



2019 – 2020

ENGLISH LITERATURE

THIRD YEAR OPTION COURSES

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

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

SEMESTER ONE

	Page
Body in Literature	3
Contemporary British Drama	6
Creative Writing: Poetry *	8
Creative Writing: Prose * [for home students]	11
Creative Writing: Prose * [for Visiting Students only]	11
Discourses of Desire: Sex, Gender, & the Sonnet Sequence . . .	15
Edinburgh in Fiction/Fiction in Edinburgh * [for home students]	17
Edinburgh in Fiction/Fiction in Edinburgh * [for Visiting Students only]	17
Fiction and the Gothic, 1840-1940	19
Haunted Imaginations: Scotland and the Supernatural *	21
Modernism and Empire	22
Modernism and the Market	24
Novel and the Collapse of Humanism	26
Sex and God in Victorian Poetry	28
Shakespeare's Comedies: Identity and Illusion	30
Solid Performances: Theatricality on the Early Modern Stage	32
The Cinema of Alfred Hitchcock (=LLC Common Course)	34
The Making of Modern Fantasy	36
The Subject of Poetry: Marvell to Coleridge *	39
Working Class Representations *	41

SEMESTER TWO

	Page
American Innocence	44
American War Fiction	47
Censorship	49
Climate Change Fiction	52
Creative Writing: Prose * [for Visiting Students only]	54
Edinburgh in Fiction/Fiction in Edinburgh * [for Visiting Students only]	58
Gender and Theatrical Representation	60
George Orwell and the Politics of Literature	62
Her Own Life *	64
Mystery and Horror *	66
Poetry, Politics and Place	68
Queering Fictions in the Twentieth Century	70
Reading Science Fiction	72
Robert Burns and the Eighteenth Century *	75
Scottish Literature and the Religious Imagination * (=Divinity course)	78
Shakespeare: Modes and Genres [for home students]	80
Shakespeare: Modes and Genres [for Visiting Students only]	80
Writing for Theatre: An Introduction *	82

* Courses with an asterisk have a Scottish emphasis.

Body in Literature

Introduction

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

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

On the basis of preparatory reading of literary texts and other writing drawn from a range of disciplines, seminars will be used to discuss the literary, philosophical, theological, psychological, social, cultural and political implications of different manners of writing about embodiment. In order to fully prepare for seminar discussions, students will be required to meet in advance in smaller 'autonomous learning groups' to produce material which will be presented to the class in a variety of forms (written reports posted to the course vle, informal contributions to class discussion, or more formal verbal presentations during the seminar). Active preparation for and participation in class discussion is required, and will be assessed as a part of the overall performance on the course.

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 Texts:

(Each of these must be read in advance of, and a copy brought along to, the relevant seminar – alternative editions of most of these texts are fine.)

Iain Banks, *The Wasp Factory*, London: Macmillan / Abacus, 2000
Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, Harmondsworth: Penguin, 2001
Alasdair Gray, *Poor Things*, Harmondsworth: Penguin, 1993
Michael Ondaatje, *In the Skin of a Lion*, London: Picador, 1987
William Shakespeare, *Titus Andronicus*, London: Routledge, 1995 (Arden Shakespeare)
Mary Shelley, *Frankenstein*, Oxford: Oxford University Press, 1993
Jonathan Swift, *Gulliver's Travels*, Oxford: Oxford University Press, 1998
Jeanette Winterson, *Written on the Body*, London: Jonathan Cape, 1992
Virginia Woolf, *Orlando*, Harmondsworth: Penguin, 1993

Class Schedule:

- 1 Language, Literature and the Body: Introduction
- 2 The Body in Pieces: Torture and Terror
William Shakespeare, *Titus Andronicus*
- 3 Incarnation and the Soul: the Body and Religion
John Donne and Andrew Marvell (from *Norton Anthology* and hand-out)
- 4 Scale and Science: Making and Unmaking Identities
Jonathan Swift, *Gulliver's Travels*
- 5 Constructing Monsters
Mary Shelley, *Frankenstein* and Alasdair Gray, *Poor Things*
- 6 Appearances, and Values: Fantasy, Meaning and Control
Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*
- 7 Gender, Power and Transformation: do Bodies Matter?
Virginia Woolf, *Orlando*
- 8 **Essay completion week: no class**
- 9 Cruelty, Violence and Horror
Iain Banks, *The Wasp Factory*
- 10 Identity, Indeterminacy and Desire
Jeanette Winterson, *Written on the Body*
- 11 Immigrants, Workers and Lovers: Remaking the Body
Michael Ondaatje, *In the Skin of a Lion*

Selected Secondary Reading

- Tim Armstrong, *Modernism, Technology and the Body: a Cultural Study*, Cambridge: Cambridge University Press, 1998
- Kate Bornstein, *Gender Outlaw: On Men, Women, and the Rest of Us*, London: Routledge, 1994
- Fred Botting, *Sex, Machines and Navels: Fiction, Fantasy and History in the Future Present*, Manchester: Manchester University Press, 1999
- Elisabeth Bronfen, *Over Her Dead Body: Death, Femininity and the Aesthetic*, London: Routledge, 1992
- Peter Brooks, *Body Works: Objects of Desire in Modern Narrative*, Cambridge, Mass. and London: Harvard University Press, 1993
- Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, London: Routledge, 1990
- Judith Butler, *Bodies that Matter: On the Discursive Limits of 'Sex'*, Harmondsworth: Penguin, 1991
- Gilles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, London: Athlone, 1984
- Michel Foucault, *Discipline and Punish: the Birth of the Prison*, trans. Alan Sheridan, Harmondsworth: Penguin, 1991
- Michel Foucault, *The History of Sexuality*, 3 vols., Harmondsworth: Penguin, 2004
- Marjorie Garber, *Vested Interests: Cross Dressing and Cultural Anxiety*, London: Routledge, 1992

- Jane Gallop, *Thinking Through the Body*, New York: Columbia University Press, 1988
- Elizabeth Grosz, *Volatile Bodies: Towards a Corporeal Feminism*, Bloomington: Indiana University Press, 1994
- Elizabeth Grosz and Elspeth Probyn, *Sexy Bodies: The Strange Carnalities of Feminism*, London: Routledge, 1995
- Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*, Durham: Duke University Press, 1995
- Judith Halberstam and Ira Livingstone, eds., *Posthuman Bodies*, Bloomington: Indiana University Press, 1995
- Gabriel Josipovici, *Writing and the Body*, Brighton: Harvester, 1982
- Julia Kristeva, *Powers of Horror: an Essay on Abjection*, New York: Columbia University Press, 1982
- Jean-François Lyotard, *Libidinal Economy*, trans. Iain Hamilton Grant, London: Athlone, 1993
- Juliet Flower-MacCannell and Laura Zakarin, eds., *Thinking Bodies*, Stanford: Stanford University Press, 1994
- Ruth Richardson, *Death, Dissection and the Destitute*, London: Routledge, 1987
- Jonathan Sawday, *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*, London: Routledge, 1995
- Elaine Scarry, ed., *The Body in Pain: the Making and Unmaking of the World*, Oxford: Oxford University Press, 1985
- Elaine Scarry, ed., *Literature and the Body: Essays on Populations and Persons*, Baltimore and London: Johns Hopkins University Press, 1988
- Mark Seltzer, *Bodies and Machines*, London: Routledge, 1992
- Gail Weiss and Honi Fern Haber, eds., *Perspectives on the Body: the Intersection of Nature and Culture*, London: Routledge, 1999

Contemporary British Drama

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

Please note: in order to understand the ways in which a play's use of theatrical conventions are central to the communication of meaning in performance, some time in class will be devoted to getting up and acting parts of the texts studied. Students won't be marked on their acting ability, but getting involved will be necessary.

Weekly seminar schedule

Week Seminar

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

Recommended Reading

Adishesiah, Siân and LePage, Louise, *Twenty-First Century Drama: What Happens Now* (London: Springer, 2016)
Angelaki, Vicky, *Contemporary British Theatre: Breaking New Ground* (London: Springer, 2013)
Artaud, Antonin, *The Theatre and Its Double* (London: Alma Classics, 2013)

Billingham Peter, *At the Sharp End: Uncovering the Work of Five Leading Dramatists: David Edgar, Tim Etchells and Forced Entertainment, David Greig, Tanika Gupta and Mark Ravenhill* (London: Bloomsbury Publishing, 2007)

Brecht, Bertolt, *Brecht On Theatre* (London: Bloomsbury Publishing, 2018)

Case, Sue-Ellen, *Feminism and Theatre* (London: Routledge, 2014)

Goodman, Lizbeth, *Contemporary Feminist Theatres: To Each Her Own* (London: Routledge, 2003)

Kane, Sarah, *Sarah Kane: Complete Plays* (London: Methuen drama, 2001)

Pinter, Harold, *Various Voices: Prose, Poetry, Politics 1948-2008* (London: Faber & Faber, 2013)

Rancière, Jacques, *The Emancipated Spectator* (New York: Verso Books, 2014)

Rebellato, Dan, *1956 and All That: The Making of Modern British Drama* (London: Routledge, 2002)

Rebellato, Dan, *Theatre and Globalization* (London: Macmillan International Higher Education, 2009)

Sierz, Aleks, *In-Yer-Face Theatre: British Drama Today* (London: Faber & Faber, 2014)

Creative Writing Part I: Poetry *

If we trace the etymological root of the word ‘poem’ we find its meaning to be a ‘thing made or created’. To be a poet is thus to be ‘a maker’. The aim of this course is to take a practical, hands-on approach to the making of poems. Each week we will discuss and explore differing components of poetic form, and of the crucial techniques involved in poetic composition, while students will also be asked to compose their own poems throughout the course. Weekly classes will effectively be split into two. The first hour will involve seminar discussion of formal techniques and ideas. For this, students will be given, via LEARN, a selection of poems to read as well as some critical writing that relates to each week’s theme. The second hour will be a workshop in which students, on a rotating basis, will be required to read their work-in-progress to class. ALGs will form a second, smaller workshop in which students participate weekly. As such, the giving and receiving of constructive feedback to and from peers is central to the course, and full participation in workshop and ALG discussion is essential. Emphasis will be placed on the personal development of each individual, but, to aid this, students will be encouraged to write new verse that reflects each week’s theme, if possible. All in all, the course is designed to provide a constructive and encouraging arena in which students can hone and improve their poetic skill, while gaining perspectives on the art form that will complement their literary study more broadly. It should be noted that the course involves formal assessment based on a portfolio of each student’s own poems.

Seminar Schedule

Week 1	Introduction
Week 2	Sound & Rhythm
Week 3	Imagery
Week 4	Words & Tone
Week 5	Voice & Persona
Week 6	Repetition & Rhyme
Week 7	Line, Stanza & Shape
Week 8	ESSAY COMPLETION WEEK
Week 9	Ellipsis & Continuity
Week 10	Making Strange & Being Clear
Week 11	A Sense of Perspective

Primary Text:

An anthology of poetry is downloadable from LEARN. Students are encouraged to print this out, bind it, and use it as a conventional text book. But circa 15 poems will be itemized for reading each week, so they can also be printed week-by-week, as necessary.

Recommended Reading:

Criticism

- Auden, W. H. *The Dyer's Hand and Other Essays*. London: Faber, 1963.
- Bell, Julia, and Paul Magrs, eds. *The Creative Writing Coursebook*. London: Macmillan, 2001.
- Cook, Jon, ed. *Poetry in Theory: An Anthology 1900-2000*. Blackwell, 2004.
- Eagleton, Terry. *How to Read a Poem*. Oxford: Blackwell, 2007.
- Eliot, T. S. *Selected Essays*. London: Faber, 1951.
- Gross, Harvey. *Sound and Form in Modern Poetry*. 2nd ed. Ann Arbor: University of Michigan Press, 1996.
- Herbert, W. N., and Matthew Hollis, eds. *Strong Words: Modern Poets on Modern Poetry*. Bloodaxe, 2000.
- Koch, Kenneth. *Making Your Own Days: The Pleasures of Reading and Writing Poetry*. Touchstone, 1999.
- Lennard, John. *The Poetry Handbook*. 2nd ed. (Oxford UP, 2005).
- Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
- Nims, John Frederick. *Western Wind: An Introduction to Poetry*. 4th ed. New York: McGraw-Hill, 1999.
- Pound, Ezra. *Literary Essays of Ezra Pound*. London: Faber, 1954.
- Preminger, Alex and T.V.F. Brogan, eds. *The New Princeton Encyclopedia of Poetry and Poetics*. 3rd ed. New York: Princeton University Press, 1993.
- Redmond, John. *How to Write a Poem*. Oxford: Blackwell, 2006.
- Strand, Mark, and Eavan Boland, eds. *Making of a Poem: A Norton Anthology of Poetic Forms*. Norton, 2000.
- Valéry, Paul. *The Art of Poetry*. New York: Vintage, 1958.
- Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology*. New York: Bedford Books, 1997.
- Wainright, Jeffrey. *Poetry: The Basics*. Oxford: Routledge, 2004.

Anthologies

- Allen, Donald, ed. *The New American Poetry*. University of California, 1999.
- Alvarez, Al, ed. *The New Poetry*. Penguin, 1962.
- _____, ed. *The Faber Book of Modern European Poetry*. Faber, 1992.
- Armitage, Simon, and Robert Crawford, eds. *The Penguin Book of Poetry from Britain and Ireland Since 1945*. Penguin, 1998.
- Astley, Neil, ed. *Poetry with an Edge*. Bloodaxe, 1993.
- _____, ed. *Staying Alive*. Bloodaxe, 2002.
- _____, ed. *Being Alive*. Bloodaxe, 2004.
- _____, ed. *Being Human*. Bloodaxe, 2011.
- Bownas, Geoffrey and Anthony Thwaite, eds. *The Penguin Book of Japanese Verse*. Penguin, 1998.
- Burnett, Paula, ed. *The Penguin Book of Caribbean Verse in English*. Penguin, 2005.
- Crotty, Patrick, ed. *The Penguin Book of Irish Poetry*. London: Penguin, 2010.
- Heaney, Seamus, and Ted Hughes, eds. *The Rattle Bag*. Faber, 1982.
- Hoover, Paul, ed. *Postmodern American Poetry*. Norton, 1994.
- Hulse, Michael, David Kennedy, and David Morley, eds. *The New Poetry*. Bloodaxe, 1993.
- Keegan, Paul, ed. *The New Penguin Book of English Verse*. Penguin, 2000.
- Longley, Edna, ed. *The Bloodaxe Book of 20th Century Poetry*. Bloodaxe, 2000.
- Lumsden, Roddy, ed. *Identity Parade: New British and Irish Poets*. Tarsset: Bloodaxe, 2010.
- O'Brien, Sean, ed. *The Firebox: Poetry in Britain and Ireland after 1945*. Picador, 1998.

Ramazani, Jahan, Richard Ellmann, and Robert O'Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry*. 2 vols., 3rd ed. New York: W. W. Norton & Company, 2003.

Rees-Jones, Deryn, ed. *Modern Women Poets*. Bloodaxe, 2005.

Shapcott, Jo, and Matthew Sweeney (eds.), *Emergency Kit: Poems for Strange Times*. (Faber, 1996).

Swenson, Cole, and David St. John, eds. *American Hybrid: A Norton Anthology of New Poetry*. New York: W. W. Norton & Company, 2009.

Creative Writing: Prose *

[There will be two seminar groups for Home Students]

[An additional seminar group for Visiting Students only is also being run in Semester 1]

Overview

In this course, students will explore the structures, techniques, and methodologies of fiction writing through both analytical and creative practice. Focusing specifically on the art and craft of the short story, students will examine a wide range of stories, learning to analyse works from a writer's perspective. Discussions will emphasize unpacking the functional elements of selected works (character, setting, point-of-view, narrative voice, dialogue, scene versus narrative, plot, and so on) with the aim of learning strategies for evaluating, writing, and revising their own short stories. Weekly creative exercises and workshop sessions will complement and enhance these discussions. Students will also draft, edit and revise their own short stories, while also critiquing and offering constructive feedback on the work of their peers.

Approach

Students will spend the first half of the course analysing 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, analyse, 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.

Course Schedule:

WEEK 1: **Setting and Description.** READ: Anton Chekhov's 'The Lady with the Dog' and George Saunders' 'The Wave Maker Falters'.

WEEK 2: **Character.** READ V. S. Pritchett's 'A Family Man' and Muriel Spark's 'The Executor'.

