay. *Charles Dickens in Cyberspace: The Afterlife of the Nineteenth Century in Postmodern Culture*. Oxford: Oxford University Press, 2003.

Daldry, Graham. *Charles Dickens and the Form of the Novel*. London: Croom Helm, 1987.

Flint, Kate. *Dickens*. Brighton: Harvester Wheatsheaf, 1985.

Holbrook, David. *Charles Dickens and the Image of Women*. New York: New York University Press, 1993.

Leavis, F. R. and Q. D. *Dickens the Novelist*. London: Chatto & Windus, 1970.

Miller, D.A. *The Novel and the Police*. Berkeley: University of California Press, 1988.

Miller, J. Hillis. *Charles Dickens: The World of His Novels*. Cambridge, M.A.: Harvard University Press, 1958.

Moore, Grace. *Dickens and Empire: Discourses of Class, Race and Colonialism in the Works of Charles Dickens*. Aldershot: Ashgate, 2004.

Morris, Pam. *Dickens's Class Consciousness: A Marginal View*. London: Macmillan, 1991.

Pykett, Lyn. *Charles Dickens*. Basingstoke: Palgrave, 2002.

Trotter, David. *Circulation: Defoe, Dickens, and the Economies of the Novel*. London: Macmillan, 1988.

Waters, Catherine. *Dickens and the Politics of the Family*. Cambridge: Cambridge University Press, 1997.

Wolfreys, Julian. *Writing London: The Trace of the Urban Text from Blake to Dickens*. Basingstoke: Palgrave, 1999.

## Climate Change Fiction

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

This course will allow students to examine the variety of ways in which contemporary fiction engages with the perils and exigencies of climate change and imagines forms of precarious survival in the Anthropocene. These literary texts will be read in the light of critical and theoretical arguments as well as selected texts from climate science, philosophy, political theory, sociology, and public policy. 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. Also, although not set as part of the course, students will have the opportunity to discuss other modes of climate change representation (television, film, popular music) in relation to the literature they are reading.

The structure of reading and analysis on the course is broadly comparative: students will be asked to explore the similarities and differences between the set texts, and examine the various types of analysis made possible by the critical and theoretical modes of reading to which they are introduced. The guided examination of the similarities and differences between the range of texts and approaches studied will help students to develop the analytical skills and knowledge that will be assessed in their essays.

### Primary Reading List

Durbin, Andrew. *MacArthur Park*.

Fagan, Jenni. *The Sunlight Pilgrims*.

Groff, Lauren. *Florida*.

Millet, Lydia. *A Children's Bible*.

Ofill, Jenny. *Weather*.

Powers, Richard. *The Overstory*.

Smith, Sherri. *Orleans*.

## Contemporary Science Fiction\*

'Science fiction [is] an important form of literature because it's the only form of literature that copes with the way technological change might affect people, which is the fundamental quality of our lives now. If you go back a couple of hundred years, the world you were born into wouldn't be that much different from the one you died in. But the one thing you can guarantee for children born now is that that world will be completely, totally different. In fact, it may be so different that they may not die at all.' (Iain M. Banks, interview from 1999)

Can we any longer consider ourselves simply to be 'human'? How do we write about ourselves, our desires and our aspirations in a world where the elementary traditions and categories that have defined 'human' no longer appear secure; where technological advances have made not just bodily identity fluid, but also hold out the promise of a move beyond the baseline of physical being; where threats of global catastrophe come not just from environmental transformation or nuclear disaster, but genetic manipulation or the spread of nanotechnological machines almost too minute to comprehend but with the capacity to rewrite our bodies and minds at a molecular level? Is immortality possible, and how might that change who we are? What might happen in such contexts to the very idea of 'humanity'?

In *Contemporary Science Fiction*, we will explore questions such as this by looking at some of the most exciting, influential and challenging science fiction writing of the last thirty years, and examining how it depicts the world we live in and wrestles with some of the most pressing problems faced by society today. By projecting possible tomorrows, science fiction poses fundamental questions about the world of today. Although often setting its narratives on a distant planet, in a future world or an alternative reality, science fiction explores contemporary pressures, problems and possibilities; it extrapolates ideas and issues from the present to make them strange and enable us to interrogate our ideas, beliefs and practices.

Instead of focusing on the history and development of science fiction or attempting a complete survey of the current state of the field, this course is idea-led and debate-focused. As central themes this year, we will explore the human, the posthuman and the alien; technology, transformation and power; and simulation, reality and the politics of representation. We will discuss the presentation of these issues in contemporary science fiction by reading literary texts alongside arguments drawn from recent work in science, philosophy, politics and critical theory.

The reading is a combination of novels and short stories, and the programme has been designed to avoid overburdening students during a busy final semester. However, as with all prose courses, students are advised to try and read some novels (the longer ones such as *Oryx and Crake* or *Hyperion* or more challenging ones such as *Blindsight*) in advance.



### **Primary Texts:**

(Any edition of the novels will be fine; copies of short stories will be available via the library resource list on Learn.)

Margaret Atwood, *Oryx and Crake*

Iain M. Banks, *The Player of Games*

Octavia Butler, *Bloodchild and Other Stories*

Ted Chiang, 'Liking What You See: A Documentary'

Greg Egan, *Axiomatic*, London: Orion, 1995

Pippa Goldschmidt, 'Welcome to Planet Alba™!'

Alasdair Gray, 'The Crank That Made the Revolution'

Ursula Le Guin, 'The Ones Who Walk Away from Omelas'

N.K. Jemisin, 'The Ones Who Stay and Fight'

Xia Jia, 'Tongtong's Summer'

Linda Nagata, *The Bohr Maker*

Hannu Rajaniemi, *The Quantum Thief*

Dan Simmons, *Hyperion*

Charles Stross, *Halting State*

Peter Watts, *Blindsight*

Connie Willis, 'Even the Queen'

### **Secondary Reading List:**

#### **Recommended**

Vincent B. Leitch, ed., *The Norton Anthology of Theory and Criticism* (2<sup>nd</sup> ed), New York and London: Norton, 2010

Neil Badmington, ed., *Posthumanism*, Basingstoke: Palgrave, 2000

Donna Haraway, *Simians, Cyborgs and Women: the Reinvention of Nature*, London: Routledge, 1991

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

Simon Malpas, ed., *Postmodern Debates*, Basingstoke: Palgrave, 2001

#### **Secondary**

Brian Attebery, *Decoding Gender in Science Fiction*, London: Routledge, 2002

Margaret Atwood, *In Other Worlds: SF and the Human Imagination*, London: Virago, 2011

- M. Keith Booker and Anne-Marie Thomas, eds, *The Science Fiction Handbook*, Oxford: Blackwell, 2009
- 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
- Chris Hables Gray, ed., *The Cyborg Handbook*, London: Routledge, 1995
- 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
- 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 Y. Paik, *From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe*, Minneapolis: University of Minnesota Press, 2010
- Adam Roberts, *Science Fiction*, London: Routledge, 2006
- Joanna Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction*, Bloomington: Indiana UP, 1995
- 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

## 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 wide range of stories, learning to analyse works from a writer's perspective. Discussions will emphasize unpacking the functional elements of selected works (character, setting, point-of-view, narrative voice, dialogue, scene versus narrative, plot, and so on) with the aim of learning strategies for evaluating, writing, and revising their own short stories. Weekly creative exercises and workshop sessions will complement and enhance these discussions. Students will also draft, edit and revise their own short stories, while also critiquing and offering constructive feedback on the work of their peers.

Students will spend the first half of the course analyzing published stories and exploring these techniques and practices through weekly creative exercises in which they will be expected to put these techniques and strategies into practice. The second half of the course will be devoted to workshop sessions in which students read, analyze, and critique short stories drafted by their peers, bringing the strategies and analytic vocabulary developed in the opening half of the course to bear on one another's short stories, while also using them to guide their own creative process as they draft and revise their own short fiction.

### **Topics & Assigned Readings:**

Character and Setting: Anton Chekov's 'Lady with the Little Dog'; Italo Calvino's 'The Distance of the Moon'; T. C. Boyle's 'Greasy Lake'; Patricia Duncker's 'The Stalker'; *Ron Carlson Writes a Story* pp. 3-38.

Point-of-View and Narrative Voice: Kathleen Collins's 'Whatever Happened to Interracial Love?'; George Saunders's 'Puppy'; Margaret Atwood's 'Hair Jewelry'; Sandra Cisneros's 'Salvador Late or Early' & 'Eleven'; David Foster Wallace's 'Girl with Curious Hair'.