WEEK 3: **Point-of-View.** READ: John Burnside's 'The Cold Outside' and Chimamanda Ngozi Adichie's 'The Thing Around Your Neck'.

WEEK 4: **Dialogue and Stage Business; Scene or Narrative?** READ: Shirley Jackson's 'The Lottery' and Eudora Welty's 'Petrified Man'.

WEEK 5: **Plot.** READ: *Chronicle of a Death Foretold* by Gabriel Garcia Marquez and *The Driver's Seat* by Muriel Spark.

WEEK 6: WORKSHOP—3 stories

WEEK 7: WORKSHOP—3 stories

WEEK 8: **Essay Completion Week (class will not meet this week)**

WEEK 9: WORKSHOP—3 stories

WEEK 10: WORKSHOP—3 stories

WEEK 11: WORKSHOP—3 stories

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

Essential Reading:

Miller, David. *That Glimpse of Truth*. London: Head of Zeus, 2014.

Marquez, Gabriel Garcia. *Chronicle of a Death Foretold*. Penguin, 2014.

Spark, Muriel. *The Driver's Seat*. Penguin Modern Classics, 2006.

Recommended Reading:

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

Bailey, Tom. *A Short Story Writer's Companion*. Oxford UP, 2001.

Bauer, Douglas. *The Stuff of Fiction* [e resource]: *advice on craft*. Rev & Enl. Ed. Ann Arbor: U of Michigan P, 2006.

Baxter, Charles. *Burning Down the House: Essays on Fiction*. Greywolf, 2008.

----- . *The Art of Subtext: beyond plot*. St Paul, MN: Greywolf, 2007.

Bell, Madison Smartt. *Narrative Design: A Writer's Guide to Structure*. London: Norton, 1997.

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

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

Booker, Christopher. *Seven Basic Plots: why we tell*. London: Continuum, 2004.

Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Harvard UP, 1992.

Burroway, Janet. *Writing Fiction: a Guide to Narrative Craft*. Longman, 2011.

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

Carlson, Ron. *Ron Carlson Writes a Story*. St Paul, MN: Greywolf, 2007.

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

Cowan, Andrew. *The Art of Writing Fiction*. Longman, 2011.

Cox, Ailsa. *Writing Short Stories* [e resource]. London: Routledge, 2005.

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

Doty, Mark. *Art of Description: World into Word*. London: Turnaround, 2010.

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

Fuentes, Carlos. *This I Believe, an A-Z of a Writer's Life*. London: Bloomsbury, 2004.

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

Gardner, John. *The Art of Fiction: Notes on Craft*. Vintage, 2001.

Gebbie, Vanessa. *Short Circuit: A Guide to the Art of the Short Story*. London: Salt, 2009.

- Gourevitch, Philip. *The Paris Review Interviews*, volumes 1-4. Canongate books, 2007 - 2009. (See also www.theparisreview.org)
- Hale, Dorothy, Ed. *The Novel: an anthology of criticism and theory 1900-2000*. Oxford UP, 2005.
- Jauss, David. *Alone with All That Could Happen: Rethinking Conventional Wisdom About the Craft of Fiction Writing*. Writer's Digest Books, 2008.
- Jauss, David, Editor. *Words Overflowed by Stars: creative writing instruction and insight from the Vermont College of Fine Arts MFA program*. Cincinnati, OH: Writer's Digest, 2009.
- King, Stephen. *On Writing: A Memoir of the Craft*. London: Hodder & Stoughton, 2001.
- Le Guin, Ursula K. *Steering the Craft: A Twenty-First-Century Guide to Sailing the Sea of Story*. Mariner Books, 2015.
- Lodge David. *The Art of Fiction: Illustrated from Classic and Modern Texts*. London: Penguin, 1992.
- Macaulay, Robert and George Lanning. *Technique in Fiction*. Rev. 2nd Ed. New York: St Martin's, 1990.
- March-Russell, Paul. *The Short Story [e resource]: an Introduction*. Edinburgh UP, 2009.
- McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. Methuen, 1999.
- Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge UP, 2007.
- Morrison, Toni. 'The Site of Memory.' in *What Moves at the Margin*. Carolyn C. Denard, Ed. Mississippi UP, 2008.
- O'Connor, Frank. *The Lonely Voice: a study of the short story*. London: Macmillan, 1963.
- 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.
- Silber, Joan. *The Art of Time in Fiction: as long as it takes*. Greywolf, 2009.
- Snaider, Susan. *The Narrative Act: point of view in prose fiction*. Princeton UP, 1981.
- Thomas, Scarlett. *Monkeys with Typewriters: How to Write Fiction and Unlock the Secret Power of Stories*. Soft Skull Press, 2017.
- Truss, Lynne. *Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation*. Avery Publishing Group; reprint edition, 2007.
- Tufte, Virginia. *Artful Sentences: Syntax as Style*. Cheshire CT: Graphics P, 2006.
- Vogler, Christopher. *Writer's Journey: Mythic Structure for Writers*. Michael Wiese Production; third edition, 2007.
- Wharton, Edith. *The Writing of Fiction*. New York: Scribner, 1929.
- Wood, James. *How Fiction Works*. London: Vintage, 2009.
- Yorke, John. *Into the Woods: how stories work and why we tell them*. London: Penguin, 2013.

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

Workshop: The second half of the term will be devoted to drafting your own short story, reading your classmates' stories, and giving feedback (written and oral). Each student will have ONE full-length story (approx. 3,000 - 4,000 words in length) discussed in workshop.

Assessment: An approximately 2,500 word craft analysis in response to questions set forth to the class in week 3 will form 30% of the final mark. A short story of 3,000 to 4,000 words that has been drafted, critiqued, and revised will form 60% of the final mark. The final 10% of the mark will be class participation assessment.

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

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

SEMINAR SCHEDULE

Week 1	Introduction: reading early modern sonnets
Week 2	Petrarch, Wyatt and Surrey
Week 3	Anne Vaughan Locke, <i>A Meditation on a Penitent Sinner</i> (1560)
Week 4	Sidney, <i>Astrophel and Stella</i> (c. 1590), part 1.
Week 5	Sidney, <i>Astrophel and Stella</i> (c. 1590), part 2
Week 6	Shakespeare, <i>The Sonnets</i> (1609), part 1
Week 7	Shakespeare, <i>The Sonnets</i> (1609), part 2
Week 8	ESSAY COMPLETION WEEK
Week 9	Wroth, <i>Pamphilila to Amphilanthus</i> (1621), part 1
Week 10	Wroth, <i>Pamphilila to Amphilanthus</i> (1621), part 2
Week 11	Holy Sonnets: Donne and Herbert (1630s)

Set Texts

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

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

Lady Mary Wroth, 'Mary Wroth's Poetry: An Electronic Edition.' Paul Salzman, La Trobe 15/06/2012, <http://wroth.latrobe.edu.au/>

Recommended Secondary Reading

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

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

Lamb, Mary Ellen. *Gender and Authorship in the Sidney Circle*. Madison, Wis.: University of Wisconsin Press, 1990.

Low, Anthony. *The Reinvention of Love: Poetry, Politics, and Culture from Sidney to Milton*. Cambridge: Cambridge University Press, 1993.

Mazzaro, Jerome. *Unlocking the Heart: Sincerity and the English Sonnet*. Philadelphia, 2004

Parker, Tom W. N. *Proportional Form in the Sonnets of the Sidney Circle: Loving in Truth*. Oxford: Clarendon Press, 1998.

Smith, Rosalind. *Sonnets and the English Woman Writer, 1560-1621: the Politics of Absence*. Basingstoke: Palgrave Macmillan, 2005.

Warley, Christopher. *Sonnet Sequences and Social Distinction in Renaissance England*. Cambridge: Cambridge University Press, 2005.

Edinburgh in Fiction/Fiction in Edinburgh *

[There will be one seminar group for Home Students]

[A version of the course for Visiting Students only is also being run in Semester 1]

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

Seminar Schedule

- Week 1. Introduction; extracts from Tobias Smollett, *Humphry Clinker* (1771)
- Week 2. Walter Scott, *The Heart of Midlothian* (1818)
- Week 3. James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (1824)
- Week 4. Robert Louis Stevenson, *Kidnapped* (1886); first volume of *Catriona* (1893)
- Week 5. Eric Linklater, *Magnus Merriman* (1935)
- Week 6. Muriel Spark, *The Prime of Miss Jean Brodie* (1961)
- Week 7. David Daiches, *Two Worlds* (1956); Muriel Spark, *Curriculum Vitae* (1992)
- Week 8. **ESSAY COMPLETION WEEK (no seminar)**
- Week 9. Irvine Welsh, *Trainspotting* (1993); Laura Hird, 'Routes' and 'The Last Supper' (1997), 'Hope' and 'The Happening' (2006).
- Week 10. Iain Banks, *Complicity* (1993)
- Week 11. Ian Rankin, *The Falls* (2001); Lin Anderson, 'Dead Close' (2009); Denise Mina, 'Chris Takes The Bus' (2009); Isla Dewar, 'There Goes Me' (2009); Nadine Jassat, 'Auntie' (2015)

(Priority: All readings in the list above are essential. Texts in the secondary reading list below are considered further reading. Short stories and texts marked as 'extracts' in the list above will be provided on LEARN by the course organiser, so do not need to be acquired beforehand.)

Selected Secondary Reading

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

Bold, Alan, ed. *Muriel Spark: An Odd Capacity for Vision*. London: Barnes and Noble, 1984.

- Christianson, Aileen and Alison Lumsden, eds. *Contemporary Scottish Women Writers*. Edinburgh: EUP, 2000.
- Craig, Cairns. *Out of History: Narrative Paradigms in Scottish and British Culture*. Edinburgh: Polygon, 1996.
- . *The Modern Scottish Novel: Narrative and the National Imagination*. Edinburgh: Edinburgh UP, 1999.
- . *Iain Bank's Complicity: A Reader's Guide*. London: Continuum, 2002.
- Crimespotting: An Edinburgh Crime Collection*. Edinburgh: Polygon, 2009.
- Duncan, Ian. *Scott's Shadow: The Novel in Romantic Edinburgh*. Princeton, NJ: Princeton UP, 2007.
- . 'Urban Space and Enlightened Romanticism.' *The Edinburgh Companion to Scottish Romanticism*. Ed. Murray Pittock. Edinburgh: Edinburgh UP, 2011.
- Hagemann, Susanne, ed. *Studies in Scottish Fiction, 1945 to the Present*. Frankfurt: Peter Lang, 1996.
- Hynes, Joseph, ed. *Collected Essays on Muriel Spark*. New York: G. K. Hall, 1992.
- Jones, William B., ed. *Robert Louis Stevenson Reconsidered: New Critical Perspectives*. Jefferson, NC: McFarland, 2003.
- Keen, Catherine and David Midgley, ed. *Imagining the City*. 2 vols. Oxford: Peter Lang, 2006.
- Kim, Julie H., ed. *Race and Religion in the Postcolonial British Detective Story: Ten Essays*. Jefferson, NC: McFarland, 2005.
- Letley, Emma. *From Galt to Douglas Brown: Nineteenth-Century Fiction and Scots Language*. Edinburgh: Scottish Academic Press, 1988.
- McCracken-Flesher, Caroline. "'One City" of Fragments: Robert Louis Stevenson's Second (Person) City through David Daiches's Personal Eye.' *David Daiches: A Celebration of his Life and Work*. Ed. William Baker and Michael Lister. Brighton: Sussex Academic, 2008.
- McNamara, Kevin R, ed. *The Cambridge Companion to the City in Literature*. Cambridge: Cambridge UP, 2014.
- Norquay, Glenda, ed. *The Edinburgh Companion to Scottish Women's Writing*. Edinburgh: Edinburgh UP, 2012.
- Morace, Robert. *Irvine Welsh's Trainspotting: A Reader's Guide*. London: Continuum, 2001.
- Walker, Marshall. *Scottish Literature Since 1707*. London; New York: Longman, 1996.
- Wallace, Gavin and Randall Stevenson, eds. *The Scottish Novel Since the Seventies*. Edinburgh: Edinburgh UP, 1993.

Fiction and the Gothic, 1840-1940

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

Seminar Schedule

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

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

Indicative Secondary Reading

- Backus, Margot Gayle. *The Gothic Family Romance: Heterosexuality, Child Sacrifice, and the Anglo-Irish Colonial Order*. Durham, NC: Duke University Press, 1999.
- Botting, Fred. *Gothic*. London: Routledge, 1996.
- Halberstam, Judith. *Skin Shows: Gothic Horror and the Technology of Monsters*. Durham, NC: Duke University Press, 1995.
- Hogle, Jerrold E, ed. *The Cambridge Companion to Gothic Fiction*. Cambridge: Cambridge University Press, 2002.
- Houston, Gail Turley. *From Dickens to Dracula: Gothic, Economics, and Victorian Fiction*. Cambridge: Cambridge University Press, 2005.
- Hughes, William and Andrew Smith, eds.. *Bram Stoker: History, Psychoanalysis, and the Gothic*. Basingstoke: Macmillan, 1998.
- Hurley, Kelly. *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle*. Cambridge: Cambridge University Press, 1996.
- Kair, Tabish. *The Gothic, Postcolonialism, and Otherness: Ghosts from Elsewhere*. Basingstoke: Palgrave Macmillan, 2009.
- Malchow, H.L. *Gothic Images of Race in Nineteenth-Century Britain*. Stanford: Stanford University Press, 1996.
- Mighall, Robert. *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*. Oxford: Oxford University Press, 1999.
- Mulvey-Roberts, Marie, ed. *The Handbook to Gothic Literature*. Basingstoke: Macmillan, 1998.
- O'Malley, Patrick R. *Catholicism, Sexual Deviance, and Victorian Gothic Culture*. Cambridge: Cambridge University Press, 2006.
- Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. 2nd ed. London: Longman, 1996.
- , ed. *The Gothic*. Oxford: Blackwell, 2004.
- Riquelme, John Paul, ed. *Gothic and Modernism: Essaying Dark Literary Modernity*. Baltimore: Johns Hopkins University Press, 2008.
- Robbins, Bruce and Julian Wolfreys, eds. *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century*. Basingstoke: Palgrave, 2000.

Haunted Imaginations: Scotland and the Supernatural *

This course will explore representations of the supernatural in a diverse range of Scottish writing which encompasses traditional forms (folktales and ballads), Romantic and Victorian fictions, and contemporary fantasy and fabulisms. Scotland's traditional cultural, literary, and mythic associations with the supernatural are well-attested but the course will encourage students to explore and examine critically the notion of a distinctively 'northern Gothic' whilst exploring how, and why, Scottish literature manifests what Marina Warner calls the 'inextinguishable famishing for the fantastic'. The course will evaluate the contribution of Scottish writers to specific genres and modes; for example, Gothic fiction, ghost story, fairy tale, and their contemporary revisions and reimaginings; whilst placing the representation of these 'spirit worlds' within appropriate cultural, social, and aesthetic contexts. Are certain types or kinds of 'supernaturalism' relatable to particular cultural fears or anxieties? Is Scottish culture subject to particular kinds of 'haunting', and why? Do these fictions have subversive or political potential? The course will introduce students to less well-known work by James Hogg, R.L. Stevenson, and J.M. Barrie as well as to other non-canonical material.

Course Description

- Week 1: Paradigms – Hogg's Confessions and Stevenson's Jekyll and Hyde
- Week 2: Romantic Gothic - shorter fictions (Hogg, Cunningham, Scott)
- Week 3: Ghosts I - Margaret Oliphant, Tales of the Seen and the Unseen
- Week 4: Ghosts II - J.M. Barrie, Mary Rose; Farewell Miss Julie Logan
- Week 5: Fairies I - Traditional ballad and folktale; c19 retellings (oral and literary)
- Week 6: Fairies II - c19th fairy tales - MacDonald, Hogg, Cunningham, Stevenson
- Week 7: 'Nursery fears' - literature for children
- Week 8: **Essay Completion Week**
- Week 9: Witchcraft: early modern witchcraft trials and testimonies; Rona Munro, The Last Witch in Scotland
- Week 10: Contemporary hauntings I: Elspeth Barker, O Caledonia! ; Emma Tennant, The Bad Sister
- Week 11: Contemporary hauntings II: James Robertson, The Testament of Gideon Mack

Reading List

- James Hogg, *Confessions of a Justified Sinner* (OUP, 2010)
- R.L. Stevenson, *The Strange Case of Dr Jekyll & Mr Hyde, and Other Tales of Terror* (2003)
- Elspeth Barker, *O Caledonia! and short stories* (2010)
- Alice Thompson, *The Falconer* (2009)
- Emma Tennant, *The Bad Sister* (2000)
- George MacDonald, *The Complete Fairy Tales* (2000)
- Rona Munro, *The Last Witch in Scotland* (2009)
- Margaret Oliphant, *A Beleaguered City and other tales of the seen and the unseen* (2000)
- J.M. Barrie, *A Barrie Omnibus* (2000)
- James Robertson, *The Testament of Gideon Mack* (2007)

*Supplementary Course Anthology

Modernism and Empire

This course explores the relationship between European imperialism and literary modernism, focusing primarily on British colonial contexts and legacies (in South Asia, Africa, the Caribbean and the Pacific), but also engaging with other European empires (such as the French Caribbean and the Belgian Congo). We will analyse a range of texts published from the 1890s through to 1960, exploring the centrality of empire to various phases of literary modernism. Both late colonialism and modernism share many of the same structuring discourses, such as concerns over the decline and decay of 'Western' civilization, and a preoccupation with finding new ways of defining human subjectivity and alterity (in the wake of the collapse of enlightenment humanism, and the rise of psychoanalytical and social Darwinist paradigms). We will explore the relationship between anxieties about the imperialist project, and certain stylistic and thematic innovations in modernist literature, including: (i) the preoccupation with Western degeneration (which is interpreted by some modernist writers as a consequence of inter-racial contact and miscegenation, while others hold that Western culture can be revitalised by outside cultural and artistic influences); (ii) a preoccupation with multiple subjectivities and limited/unreliable narrators; (iii) experiments with symbolism and imagism as alternatives to Victorian realism and positivism. We will question the degree to which modernism was complicit with, or opposed to, imperialism, exploring texts produced by British authors (such as George Orwell, Leonard Woolf and Joyce Cary) who participated in the administration of British imperial territories, as well as the work of writers more peripheral to the workings of empire (such as Joseph Conrad, and women writers such as Jean Rhys and Katherine Mansfield). We will also consider how modernism was taken up by writers (such as Mulk Raj Anand and Aimé Césaire) situated at the colonial 'margins', investigating cross-cultural friendships and alliances (such as those between E.M. Forster and Anand, and Ezra Pound and Rabindranath Tagore), as well as counter-discursive interventions by postcolonial writers such as Chinua Achebe, whose novel *No Longer at Ease* (1960) serves as a riposte to Cary's *Mister Johnson* (1939).

Seminar schedule

- Week 1: Course introduction; Joseph Conrad, 'An Outpost of Progress' (1897); Rudyard Kipling, 'Regulus' (1917)
- Week 2: Miscegenation and degeneration: Rudyard Kipling, 'Kidnapped' (1888); Robert Louis Stevenson, 'The Ebb Tide'; Jack London, 'Goodbye Jack' (1909); W. Somerset Maugham, 'Rain' (1921)
- Week 3: Ezra Pound and 'The East': Pound's ideogrammatic poetry and the Chinese Cantos; Rabindranath Tagore's *Gitanjali* translations (1912)
- Week 4: E.M. Forster, *A Passage to India* (1924)
- Week 5: Mulk Raj Anand, *Untouchable* (1935)
- Week 6: Leonard Woolf, 'Pearls and Swine' (1921) and selected letters; George Orwell, 'Shooting an Elephant' (1936)
- Week 7: Jean Rhys, *Voyage in the Dark* (1937); selected stories by Katherine Mansfield
- Week 8: ESSAY COMPLETION WEEK**
- Week 9: Aimé Césaire, *Cahier d'un retour au pays natal* (1939; using the Bloodaxe translation, *Notebook of a Return to my Native Land* (1995))
- Week 10: Joyce Cary, *Mister Johnson* (1939); Chinua Achebe, *No Longer at Ease* (1960)

Week 11: [Revision]

Reading List

Primary texts (compulsory purchase):

Achebe, Chinua, *No Longer at Ease* (Penguin, 2010, ISBN 0141191554)
Anand, Mulk Raj. *Untouchable* (Penguin, 1989, 0140183957)
Cary, Joyce, *Mister Johnson* (Faber and Faber, 2009, 0571252095)
Césaire, Aimé, *Notebook of a Return to My Native Land* (Bloodaxe, 1995, 1852241845).
Forster, E.M. *A Passage to India* (Penguin, 1998, 0140274235)
Mansfield, Katherine, *Selected Stories* (ed. Angela Smith). Oxford University Press, 2008, 9780199537358.
Pound, Ezra, *Selected Poems and Translations* (Faber and Faber, 2011, 0571239005)
Rhys, Jean, *Voyage in the Dark* (Penguin, 2000, 0141183950)
Stevenson, Robert Louis. *Tales of the South Seas* (Oxford University Press, ed. Roslyn Jolly)
Tagore, Rabindranath. *Gitanjali* (Full Circle, 2004, 8176211125)
Woolf, Leonard. *Stories of the East*. (Long Riders' Guild Press, 2007, 1590482530)

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

Selected Secondary Reading

Boehmer, Elleke, *Colonial and Postcolonial Literature* (Oxford University Press, 2005)
Booth, Howard and Rigby, Nigel (eds), *Modernism and Empire* (Manchester University Press, 2000).
Bradbury, Malcolm and James McFarlane (eds) *Modernism 1890-1930* Sussex: Harvester, 1978.
Childs, Peter. *Modernism and the Post-Colonial: Literature and Empire 1885-1930* (London: Continuum, 2007).
Davis, Alex and Lee M. Jenkins, *The Cambridge Companion to Modernist Poetry* (Cambridge University Press, 2007).
Jameson, Fredric, 'Modernism and Imperialism', in Seamus Deane, Terry Eagleton, Fredric Jameson and Edward Said (eds), *Nationalism, Colonialism, and Literature* (Minneapolis: University of Minnesota Press, 1990), pp. 43-68.
Kolocotroni, Vasiliki, Jane Goldman and Olga Taxidou, *Modernism: An Anthology of Sources and Documents* (Edinburgh University Press, 1998).
Levenson, Michael (ed), *The Cambridge Companion to Modernism* (Cambridge University Press, 1999).
Lukács, Georg, 'The Ideology of Modernism'. *Marxist Literary Theory*, ed Terry Eagleton and Drew Milne. Oxford: Blackwell, 1996, pp. 141-62.
Said, Edward, *Culture and Imperialism* (Vintage, 1994).
Schiach, Morag (ed), *The Cambridge Companion to the Modernist Novel* (Cambridge University Press, 2007).
Stevenson, Randall. *Modernist Fiction: an Introduction* (Longman, 1997).
Walder, Dennis (ed), *Literature in the Modern World: Critical Essays and Documents* (Oxford: Oxford UP, 2003).

Modernism and the Market

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

Seminar Schedule

WEEK 1: Introduction: Paul Delany, 'Who Paid for Modernism?' (1999); Jean-Joseph Goux, from *The Coiners of Language* (1994 [1984]) (both available via LEARN)

WEEK 2: E.M. Forster, *Howards End* (1910; Penguin Classics, 2008)

WEEK 3: Gertrude Stein, *Tender Buttons* (1914; Dover, 1997) and five short reflections on money (1936; available via LEARN)

WEEK 4: Wyndham Lewis, *Tarr* (1918/1928; Oxford World's Classics, 2010)

WEEK 5: F. Scott Fitzgerald, *The Great Gatsby* (1925; Oxford World's Classics, 2008)

WEEK 6: John Dos Passos, *Manhattan Transfer* (1925; Penguin Modern Classics, 2006)

WEEK 7: Nella Larsen, *Quicksand* (1928; Serpent's Tail, 2001)

WEEK 8: **ESSAY COMPLETION WEEK**

WEEK 9: Jean Rhys, *Voyage in the Dark* (1934; Penguin Modern Classics, 2000)

WEEK 10: Nathanael West, *The Day of the Locust* (1939; Penguin Modern Classics, 2000)

WEEK 11: Ezra Pound, selections from *The Cantos* (1929-1965; New Directions, 1996); Richard Sieburth, 'In Pound We Trust: The Economy of Poetry/The Poetry of Economics' (1987; available via LEARN)

Indicative Secondary Texts

Barnard, Rita. *The Great Depression and the Culture of Abundance: Kenneth Fearing, Nathanael West, and Mass Culture in the 1930s*. Cambridge: Cambridge University Press, 1995.

Brown, Judith Christine. *Glamour in Six Dimensions: Modernism and the Radiance of Form*. Ithaca: Cornell University Press, 2009.

- Comentale, Edward P. *Modernism, Cultural Production, and the British Avant-Garde*. Cambridge: Cambridge University Press, 2004.
- Cooper, John Xiros. *Modernism and the Culture of Market Society*. Cambridge: Cambridge University Press, 2004.
- Dettmar, Kevin J.H. and Stephen Watt, eds. *Marketing Modernisms: Self-Promotion, Canonization, Rereading*. Ann Arbor: University of Michigan Press, 1997.
- Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington: Indiana University Press, 1986.
- Karl, Alissa G. *Modernism and the Marketplace: Literary Culture and Consumer Capitalism in Rhys, Woolf, Stein, and Nella Larsen*. New York: Routledge, 2008.
- Moglen, Seth. *Mourning Modernity: Literary Modernism and the Injuries of American Capitalism*. Stanford: Stanford University Press, 2007.
- Osteen, Mark and Martha Woodmansee, eds. *The New Economic Criticism: Studies at the Interface of Literature and Economics*. London: Routledge, 1999.
- Rainey, Lawrence. *Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press, 1999.
- Rosenquist, Rod. *Modernism, the Market, and the Institution of the New*. Cambridge: Cambridge University Press, 2009.
- Turner, Catherine. *Marketing Modernism Between the World Wars*. Amherst: University of Massachusetts Press, 2003.
- Willison, Ian, Warwick Gould, and Warren Chernaik, eds. *Modernist Writers and the Marketplace*. London: Macmillan, 1996.
- Glenn Willmott. *Modernist Goods: Primitivism, the Market, and the Gift*. Toronto: University of Toronto Press, 2008.

Novel and the Collapse of Humanism

This course has three particular aims in mind. The first is to develop students' understanding of literary modernism by tracing its origins back to the 1860s and 1870s (rather than beginning in the post-Edwardian period as it is usually presented) and connecting whatever we think of as the "modern" in literary modernism and modern culture to a cluster of anxieties surrounding the fate and centrality of Western culture (including, but not limited to, the so-called "death of God" announced by Nietzsche and emerging movements of decolonisation which threatened European hegemony and its consolidated cultural capital). The second is to link this longer view of the emergence of literary modernism to a transformation or radicalisation of the co-called "Classic Realist novel" (represented on the course by George Eliot's *Middlemarch*), so that students are able to cultivate a much sharper sense of the relationship between literary "realism" and "modernism" more generally. And, third, the course aims to extend students' understanding of literary modernism by introducing them to a number of brilliant and provocative "post-realist" or "limit-modernist" texts from the wider European tradition unavailable on other departmental courses (such as Dostoevsky's *Notes From Underground*, Flaubert's *Madame Bovary*, Thomas Mann's *Death in Venice*, Franz Kafka's *The Trial* and Celine's *Journey to the End of the Night*) so that they get a much fuller and broader sense of the contexts and challenges of modern writing. As the course unfolds we will open up a wide range of questions for discussion including the nature of modern community and the (loss of) foundations of the nineteenth-century English State (*Middlemarch*), gender, power and patriarchy in modern culture (*Middlemarch*, *Madame Bovary*, *A Passage to India*), race, power and imperialism (*Heart of Darkness*, *A Passage to India*, *Journey to the End of the Night*), what do we mean by the "human" and "human rights" (*Notes from Underground*, *Journey to the End of the Night*), the origins of the modern totalitarian state (*The Trial*, *Journey to the End of the Night*), empire and fascism, and the relationship between misogyny and modern constructions of masculinity.

On the basis of students' preparatory reading, seminars will be used to examine the texts carefully through close-reading of key passages. The seminars will be discussion-based, focused on developing arguments and developing different contexts within which to understand the key themes of the course. In the first seminar, the course organiser will give a course overview and explain some of the central ideas that shaped the selection of course texts.

Syllabus

(N.B. All texts are studied in English translation).

Week One	<i>Course Introduction</i>
Week Two	<i>The Limits of Realism: George Eliot's Middlemarch (1871) 1</i>
Week Three	<i>The State of the Modern: Middlemarch 2</i>
Week Four	<i>Performing Modernity: Gustave Flaubert's Madame Bovary (1856)</i>
Week Five	<i>What do we Mean by the Modern?: Fyodor Dostoevsky's Notes From Underground (1864)</i>
Week Six	<i>Modernism, Race, Imperialism: Joseph Conrad's Heart of Darkness (1899)</i>

Week Seven	<i>The End of the West?:</i> Thomas Mann's <i>Death in Venice</i> (1912)
Week Eight	ESSAY COMPLETION WEEK
Week Nine	<i>Modernity and the Poetics of Imperial Nostalgia:</i> E. M. Forster's <i>A Passage to India</i> (1924)
Week Ten	<i>Modernity and Totalitarianism:</i> Franz Kafka's <i>The Trial</i> (1925)
Week Eleven	<i>Modernity and the Poetics of Fascism:</i> Louis-Ferdinand Celine's <i>Journey to the end of the Night</i> (1932)

Sex and God in Victorian Poetry

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

Most texts are available in *Victorian Poetry: An Annotated Anthology*, ed. by Francis O’Gorman (Oxford: Blackwell, 2004).

Seminar Schedule

Week 1	Introduction
Week 2	Matthew Arnold ‘The Buried Life’ (p. 296), ‘Stanzas from the Grand Chartreuse’ (p. 305), and ‘Dover Beach’ (p. 312)
Week 3	Alfred, Lord Tennyson ‘Mariana’ (p. 64), ‘The Lady of Shallot’ (p. 71), ‘St Simeon Stylites’, and ‘Crossing the Bar’ (p. 169)
Week 4	Algernon Charles Swinburne and Ernest Dowson ‘Hymn to Proserpine’ (Swinburne, p. 476), ‘Anactoria’ (Swinburne, p. 480), ‘Nuns of the Perpetual Adoration’ (Dowson, p. 667)
Week 5	Robert Browning ‘Porphyria’s Lover’ (p. 171), ‘My Last Duchess’ (p. 173), and ‘Two in the Campagna’ (p. 204)
Week 6	Robert Browning (cont.) ‘The Bishop Orders his Tomb at Saint Praxed’s Church’ (p. 175), and ‘Fra Lippo Lippi’ (p. 179)
Week 7	Dante Gabriel Rossetti ‘Jenny’ (p. 358), ‘Nuptial Sleep’ (p. 367), and ‘Song 8: The Woodspurge’ (p. 368)
Week 8	Essay completion week
Week 9	Christina Rossetti Christina Rossetti, ‘In an Artist’s Studio’ (p. 370), ‘An Apple Gathering’ (p. 371), ‘Resurgam’ (p. 392), and ‘Goblin Market’ (p. 373)

Week 10	Arthur Hugh Clough and Thomas Hardy 'The Latest Decalogue' (Clough, p. 262), 'Say Not the Struggle Nought Availeth' (Clough, p. 227), 'Hap' (Hardy, p. 510), 'The Darkling Thrush' (Hardy, p. 512), 'In Tenebris I' (Hardy, p. 516).
Week 11	James Thomson 'City of Dreadful Night' (p. 394)

Indicative Secondary Texts

On Sexuality:

- Foucault, Michel, *The History of Sexuality, Volume One* (London: Penguin, 1978).
- Marcus, Steven, *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth-Century England* (New York: Transaction, 2008).
- Mason, Michael, *The Making of Victorian Sexuality* (Oxford: Oxford University Press, 1995).
- Lutz, Deborah, *Pleasure Bound: Victorian Sex Rebels and the New Eroticism* (New York: Norton, 2011).

On Religion:

- Brown, Callum, *The Death of Christian Britain* (London: Routledge, 2009)
- Hillis Miller, J., *The Disappearance of God: Five Nineteenth-Century Writers* (Chicago: University of Illinois Press, 1963).
- McKelvy, William, *The English Cult of Literature: Devoted Readers, 1774-1880* (Charlottesville: University of Virginia Press, 2007).
- Taylor, Charles, *A Secular Age* (Cambridge, MA: Harvard University Press, 2007).