Narrative, Scene, & Dialogue: Chimamanda Ngozi Adichie's 'Imitation'; Ernest Hemmingway's 'Hills Like White Elephants'; Vladimir Nabokov's 'Sounds'; *Ron Carlson Writes a Story* pp. 41-52 & pp. 72-101.

Plot: Yukio Mishima's 'Patriotism'; Octavio Paz's 'My Life with the Wave'; Jorge Luis Borges's 'The Aleph'; V. S. Pritchett's 'The Saint'.

The above-listed readings are mostly drawn from *THE ART OF THE TALE: An International Anthology of Short Stories*, edited by Daniel Halpern. In addition to those assigned, you are encouraged to read as

many stories as possible from this excellent anthology of short fiction and are free to write on any story in this anthology for your week 8 course essay. There are copies in the library, or even better, you can purchase a copy. All assigned stories (listed above) are available through the library, though you should purchase *Ron Carlson Writes a Story*.

### **Required Text**

Carlson, Ron. *Ron Carlson Writes A Story*. Minneapolis: Greywolf, 2007.

### **Highly Recommended:**

Halpern, Daniel (ed.). *The Penguin Book of International Short Stories* (also published as *The Art of the Tale: An International Anthology of Short Stories*). New York: Penguin, 1986.

### **Additional Secondary Reading**

(all of these texts, and many more, are included on course's **Library Resource List**):

Atwood, Margaret. *Negotiating with the Dead: A Writer on Writing*. Virago, 2003.

Bernays, Anne and Pamela Painter. *What If?* New York: Harper Collins, 1995.

Bickman, Jack. *Scene and Structure*, Writer's Digest Books, 1999.

Calvino, Italo. *The Literature Machine*. London: Vintage, 1997.

Chamberlain, Daniel. *Narrative Perspective in Fiction*. Toronto UP, 1990.

Dipple, Elizabeth. *Plot*. London: Methuen, 1970.

Ehrlich, Susan. *Point of View: a linguistic analysis of literary style*. London: Routledge, 1990.

Docherty, Thomas. *Reading (absent) Character*. Oxford: Clarendon, 1983.

Jauss, David. *Alone with All That Could Happen*. Writer's Digest Books, 2008.

Morrison, Toni. 'The Site of Memory.' in *What Moves at the Margin*. Carolyn C. Denard, Ed. Mississippi UP, 2008.

Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. HarperPerennial, 2007.

Sellers, Susan. *Delighting the Heart*. London: Women's Press, 1989.

Snaider, Susan. *The Narrative Act: point of view in prose fiction*. Princeton UP, 1981.

Stevick, Phillip, ed. *The Theory of the Novel*. New York: Collier-Macmillan, 1967.

Wharton, Edith. *The Writing of Fiction*. New York: Scribner, 1929.

### **Alternative Learning Groups**

ALGs will proceed as in any literature course: you will read assigned stories then discuss a specific question set by the instructor, reporting the substance of your discussion back to the entire class. Once we move into the workshop portion of the course, ALGs will be devoted to writing exercises, which you will upload on a weekly basis into your individual journal on LEARN.

### **Workshop**

The second half of the term will be devoted to reading one another's fiction writing, giving feedback (written and oral) to classmates, while also drafting, editing, and revising your own short story. Each student will have ONE full-length story (approx. 3,000 words in length) discussed in workshop. Students must distribute these stories electronically to the class (by 5pm on the Friday) the week BEFORE their scheduled workshop date. This will give the tutor and fellow students sufficient time to give a careful, considerate reading to your work and to write appropriate comments. Upon receiving your peers' stories electronically, students give constructive written feedback on the manuscripts; this is then followed up with a workshop discussion wherein oral feedback is also given. At the conclusion of each workshop, you will receive annotated copies of your story from everyone (including the tutor), so that students have the benefit of everyone's feedback (written and oral) when undertaking revisions. Students then revise and edit their respective stories and submit this as a final folio in lieu of an exam.

## Fairy Tales\*

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

Fairy tales lie at the heart of almost all cultures at all times — fantastical, magical fictions which, according to Marina Warner, reshape the world 'in the image of desire'. Acknowledging its diversity and plurality, this course introduces you to a particular moment, or series of moments, in its literary history. We will trace the development of the richness of fairytale art from the c16th century to the contemporary period, from the birth of the literary fairy tale in Italy and France and its reshaping as children's literature in the hands of the brothers Grimm to the variety of its imaginative reenchantments in modern literature and film. Each week we will seek to read our texts with close attention and sensitivity to questions of form, context, and thematic subject-matter, exploring such issues as the relationship between fairy tales and childhood; their imaginative telling and invention; their representation of bodies, sexualities, genders; the depths of their emotional and psychological worlds; their engagement with questions of politics, class, identities. Throughout the course, we will also explore and evaluate a variety of critical and theoretical approaches to fairytale.

### Primary Texts:

Zipes, Jack ed., *The Great Fairy Tale Tradition* (Norton Critical Editions, 2001) (for tales from the Italian and French traditions by Straparola, Basile, Perrault, d'Aulnoy, Bernard, Leprince de Beaumont)  
Andersen, Hans Christian, *Fairy Tales*, ed. Tina Nunnally (Penguin Classics, 2004) nb. This is the recommended edition but is currently only available in hardback; you may wish to get hold of another cheaper edition)

Grimms, *Selected Tales*, ed. Joyce Crick (OUP, 2009)

Barrie, J.M., *Peter Pan and Other Plays* (Oxford World's Classics, 1999)

Carter, Angela, *The Bloody Chamber and other Stories* (Vintage, 2006)

Pan's Labyrinth, directed by Guillermo del Toro (2006)

Contemporary fairy tales by Nalo Hopkinson, Ludmilla Petrushevskaya, and others (anthology available on Learn)

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

Maria Tatar (ed), *The Cambridge Companion to Fairy Tales* (2011)

## Fin de Siècle into Modern

This course will explore the literature of the period 1880-1910: decades of cultural transition and innovation; *décadence* and modernism; beginnings and 'fins'. For an epoch irreversibly affixed to the sense of an ending, the fin de siècle also witnessed an extraordinary range of new artistic movements and forms of expression, anticipating the spirit of radical experimentation more frequently associated with writers of the twentieth century.

Students will be encouraged to probe into concepts of periodization, genre, and form, considering how a range of texts (novels, poetry, plays, short stories, essays) emerged within a climate of imperial expansion, resurgent nationalisms, metropolitan development, scientific novelty, and alternative expressions of gender and sexuality. We will examine how movements including decadence and symbolism shaped literary form and aesthetics, while also exploring their connections to prominent anxieties about 'degeneration' and social and political change, variously embodied by fin-de-siècle subjects like the dandy and the New Woman.

We will consider too how authors addressed topics such as race, colonialism, and national identity, placing these sources in relation to the networks of imperial power and global capitalism that were both consolidating and encountering serious resistance during this period. By underscoring the 'in-betweenness' of these decades – their status at the boundaries of major literary periods – we will consider new ways of thinking about the transition from the nineteenth to the twentieth century.

### Primary Texts

- E. M. Forster, *Howards End*. Penguin, 2000.  
Pauline Hopkins, *Of One Blood, or the Hidden Self*. Washington Square Press, 2004.  
Henry James, *The Beast in the Jungle*. Penguin, 2011.  
Olive Schreiner, *The Story of an African Farm*. Oxford World's Classics, 2008.  
Elaine Showalter ed., *Daughters of Decadence: Stories of Women Writers of the Fin-de-Siècle*. Virago, 1993.  
H. G. Wells, *The Sleeper Awakes*. Penguin, 2005.  
Oscar Wilde, *The Picture of Dorian Gray*. Oxford World's Classics, 2008.  
---. *Salomé*. In *The Importance of Being Earnest and Other Plays*. Oxford World's Classics, 2008.  
W. B. Yeats. *The Major Works*. OUP, 2008.

**\* You should also ensure you have access to a copy of the following anthology, which will provide us with key sources each week:** Sally Ledger and Roger Luckhurst, eds. *The Fin de Siècle: A Reader in Cultural History*. OUP, 2000.