On Specific Writers:

- Armstrong, Isobel, *Robert Browning, Writers and their Background* (London: Bell, 1974).
- Biswas, Robindra K., *Arthur Hugh Clough: Towards a Reconsideration* (Oxford: Clarendon Press, 1972).
- Bone, J. Drummond. "Tourists and Lovers: *Beppo* and *Amours De Voyage*." *The Byron Journal* 28 (2000): 13-28.
- Buckler, William E., *On the Poetry of Matthew Arnold: Essays in Critical Reconstruction* (New York: New York University Press, 1982).
- Chorley, Katherine, *Arthur Hugh Clough: The Uncommitted Mind* (Oxford: Clarendon Press, 1962).
- DeLaura, David J., 'The Context of Browning's Painter Poems: Aesthetics, Polemics, Histories', *PMLA*, 95 (1980), 367-88.
- Hunt, John Dixon, *Tennyson In Memoriam: A Casebook* (London: Macmillan, 1970).
- Longenbach, James, 'Matthew Arnold and the Modern Apocalypse', *PMLA: Publications of the Modern Language Association of America*, 104:5 (1989), 844-55.
- Martin, Loy D., *Browning's Dramatic Monologues and the Post-Romantic Subject* (Baltimore, MD: Johns Hopkins University Press, 1985)
- Sinfield, Alan, *The Language of Tennyson's In Memoriam* (New York: Barnes & Noble, 1971).
- Tennyson, Alfred, Lord, *In Memoriam: Authoritative Text: Criticism*, edited by Erik Gray (New York: W.W. Norton, 2004).
- Wood, Sarah, *Robert Browning: a Literary Life* (New York: Palgrave, 2001).

Shakespeare's Comedies: Identity and Illusion

This course explores the range of Shakespeare's writing of comedy from the early romantic comedies, through the 'mature' and 'problem' comedies, to the tragicomic romances of the last plays. The course will consider early modern and recent ideas about comedy as a genre and mode, and trace the ongoing engagement of the plays with various interpenetrating thematic debates. An early interest in illusion leads to a focus on the shifting and unstable nature of perception, linked on the one hand to the effects of love and desire, and on the other to notions of the theatrical. These interests lead to a comic and comedic exploration of the nature and growth of the self, the problems of desire and of gendered identity, and the ways in which these may be addressed through the artifice of the comic form.

Sample Seminar Schedule:

Week 1:	Introduction: ideas of comedy
Week 2:	Metamorphosis and disguise: <i>Two Gentlemen of Verona</i>
Week 3:	Identity and Gender: <i>The Taming of the Shrew</i>
Week 4:	Illusion and Identity: <i>A Midsummer Night's Dream</i>
Week 5:	Mask and Mistake: <i>Much Ado About Nothing</i>
Week 6:	Green world: <i>As You Like It</i>
Week 7:	Desire and Frustration: <i>All's Well that Ends Well</i>
Week 8:	ESSAY COMPLETION WEEK
Week 9:	Sexuality and problem: <i>Measure for Measure</i>
Week 10:	Art and nature: <i>The Winter's Tale</i>
Week 11:	Last Play: <i>The Tempest</i>

Course texts

The cheapest and most convenient way to access all the course texts is a Complete Shakespeare (which is well worth everyone owning, for now and the future). The recent RSC *Complete Works* is one good choice. But this is not a very easy or pleasurable way to read individual plays. If possible, it would be much better to use one of the many individual paperback series. The New Cambridge series is excellent, with full notes and introductions, but there are many other good editions.

Reading ahead:

Barber, C L. *Shakespeare's Festive Comedy*. Princeton NJ: Princeton University Press, 1959.

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

----- *A Companion to Shakespeare's Works: Vol 4 the Poems, Problem Comedies, Late Plays*. Blackwell Companions to Literature and Culture. Oxford: Blackwell, 2003.

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

Maslen, R.W. *Shakespeare and Comedy*. London: Thomson Learning, 2006.

Solid Performances: Theatricality on the Early Modern Stage

How do the plays of Shakespeare and his contemporaries work in performance? How can their original function as 'performance texts' be made visible for the contemporary reader and theatregoer? In what ways are the possibilities and constraints of early modern theatrical practice acknowledged or exploited by the dramatic writers of the time? This course will introduce students to a range of theatrical writing from the early modern period, including work in a variety of genres by Jonson, Beaumont, Massinger, Middleton, Dekker and Shakespeare. It will seek to explore early modern plays as a set of active performance possibilities, and to develop an understanding of the concepts of theatricality and performance, as these are developed both in the self-reflexive theatre of early modernity and in debates over the nature and function of theatre in society.

Primary Texts

Shakespeare, *Hamlet*

Shakespeare, *Richard II*

Middleton and Dekker, *The Roaring Girl* (Revels Plays)

Ben Jonson, *The Alchemist and Other Plays*, ed. Gordon Campbell (Oxford)

Francis Beaumont, *The Knight of the Burning Pestle* (Revels Plays)

Philip Massinger, *The Roman Actor* (Revels Plays)

Secondary Reading

Henry Bial and Sara Brady, eds., *The Performance Studies Reader* (2016)

Jean-Christophe Agnew, *Worlds Apart* (1986)

Jonas Barish, *The Antitheatrical Prejudice* (1981)

Michael Bristol, *Carnival and Theatre* (1985)

Marvin Carlson, *Performance: A Critical Introduction* (2003)

Stephen Orgel, *Impersonations* (1996)

Tanya Pollard, ed., *Shakespeare's Theater: A Sourcebook* (2004)

Richard Schechner, *Performance Studies: An Introduction* (2002)

Robert Weimann, *Author's Pen and Actor's Voice* (2000)

James Loxley and Mark Robson, *Shakespeare, Jonson and the Claims of the Performative* (2013)

Seminar Schedule

Week 1	Introduction
Week 2	Theatricality: early modern disputes and contemporary debates
Week 3	The Purpose of Playing: Shakespeare, <i>Hamlet</i>
Week 4	Metadrama: Beaumont, <i>The Knight of the Burning Pestle</i>
Week 5	Gender and Performance 1: Middleton and Dekker, <i>The Roaring Girl</i>
Week 6	Gender and Performance 2: Jonson, <i>Epicene</i>
Week 7	Politics and Performance 1: Shakespeare, <i>Richard II</i>
Week 8	ESSAY COMPLETION WEEK
Week 9	Politics and Performance 2: Massinger, <i>The Roman Actor</i>
Week 10	Theatre and Commerce: Jonson, <i>The Alchemist</i>
Week 11	Theatre and Festivity: Jonson, <i>Bartholomew Fair</i>

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

The Cinema of Alfred Hitchcock (CLLC10007)

Course Lecturer: Dr David Sorfa (Film Studies)

Semester 1

Film Screening: Mondays 2pm – 4pm

Seminar: Tuesdays 11am – 1pm

Assessment: 2500-word essay; 2 hour exam

Summary

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

Course Description

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

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

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

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

Indicative Syllabus

Week 1	<p>Why Ask Hitchcock? Introduction to the course and a general overview of the films to be studied.</p> <p>Kapsis, R. (1989). Reputation Building and the Film Art World: The Case of Alfred Hitchcock. <i>The Sociological Quarterly</i>, 30(1), 15-35.</p> <p>Žižek, Slavoj. (ed.) (2010) Introduction to <i>Everything You Always Wanted to Know About Lacan But Were Afraid to Ask Hitchcock</i>. 2nd edition. London: Verso.</p>	<p><i>Family Plot</i> (1976) <i>Frenzy</i> (1972)</p> <p>Bio-Pics: <i>Hitchcock</i> (Sacha Gervasi, 2012) <i>The Girl</i> (Julian Jarrold, 2012)</p> <p>Commentary: <i>Hitchcock/Truffaut</i> (Kent Jones, 2015) <i>The Pervert's Guide to the Cinema</i> (Sophie Fiennes, 2006)</p>
Week 2	The Cold War	<p><i>Topaz</i> (1969) <i>Torn Curtain</i> (1966)</p>
Week 3	Terror and Psychoanalysis	<p><i>The Birds</i> (1963) <i>Psycho</i> (1960) <i>Spellbound</i> (1945)</p>
Week 4	Psychodramas of Unknown Women	<p><i>Marnie</i> (1964) <i>Vertigo</i> (1958) <i>Rear Window</i> (1954)</p>
Week 5	Murderous Intent	<p><i>Dial M for Murder</i> (1954) <i>Strangers on a Train</i> (1951) <i>The Trouble with Harry</i> (1955)</p>
Week 6	Experiments in Form	<p><i>Stage Fright</i> (1950) <i>Rope</i> (1948) <i>Lifeboat</i> (1944)</p>
Week 7	Spying and Desire	<p><i>Notorious</i> (1946) <i>Saboteur</i> (1942) <i>Foreign Correspondent</i> (1940) <i>Secret Agent</i> (1936)</p>
Week 8	<i>Essay Submission Week</i>	
Week 9	Adventures on a Strange Island	<p><i>The Lady Vanishes</i> (1938) <i>Young and Innocent</i> (1937) <i>The 39 Steps</i> (1935)</p>
Week 10	Remaking the Self	<p><i>The Man Who Knew Too Much</i> (1934) <i>The Man Who Knew Too Much</i> (1956)</p>
Week 11	Entering a Silent World	<p><i>The Ring</i> (1927) <i>Blackmail</i> (1929)</p>

The Making of Modern Fantasy

How does a genre come into being? In this course we will trace the making of the modern fantasy genre by reading the works – both creative and theoretical – of its founding fathers and mothers. Fantasy in its widest definition dates back to the beginnings of human literature, and in its narrowest is a publishing category just several decades old. We will adopt the medium-range view and examine texts that are identifiable as ‘fantasy’ in the modern sense, and that are linked together in an attested genealogical chain, but that were mostly written before fantasy emerged as a best-selling type of ‘genre fiction’ and before it assumed the place in popular culture that it occupies today. We will consider fantasy’s relation to cognate forms and genres (fairy or folk tale, romance, epic, saga, science fiction) and its authors’ extensive engagement with Classical and Norse mythology, and medieval and early modern literature. We will discuss the religious and philosophical questions that often constitute fantasy’s *raison d’être*, as well as different aspects of the secondary world-building process, hallmarks of style such as linguistic archaism, and common themes and structures, including the obsession with death and time, the role of boundaries and other-worlds, and the use of the quest or journey motif.

Seminar Schedule

Week 1. Introduction: Brian Stableford, *Historical Dictionary of Fantasy Literature*: Introduction; *The Cambridge Companion to Fantasy Literature*: Introduction and Ch. 1: ‘Fantasy from Dryden to Dunsany’; Ursula Le Guin, ‘From Elfland to Poughkeepsie’

The Roots of the Genre

Week 2. William Morris, *The Story of the Glittering Plain, or The Land of Living Men* (1891)

Week 3. George MacDonald, *Lilith* (1895) and his essays ‘The Imagination: Its Function and Culture’ and ‘The Fantastic Imagination’

Fantasy in the Age of Modernism

Week 4. E. R. Eddison, *The Worm Ouroboros* (1922)

Week 5. Lord Dunsany, *The King of Elfland’s Daughter* (1924) and his story ‘In the Land of Time’

Week 6. Hope Mirrlees, *Lud-in-the-Mist* (1926)

Into the Mainstream

Week 7. C. S. Lewis, *Perelandra* (1943) and his essay ‘On Stories’

Week 8. **ESSAY COMPLETION WEEK**

Week 9. J. R. R. Tolkien, *The Lord of the Rings* (1954-5) and his essay ‘On Fairy-stories’

Week 10. J. R. R. Tolkien, *The Lord of the Rings*

Coda

Week 11. Ursula K. Le Guin, *The Farthest Shore* (1973)

Indicative Secondary Bibliography

- Apter, T. E., *Fantasy Literature: An Approach to Reality* (1982)
- Armitt, Lucie, *Fantasy Fiction: An Introduction* (2005)
- , *Theorising the Fantastic* (1996)
- Attebery, Brian, *Strategies of Fantasy* (1992)
- , *Stories about Stories: Fantasy and the Remaking of Myth* (2014)
- Brooke-Rose, Christine, *A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic* (1981)
- Carter, Lin, *Imaginary Worlds: The Art of Fantasy* (1973)
- Clute, John, and John Grant, eds. *The Encyclopaedia of Fantasy* (1997)
- Carpenter, Humphrey, *The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams and Their Friends* (1978)
- Cornwell, Neil, *The Literary Fantastic: From Gothic to Postmodernism* (1990)
- Ekman, Stefan, *Here Be Dragons: Exploring Fantasy Maps and Settings* (2013)
- Filmer, Kath, ed., *Twentieth-century Fantasists: Essays on Culture, Society and Belief in Twentieth-century Mythopoeic Literature* (1992)
- , ed., *The Victorian Fantasists: Essays on Culture, Society and Belief in the Mythopoeic Fiction of the Victorian Age* (1991)
- Garry, Jane and Hasan El-Shamy, eds. *Archetypes and Motifs in Folklore and Literature: A Handbook* (2005)
- Gifford, James, *A Modernist Fantasy: Modernism, Anarchism, and the Radical Fantastic* (2018)
- Gray, William N., *Death and Fantasy: Essays on Philip Pullman, C. S. Lewis, George MacDonald and R. L. Stevenson* (2009)
- , *Fantasy, Myth and the Measure of Truth: Tales of Pullman, Lewis, Tolkien, MacDonald, and Hoffman* (2009)
- , *Fantasy, Art and Life: Essays on George MacDonald, Robert Louis Stevenson and Other Fantasy Writers* (2011)
- Harris, Jason Marc, *Folklore and the Fantastic in Nineteenth-century British Fiction* (2008)
- Hassler, Donald M. and Carl B. Yoke, eds., *Death and the Serpent: Immortality in Science Fiction and Fantasy* (1985)
- Hume, Kathryn, *Fantasy and Mimesis: Responses to Reality in Western Literature* (1984)
- Hunt, Peter and Millicent Lenz, *Alternative Worlds in Fantasy Fiction* (2001)
- Hunter, Lynette, *Modern Allegory and Fantasy: Rhetorical Stances of Contemporary Writing* (1989)
- Irwin, William R., *The Game of the Impossible: A Rhetoric of Fantasy* (1976)
- Jackson, Rosemary, *Fantasy: The Literature of Subversion* (1981)
- Magill, Frank N. ed., *Survey of Modern Fantasy Literature*, 5 vols. (1983)
- Manlove, Colin, *Christian Fantasy: From 1200 to the Present* (1992)
- , *The Fantasy Literature of England* (1999)
- , *The Impulse of Fantasy Literature* (1982)
- , *Modern Fantasy: Five Studies* (1975)
- , *Scottish Fantasy Literature: A Critical Survey* (1994)
- Mathews, Richard, *Fantasy: The Liberation of Imagination* (2002)
- Mendlesohn, Farah, *Rhetorics of Fantasy* (2008)
- Mendlesohn, Farah and Edward James, *A Short History of Fantasy* (2009/2012)
- , eds. *The Cambridge Companion to Fantasy Literature* (2012)
- Michalson, Karen, *Victorian Fantasy Literature: Literary Battles with Church and Empire* (1990)
- Moorcock, Michael, *Wizardry and Wild Romance: A Study of Epic Fantasy* (1987/2004)
- Prickett, Stephen, *Victorian Fantasy* (1979/2005)
- Rabkin, Eric, *The Fantastic in Literature* (1976)
- Rogers, Brett. M. ed., *Classical Traditions in Modern Fantasy* (2017)

- Saler, Michael, *As If: Modern Enchantment and the Literary Prehistory of Virtual Reality* (2012)
- Sanders, Elizabeth M., *Genres of Doubt: Science Fiction, Fantasy and the Victorian Crisis of Faith* (2017)
- Sandner, David, ed. *Fantastic Literature: A Critical Reader* (2004)
- Schlobin, Roger C., ed. *The Aesthetics of Fantasy Literature and Art* (1982)
- Schweitzer, Darrell, ed., *Discovering Classic Fantasy Fiction: Essays on the Antecedents of Fantastic Literature* (1996)
- , *The Fantastic Horizon: Essays and Reviews* (2009, rev. ed.)
- Sprague de Camp, L., *Literary Swordsmen and Sorcerers: the Makers of Heroic Fantasy* (1976)
- Stableford, Brian, *Historical Dictionary of Fantasy Literature* (2005)
- Stewart, Bruce, ed. *That Other World: The Supernatural and the Fantastic in Irish Literature and its Contexts*, 2 vols. (1998)
- Timmerman, John, *Other Worlds: The Fantasy Genre* (1983)
- Todorov, Tzvetan, *The Fantastic: A Structural Approach to a Literary Genre* (1975)
- Westfahl, Gary, ed. *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works and Wonders* (2005)
- Williamson, Jaimie, *The Evolution of Modern Fantasy* (2015)
- Wolf, Mark J. P., *Building Imaginary Worlds: The Theory and History of Subcreation* (2012)
- , ed., *Revisiting Imaginary Worlds: A Subcreation Studies Anthology* (2017)
- , ed., *The Routledge Companion to Imaginary Worlds* (2018)
- Wolfe, Gary K., *Evaporating Genres: Essays on Fantastic Literature* (2011)
- Young, Joseph Rex, *Secondary Worlds in Pre-Tolkienian Fantasy Fiction* (PhD, 2010)