### Recommended Secondary Reading

(all available as electronic resources through the University Library)

- Ardis, Ann. *Modernism and Cultural Conflict, 1880-1922*. Cambridge UP, 2007.  
Bernheimer, Charles. *Decadent Subjects: The Idea of Decadence in Art, Literature, Philosophy, and Culture of the Fin-de-Siècle in Europe*. Baltimore, MD: John Hopkins University Press, 2002.  
Dierkes-Thrun, Petra. *Salomé's Modernity: Oscar Wilde and the Aesthetics of Transgression*.

- University of Michigan Press, 2014.
- Eltis, Sos. *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde*. Oxford: Clarendon Press, 1996.
- Fleischer, Mary. *Embodied Texts: Symbolist Playwright-Dancer Collaborations*. Amsterdam: Rodopi, 2007.
- Greiner, Rae. *Sympathetic Realism in Nineteenth-Century British Fiction*. Baltimore, MD: John Hopkins University Press, 2012.
- Mahoney, Kirsten. *Literature and the Politics of Post-Victorian Decadence*. New York and Cambridge: Cambridge University Press, 2015.
- Marcus, Laura. *Dreams of Modernity: Psychoanalysis, Literature, Cinema*. Cambridge: Cambridge University Press, 2014.
- Marcus, Laura, Michèle Mendelssohn and Kirsten E. Shepherd-Barr, eds. *Late Victorian into Modern*. Oxford: Oxford University Press, 2016.
- Marshall, Gail, ed. *The Cambridge Companion to the Fin de Siècle*. Cambridge University Press, 2007.
- Mendelssohn, Michèle. *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh University Press, 2007.
- Potolsky, Matthew. *The Decadent Republic of Letters: Taste, Politics, and Cosmopolitan Community from Baudelaire to Beardsley*. Philadelphia: University of Pennsylvania Press, 2013.
- Sherry, Vincent. *Modernism and the Reinvention of Decadence*. Cambridge: Cambridge University Press, 2015.
- Thurschwell, Pamela. *Literature, Technology and Magical Thinking*. Cambridge: Cambridge University Press, 2001.
- Wånggren, Lena. *Gender, Technology and the New Woman*. Edinburgh: EUP, 2017.
- Weir, David. *Decadence and the Making of Modernism*. Amherst, MA: University of Massachusetts Press, 1995.



## Literature, Reading, and Mental Health

This course examines the relationship between literature and a range of mental health issues. Its primary interest is in the figuration of mental distress—from diagnosable states of acute depression to the implication on mental health of life-events including loneliness and bereavement. The course also tests the correspondence between literature's ability to figure the inner life and the experience of silent reading as itself a feature of that life. During the course, students will examine matters including the spectacle of mental health, the challenges of writing about the inner life, the genres of such writing, the question of mental health therapies especially psychoanalysis and their relation to writing and reading, and questions concerning the aesthetics of mental illness.

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

The association between creativity and madness is ancient. But the entanglements of literature, the experience of reading, and states of 'mental health' are far more diverse. This course examines a range of literary writing, and one autobiography, to explore a variety of mental conditions and topics of mental health as they have appeared in writing across the twentieth century: from murderous insanity to depression; from shell-shock to bipolarity, from life events including loneliness and bereavement to a figurative sense of history itself as a narrative of madness. The module is particularly interested in the languages of interiority; in narratives of 'redemption' and how these draw on established literary and cultural tropes; in the nature of literary forms as they are driven by particular conceptions of mental health/life; and in the question of what it means when we say that we found a book 'depressing'. Paying particular attention to the sustained tragi-comedy of writing about mental health, we will think carefully about the ethics of representation, the moral problems of talking about the figuring of mental health, as we will consider the idea of reading and mental activity itself.

The textual construction of mental health—how a reader might understand the dividing line between healthy and unhealthy—will be explored in a course that examines the peculiarly intimate relationship between narrative, metaphor, and the mind; between mental health and what can be said in words about it; between mental health, the strange intimacies of reading, and the exceptional territory of literature.

### Reading list

*Mrs Dalloway*, Virginia Woolf (1925)  
*Good Morning, Midnight*, Jean Rhys (1939)  
*Invisible Man*, Ralph Ellison (1952)  
*The Bell Jar*, Sylvia Plath (1963)  
*The Elected Member*, Bernice Rubens (1969)

*Ceremony*, Leslie Marmon Silko (1977)  
*Beloved*, Toni Morrison (1987)  
*Girl, Interrupted*, Susanna Kaysen (1993)  
*Don't Let Me Be Lonely*, Claudia Rankine (2004)

### **Further Reading**

Aubry, Timothy. *Reading as Therapy*.

Brown, Caroline A. and Johanna X. K. Garvey, eds. *Madness in Black Women's Diasporic Fictions: Aesthetics of Resistance*. (ebook via Main Library)

Dow Adams, Timothy. 'Borderline Personality: Autobiography and Documentary in Susanna Kaysen's *Girl, Interrupted*'. *Life Writing*. (access via Main Library journal database)

Freud, Sigmund. *Civilization and its Discontents*. (ebook via main Library)

---. *Writings on Art and*

*Literature*. [https://monoskop.org/images/f/f5/Freud\\_Sigmund\\_Writings\\_on\\_Art\\_and\\_Literature.pdf](https://monoskop.org/images/f/f5/Freud_Sigmund_Writings_on_Art_and_Literature.pdf)

Goffman, Erving. *Asylums: Essays on the Social Situation of Mental Patients and Other Inmates*.

Ho, Janice. 'Towards Social Citizenship in *Mrs Dalloway*' in *Nation and Citizenship in the Twentieth-Century British Novel*. (ebook via Main Library)

Jurecic, Ann. 'Reparative Reading'. *Illness as Narrative*. (ebook via Main Library)

Kristeva, Julia. From *Black Sun: Depression and Melancholia*.

[http://www.lamarre-mediaken.com/Site/EAST\\_493\\_files/Kristeva%20Black%20Sun.PDF](http://www.lamarre-mediaken.com/Site/EAST_493_files/Kristeva%20Black%20Sun.PDF)

Laing, R.D. *The Divided Self*.

[http://www.centrebombe.org/Ronald.D.Laing-The.Divided.Self.\(1960\).pdf](http://www.centrebombe.org/Ronald.D.Laing-The.Divided.Self.(1960).pdf)

---. 'Series and Nexus in the Family'. *New Left Review*. <https://newleftreview.org/issues/115/articles/r-d-laing-series-and-nexus-in-the-family>

Linton, Samara and Rianna Walcott, eds. *The Colour of Madness: Exploring BAME Mental Health in the UK*.

Longhurst, Katrina. 'Counterdiagnosis and the Critical Medical Humanities: Reading Susanna Kaysen's *Girl, Interrupted* and Lauren Slater's *Lying: A Metaphorical Memoir*'. *Medical Humanities*. (access via Main Library journal database)

Moore, David L. *Leslie Marmon Silko: Ceremony, Almanac of the Dead, Gardens in the Dunes*. (ebook via Main Library)

Pickens, Therí Alice. *Black Madness :: Mad Blackness*. (ebook via Main Library)

'Psychoanalysis' in *TSQ: Transgender Studies Quarterly*.

<https://read.dukeupress.edu/tsq/article/1/1-2/165/91741/Psychoanalysis>

Silko, Leslie Marmon. 'Language and Literature from a Pueblo Indian Perspective'. <https://www.unm.edu/~joglesby/Silko%20Essay.pdf>

Stockton, Kathryn Bond. *The Queer Child: Growing Up Sideways in the Twentieth Century*. (ebook via Main Library)

Tonkin, Maggie. 'Time of the Loony: Psychosis, Alienation and R.D. Laing in the Fictions of Muriel Spark and Angela Carter'. *Contemporary Women's Writing*. (access via Main Library journal database)

Watson, Eve. 'Psychoanalysis and Queer Theory: Towards an Ethics of Otherness'. *Studies in Gender and Sexuality*. (access via Main Library journal database)

## Medicine in Literature 2: Medical Ethics in Literature\*

This course examines the representation of medical ethics in poetry, prose and drama from the late nineteenth century to the present day, tracing the development of medical ethics from a professional code of practice to the application of ethical reasoning to decision making. The course considers literary representations of ethical dilemmas encountered by medical professionals, philosophical frameworks used to negotiate competing ethical claims, and the dynamic relationship between medical practice and the humanities. English Literature and Medicine students will have the opportunity to bring the perspectives of the humanities to bear on medical ethics; but they will also be asked to critically examine the ethical positions and perspectives espoused by literary criticism and literary texts. Medical ethical frameworks will be subject to scrutiny, but so too will the ethical frameworks developed within medical humanities. The course will appeal to students who have a particular interest in ethics, the intersections between medicine, science and literature, and the medical/health humanities.