The Subject of Poetry: Marvell to Coleridge *

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

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

Seminar Schedule

Week 1	Introductory class; some definitions and preparatory reading.
Week 2	Andrew Marvell, 'Appleton House' [in Norton Anthology] Alexander Pope, 'Epistle to Burlington' *
Week 3	Alexander Pope, 'Windsor Forest' * Mary Collier, 'The Woman's Labour' *
Week 4	James Thomson, 'Spring' *
Week 5	Thomas Gray 'Elegy Written in a Country Churchyard' * and 'The Bard' *, Macpherson 'Fragments of Ancient Poetry' *
Week 6	Robert Burns, 'Verse Epistles'
Week 7	Class on printing and publication of the poems (class will be held at National Library)
Week 8	ESSAY COMPLETION WEEK
Week 9	Mary Robinson. 'The Poet's Garret', Anna Seward, 'Colebrook Dale', Margaret Chalmers, 'The Rose of the Rock'
Week 10	William Cowper, 'The Castaway' *, Christopher Smart, 'On a bed of Guernsey Lilies' *, Anna Seward, 'To the Poppy' Samuel Johnson, 'On the Death of Dr Robert Levet' *, Matthew Prior, 'On a Pretty Madwoman' *
Week 11	S T Coleridge, 'Frost at Midnight' [in Norton Anthology] Ambrose Phillips, 'Winter Piece' *

READING

Course Anthology

The main course text is *Eighteenth-Century Poetry: An Annotated Anthology*, ed. Fairer and Gerrard, 2nd edition (Blackwell, 2008) and students are advised to purchase a copy. * Asterisked texts in the seminar schedule are to be found there. Other texts will be available for download on LEARN.

Further reading

- Doody, Margaret Anne. *The Daring Muse. Augustan Poetry Reconsidered*. Cambridge: Cambridge University Press, 1985.
- Dowling, William. *The Epistolary Moment: the Poetics of the Eighteenth-Century Verse Epistle*, Princeton: Princeton University Press, 1991
- Fulford, Tim, *Landscape, Liberty, and Authority: Poetry, Criticism, and Politics from Thomson to Wordsworth* Cambridge: Cambridge University Press, 1996.
- Goodman, Kevis, *Georgic Modernity and British Romanticism: Poetry and the Mediation of History* Cambridge: Cambridge University Press, 2004.
- Goodridge, Thomas, *Rural Life in Eighteenth-Century English Poetry*. Cambridge: Cambridge University Press, 1995.
- Hobsbaum, Philip. *Metre, rhythm, and verse form*. London: Routledge, 1996.
- Kaul, Suvir *Poems of Nation, Anthems of Empire: English Verse in the Long 18th Century* Oxford: Oxford University Press, 2001.
- Rothstein, Eric, *Restoration and Eighteenth-Century Poetry* London: Routledge, 1981
- Sambrook, James *The Eighteenth Century: The Intellectual and Cultural Context of English Literature 1700-1789* London: Longman, 1993
- Sitter, John. *The Cambridge Companion to Eighteenth-Century Poetry*. Cambridge: Cambridge University Press, 2001
- Woodman, Thomas (ed.), *Early Romantics; Perspectives in British Poetry from Pope to Wordsworth* Basingstoke: Macmillan, 1998
- McGann, Jerome *The Poetics of Sensibility: a Revolution in Literary Style*. Oxford: Oxford University Press, 1996.

Working Class Representations *

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

Seminar Schedule and Primary Texts

Week 1	Introduction; Gerard Manley Hopkins 'Tom's Garland: Upon the Unemployed' (poem handout provided) Elizabeth Gaskell, <i>Mary Barton</i> (Oxford Worlds Classics 2006) Patrick MacGill, <i>Children of the Dead End</i> .(Birlinn 2000).
Week 2	Robert Tressell, <i>The Ragged Trousered Philanthropists</i> (Penguin 2004)
Week 3	James Hanley, <i>Boy</i>
Week 4	Alan Silitoe, <i>Saturday Night and Sunday Morning</i> Shelagh Delaney, <i>A Taste of Honey</i> (Heinemann 1992)
Week 5	<i>Up the Junction</i> (film); <i>Kes</i> (film)
Week 6	Tony Harrison, <i>Selected Poems</i> (Penguin 2006) Tom Leonard, <i>Intimate Voices</i> (Vintage 1995)
Week 7	James Kelman, <i>How Late It Was, How Late</i> (Vintage 1995)
Week 8	ESSAY COMPLETION WEEK
Week 9	Irvine Welsh, <i>Trainspotting</i> ; <i>Trainspotting</i> (Film version)
Week 10	Films: <i>Dockers</i> ; <i>Riff-Raff</i> ; <i>Brassed Off</i> ; <i>Billy Elliott</i>
Week 11	Revision

Suggested Further Reading

Raymond Williams, *The Country and the City* (Chatto and Windus 1973); *Culture and Society* (Penguin 1962); *The Long Revolution* (Penguin 1965); *Keywords* (Flamingo 1983); *Marxism and Literature* (Oxford UP 1977)

Gyorgy Lukacs, *History and Class Consciousness* (Merlin 1971); *The Historical Novel* (Merlin 1989); *The Meaning of Contemporary Realism* (Merlin 1962)

Ian Haywood, *Working-Class Fiction* (Northcote 1997)

Fredric Jameson, *The Political Unconscious* (Routledge 1992)

Terry Eagleton, *Criticism and Ideology* (Verso 1978); *The Ideology of the Aesthetic* (Blackwell 1990); *Marxist Literary Theory* (Blackwell 1996)

Cary Grossberg and Lawrence Nelson, *Marxism and the Interpretation of Culture* (Macmillan 1988)

Philip Gillet, *The British Working Class in Postwar Film* (Manchester 1997)

Aaron Kelly, *Irvine Welsh* (Manchester 2005)

SEMESTER TWO

	Page
American Innocence	44
American War Fiction	47
Censorship	49
Climate Change Fiction	52
Creative Writing: Prose * [for Visiting Students only]	54
Edinburgh in Fiction/Fiction in Edinburgh * [for Visiting Students only]	58
Gender and Theatrical Representation	60
George Orwell and the Politics of Literature	62
Her Own Life *	64
Mystery and Horror *	66
Poetry, Politics and Place	68
Queering Fictions in the Twentieth Century	70
Reading Science Fiction	72
Robert Burns and the Eighteenth Century *	75
Scottish Literature and the Religious Imagination * (=Divinity course)	78
Shakespeare: Modes and Genres [for home students]	80
Shakespeare: Modes and Genres [for Visiting Students only]	80
Writing for Theatre: An Introduction *	82

* Courses with an asterisk have a Scottish emphasis.

American Innocence

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

The aim of this course is to examine the historiographical origins and complexities of this American mythology through the dramatisation of innocence in the American novel. In particular, the genre of the coming-of-age novel (which has become, perhaps, a quintessentially American genre, despite its German origins) will be used as a focus for the scrutiny of innocence and experience. Protagonists in this genre are the American Adam, caught in a moment of prelapsarian naivety, and then expelled forever into the unforgiving world of modern experience.

But what specific forms of experience shape American character? Why do adult writers so often appropriate the voice of the disaffected teenager as a vehicle for social critique? What investments in youth does adult culture make, and how might that determine how 'innocence' is permitted to be? How do women writers work successfully in a genre that was originally male, and how has the genre been re-invigorated since the impact of *The Catcher in The Rye* in 1951? 'American Innocence' is a course that addresses these questions through the close study of ten novels that problematise innocence and dramatise its fall through a variety of different American cultural experiences.

Seminar Schedule

Week 1	Introduction: the history of the genre
Week 2	Mark Twain, <i>Adventures of Huckleberry Finn</i> , 1885
Week 3	Sherwood Anderson, <i>Winesburg, Ohio</i> , 1919
Week 4	Carson McCullers, <i>The Member of the Wedding</i> , 1946
Week 5	J.D. Salinger, <i>The Catcher in the Rye</i> , 1951
Week 6	Festival of Creative Learning – no classes
Week 7	Brady Udall, <i>The Miracle Life of Edgar Mint</i> , 2001
Week 8	Charles Portis, <i>True Grit</i> , 1968
Week 9	ESSAY COMPLETION WEEK
Week 10	Barry Hannah, <i>High Lonesome</i> , 1997

- Week 11 Vladimir Nabokov, *Lolita*, 1955
- Week 12 Toni Morrison, *Bluest Eyes*, 1970

Secondary Bibliography

- Abel, E. Hirsch, M. Langland, E. (eds), 1983. *The Voyage In: Fictions of Female Development*. Hanover, N. H.: University Press of New England.
- Baruch, E. H. 1981. 'The Feminine Bildungsroman: Education through Marriage', *Massachusetts Review*, 22, 1981, 335-57.
- Beaver, H. 1987. *Huckleberry Finn*. London: Allen & Unwin.
- Braendlin, B. H. 1983. 'Bildung in Ethnic Women Writers', *Denver Quarterly*, 17, 1983, 75-87.
- Buckley, J. H. 1974. *Season of Youth: The Bildungsroman from Dickens to Golding*. Cambridge, Mass.: Harvard University Press.
- Campbell, N. (ed). 2000. *The Radiant Hour: Versions of Youth in American Culture*. Exeter: University of Exeter Press.
- Curnutt, K. 2001. *Teenage Wasteland: Coming-of-Age Novels in the 1980s and 1990s*. *Critique: Studies in Contemporary Fiction*, Fall 2001, 43, 1, 93-111.
- Egan, M. 1977. *Mark Twain's Huck Finn: Race, Class and Society*. London: Sussex University Press.
- Fiedler, L. 1955. *An End to Innocence: Essays on Culture and Politics*. Boston, Mass.: Beacon Press.
- Finnegan, W. 1999. *Cold New World: Growing Up in a Harder Country*. London: Picador.
- Fraiman, S. 1993. *Unbecoming Women: British Women Writers and The Novel of Development*. New York: Columbia University Press.
- Giroux, H. A. 1997. *Channel Surfing: Race Talk and the Destruction of Today's Youth*. Basingstoke: MacMillan.
- Grossberg, L. 1992. *We Gotta Get Out of This Place*. London: Routledge.
- Hardin, J. (ed). 1991. *Reflection and Action: Essays on the Bildungsroman*. Columbia: University of South Carolina Press.
- Hassan, I. 1961. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton, N. J.: Princeton University Press.
- Jackson, S. M. 1994. 'Josephine Humphreys and the Politics of Postmodern Desire'. *Mississippi Quarterly*, 47, 1994, 275-85.
- Jay, P. 1984. *Being in the Text: Self-Representation from Wordsworth to Roland Barthes*. Ithaca: Cornell University Press.
- Lewis, R. W. B. 1955. *The American Adam: Innocence, Tragedy and Tradition in the Nineteenth Century*. Chicago: University of Chicago Press.
- Lin, E. T. 2003. 'Mona on the Phone: the performative body and racial identity in *Mona in the Promised Land*'. *MELUS*, 28.2, Summer 2003, 47-57.
- Lynn, K. S. 1959. *Mark Twain and Southwestern Humor*. Boston, Mass.: Little, Brown.
- Marx, L. 1964. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. New York: Oxford University Press.
- Messent, P. 1997. *Mark Twain*. Basingstoke: Macmillan.
- Millard, K. 2007. *Coming of Age in Contemporary American Fiction*, Edinburgh University Press.
- Moretti, F. 1987. *The Way of the World: The Bildungsroman in European Culture*. London: Verso.
- Pinsker, S. 1993. *The Catcher in the Rye: Innocence Under Pressure*. New York: Twayne.
- Ravits, M. 1989. 'Extending the American Range: Marilynne Robinson's *Housekeeping*'. *American Literature*, 61, 4, December 1989, 644-666.
- Rosowski, S. J. 1999. *Birthing A Nation*, Lincoln: University of Nebraska Press.
- Ryan, M. 1991. 'Marilynne Robinson's *Housekeeping*: The Subversive Narrative and the New American Eve', *South Atlantic Review*, 56, 1, January 1991, 79-86.

- Said, E. 1975. *Beginnings: Intention and Method*. New York: Basic Books.
- Salzberg, J. (ed). 1990. *Critical Essays on Salinger's The Catcher in the Rye*. Boston: Mass.: G. K. Hall.
- Salzman, J. (ed). 1991. *New Essays on The Catcher in the Rye*. Cambridge: Cambridge University Press.
- Spacks, P. 1981. *The Adolescent Idea: Myths of Youth and the Adult Imagination*. New York: **Basic Books**.
- Steinle, P. H. 2000. In *Cold Fear: The Catcher in the Rye, Censorship Controversies, and Postwar American Character*. Columbus: Ohio State University Press.
- Stone, A. E. 1961. *The Innocent Eye: Childhood in Mark Twain's Imagination*. New Haven: Yale University Press.
- Walker, E. A. 1994. 'Josephine Humphreys's *Rich in Love: Redefining Southern Fiction*'. *Mississippi Quarterly*, 47, 1994, 301-15.
- White, B. 1985. *Growing up Female: Adolescent Girlhood in American Fiction*. Westport, Conn.: Greenwood Press.

American War Fiction

Course Description

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

We will look at developments in American war narrative from *Israel Potter* (1855), Melville's transatlantic romance of the American Revolutionary War; through late-nineteenth century naturalist (Crane), temporal experimentalist (Bierce), and twenty-first century historiographical (Doctorow) renderings of the Civil War; modernist figurations of WWI (March and Stein); humanist satire on WWII (Vonnegut); journalistic-crossover Vietnam War narratives (Herr and O'Brien); expansionist satire (Stone); contemporary PTSD narrative (Powers); and African American experimentalism (Williams). Across the course, attention will be paid to formal literary developments and their fittingness or otherwise for the problematic war content which they have been deployed to represent.

Syllabus

Week

- 1 Introduction: American writing and war : 'The Declaration of Independence' (1776); Walt Whitman selected poems, and 'The Real War Will Never Get in Books' (1882) [all on **LEARN**]
- 2 The American Revolutionary War: international romance: Herman Melville, *Israel Potter* (1855)
- 3 The Civil War: realism and naturalism: Ambrose Bierce, 'One of the Missing' (1888), 'An Occurrence at Owl Creek Bridge' (1890) [both **LEARN**]; Stephen Crane, *The Red Badge of Courage* (1895); selections from Walt Whitman poetry and prose [**LEARN**]
- 4 WWI: modernism: William March, *Company K* (1933); Gertrude Stein, *Wars I Have Seen* (1945) [**LEARN**]
- 5 WWII: comic sci-fi: Kurt Vonnegut., *Slaughterhouse-Five* (1969)
- 6 **FLEXIBLE LEARNING WEEK - no classes**
- 7 The Vietnam War I: new journalism and fiction: Michal Herr, *Dispatches* (1977); and Tim O' Brien, *The Things They Carried* (1990)
- 8 The Vietnam War II: African American troping: John A. Williams, *Captain Blackman* (1972)
- 9 **ESSAY COMPLETION WEEK**
- 10 Central American interventions: hardcore adventure: Robert Stone, *A Flag for Sunrise* (1981)
- 11 The Civil War Revisited: historiography and fiction: E.L. Doctorow, *The March* (2005); selections from the letters and poems of Emily Dickinson [**LEARN**]
- 12 The Iraq War: trauma and 'state-of-the-nation' : Kevin Powers, *The Yellow Birds* (2012)

Editions of primary texts

Crane, Stephen. *The Red Badge of Courage*. Norton 2008.
Doctorow, E.L. *The March*. Abacus 2006.
Herr, Michael. *Dispatches*. Picador 1991.
March, William. *Company K*. Apollo Library 2017.
Melville, Herman. *Israel Potter*. Penguin 2008.
O'Brien, Tim. *The Things They Carried*. Flamingo 1991.
Powers, Kevin. *The Yellow Birds*. Sceptre 2013.
Stone, Robert. *A Flag for Sunrise*. Picador 2014.
Vonnegut, Kurt. *Slaughterhouse-Five*. Vintage 1991.
Williams, John A. *Captain Blackman*. Coffee House Press 2000.