The course will achieve these aims by reading poems, plays, novels, fiction, and memoirs from the late nineteenth century to the present day, alongside various non-fiction sources. If possible, this course will engage with rare items from the Centre for Research Collections in the Main Library, which has exceptional holdings in medical history.

Students who are interested in this course might also like to consider Medicine in Literature 1: Illness Narratives through History, which surveys related issues in writing from the Renaissance to the present day. Illness Narratives is not a prerequisite for this course.

### Important Note re Content

In this course we will be discussing content that may be retraumatising to some students. 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](mailto: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 relationship between literature, medicine, and ethics, as expressed in literary and critical texts from the late nineteenth century to the present day
2. utilise a critical vocabulary for analysing medical ethical dilemmas in their literary and historical contexts, drawing upon major critical and theoretical approaches to the study of ethics in the literary medical humanities, particularly: close reading, narrative medicine, narrative ethics, and disability studies

3. analyse the relationship between literature and medical ethics as expressed in texts on the course
4. understand, synthesize and employ literary critical, narrative medicine, narrative ethics, and disability studies approaches to conceptual problems encountered on the course
5. articulate (in written and oral form) an informed and critical understanding of the ethical problems explored in texts on the course

### **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 'LEARN'. These texts can be accessed quickly through the Resource List for the course. Suggestions for further reading will be given on the Resource List.

### **Narrative Medicine, Narrative Ethics**

Extract from British Medical Association Ethics Department, *Medical Ethics Today* (2004). (LEARN)

The Hippocratic Oath. (LEARN)

Extract from Arthur Frank, *The Wounded Storyteller* (1997)

Extract from Rita Charon, *Narrative Medicine* (2006)

Extract from James Phelan, 'Narrative Ethics' (2013, rev. 2014)

### **Paternalism; Violence**

Charlotte Perkins Gilman, *The Yellow Wallpaper* (1892) (LEARN)

Arthur Conan Doyle, 'The Case of Lady Sannox' (1894) (LEARN)

William Carlos Williams, 'The Use of Force' (1938) (LEARN)

Extract from Rebecca Skloot, *The Immortal Life of Henrietta Lacks* (2010) (LEARN)

Extract from C. Riley Snorton, *Black on Both Sides: A Racial History of Trans Identity* (2017) (LEARN)

### **The Wounded Storyteller**

Franz Kafka, *The Metamorphosis* (1915) (LEARN)

\*Optional reading for students who are able to acquire a copy of the paperback: Jean Dominique Bauby, *The Diving Bell and the Butterfly* (1997)\*

Contagion and Public Health

\*Albert Camus, *The Plague* (1947). \* An ebook has been requested for the library, but students may need to purchase this book. It is available as an ebook and a paperback from Penguin.

### **Human Subjects**

\*Alasdair Gray, *Poor Things* (1992). (LEARN)\*

Andrew Ure, 'An account of some experiments made on the body of a criminal immediately after execution, with physiological and practical observations', *Journal of Science and the Arts* 6, 283-294 (1819) (LEARN)

### **Anti-psychiatry and its legacies**

Etheridge Knight, 'Hard Rock Returns to Prison from the Hospital for the Criminally Insane' (1968) (LEARN)

David Edgar and Mary Barnes, Mary Barnes (1979) (LEARN)

Extract from R.D. Laing, The Divided Self: An Existential Study in Sanity and Madness (1960)\* (LEARN)

Extract from Daryl Cunningham, Psychiatric Tales (2013) (LEARN)

\*Optional screening for students who are able to access and stream: BBC adaptation of Joe Penhall, blue/orange (2000)\* (LEARN)

### **Trans health**

\*Jackie Kay, Trumpet (1998)\* An ebook has been requested for the library, but students may need to purchase this book. It is available as an ebook and a paperback from Picador.

Sandy Stone, 'The Empire Strikes Back' (1987) (LEARN)

Judith Butler, 'Gender trouble' (1990) (LEARN)

### **Intimations of Mortality**

\*Margaret Edison, W;t (2000)\* (LEARN)

John Donne, 'Death, be not proud'; 'If poysonous mineralls' (1633)

Extract from Atul Gawande, Being Mortal (2014) (LEARN)

Neurocosmopolitanism; or, the ethics of literary criticism

Lisa Zunshine and Ralph Savarese, 'The Critic as Neurocosmopolite' (2014) (LEARN)

Extract from G. Thomas Couser, Vulnerable Subjects: Ethics and Life Writing (2003) (LEARN)

## Modern and Contemporary Scottish Poetry\*

Modern and contemporary Scottish verse is notable for its range and virtuosity. Its abundant vernacular energy is matched by great variety in terms of style, mode, and voice. From formal compactness to sprawling experimentalism; from yearning lyricism to mordant satire; from uncompromising naturalism to dream-songs, fables and fantasies; from impassioned searches for authenticity to bawdy carnivalesques ... students will be encouraged to experience and enjoy the many-voiced contradictions and diversity of Scottish poetry, but also to discover and explore interconnections and parallels between differing styles, viewpoints and tendencies. The course will focus on themes, with a selection of poems by a variety of poets providing the primary text for each topic, which will be made available online. Classics of the canon will be well represented, but there will also be a pronounced emphasis on representing the richness and depth of women's poetry and upon discussing emerging Scottish cultural diversity.

### Course Themes

- The Vernacular
- Modernity
- Getting Lost
- The Self
- Community
- Urban / Pastoral
- Sex & Relationships
- Postmodernism
- Eco-poetry
- Diversity

### Reading

A selection of *circa* 15 poems will provide the key reading for each theme, available online. These will include poems by Claire Askew, George MacKay Brown, John Burnside, Imtiaz Dharker, Carol Ann Duffy, Douglas Dunn, Alison Fell, Ian Hamilton Finlay, Olive Fraser, Robert Garioch, Harry Giles, Valerie Gillies, W. S. Graham, Jen Hadfield, W. N. Herbert, Tracey Herd, Kathleen Jamie, Robert Alan Jamieson, Nadine Aisha Jassat, Jackie Kay, William Letford, Liz Lochhead, Tom Leonard, Norman MacCaig, MacGillivray, Hugh MacDiarmid, Brian McCabe, Jane McKie, Edwin Morgan, Edwin Muir, Raman Mundair, Theresa Muñoz, Don Paterson, Richard Price, Kathleen Raine, Robin Robertson, Dilys Rose, and Iain Crichton Smith.

### Indicative Secondary Reading

- Brown, Ian, et al (eds.). *The Edinburgh History of Scottish Literature, vol. 3, Modern Transformations: New Identities (from 1918)*. Edinburgh: Edinburgh UP, 2006.

- \_\_\_\_\_ and Alan Riach (eds.). *The Edinburgh Companion to Twentieth-Century Scottish Literature*. Edinburgh: Edinburgh UP, 2009.
- Carruthers, Gerrard, David Goldie and Alistair Renfrew (eds.). *Beyond Scotland: New Contexts for Twentieth-Century Scottish Literature*. New York: Rodopi, 2004.
- Craig, Cairns (ed.). *The History of Scottish Literature, Vol. 4, The Twentieth Century*. Aberdeen: Aberdeen UP, 1987.
- Christianson, Aileen, and Alison Lumsden (eds.). *Contemporary Scottish Women Writers*. Edinburgh: Edinburgh UP, 2000.
- Crawford, Robert. *Identifying Poets: Self and Territory in Twentieth-Century Poetry*. Edinburgh: Edinburgh UP, 1993.
- \_\_\_\_\_ *Devolving English Literature*. 2<sup>nd</sup> ed. Edinburgh: Edinburgh UP, 2000.
- \_\_\_\_\_ *Scotland's Books: The Penguin History of Scottish Literature*. London: Penguin, 2007.
- Dósa, Attila. *Beyond Identity: New Horizons in Modern Scottish Poetry*. Amsterdam, New York: Rodopi, 2009.
- Fulton, Robin. *Contemporary Scottish Poetry: Individuals and Contexts*. Edinburgh: Macdonald, 1974.
- Gifford, Douglas, and Alan Riach (eds.). *Scotlands: Poets and the Nation*. Manchester: Carcanet, 2004.
- \_\_\_\_\_ and Dorothy MacMillan, eds. *A History of Scottish Women's Writing*. Edinburgh: Edinburgh UP, 1997.
- MacKay, Peter, Edna Longley and Fran Brearton, eds. *Modern Irish and Scottish Poetry*. Cambridge: Cambridge UP, 2011.
- McGuire, Matt, and Colin Nicholson, eds. *The Edinburgh Companion to Contemporary Scottish Poetry*. Edinburgh: Edinburgh UP, 2009.
- Morgan, Edwin. *Nothing Not Giving Messages*. Edinburgh: Polygon, 1990.
- \_\_\_\_\_ *Crossing the Border: Essays on Scottish literature*. Manchester: Carcanet Press, 1990.
- Muir, Edwin. *Selected Prose*. London: John Murray, 1987.
- Nicholson, Colin. *Poem, Purpose and Place: Shaping Identity in Contemporary Scottish Verse*. Edinburgh: Polygon, 1992.
- \_\_\_\_\_ *Fivefathers: Interviews with Late Twentieth Century Poets*. Tirril: Humanities-Ebooks, 2007.
- Schoene, Berthold (ed.). *The Edinburgh Companion to Contemporary Scottish Literature*. Edinburgh: Edinburgh UP, 2007.
- Watson, Roderick. *The Literature of Scotland (Vol 2): The Twentieth Century*. 2<sup>nd</sup> ed. London: Macmillan, 2007
- Whyte, Christopher. *Modern Scottish Poetry*. Edinburgh: Edinburgh UP, 2004.



## Modernism: Text, Image, Object

This course explores major works of Anglo-American literary modernism in relation to the advanced visual art of the period (including painting, collage, sculpture, photography, and installation). By approaching modernist novels and poems in this way, the course aims to: clarify students' understanding of the ways in which such texts challenge nineteenth-century conventions of meaning and representation; highlight the close connections that existed between literature and the visual arts, and between Britain, the United States, and continental Europe, during the modernist period; foreground the visual impact of typographic design in key modernist texts and the conjunction of text and image in celebrated modernist artworks; think through the idea of the 'avant-garde' and examine the distinctive features of the major avant-garde movements; and draw attention to the importance of the manifesto as a key point of contact between modernist literature and art, and an important genre in its own right.

Each week, we will examine a particular modernist cultural movement via selected writings and artworks, with the emphasis on making comparisons with artistic forms in order to deepen our understanding of literary style, technique, and theme.

### PRIMARY TEXTS

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

#### **Impressionism and Post-Impressionism**

Writing: Virginia Woolf, *To the Lighthouse* (1927) and extract from 'Modern Fiction' (1919)

Art: Claude Monet, James Abbott McNeill Whistler, Vincent Van Gogh, Roger Fry

#### **Cubism**

Writing: Gertrude Stein, *Three Lives* (1909); Guillaume Apollinaire, from *The Cubist Painters* (1913)

Art: Pablo Picasso, Georges Braque, Juan Gris

#### **Futurism and Dada**

Writing: Mina Loy, selections from *The Lost Lunar Baedeker* (1997); F.T. Marinetti, 'The Founding and Manifesto of Futurism' (1909); Tristan Tzara, from 'Dada Manifesto' (1918)

Art: Umberto Boccioni, Giacomo Balla, Marcel Duchamp, Hannah Höch

#### **Imagism and Vorticism**

Writing: Selections from *Imagist Poetry* (2001) (including Richard Aldington, H.D., Marianne Moore, Ezra Pound); preface to *Some Imagist Poets* (1915); extract from *Blast* (1914)

Art: Wyndham Lewis, Jacob Epstein, C.R.W. Nevinson

#### **Surrealism**

Writing: Djuna Barnes, *Nightwood* (1936); André Breton, from 'The First Manifesto of Surrealism' (1924)

Art: Max Ernst, Salvador Dalí

#### **Precisionism, the Stieglitz Circle, and transition**

Writing: Hart Crane, *The Bridge* (1930); Eugene Jolas, 'Suggestions for a New Magic' (1927) and

'Proclamation' (1929)

Art: Alfred Stieglitz, Georgia O'Keefe, Charles Demuth, Joseph Stella, Edward Hopper

### **The Harlem Renaissance**

Writing: Langston Hughes, selection from *Selected Poems*; Alain Locke, from introduction to *The New Negro* (1925)

Art: Aaron Douglas, Augusta Savage, Palmer Hayden

### **Abstract Expressionism and the New York School**

Writing: Selections from *The New York Poets: An Anthology* (2004) (including John Ashbery, Frank O'Hara, Kenneth Koch, James Shuyler); James Shuyler, 'Poet and Painter Overture' (1959) (available on Learn)

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

### **Pop**

Writing: J.G. Ballard, *Crash* (1973); Richard Hamilton, 'For the Finest Art, Try Pop' (1961) (available on Learn)

Art: Andy Warhol, Roy Lichtenstein, Richard Hamilton, Eduardo Paolozzi

## **LEARNING OUTCOMES**

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

- understand the key ways in which literature interacted with the visual arts during the modernist period
- articulate the distinctive characteristics of the major modernist cultural movements
- compare and contrast the ways in which literature and visual art make meaning
- analyse the formal and thematic elements of major examples of literary modernism in relation to works of visual art
- mount a substantial and sustained argument about the intersections of the literary and the visual in modernist culture

## **COMPULSORY PURCHASE TEXTS**

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

Vassiliki Kolocotroni, Jane Goldman, and Olga Taxidou, eds., *Modernism: An Anthology of Sources and Documents* (Edinburgh University Press, 1998). This volume contains all of the manifestos and critical writings listed in the schedule (except those for Abstract Expressionism/the New York School and Pop, which are available via Learn), as well as a wealth of other helpful materials.

J.G. Ballard, *Crash* (Harper Perennial, 2008)

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

Hart Crane, *The Complete Poems of Hart Crane* (W.W. Norton, 2001)

Mark Ford and Trevor Winkfield, eds., *The New York Poets: An Anthology* (Carcenet, 2004)

Langston Hughes, *Selected Poems* (Serpent's Tale, 1999)

Peter Jones, ed., *Imagist Poetry* (Penguin Modern Classics, 2001)

Mina Loy, *The Lost Lunar Baedeker* (Carcenet, 1997)

Gertrude Stein, *Three Lives and QED* (Norton Critical Editions, 2006)

Virginia Woolf, *To the Lighthouse* (Oxford World's Classics, 2008)

**Key General Secondary Texts**

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

Brooker, Peter, Andrzej Gąsiorek, Deborah Longworth, and Andrew Thacker, eds., *The Oxford Handbook of Modernisms*. Oxford: Oxford University Press, 2010.

Goldman, Jane, *Modernism, 1910-1945: Image to Apocalypse*. Basingstoke: Palgrave Macmillan, 2004.

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

## Political Shakespeare

What do Shakespeare's plays have to tell us about politics? In this course, we will consider how a range of works in different genres responded to the controversies that dominated their historical moment and the continuing significance of this for our world. These plays are deeply concerned with fundamental political questions: how is authority achieved, exercised, challenged, and lost? What power-relations hold between different social classes, between men and women, between different generations and between different racial groups.

To explore these issues, the course will be organised around three key questions: firstly, what happens when authority loses legitimacy? Second, how is power over women exercised in patriarchal societies? Finally, how are racial and cultural differences experienced in colonial contexts?

The plays' response to these topics will be considered alongside some key examples of the political thought that was available to Shakespeare and in terms of the competing ways in which they have been interpreted.

### Syllabus

Tyranny and Resistance

Richard II

Julius Caesar

Macbeth

Sexual Politics

Romeo and Juliet

Measure for Measure

Race and Empire

Othello

Antony and Cleopatra

The Tempest

### Primary Text

A contemporary edition of the complete works of Shakespeare is all that's required – either the Norton or RSC Shakespeare are good editions:

The Norton Shakespeare. Ed. Stephen Greenblatt et al. 3rd edition. New York: Norton, 2015.

The RSC Shakespeare: The Complete Works, eds Jonathan Bate and Eric Rasmussen. Palgrave, 2008.

**Further Reading:**

Alexander, Catherine M.S., (ed.) Shakespeare and Politics. Cambridge: Cambridge University Press, 2004.