Indicative Further Reading

Barrett, Laura, and Seymour, Eric. 'Reconstruction: Photography and History in E. L. Doctorow's *The March*'. *Literature & History*, 2009, Vol.18(2), pp.49-60.
Boyle, Brenda M., ed.. *The Vietnam War : topics in contemporary North American literature*. London. Bloomsbury Academic 2015.
Hayes, Kevin J. *The Cambridge introduction to Herman Melville*. Cambridge. Cambridge University Press 2007.
Literature & History, 2009, Vol.18(2), pp.49-6
— *Stephen Crane*. Tavistock. Northcote House, 2004.
Hellman, John. *Fables of Fact : the new journalism as new fiction*. Urbana Illinois; London. University of Illinois Press 1981.
Hutchison, Coleman, ed. *A History of American Civil War Literature*. Cambridge. Cambridge University Press 2015.
Klinkowitz, Jerome. *The Vonnegut Effect*. Columbia SC. University of South Carolina Press 2004.
Kunze, Peter C. 'For the Boys: Masculinity, Gray Comedy, and the Vietnam War in *Slaughterhouse-Five*'. *Studies in American Humor*, 2012, Vol.3(26), pp.41-45.
Muller, Gilbert H. *John A. Williams*. Boston: Twayne Publishers 1984.
Munro, C. Lynn. 'Culture. and Quest in the Fiction of John A. Williams'. *CLA Journal* 22 (1978): pp.71-100.
Peebles, Stacey. 'Fighting to understand: violence, form, and truth-claims in Vonnegut, and Herr'. *Philological Quarterly* 2005, Vol.54(4), pp.479-496.
Solotaroff, Robert. *Robert Stone*. New York. Maxwell Macmillan International 1994.
Spanos, William V. *Herman Melville and the American calling : the fiction after Moby-Dick, 1851-1857*. Albany NY. State University of New York Press 2008.
Smith, Virginia Whatle. 'Sorcery, double-consciousness, and warring souls: An intertextual reading of *Middle Passage* and *Captain Blackman*'. *African American Review*. Winter 1996, Vol. 30 Issue 4, pp.659-675.
Trudi. Tate. *Modernism, history and the First World War*. Manchester. Manchester University Press 1998.
Van Deusen, Marshall . 'The Unspeakable Language of Life and Death in Michael Herr's *Dispatches*'. *Critique: Studies in Contemporary Fiction*,. January 1983, Vol.24(2), pp.82-87.
Walcott, Ronald. 'The Early Fiction of John A. Williams'. *CLA Journal* 16 (1972): pp.198-213.
Walsh, Jeffrey. *American War Literature, 1914 to Vietnam*. London. Macmillan 1982.
Wicks, Amanda. "'All This Happened, More or Less": The Science Fiction of Trauma in *Slaughterhouse-Five*'. *Critique: Studies in Contemporary Fiction*, 27 May 2014, Vol.55(3), pp..329-340.

Censorship

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

This course will run in the Centre for Research Collections in the University of Edinburgh's Main Library, where students will have the opportunity to examine rare books that have been subject to censorship or were published with the intention of challenging censorship. We will discuss the material properties of texts and learn how censorship operates at various points in the lifecycle of the text, particularly with regard to the production, distribution and reception of literary works.

In this course we will be discussing content that may be 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 Katherine Inglis (k.inglis@ed.ac.uk) to discuss how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.

Seminar Schedule

WEEK 1 Introduction to censorship: the liberty of the press and vulnerable readers

John Milton, 'Areopagitica' (1644) (via Learn).

Extracts from Miguel de Cervantes, *Don Quixote* (1605; 1612); Mary Elizabeth Braddon, *The Doctor's Wife* (1864); George Moore, *A Mummer's Wife* (1885). (via Learn).

WEEK 2 Self-censorship.

Frances Burney, *The Witlings*, in Frances Burney, *The Witlings and the Woman Hater* (Broadview, 2002)

Students to select reading for Week 12.

WEEK 3 Blasphemy and radical publishing.

Percy Bysshe Shelley, 'Queen Mab' (1813; 1821, Carlile edition) (via Learn).

WEEK 4 Obscenity in Translation.

Émile Zola, *La Terre* [*The Earth*] (1887), trans. Nelson and Rose (Oxford, 2016).

Extracts from Émile Zola, *The Soil* (London: Vizetelly, 1888); [Henry Vizetelly], *Extracts Principally from English Classics: Showing that the Legal Suppression of M. Zola's Novels Would Logically Involve the Bowdlerizing of*

Some of the Greatest Works in English Literature (London: [Vizetelly], 1888); Michel Foucault, *The History of Sexuality* Vol 1. (1978) (via Learn).

WEEK 5 The Lord Chamberlain's office.

George Bernard Shaw, *Mrs Warren's Profession* (1893; Norton 9th edn)

Harley Granville Barker, *Waste* (1926 revision; Granville Barker, *Plays: One*, Methuen, 1993).

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

WEEK 6 NO CLASS - Flexible Learning Week

WEEK 7 'Inversion': Obscenity in the UK, Literature in the US

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

UK obscenity proceedings (via H ritage Canadiana online)

US obscenity proceedings (via H ritage Canadiana online)

WEEK 8 Establishing Literary Merit: Obscenity after the Obscene Publications Act 1959

D.H. Lawrence, *Lady Chatterley's Lover* (1928; 1960; Penguin, 2010).

Obscene Publications Act, 1959. (via Learn)

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

WEEK 9 NO CLASS – ESSAY COMPLETION

WEEK 10 Remembering Black History

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

Extract from Etheridge Knight, ed. *Black Voices from Prison* (1970) (via Learn)

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

WEEK 11 Remembering Dissidence

Ma Jian, *Beijing Coma* (Vintage, 2009)

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

WEEK 12 The Vulnerable Reader 3: Children and Young Adults.

One text, chosen by students in Week 2, from the American Library Association's list of the most frequently challenged and banned books in American public libraries. In recent years these have included *Beloved*, *Persepolis*, and *The Hunger Games* trilogy. Our focus shifts from the UK to the US not because censorship is necessarily more prevalent in US public libraries than in the UK, but because the ALA's reporting system quantifies censorship and makes it visible.

Indicative Bibliography – the full Bibliography is on the Resource List for the course:

<https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/18388064990002466>

Brantlinger, Patrick, *The Reading Lesson: The Threat of Mass Literacy in Nineteenth-Century British Fiction* (Indiana UP, 1998).

Fellion, Matthew, and Katherine Inglis, *Censored: A Literary History of Subversion and Control* (London: British Library, 2017).

Flint, Kate, *The Woman Reader 1837-1914*. (Oxford: Clarendon Press, 1993).

Griest, Guinevere L., *Mudie's Circulating Library and the Victorian Novel* (Bloomington: Indiana UP, 1970).

- Heath, Deana, "Obscenity, Censorship and Modernity", in *A Companion to the History of the Book*, ed. Simon Eliot and Jonathan Rose, (Wiley-Blackwell, 2007), pp. 508-519.
- Hunter, Ian, David Saunders and Dugald Williamson, *On Pornography: Literature, Sexuality and Obscenity Law* (New York: St Martin's, 1993).
- Hyland, Paul, and Neil Sammells (eds.), *Writing and Censorship in Britain* (London: Routledge, 1992).
- Nash, David, ed. *Blasphemy in Britain and America, 1800–1930*. (Pickering & Chatto, 2010).
- Pease, Allison, *Modernism, Mass Culture, and the Aesthetics of Obscenity* (CUP, 2000).
- Shellard, Dominic and Steve Nicholson, *The Lord Chamberlain Regrets...: A History of British Theatre Censorship* (London: British Library, 2004).

Climate Change Fiction

Course Description

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

Seminar Schedule and Primary Texts

Week 1: J.G. Ballard, *The Drowned World*

Week 2: Ian McEwan, *Solar*

Week 3: Barbara Kingsolver, *Flight Behavior*

Week 4: Marian Womack: *Lost Objects*

Week 5: Jenni Fagan, *The Sunlight Pilgrims*

Week 6: **Flexible Learning Week - No classes**

Week 7: Lydia Millet, *How the Dead Dream*

Week 8: David Wallace-Wells, *The Uninhabitable Earth: A Story of the Future*

Week 9: **Essay Completion Week - No classes**

Week 10: Megan Hunter, *The End We Start From*

Week 11: Helen Marshall, *The Migration*

Week 12: Louise Erdrich, *Future Home of the Living God*

Required Texts

Bacigalupi, Paolo. *The Water Knife*. Vintage, 2016.
Ballard, J.G. *The Drowned World*. Liveright, 2013.
Itäranta, Emmy. *Memory of Water*. Harper Voyager, 2014.
Kingsolver, Barbara. *Flight Behavior*. Harper Perennial, 2013.
Lepucki, Edan. *California*. Back Bay Books, 2015.

Lloyd, Saci. *The Carbon Diaries 2017*. Holiday House, 2011.
McEwan, Ian. *Solar*. Anchor, 2011.
Rich, Nathaniel. *Odds Against Tomorrow*. Picador, 2014.
Robinson, Kim Stanley. *New York 2140*. Orbit, 2017.

References and Recommended Readings

Alaimo, Stacey. *Exposed: Environmental Politics and Pleasures in Posthuman Times*. University of Minnesota Press, 2016.
Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016.
Haraway, Donna. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.
Hoffman, Andrew. *How Culture Shapes the Climate Change Debate*. Stanford Briefs, 2015.
Klein, Naomi. *This Changes Everything: Capitalism Vs. the Climate*. Simon & Schuster, 2015.
McKibben, Bill. *Eaarth: Making a Life on a Tough New Planet*. St. Martin's Griffin, 2011.
Mehnert, Antonia. *Climate Change Fictions: Representations of Global Warming in American Literature*. Palgrave Macmillan, 2016.
Morton, Timothy. *Humankind: Solidarity with Nonhuman People*. Verso, 2017.
Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2013.
Povinelli, Elizabeth. *Geontologies: A Requiem to Late Liberalism*. Duke University Press, 2016.
Puar, Jasbir. *The Right to Maim: Debility, Capacity, Disability*. Duke University Press, 2017.
Scranton, Roy. *Learning to Die in the Anthropocene: Reflections on the End of a Civilization*. City Lights Publishers, 2015.
Streeby, Shelley. *Imagining the Future of Climate Change: World-Making through Science Fiction and Activism*. University of California Press, 2018.
Tsing, Anna et al. *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. University of Minnesota Press, 2017.

Creative Writing: Prose *

[This Semester 2 version of the course is being run for Visiting Students only]

Overview

In this course, students will explore the structures, techniques, and methodologies of fiction writing through both analytical and creative practice. Focusing specifically on the art and craft of the short story, students will examine a wide range of stories, learning to analyse works from a writer's perspective. Discussions will emphasize unpacking the functional elements of selected works (character, setting, point-of-view, narrative voice, dialogue, scene versus narrative, plot, and so on) with the aim of learning strategies for evaluating, writing, and revising their own short stories. Weekly creative exercises and workshop sessions will complement and enhance these discussions. Students will also draft, edit and revise their own short stories, while also critiquing and offering constructive feedback on the work of their peers.

Approach

Students will spend the first half of the course analysing 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, analyse, 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.

Course Schedule:

WEEK 1: **Setting and Description.** READ: Anton Chekhov's 'The Lady with the Dog' and George Saunders' 'The Wave Maker Falters'.

WEEK 2: **Character.** READ V. S. Pritchett's 'A Family Man' and Muriel Spark's 'The Executor'.

WEEK 3: **Point-of-View.** READ: John Burnside's 'The Cold Outside' and Chimamanda Ngozi Adichie's 'The Thing Around Your Neck'.

WEEK 4: **Dialogue and Stage Business; Scene or Narrative?** READ: Shirley Jackson's 'The Lottery' and Eudora Welty's 'Petrified Man'.

WEEK 5: **Plot.** READ: *Chronicle of a Death Foretold* by Gabriel Garcia Marquez and *The Driver's Seat* by Muriel Spark.

WEEK 6: FESTIVAL OF CREATIVE LEARNING

WEEK 7: WORKSHOP—3 stories

WEEK 8: WORKSHOP—3 stories

WEEK 9: Essay Completion Week (class will not meet this week)

WEEK 10: WORKSHOP—3 stories

WEEK 11: WORKSHOP—3 stories

WEEK 12: WORKSHOP—3 stories

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

Essential Reading:

Miller, David. *That Glimpse of Truth*. London: Head of Zeus, 2014.

Marquez, Gabriel Garcia. *Chronicle of a Death Foretold*. Penguin, 2014.

Spark, Muriel. *The Driver's Seat*. Penguin Modern Classics, 2006.

Recommended Reading:

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

Bailey, Tom. *A Short Story Writer's Companion*. Oxford UP, 2001.

Bauer, Douglas. *The Stuff of Fiction* [e resource]: *advice on craft*. Rev & Enl. Ed. Ann Arbor: U of Michigan P, 2006.

Baxter, Charles. *Burning Down the House: Essays on Fiction*. Greywolf, 2008.

----- . *The Art of Subtext: beyond plot*. St Paul, MN: Greywolf, 2007.

Bell, Madison Smartt. *Narrative Design: A Writer's Guide to Structure*. London: Norton, 1997.

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

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

Booker, Christopher. *Seven Basic Plots: why we tell*. London: Continuum, 2004.

Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Harvard UP, 1992.

Burroway, Janet. *Writing Fiction: a Guide to Narrative Craft*. Longman, 2011.

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

Carlson, Ron. *Ron Carlson Writes a Story*. St Paul, MN: Greywolf, 2007.

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

Cowan, Andrew. *The Art of Writing Fiction*. Longman, 2011.

Cox, Ailsa. *Writing Short Stories* [e resource]. London: Routledge, 2005.

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

Doty, Mark. *Art of Description: World into Word*. London: Turnaround, 2010.

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

Fuentes, Carlos. *This I Believe, an A-Z of a Writer's Life*. London: Bloomsbury, 2004.

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

Gardner, John. *The Art of Fiction: Notes on Craft*. Vintage, 2001.

Gebbie, Vanessa. *Short Circuit: A Guide to the Art of the Short Story*. London: Salt, 2009.

- Gourevitch, Philip. *The Paris Review Interviews*, volumes 1-4. Canongate books, 2007 - 2009. (See also www.theparisreview.org)
- Hale, Dorothy, Ed. *The Novel: an anthology of criticism and theory 1900-2000*. Oxford UP, 2005.
- Jauss, David. *Alone with All That Could Happen: Rethinking Conventional Wisdom About the Craft of Fiction Writing*. Writer's Digest Books, 2008.
- Jauss, David, Editor. *Words Overflowed by Stars: creative writing instruction and insight from the Vermont College of Fine Arts MFA program*. Cincinnati, OH: Writer's Digest, 2009.
- King, Stephen. *On Writing: A Memoir of the Craft*. London: Hodder & Stoughton, 2001.
- Le Guin, Ursula K. *Steering the Craft: A Twenty-First-Century Guide to Sailing the Sea of Story*. Mariner Books, 2015.
- Lodge David. *The Art of Fiction: Illustrated from Classic and Modern Texts*. London: Penguin, 1992.
- Macaulay, Robert and George Lanning. *Technique in Fiction*. Rev. 2nd Ed. New York: St Martin's, 1990.
- March-Russell, Paul. *The Short Story [e resource]: an Introduction*. Edinburgh UP, 2009.
- McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. Methuen, 1999.
- Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge UP, 2007.
- Morrison, Toni. 'The Site of Memory.' in *What Moves at the Margin*. Carolyn C. Denard, Ed. Mississippi UP, 2008.
- O'Connor, Frank. *The Lonely Voice: a study of the short story*. London: Macmillan, 1963.
- 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.
- Silber, Joan. *The Art of Time in Fiction: as long as it takes*. Greywolf, 2009.
- Snaider, Susan. *The Narrative Act: point of view in prose fiction*. Princeton UP, 1981.
- Thomas, Scarlett. *Monkeys with Typewriters: How to Write Fiction and Unlock the Secret Power of Stories*. Soft Skull Press, 2017.
- Truss, Lynne. *Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation*. Avery Publishing Group; reprint edition, 2007.
- Tufte, Virginia. *Artful Sentences: Syntax as Style*. Cheshire CT: Graphics P, 2006.
- Vogler, Christopher. *Writer's Journey: Mythic Structure for Writers*. Michael Wiese Production; third edition, 2007.
- Wharton, Edith. *The Writing of Fiction*. New York: Scribner, 1929.
- Wood, James. *How Fiction Works*. London: Vintage, 2009.
- Yorke, John. *Into the Woods: how stories work and why we tell them*. London: Penguin, 2013.

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

Workshop: The second half of the term will be devoted to drafting your own short story, reading your classmates' stories, and giving feedback (written and oral). Each student will have ONE full-length story (approx. 3,000 - 4,000 words in length) discussed in workshop.

Assessment: An approximately 2,500 word craft analysis in response to questions set forth to the class in week 3 will form 30% of the final mark. A short story of 3,000 to 4,000 words that has been drafted, critiqued, and revised will form 60% of the final mark. The final 10% of the mark will be class participation assessment.

Edinburgh in Fiction/Fiction in Edinburgh *

[This version of the course is running in Semester 2 for Visiting Students only]

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

Seminar Schedule

- Week 1. Introduction; extracts from Tobias Smollett, *Humphry Clinker* (1771)
- Week 2. Walter Scott, *The Heart of Midlothian* (1818)
- Week 3. James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (1824)
- Week 4. Robert Louis Stevenson, *Kidnapped* (1886); first volume of *Catriona* (1893)
- Week 5. Eric Linklater, *Magnus Merriman* (1935)
- Week 6. **Festival of Creative Learning – no classes**
- Week 7. Muriel Spark, *The Prime of Miss Jean Brodie* (1961)
- Week 8. David Daiches, *Two Worlds* (1956); Muriel Spark, *Curriculum Vitae* (1992)
- Week 9. **ESSAY COMPLETION WEEK (no seminar)**
- Week 10. Irvine Welsh, *Trainspotting* (1993); Laura Hird, 'Routes' and 'The Last Supper' (1997), 'Hope' and 'The Happening' (2006).
- Week 11. Iain Banks, *Complicity* (1993)
- Week 12. Ian Rankin, *The Falls* (2001); Lin Anderson, 'Dead Close' (2009); Denise Mina, 'Chris Takes The Bus' (2009); Isla Dewar, 'There Goes Me' (2009); Nadine Jassat, 'Auntie' (2015)

(Priority: All readings in the list above are essential. Texts in the secondary reading list below are considered further reading. Short stories and texts marked as 'extracts' in the list above will be provided on LEARN by the course organiser, so do not need to be acquired beforehand.)

Selected Secondary Reading

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

- Bold, Alan, ed. *Muriel Spark: An Odd Capacity for Vision*. London: Barnes and Noble, 1984.
- Christianson, Aileen and Alison Lumsden, eds. *Contemporary Scottish Women Writers*. Edinburgh: EUP, 2000.
- Craig, Cairns. *Out of History: Narrative Paradigms in Scottish and British Culture*. Edinburgh: Polygon, 1996.
- . *The Modern Scottish Novel: Narrative and the National Imagination*. Edinburgh: Edinburgh UP, 1999.
- . *Iain Bank's Complicity: A Reader's Guide*. London: Continuum, 2002.
- Crimespotting: An Edinburgh Crime Collection*. Edinburgh: Polygon, 2009.
- Duncan, Ian. *Scott's Shadow: The Novel in Romantic Edinburgh*. Princeton, NJ: Princeton UP, 2007.
- . 'Urban Space and Enlightened Romanticism.' *The Edinburgh Companion to Scottish Romanticism*. Ed. Murray Pittock. Edinburgh: Edinburgh UP, 2011.
- Hagemann, Susanne, ed. *Studies in Scottish Fiction, 1945 to the Present*. Frankfurt: Peter Lang, 1996.
- Hynes, Joseph, ed. *Collected Essays on Muriel Spark*. New York: G. K. Hall, 1992.
- Jones, William B., ed. *Robert Louis Stevenson Reconsidered: New Critical Perspectives*. Jefferson, NC: McFarland, 2003.
- Keen, Catherine and David Midgley, ed. *Imagining the City*. 2 vols. Oxford: Peter Lang, 2006.
- Kim, Julie H., ed. *Race and Religion in the Postcolonial British Detective Story: Ten Essays*. Jefferson, NC: McFarland, 2005.
- Letley, Emma. *From Galt to Douglas Brown: Nineteenth-Century Fiction and Scots Language*. Edinburgh: Scottish Academic Press, 1988.
- McCracken-Flesher, Caroline. "'One City" of Fragments: Robert Louis Stevenson's Second (Person) City through David Daiches's Personal Eye.' *David Daiches: A Celebration of his Life and Work*. Ed. William Baker and Michael Lister. Brighton: Sussex Academic, 2008.
- McNamara, Kevin R, ed. *The Cambridge Companion to the City in Literature*. Cambridge: Cambridge UP, 2014.
- Norquay, Glenda, ed. *The Edinburgh Companion to Scottish Women's Writing*. Edinburgh: Edinburgh UP, 2012.
- Morace, Robert. *Irvine Welsh's Trainspotting: A Reader's Guide*. London: Continuum, 2001.
- Walker, Marshall. *Scottish Literature Since 1707*. London; New York: Longman, 1996.
- Wallace, Gavin and Randall Stevenson, eds. *The Scottish Novel Since the Seventies*. Edinburgh: Edinburgh UP, 1993.

Gender and Theatrical Representation

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

Seminar Schedule

Week 1	Gender: Performativity and Performance
Week 2	Classical Greek Theatre I: Aeschylus, <i>The Oresteia</i>
Week 3	Classical Greek Theatre II: Sophocles, <i>Antigone</i> ; Euripides, <i>Medea</i> and <i>The Bacchae</i>
Week 4	Shakespeare I (Comedies): <i>As You Like It</i> and <i>Twelfth Night</i>
Week 5	Shakespeare II (Tragedy): <i>Hamlet</i>
Week 6	Festival of Creative Learning – no classes
Week 7	The Rise of the English Actress: Aphra Behn, <i>The Rover</i>
Week 8	Contemporary Feminist Theatres I: Caryl Churchill, <i>Cloud 9</i> ; Liz Lochhead, <i>Mary Queen of Scots Got her Head Chopped Off</i>
Week 9	ESSAY COMPLETION WEEK
Week 10	Contemporary Feminist Theatres II – Sarah Kane, <i>Blasted</i> ; debbie tucker green, <i>Stoning Mary</i>
Week 11	Feminist Performance Art
Week 12	The Aesthetics and Politics of Camp: Tony Kushner, <i>Angels in America</i>

Key reading:

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

Recommended reading:

Arnott, Peter D., *Public and Performance in the Greek Theatre* (London: Routledge, 2002)

- Aston, Elaine, and Diamond, Elin, *The Cambridge Companion to Caryl Churchill* (Cambridge: Cambridge University Press, 2009)
- Benjamin, Walter, *Illuminations* (London: Fontana Press, 1992)
- Berger, Maurice; Wallis, Brian and Watson, Simon (eds.), *Constructing Masculinity*, (London: Routledge, 2012)
- Bissell, Laura, 'There *Is* Such a Thing: Feminist Mimesis in Contemporary Performance in the UK', *Contemporary Theatre Review* 28:4 (2018), 522-536
- Butler, Judith, *Antigone's Claim: Kinship Between Life and Death* (New York: Columbia U.P., 2012)
- Butler, Judith, *Bodies that Matter: On the Discursive Limits of "sex"* (London: Routledge, 1993)
- Case, Sue-Ellen, and Aston, Elaine, *Feminism and Theatre*, (Houndmills: Palgrave Macmillan, 2008)
- Case, Sue-Ellen. 'Classic Drag: The Greek Creation of Female Parts', *Theatre Journal* 37:3 (1985), 317–327
- Gay, Penny, 'Women and Shakespearean performance', in *The Cambridge Companion to Shakespeare on Stage*. eds. Stanton, Sarah and Wells, Stanley (Cambridge, Cambridge U.P., 2002), 155-173
- Goddard, Lynette, *Contemporary Black British Playwrights: Margins to Mainstream* (London: Springer, 2015)
- Goddard, Lynette, *Staging Black Feminisms: Identity, Politics, Performance* (London: Springer, 2007)
- Goodman, Lizbeth, *Contemporary Feminist Theatres: To Each Her Own* (London: Routledge, 2003)
- Howe, Elizabeth, *The First English Actresses: Women and Drama, 1660-1700* (Cambridge: Cambridge U.P., 1992)
- Jones, Amelia, *Body Art/performing the Subject* (London: University of Minnesota Press, 1998)
- Kosofsky Sedgwick, Eve, *Epistemology of the Closet* (London: University of California Press, 2008)
- Martin, Carol (ed.), *A Sourcebook on Feminist Theatre and Performance: On and Beyond the Stage* (London: Routledge, 2002)
- McGirr, Elaine, 'Authorial Performances: Actress, Author, Critic' in *Women's Writing, 1660-1830 : Feminisms and Futures*, ed. Jennie Batchelor and Gillian Dow (London: Palgrave Macmillan, 2017)
- Meyer, Morris (ed.), *The Politics and Poetics of Camp* (London: Routledge, 2005)
- Nietzsche, Friedrich, *The Birth of Tragedy and The Genealogy of Morals*, trans. Francis Golffing (New York: Doubleday Anchor Books, 1954)
- Orgel, Stephen, *Impersonations: the Performance of Gender in Shakespeare's England* (Cambridge: Cambridge U.P., 1996)
- Solga, Kim, *Theatre & Feminism* (London: Macmillan International Higher Education, 2015)
- Taxidou, Olga, *Tragedy, Modernity and Mourning* (Edinburgh: Edinburgh U.P., 2004)
- Thomas, Catharine, 'Nunn's Sweet Transvestite: Desiring Viola in *Twelfth Night*', *The Journal of Popular Culture* 41:2 (2008), 306-320
- Varty, Anne, *The Edinburgh Companion to Liz Lochhead* (Edinburgh: Edinburgh U.P., 2013)
- Weaver, Lois, with Roberts, Eleanor, *Are We There Yet? A Study Room Guide on Live Art and Feminism* (London: Live Art Development Agency, 2013). www.studyroomguides.net
- Williams, David (ed.), *Collaborative Theatre: The Théâtre du Soleil Sourcebook* (London: Routledge, 1999) (see Chapter V. 'Myth and the contemporary: Les Atrides (1990-1992)', 177-223)

George Orwell and the Politics of Literature

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

Seminar Schedule

Week

1. **Introduction:** Literature and Politics
2. **Slumming:** *Down and Out in Paris and London* (1933)
3. **Imperialism:** *Burmese Days* (1934)
4. **Class Fictions:** *Keep the Aspidistra Flying* (1935)
5. **Documentary:** *The Road to Wigan Pier* (1937)
6. **FESTIVAL OF CREATIVE LEARNING - no classes**
7. **The Spanish Civil War:** *Homage to Catalonia* (1938)
8. **The Uses of Nostalgia:** *Coming Up for Air* (1939)
9. **ESSAY COMPLETION WEEK**
10. **Art and Politics:** The Major Essays
11. **Revolution and Allegorical Satire:** *Animal Farm* (1945)
12. **Totalitarian Dystopia:** *Nineteen Eighty-Four* (1949)

Secondary Texts

- Bluemel, Kristin, *George Orwell and the Radical Eccentrics* (2004)
Bounds, Philip, *Orwell and Marxism: The Political and Cultural Thinking of George Orwell* (2009)
Brennan, Michael G., *George Orwell and Religion* (2016)
Buitenhuis, Peter and Ira B. Nadel, eds. *George Orwell: A Reassessment* (1988)
Clarke, Ben, *Orwell in Context: Communities, Myths, Values* (2007)
Colls, Robert, *George Orwell: English Rebel* (2013)
Connelly, Mark, *George Orwell: A Literary Companion* (2018)
Crick, Bernard, *George Orwell: A Life* (1980)
---, Introduction and Appendices to *Nineteen Eighty-Four* (1984)

Dwan, David, *Liberty, Equality and Humbug: Orwell's Political Ideals* (2018)

Fowler, Roger, *The Language of George Orwell* (1995)

Hammond, J. R. *George Orwell Companion* (1982)

Holderness, Graham, Bryan Loughrey, and Nahem Yousaf, eds. *George Orwell: Contemporary Critical Essays* (1998)

Hynes, Samuel, ed. *Twentieth Century Interpretations of 1984: A Collection of Critical Essays* (1971)

Ingle, Stephen, *The Social and Political Thought of George Orwell: A Reassessment* (2005)

Laursen, Eric, *The Duty to Stand Aside: Nineteen Eighty-Four and the Wartime Quarrel of George Orwell and Alex Comfort* (2018)

Lazaro, Alberto, ed. *The Road from George Orwell: His Achievement and Legacy* (2001)

Lynskey, Dorian, *The Ministry of Truth: A Biography of George Orwell's 1984* (2019)

Marks, Peter. *George Orwell the Essayist: Literature, Politics and the Periodical Culture* (2011)

---. 'Where He Wrote: Periodicals and the Essays of George Orwell', *Twentieth Century Literature* 41.4 (Winter 1995): 266-83.

---. 'Reputations: George Orwell.' *The Political Quarterly* 70.1 (1999): 83-90.

Meyers, Jeffrey, ed., *George Orwell: The Critical Heritage* (1975)

Newsinger, John, *Orwell's Politics* (1999)

---. *Hope Lies in the Proles: George Orwell and the Left* (2018)

Oldsey, Bernard and Joseph Browne, eds., *Critical Essays on George Orwell* (1986)

Reilly, Patrick, *George Orwell: The Age's Adversary* (1986)

Ricks, Thomas, *Churchill & Orwell* (2017)

Rodden, John, *George Orwell: The Politics of Literary Reputation* (2nd ed. 2002)

---, ed., *The Cambridge Companion to George Orwell* (2007)

---, and John Rossi, eds. *The Cambridge Introduction to George Orwell* (2012)

Rose, Jonathan, ed. *The Revised Orwell* (1992)

Rossi, John P. 'George Orwell's Concept of Patriotism.' *Modern Age* 43.2 (Spring 2001): 128-33.

Ryan, David, *George Orwell on Screen: Adaptations, Documentaries and Docudramas on Film and Television* (2018)

Saunders, Loraine, *The Unsung Artistry of George Orwell: The Novels from Burmese Days to Nineteen Eighty-four* (2008)

Smith, David, *George Orwell Illustrated* (2018)

Sutherland, John, *Orwell's Nose: A Pathological Biography* (2016)

Steinhoff, William, *The Road to 1984* (1975)

Wemyss, Courtney T. and Alexej Ugrinsky, eds. *George Orwell* (1987)

Williams, Ian, *Political and Cultural Perceptions of George Orwell: British and American Views* (2017)

Williams, Raymond, *George Orwell* (1984)

---, ed. *George Orwell: A Collection of Critical Essays* (1974)

Woloch, Alex, *Or Orwell: Writing and Democratic Socialism* (2016)

Woodcock, George, *The Crystal Spirit: A Study of George Orwell* (1970)

Zwerdling, Alex, *Orwell and the Left* (1974)

Her Own Life? The Politics of Religion and the Emergence of the Female Subject, 1650-1700 *

This course aims to introduce students to a range of texts by early modern women writers and to examine the extent to which they can be defined as auto/biographical. To that end the course begins by examining what constitutes auto/biography and the degree to which modern models of subjectivity are anachronistically imposed upon early modern texts. Although this period is often seen as that in which a recognisably modern sense of self emerges, it also challenges this proposition; while modern notions of subjectivity often invoke a model of uniqueness, early modern texts often espouse imitation and conformity rather than difference. Critics have long noted that the emergence of auto/biography as a distinct genre has its roots in Protestant practices of self-examination; consequently, the course focuses on the significance of politics and religion in early modern women's attempts to construct a narrative of their 'own' subjectivity. While the early weeks focus on English women's writing, the latter part of the course considers texts from a specifically Scottish context; thus, our discussions will also examine the extent to which these texts reveal the formation of a sense of national consciousness.