Armitage, D., C. Condren and

A. Fitzmaurice (eds.) Shakespeare and Early Modern Political Thought. Cambridge: Cambridge University Press, 2009.

Callaghan, Dymphna. A Feminist Companion to Shakespeare. Oxford: Blackwell, 2000.

Dzelzainis, Martin. 'Shakespeare and Political Thought.' In A Companion to Shakespeare. Oxford: Blackwell. Ed. David Scott Kastan, pp. 100-16.

Frazer, Elizabeth. 'Shakespeare's Politics,' Review of Politics, 78 (2016): 503-22.

Geuss, Raymond. Philosophy and Real Politics. Princeton University Press, 2008.

Guy, John. The Reign of Elizabeth I: Court and Culture in the Last Decade. Cambridge, 1995.

Hadfield, Andrew. Shakespeare and Renaissance Politics. Thomson Learning: Arden Critical Companions, 2003.

Shakespeare and Republicanism. Cambridge: Cambridge: University Press, 2005.

Loomba, Ania and Race in Early Modern England: A Documentary Companion Palgrave, 2007.

Jonathan Burton. (eds)

Loomba, Ania and Post-colonial Shakespeares. London: Routledge, 1998.

Martin Orkin (eds)

Machiavelli. The Prince. Oxford: Oxford University Press, 2005.

Shapiro, James. 1599: A Year in the Life of William Shakespeare. London: Faber, 2005.

Tuck, Richard. Philosophy and Government, 1572-1651. Cambridge: Cambridge University Press, 1993.

**Online resources**

Digital Theatre Plus and BoB (Box of Broadcasts) are accessible through the Library catalogue and offer a wide range of recorded performances of the plays.

The Folger Shakespeare Library has some excellent online resources including material on individual plays and 'Shakespeare Documented' – explore at <https://www.folger.edu/online-resources>.

## Republican Visions: Culture, Time and Memory in Modern American Fiction

This course examines how a number of key twentieth and twenty-first American novels have explored the relationship between American ideals and the realities of American history. It focuses particularly on the stylistic experimentation of individual writers and examines literary innovation in the context of both the social history of the period and much broader movements in American history. The course will therefore read these novels against a broad range of historical developments, including the Civil War and the conflict with the Slave Power; The new twentieth-century American Empire; The roaring 1920s, the Jazz Age and the Great Depression; Jim Crow and the battle for Civil Rights, racial discrimination and the culture of white supremacy; literary resistance to the Cold War and the Vietnam War; literature and the changing gender politics of the 1950s; the 1960s and the politics of the counterculture; and contemporary black writing in the time of Black Lives Matter. Below is an indicative list of the primary material likely to be covered:

John Dos Passos, *The Forty-Second Parallel*.  
William Faulkner *Absolom! Absolom!*  
Ralph Ellison, *Invisible Man*.  
Thomas Pynchon, *The Crying of Lot 49*.  
Norman Mailer, *The Armies of the Night*.  
Toni Morrison, *Beloved*.  
Philip Roth, *American Pastoral*.  
Marilynne Robinson, *Beloved*.  
Paul Beatty, *The Sellout*.

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

James Baldwin. *The Fire Next Time*. London: Penguin, 1964 (1963).

Barbara Foley, *Radical Representations: Politics and Form in U.S. Proletarian Fiction, 1929-1941*. Durham: Duke UP, 1993.

Henry Louis Gates, *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford UP, 2014 (1988).

Matthew Stratton, "Start Spreading the News: Irony, Public Opinion and The Aesthetic Politics of U.S.A.," *Twentieth Century Literature*, 54 (4) 419-447.

Barry Maine, "Dos Passos and the Rhetoric of History," *South Atlantic Review* 50 (1) 1985 75-86.

Donald Kartinger, "The Discovery of Values in *Absolom! Absolom!*," *American Literature*, 37 (3) 1965 291-306.

Richard Poirier, "The Importance of Thomas Pynchon," *Twentieth Century Literature* 21 (2) 1975 151-62.

Helene Moglen, "Redeeming History: Toni Morrison's *Beloved*," *Cultural Critique* 24 1993 17-40.

Kimberley Chabot Davis, "Postmodern Blackness: *Beloved* and the End of History," *Twentieth Century Literature* 44 (2) 242-60.

Sandra Stanley, "Mourning the Greatest Generation: Myth and History in Philip Roth's *American Pastoral*," *Twentieth Century Literature* 51 (1) 2005 1-24.

Joshua Miller, "No Success like Failure: Existential Politics in Norman Mailer's *The Armies of the Night*," *Polity* 22 (3) 1990 379-396.

Laura Tanner, "Looking Back from the Grave: Sensory Perception and the Anticipation of Absence in Marilynne Robinson's *Gilead*," *Contemporary Literature* 48 (2) 2007 227-252.

Steven Demalgori, "Super Deluxe Whiteness: Privilege Critique in Paul Beatty's *The Sellout*," *Symploke* 26 (1-2) 417-425.

## Shakespearean Sexualities

In *Gender Trouble*, Judith Butler posed the following questions: 'Does sex have a history? Does each sex have a different history, or histories? Is there a history of how the duality of sex was established, a genealogy that might expose the binary oppositions as a variable construction?' (1992, 7). Since then, numerous scholars have explored these questions, with many of them focusing on Shakespearean drama. Various views of sex, gender and sexuality in early modern England: this course will offer the opportunity to discuss these views with reference to selected dramas. While the course will examine the way in which gender roles were conceptualised/expressed during the Renaissance, it will also explore representations of sexuality. Bearing in mind that the identity categories of homosexuality/heterosexuality are nineteenth century inventions, students will be encouraged to examine the different ways in which eroticism was expressed in the early modern period. Although Shakespeare was, of course, writing in England, with the exception of *The Merry Wives of Windsor*, few of his plays are actually set there, so we will also students will consider how issues of race and/or nationality intersect with the construction of gender and sexuality in Shakespearean drama.

### Set Texts

- *The Two Gentlemen of Verona*
- *Titus Andronicus*
- *The Merchant of Venice*
- *Much Ado About Nothing*
- *The Merry Wives of Windsor*
- *Twelfth Night*
- *Othello*
- *The Winter's Tale*
- *Two Noble Kinsmen*

In *The Norton Shakespeare*, edited by Stephen Greenblatt et al., New York & London: W.W. Norton & Co., 2008 (Second Edition).

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

Callaghan, Dymna, ed., *A Feminist Companion to Shakespeare*. Second Edition. Chichester, West Sussex: John Wiley & Sons, 2016.

Masten, Jeffrey. *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time*. Philadelphia, Pennsylvania: University of Pennsylvania Press, 2016.

Traub, Valerie. *Thinking Sex with the Early Moderns*. Philadelphia, Pennsylvania: University of Pennsylvania Press, 2016.

Traub, Valerie, ed. *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race*. Oxford: Oxford University Press, 2016.



## The Black Atlantic

This course will map the ways in which “words are weapons” and “language is a power” for Black women and men, enslaved and free, who worked with pioneering literary forms, radical textual discourses, and experimental formal practices in order to visualise “black” to white supremacy and dominant hegemonic power and do justice to invisibilised lives. The key themes of this course include the following: aesthetic innovation; formal radicalism; race and racism; identity; slavery; abolition; gender; sexuality; white supremacy; discrimination; lynching; dystopia and utopia; resistance; and the unfolding of memory. The focus of this course is on developing new analytical tools in which to examine a Black Atlantic tradition of activism and artistry and on understanding the interrelation between the modern nation state and white supremacy whilst tracking the still unfolding legacies of individual and institutionalised racism.

**Primary Texts** [all others will either be handouts supplied online or available on the website, Documenting the American South]:

Mary Prince, *The History of Mary Prince* (1831)  
Mary Seacole, *Wonderful Adventures of Mrs Seacole in Many Lands* (1857)  
William and Ellen Craft, *Running A Thousand Miles* (1860)  
Frederick Douglass, *My Bondage and My Freedom* (1855)  
Ida B. Wells: *The Light of Truth: Writings of an Anti-Lynching Campaigner*.  
Booker T. Washington, *Up From Slavery* (1901)  
Pauline Hopkins, *Of One Blood* (1902-3).  
Anna Julia Cooper, *A Voice from the South* (1892)  
W. E. B. Du Bois, *The Souls of Black Folk* (1903)

### Methodologies of the Black Atlantic: Race, Representation, and Resistance

Paul Gilroy, ‘The Black Atlantic as a Counterculture of Modernity’  
Christina Sharpe, ‘The Wake’  
Josiah Wedgwood, *Am I Not a Man and a Brother* (Stafford, 1787); *Slave Ship Brooks* (Liverpool, 1788);  
John Comber, *A Poor African* (London, 1861). [all hand-outs supplied]

### Loop-hole of Retreat: Tracing Transatlantic Black Womanist Literary Paradigms

Mary Prince, *The History of Mary Prince* (1831); Mary Seacole, *The Wonderful Adventures of Mrs Seacole in Many Lands* (1857)

### Negotiating Femininity: Tracing Transatlantic Black Womanist Literary Paradigms Part II

Harriet Jacobs, *Incidents in the Life of a Slave Girl, Written by Herself* (1860) [available online at “Documenting the American South”]

### Intersections, Liminality, and the Limits of Freedom

William and Ellen Craft, *Running A Thousand Miles* (1860)

Henry 'Box' Brown, Narrative of the Life of Henry Box Brown (1851) [available online at "Documenting the American South"]; see also 'The Mirror of Slavery'

"No Right to be a Hero:" African Atlantic Acts and Arts of Revolution and Resistance - Toussaint Louverture, Sengbe Pieh and Harriet Tubman

John Barber, A History of the Amistad (1840); William Wells Brown, St. Domingo (1855); Sarah Bradford, Harriet, the Moses of Her People (1869). ). [available online at "Documenting the American South"] [selected excerpts]

Authorship, Artistry and Black Masculinity

Frederick Douglass, My Bondage and My Freedom (1855) and William Wells Brown, Travels in Europe (1852) [selected excerpts]

Reconstruction, Discrimination, and 'Living While Black'

Ida B. Wells The Light of Truth: Writings of an Anti-Lynching Campaigner. (new ed. 2014). [selections] To consult website: "Without Sanctuary: Lynching Photography in America."

Black Intellectual Traditions, Education and Uplift

Anna Julia Cooper, A Voice from the South (1892) Booker T. Washington, Up From Slavery (1901) and W. E. B. Du Bois, The Souls of Black Folk (1903). [selected excerpts]

Africa in an Atlantic Imaginary

Pauline Hopkins, Of One Blood (1902-3).

Speculative Futures: Legacies of Experiment and Literatures of Errantry in the Wake

Selected work by Derek Walcott, Robert Hayden, Douglass Kearney, M. NourbeSe Philip, Audre Lorde, Mark Dery [all provided on LEARN, but you can look all these authors up online ahead of time if you're keen, which I sincerely hope you are]

**Secondary Texts**

R. J. M. Blackett, Building an Antislavery Wall

Daphne Brooks, Bodies in Dissent

Jeannine Delombard, Slavery on Trial

Audrey Fisch, American Slaves in Victorian England

Frances Smith Foster, Witnessing Slavery

Henry Louis Gates, Jr., Figures in Black

Kate Clifford Larsen, Bound for the Promised Land

Shirley Wilson Logan, We Are Coming: The Persuasive Discourse of Nineteenth Century Black Women

Paul Gilroy, The Black Atlantic: Modernity and Double Consciousness

Azeezat Johnson, Remi Joseph-Salisbury and Beth Kamunge, The Fire Now: Anti-Racist Scholarship in Times of Explicit Racial Violence

Julia Sun-Joo Lee, The American Slave Narrative and the Victorian Novel

Toni Morrison, Playing in the Dark: Whiteness and the Literary Imagination

Alan Rice, Radical Narratives of the Black Atlantic

Eric Sundquist, To Wake the Nations: Race in the Making of American Literature

Christina Sharpe, In the Wake: On Blackness and Being

Jean Fagan Yellin, The Abolitionist Sisterhood

Marcus Wood, Blind Memory

## The Graphic Novel: Narrative in Sequential Art

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

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

### Seminar topics and texts

**1) Course introduction** - the emergence of the graphic novel; superhero comics [all reading material posted on LEARN]

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

**3) Graphic horror** -Edgar Allan Poe's 'The Black Cat' and 'Masque of the Red Death' (including original stories and graphic narrative adaptations in Alberto Breccia's *Le Coeur Révélateur*, all posted on LEARN).

**4) Graphic memoir 1**- The Holocaust (Art Spiegelman's *The Complete Maus*)

**5) Graphic memoir 2** - The Iranian Islamic Revolution (Marjane Satrapi's *Persepolis*)

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

**7) Dystopian fiction** - *The Hand Maid's Tale: The Graphic Novel* (Jonathan Cape, 2019), alongside selected excerpts from Margaret Atwood's novel *The Hand Maid's Tale*.

**8) Refugee and migrant narratives** - Nam Le, 'The Boat' (2008; short story posted on LEARN), and online graphic adaptation by Matt Huynh ( <http://www.sbs.com.au/theboat/> ) [free access]

**9) Indigenous mythological and eco-narratives:**

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

-Graphic adaptation of 'History Project', an antinuclear poem by Marshallese author Kathy Jetnil-Kijiner [on LEARN]

## Reading Lists

### Essential Texts

Atwood, Margaret, *The Handmaid's Tale* (Vintage, 2017).

Atwood, Margaret, and Renee Nault (artist and illustrator), *The Hand Maid's Tale: The Graphic Novel* (Jonathan Cape, 2019).

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

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

Grennan, Simon. *Dispossession* (Jonathan Cape, 2015).

Joyce, James. *Ulysses* (Wordsworth Classics, 2010).

Satrapi, Marjane. *Persepolis* (Vintage, 2008).

Spiegelman, Art. *The Complete Maus* (Penguin, 2003).

[Additional primary material will be available on LEARN]

**Selected secondary/advance reading (available electronically from Edinburgh University Library)**

Ayaka, Carolene and Hague, Ian (eds). *Representing Multiculturalism in Comics and Graphic Novels* (Routledge, 2015). [includes material on Persepolis]

Baetens, Jan and Frey, Hugo. *The Graphic Novel: An Introduction* (Cambridge University Press, 2015). [see in particular chapters 1 and 8]

Garcia, Santiago. *On the Graphic Novel* (University Press of Mississippi, 2015). [includes material on Spiegelman and Satrapi]

Goggin, Joyce and Hassler-Forest, Dan (eds). *The Rise and Reason of Comics and Graphic Literature* (McFarland, 2010). [see in particular the introduction, and chapter 7 on adaptation of novels]

Hatfield, C. *Alternative Comics: An Emerging Literature* (University Press of Mississippi, 2006). [see in particular chapter 5, which includes discussion of Spiegelman's *Maus*]

Hutcheon, Linda. *A Theory of Adaptation* (Routledge, 2006). [focuses on adaptation theory; see in particular chapter 1]

Jakaitis, Jake and Wurtz, James (eds). *Crossing Boundaries in Graphic Narrative* (McFarland, 2012). [see in particular chapters 6 and 7, which discuss Satrapi's *Persepolis* and Spiegelman's *Maus*]

McLeod, Scott, 'Chapter 5 ½', [http://www.scottmccloud.com/makingcomics/five\\_half/00.html](http://www.scottmccloud.com/makingcomics/five_half/00.html) [a free online chapter on making webcomics, including colour techniques; complements material in his book publications *Understanding Comics* (1993) and *Making Comics* (2006)]

Peterson, Robert. *Comics, Manga and Graphic Novels: A History of Graphic Narratives* (Roundhouse, 2011) [see in particular the introduction, and chapters 1 and 12]

Round, Julia. *The Gothic in Comics and Graphic Novels* (McFarland and Co., 2014) [see in particular chapter 3, 'Haunted Places']

Sanders, Julie. *Adaptation and Appropriation* (Routledge, 2016). [introduces concepts relevant to the adaptation of literary texts; see in particular the introduction and chapter 1]

Tabachnick, Stephen and Saltzman, Esther. *Drawn from the Classics: Essays on Graphic Adaptations of Literary Works* (McFarland, 2015). [includes chapters on Simon Grennan's *Dispossession* and adaptations of Edgar Allen Poe's fiction]

## Tragedy and Modernity

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

### Key Reading

Course Reader:

John Drakakis and Naomi Conn Liebler (eds) (1998). *Tragedy*. London: Longman

### Indicative Further Reading

Adorno, Theodor (1982). 'Trying to Understand Endgame'. *New German Critique* 26. pp. 119–150

Adorno, Theodor (1991). *Notes to Literature*, trans. Rolf Tiedemann. New York: Columbia University Press

Beistegui, Miguel de. and Sparks, Simon (eds) (2000). *Philosophy and Tragedy*. London: Routledge

Benjamin, Walter (1985). *The Origin of German Tragic Drama*, trans. John Osborne. London: Verso -----  
----- (1998). *Understanding Brecht*. London: Verso

Brecht Bertolt (2018). *Brecht On Theatre*. eds. Marc Silberman, Steve Giles and Tom Kuhn. London: Bloomsbury

Butler, Judith (2000). *Antigone's Claim*. New York: Columbia University Press.

Durham, Leslie (2005). *Staging Gertrude Stein: Absence, Culture, and the Landscape of American Alternative Theatre*. New York: Palgrave Macmillan

Gjesdal, Kristin (2013). 'Tragedy and Tradition: Ibsen and Nietzsche on the Ghosts of the Greeks'. *Graduate Faculty Philosophy Journal* 34:2. pp. 391–413

Innes, Christopher (2000). *A Sourcebook on Naturalist Theatre*. London: Routledge

Jeyifo, Biodun (2003). *Wole Soyinka: Politics, Poetics, and Postcolonialism*. Cambridge: CUP

Kalb, Jonathan (1998). *The Theatre of Heiner Müller*. Cambridge: CUP

Lehmann, Hans-Thies (2006). *Postdramatic Theatre*. London: Routledge

----- (2016). *Tragedy and Dramatic Theatre*. London: Routledge

McFarlane, James Walter (1994). *The Cambridge Companion to Ibsen*. Cambridge: CUP

Moses, Michael Valdez (2004). 'The Rebirth of Tragedy: Yeats, Nietzsche, the Irish National Theatre, and the Anti-Modern Cult of Cuchulain'. *Modernism/modernity*, 11:3. pp. 561–579.

Nietzsche, Friedrich (1954). *The Birth of Tragedy and The Genealogy of Morals*. trans. Francis Golffing. New York: Doubleday Anchor Books

Raby, Peter (1997). *The Cambridge Companion to Oscar Wilde*. Cambridge: CUP

Rebellato, Dan (2010). 'Naturalism and Symbolism: Early Modernist Practice' in *Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance*. eds. Maggie Gale and John Deeney. Abingdon: Routledge. pp. 6–24

Reinent, Otto (1971). *Strindberg: A Collection of Critical Essays*. New Jersey: Prentice Hall

Saunders, Graham (2002). *'Love Me Or Kill Me': Sarah Kane and the Theatre of Extremes*. Manchester: Manchester University Press

Stockenström, Göran (2004). 'The Dilemma of Naturalistic Tragedy: Strindberg's *Miss Julie*'. *Comparative Drama* 38:1. pp. 39–57

Taxidou, Olga (2004). *Tragedy, Modernity and Mourning*. Edinburgh: Edinburgh University Press

Thomson, Peter and Sacks, Gledyr (1994). *The Cambridge Companion to Brecht*. Cambridge: CUP Willet, John (1993), *Brecht on Theatre*. London: Methuen

## Writing and Tyranny at the Court of Henry VIII

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

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

**Preliminary Reading:** You might like to read around the subject in one of the following in advance of taking the course:

James Simpson, *Reform and Cultural Revolution: The Oxford English Literary History* (Oxford University Press, 2002)

Greg Walker, *Writing and Tyranny: English Literature and the Henrician Reformation* (OUP, 2005)

Greg Walker, *John Heywood: Comedy and Survival in Tudor England* (OUP, 2020)

And Hilary Mantel's magnificent trilogy of novels, *Wolf Hall*, *Bring up the Bodies*, and *The Mirror and the Light* offer a remarkable fictional account of the period.

### **Core Topics**

- 1: The New Reign: The Accession poems and More's *Epigrams*
- 2: Humanism and Idealism: Thomas More's *The History of Richard III*, Erasmus, *The Education of a Christian Prince*, Machiavelli, *The Prince*
- 3: Thomas More's *Utopia* and Henry Medwall's *Fulgens and Lucrece*.
- 4: Unruly Women?: John Skelton's poems.
- 5: Corruption in the Royal Household: Skelton's *Magnificence*, the King's Minions, Hall's *Chronicle*, The Eltham Ordinances



- 6: The Ascendancy of Cardinal Wolsey: Skelton's *Speak Parrot*, Colin Clout and *Why Come Ye Not to Court?*, George Cavendish's *Life of Wolsey*
- 7: The Early Reformation: Simon Fish, *The Supplication for the Beggars*; extracts from Roper's *Life of More*; More's *Dialogue Concerning Heresies*; John Bale's *Three Laws*
- 8: John Heywood, *The Play of the Weather*, the Acts of Supremacy and Appeals
- 9: Living Under Tyranny: John Heywood's 'Songs' and the Paintings of Hans Holbein the Younger
- 10: Courtly Love?: Wyatt's satires and lyrics, Surrey, Poems, Henry's poems and letters to Anne Boleyn

## **Bibliography**

### *Core Texts*

Greg Walker, ed., *Medieval Drama: An Anthology* (Oxford, Blackwell, 2000)

(and, if you get it) V.J. Scattergood, ed., *John Skelton: The Complete English Poems* (Harmondsworth, Penguin, 1982)

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

## **Suggestions for Background Reading**

### *Historical Studies*

The historical literature on the reign of Henry VIII is voluminous. Here are a selection of works that cover the central events, personalities, and issues of the period. All of these are worth reading, but those marked with an \* are especially so.

- G.W. Bernard, *The King's Reformation* (2005) (a powerful and very detailed study that argues that Henry VIII was the mastermind behind the reformation)
- Susan Brigden, *London and the Reformation* (1989) (a good, and very detailed account of the impact of reform on the capital)
- Dickens, A.G., *The English Reformation* (2<sup>nd</sup> edition, 1989) (the classic account of the Reformation from the Protestant perspective) \*
- Eamon Duffy, *The Stripping of the Altars; Traditional Religion in England, 1400-1580* (1992) (a powerful reappraisal of the vitality of traditional catholicism in the period from the catholic perspective) \*
- S.J. Gunn and P.G. Lindley, eds., *Cardinal Wolsey: Church, State and Art* (1991)
- John Guy, *Tudor England* (1988) (a good general textbook)\*
- E.W. Ives, *Anne Boleyn* (1986)
- Richard Rex, *Henry VIII and the English Reformation* (1993)
- J.J. Scarisbrick, *Henry VIII* (2<sup>nd</sup> edition, New Haven: Yale UP, 2001) \*
- J.J. Scarisbrick, *The Reformation and The English People* (Oxford, Oxford University Press, 1984);
- Lacey Baldwin Smith, *Henry VIII: The Mask of Royalty* (1971) (good on Henry's tyranny) \*
- David Starkey, *The Reign of Henry VIII: Personalities and Politics* (1985) (a textbook that looks at the reign through the prism of court faction and intrigue) \*
- Lucy Wooding, *Henry VIII* (Routledge, 2008)

### *Literary Studies*

- Thomas Betteridge, *Literature and Politics in the English Reformation* (2004)
- Brian Cummings, *The Literary Culture of the Reformation: Grammar and Grace* (Oxford: OUP, 2000)
- Brian Cummings, 'Reformed Literature and Literature Reformed' in *The Cambridge History of Medieval English Literature*, ed., David Wallace (Cambridge: CUP, 1999), pp. 821-51 \*
- Stephen Greenblatt, *Renaissance Self-Fashioning* (Chicago: University of Chicago Press, 1980) \*
- Peter C. Herman, ed., *Rethinking the Henrician Era* (1994)

- Seth Lerer, *Courtly Letters in the Reign of Henry VIII* (Cambridge: CUP, 1997) \*
- John N. King, *English Reformation Literature: The Tudor Origins of the Protestant Tradition* (Princeton: Princeton UP, 1982)
- Greg Walker, *Reading Literature Historically: Drama and Poetry from Chaucer to the Reformation* (Edinburgh University Press, 2013), the Introduction and Chapter 1 are relevant here.
- David Wallace, ed., *The Cambridge History of Medieval English Literature* (Cambridge: CUP, 1999) (some good essays at the back on Tudor topics)
- Christopher J. Warner, *Henry VIII's Divorce: Literature and the Politics of the Printing Press* (Cambridge: The Boydell Press, 1998) \*

## 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 FOR 4<sup>th</sup> YEAR JOINT HONOURS (Modern European Languages only)**

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.