Seminar Schedule.

Week 1	Introduction: <i>Her Own Life</i>
Week 2	Anna Trapnel, <i>Report and Plea</i> , part 1, and excerpts from <i>HOL</i>
Week 3	Anna Trapnel, <i>Report and Plea</i> , part 2, and excerpts from <i>HOL</i>
Week 4	Lady Mary Rich, <i>Autobiography</i> , and <i>Meditations</i> , and excerpts from <i>HOL</i>
Week 5	Anne, Lady Halkett, <i>A True Account</i> , part 1
Week 6	Festival of Creative Learning – no classes
Week 7	Anne, Lady Halkett, <i>A True Account</i> , part 2
Week 8	Anne, Lady Halkett, <i>Meditations</i>
Week 9	Essay Completion Week – no classes
Week 10	Henrietta Lindsay, Countess of Wigtown and Crawford.
Week 11	Mistress Rutherford, <i>Autobiography</i> .
Week 12	Elizabeth Wast, <i>Memoirs or Spiritual Exercises</i> .

Set Texts.

Graham, Elspeth, et al. Eds. *Her Own Life: Autobiographical writings by seventeenth-century English women*. London & New York: Routledge, 1989.

Hinds, Hilary. Ed. *Anna Trapnel's Report and Plea; or, a Narrative of Her Journey from London into Cornwall*. Iter Press/Arizona Center for Medieval and Renaissance Studies: Toronto/Tempe, 2016.

Mystery and Horror *

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

Primary reading:

- Arthur Conan Doyle, *Sherlock Holmes: Selected Stories* (ed. Barry McCrea, OUP, 2014)
- Arthur Conan Doyle, *The Hound of the Baskervilles* (ed. W.W. Robson, OUP, 1993/2008)
- Ian Rankin, *Black and Blue* (Orion, 2008)
- John Buchan, *The Thirty-Nine Steps* (ed. Christopher Harvie, OUP, 1993)
- John Le Carré, *The Spy Who Came In From The Cold* (with an Introduction by William Boyd and an Afterword by the author, Penguin, 2010/2011)
- M.R. James, *Ghost Stories* (ed. Darryl Jones, OUP)
- H.P. Lovecraft, *The Classic Horror Stories* (ed. Roger Luckhurst, OUP, 2013)
- Margaret Oliphant, *The Beleaguered City and Other Tales of the Seen and the Unseen* (Canongate, 2000)
- Alice Thompson, *Pharos* (Virago, 2002)
- Bram Stoker, *Dracula* (ed. Roger Luckhurst, OUP, 2011)
- Thomas Harris, *The Silence of the Lambs* (Arrow, 2013)

Seminar Schedule

Week 1	Introduction Edgar Allan Poe, 'The Man of the Crowd' and 'The Murders in the Rue Morgue'* READING MYSTERY: crime, detection and espionage
Week 2	Arthur Conan Doyle, 'The Red-Headed League', 'The Man with the Twisted Lip', 'The Speckled Band'* (and all in <i>Sherlock Holmes: Selected Stories</i> (ed. McCrea)); <i>The Hound of the Baskervilles</i>
Week 3	Ian Rankin, <i>Black and Blue</i>
Week 4	John Buchan, <i>The Thirty-Nine Steps</i>
Week 5	John Le Carré, <i>The Spy Who Came in from the Cold</i> Optional Film Screening 1: TBC
Week 6	[no classes] - Festival of Creative Learning

READING HORROR: Monsters, ghosts, and killers

- Week 7 M.R. James, "'Oh, Whistle and I'll Come to You, My Lad'", 'Casting the Runes', 'A Warning to the Curious'; and 'Some Remarks on Ghost Stories'* (and all in *Ghost Stories* (ed. Jones));
H.P. Lovecraft, 'The Call of Cthulhu' and 'The Dunwich Horror'*; Introduction to the essay, 'Supernatural Horror in Literature'* (and all in *The Classic Horror Stories*, (ed. Luckhurst))
- Week 8 Margaret Oliphant, 'The Secret Chamber', 'Earthbound', 'The Open Door', 'The Library Window' (all in *The Beleaguered City and Other Tales of the Seen and the Unseen*)
- Week 9 ***Essay completion week***
- Week 10 Alice Thompson, *Pharos*
- Week 11 Bram Stoker, *Dracula*
- Week 12 Thomas Harris, *The Silence of the Lambs*
- Optional Film Screening 2: TBC

* These texts are available either as scans on LEARN, via the Resource List, online via the University Library – discovered.ed.ac.uk – or via alternative online access. Please check the 'Seminar Preparation and ALG Questions' folder on LEARN for further guidance.

Poetry, Politics and Place

This course considers how poetry helps us explore large and urgent questions of individual and cultural identity (particularly the ways identity may be thought of in gendered, racial, regional and national terms), how we engage in community, and the various power-relations that constitute the modern nation-state. Throughout the course we will also examine the various ways in which our selected poets have explored these issues of individual identity, cultural value and social authority by figuring and refiguring ideas of "landscape" and "place". The focus in the seminars will be on collective close readings of some of the most important, stylistically distinctive and politically urgent poets of the twentieth and twenty-first century, supplemented by contextual introductions each week by the Course Organiser, and selected critical essays uploaded to LEARN for every writer intended to develop your understanding of all 9 poets on the course. The aim of the seminars is to go slowly and deeply into the texts, encouraging student contribution, developing their interpretative and close-reading skills, and encouraging students to think individually and collectively about the politics of interpretation and the interpretation of politics. The poets on the course have been chosen both for their stylistic singularity and brilliance and for the way they provide fascinating individual perspectives on a series of shared course themes: Geoffrey Hill's *Mercian Hymns* develops an intriguing and unsettling imaginative parallel between the violent emergence of a primitive form of the English state in the Eighth Century and post-1945 English notions of nation, power and place; Elizabeth Bishop and Seamus Heaney explore ideas of archaeology, map-making, cultural mythology, imperial history, internal exile and racial and sectarian difference to rethink questions of power and identity through a post-colonial lens; Sylvia Plath rewrites the forms and assumptions of patriarchy by developing a new mythic vision of female creativity; Mark Doty seeks to queer notions of American identity, community and cultural value by reframing the contemporary American moment through the history of the AIDS epidemic; Michael Ondaatje presents a revisionist and wholly original re-reading of the American outlaw Billy the Kid to explore the role of cultural myths, desires and anxieties in the formation of national self-representations; John Ashbery examines the various ways we now construct our ideas of the "self" in the time of postmodern media and technology; Claudia Rankine explores the fraught, often tragic, relation between the African-American subject and ideas of American "dreaming" and citizenship in the time of Black Lives Matter; while Terrance Hayes continues this focus on how the black subject might try to live in an anti-black world by exploring the politics of race in the age of Donald Trump.

Seminar Schedule

Week 1	Course Introduction
Week 2	<i>Constructing a Nation:</i> Geoffrey Hill, <i>Mercian Hymns</i>
Week 3	<i>Poetics of the Post-Colonial Margins:</i> Elizabeth Bishop, <i>Collected Poems</i>
Week 4	<i>(Post)-Colonial Archaeologies:</i> Seamus Heaney, <i>Selected Poems</i>
Week 5	<i>Writing Back to Daddy:</i> Sylvia Plath, <i>Selected Poems</i>
Week 6	FESTIVAL OF CREATIVE WRITING – no classes

Week 7	<i>Queering the Nation:</i> Mark Doty, <i>Sweet Machine</i>
Week 8	<i>Once Upon a Time in the West:</i> Michael Ondaatje, <i>The Collected Works of Billy the Kid</i>
Week 9	ESSAY COMPLETION WEEK – no classes
Week 10	<i>Postmodern Culture and the Dream Factory:</i> John Ashbery, <i>Selected Poems</i>
Week 11	<i>A Poet in the Time of “Black Lives Matter”:</i> Claudia Rankine, <i>Citizen</i>
Week 12	<i>The Subject of Blackness in an Anti-Black World:</i> Terrance Hayes, <i>American Sonnets for my Past and Future Assassin</i>

Queering Fictions in the Twentieth Century

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

SEMINAR SCHEDULE

Week 1	Introduction: Theorising sexualities
Week 2	Radclyffe Hall, <i>The Well of Loneliness</i> (1928) Virginia Woolf, <i>Orlando</i> (1928)
Week 3	Gay and Lesbian Pulp Fiction of the 1950s [extracts]
Week 4	James Baldwin, <i>Giovanni's Room</i> (1956)
Week 5	Manuel Puig, <i>Kiss of the Spider Woman</i> (1979)
Week 6	Festival of Creative Learning – no classes
Week 7	Audre Lorde, <i>Zami: A New Spelling of My Name</i> (1982)
Week 8	Edmund White, <i>A Boy's Own Story</i> (1982)
Week 9	Essay Completion Week – no class
Week 10	Richard Canning (ed.), <i>Vital Signs: Essential AIDS Fiction</i> (2007) [extracts]
Week 11	Jeanette Winterson, <i>Written on the Body</i> (1992)
Week 12	Sarah Waters, <i>Tipping the Velvet</i> (1997)

SELECTED GENERAL SECONDARY READING

Abelove, Henry, Michele Aina Barale, and David M. Halperin (eds), *The Lesbian and Gay Studies Reader* (1993)

Bristow, Joseph, *Sexuality* (1997)

Butler, Judith, *Gender Trouble* (1990)

Butler, Judith, *Bodies that Matter* (1993)

Butler, Judith, *Undoing Gender* (2004)

Dollimore, Jonathan, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (1991)

- Edelman, Lee, *Homographesis: Essays in Gay Literary and Cultural Theory* (1994)
- Faderman, Lillian, *Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present* (1985)
- Foucault, Michel, *The History of Sexuality: The Will to Knowledge Vol 1* (1978)
- Fuss, Diana, *Inside/Out: Lesbian Theories, Gay Theories* (1991)
- Halberstam, Judith, *Female Masculinity* (1998)
- Hall, Donald E, *Queer Theories* (2002)
- Hammond, Paul, *Love Between Men in English Literature* (1996)
- Jay, Karla and Joanne Glasgow (eds), *Lesbian Texts and Contexts* (1990)
- Jagose, Annamarie, *Queer Theory: An Introduction* (1997)
- Munt, Sally (ed.), *New Lesbian Criticism* (1992)
- Sedgwick, Eve Kosofsky, *Epistemology of the Closet* (1990)
- Sinfield, Alan, *Gay and After* (1998)
- Stryker, Susan, *Queer Pulp* (2001)
- Weeks, Jeffrey, *Sexuality and its Discontents* (1985)
- Woods, Greg, *A History of Gay Literature: The Male Tradition* (1999)
- Wolfe, Susan J and Julia Penelope (eds), *Sexual Practice, Textual Theory: Lesbian Cultural Criticism* (1993)

Reading Science Fiction

Summary Description:

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

(Samuel Delany, 'The Necessity of Tomorrows')

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

Rather than offering a broad survey of the history of the genre, this course is analysis-focused and concept-led: taking two or three key themes, it asks students to discuss the forms of presentation used to explore them in a range of science fiction narratives. This semester, we will focus particularly on: the idea of 'the human', especially as it relates to gender, sex, race and identity politics; questions of perception and reality; narcotics and consciousness; and power, surveillance and resistance.

Essential Reading:

H.G. Wells, *The Island of Doctor Moreau*, London: Collins, 2017
Aldous Huxley, *Brave New World*, London: Vintage, 2004
Arthur C. Clark, *Childhood's End*, London: Pan, 2017
Margaret Atwood, *The Handmaid's Tale*, London: Vintage, 1998
Samuel Delany, *Dhalgren*, London: Gollancz, 2010
Ursula Le Guin, *The Left Hand of Darkness*, Gollancz, 2017
Philip K. Dick, *A Scanner Darkly*, London: Gollancz, 1999
William Gibson, *Neuromancer*, London: Gollancz, 2016
Octavia Butler, *Lilith's Brood*, London: Warner, 2000
Greg Egan, *Axiomatic*, London: Orion, 1995*
James Tiptree, jr., *Her Smoke Rose Up Forever*, Gollancz, 2014*

Syllabus:

- Week 1** **Introduction: Disrupting Human Identity**
Greg Egan, 'The Caress', from *Axiomatic* (1995) and James Tiptree, jr., 'The Last Flight of Doctor Ain', from *Her Smoke Rose Up Forever* (2014)
- Week 2** **Alterity, Experimentation and the Limits of the Human?**
H.G. Wells, *The Island of Doctor Moreau* (1896)

- Week 3** **Discipline and Surveillance: Policing Identity**
Aldous Huxley, *Brave New World* (1932)
- Week 4** **Apocalypse or Evolution: The End of Us?**
Arthur C. Clark, *Childhood's End* (1953)
- Week 5** **Anthropology and Estrangement: the Politics of Alien Androgyny**
Ursula Le Guin, *The Left Hand of Darkness* (1969)
- Week 6** ***Festival of Creative Learning: No Class***
- Week 7** **Race, Sexuality, Consciousness, and the Identities of Dystopia**
Samuel Delany, *Dhalgren* (1975)
- Week 8** **Reproductive Politics and Totalitarian Futures**
Margaret Atwood, *The Handmaid's Tale* (1985)
- Week 9** ***Essay Completion Week: No Class***
- Week 10** **Narcotic and Paranoid Identities**
Philip K. Dick, *A Scanner Darkly* (1977)
- Week 11** **The Virtual and the Real: the Politics of Cybersapce**
William Gibson, *Neuromancer* (1984)
- Week 12** **Alien(-ating) Humanity: Another End of the Human?**
Octavia Butler, *Lilith's Brood* (Book 1: *Dawn*) (1987)

Secondary Reading:

- Lucie Armitt, ed., *Where No Man Has Gone Before: Women and Science Fiction*, London: Routledge, 1991
- Brian Attebery, *Decoding Gender in Science Fiction*, London: Routledge, 2002
- Margaret Atwood, *In Other Worlds: SF and the Human Imagination*, London: Virago, 2011
- Bal, Mieke, *Narratology: Introduction to the Theory of Narrative*, Abingdon: Routledge, 1997
- M. Keith Booker and Anne-Marie Thomas, eds, *The Science Fiction Handbook*, Oxford: Blackwell, 2009
- Booth, Wayne C., *The Rhetoric of Fiction*, University of Chicago Press, 1961
- Mark Bould and China Miéville, eds, *Red Planets: Marxism and Science Fiction*, Hanover, NH: Wesleyan UP, 2009
- Mark Bould, et. al., eds, *The Routledge Companion to Science Fiction*, Basingstoke: Routledge, 2009
- Bukatman, Scott, *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*, Durham: Duke UP, 1993
- Carl Freedman, *Critical Theory and Science Fiction*, Hanover, NH: Wesleyan UP, 2000
- Genette, Gérard, *Narrative Discourse: An Essay in Method*, Ithaca: Cornell University Press, 1983
- Chris Hables Gray, ed., *The Cyborg Handbook*, London: Routledge, 1995
- Donna Haraway, *Simians, Cyborgs and Women: the Reinvention of Nature*, London: Routledge, 1991
- David G. Hartwell and Kathryn Cramer, eds, *The Ascent of Wonder: The Evolution of Hard SF*, New York: Tor, 1994
- Donald M. Hassler and Clyde Wilcox, eds, *Political Science Fiction*, Columbia, SC: University of South Carolina Press, 1997
- N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*, Chicago: University of Chicago Press, 1999
- Edward James and Farah Mendlesohn, eds, *The Cambridge Companion to Science Fiction*, Cambridge: Cambridge UP, 2003

- Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, London: Verso, 2005
- Ursula Le Guin, *Dancing at the Edge of the World: Thoughts on Words, Women and Places*, New York: Grove Press, 1989
- Roger Luckhurst, *Science Fiction*, London: Polity, 2005
- Andrew Milner, *Locating Science Fiction*, Liverpool: Liverpool UP, 2012
- Tom Moylan, *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*, Boulder, CO: Westview Press, 2000
- Peter Nichols, ed., *The Science in Science Fiction*, London: Joseph, 1982
- Peter Y. Paik, *From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe*, Minneapolis: University of Minnesota Press, 2010
- Rimmon-Kenan, Shlomith, *Narrative Fiction: Contemporary Poetics* Abingdon: Routledge, 2002 Adam Roberts, *Science Fiction*, London: Routledge, 2006
- Adam Roberts, *The History of Science Fiction*, Basingstoke: Palgrave, 2005
- Joanna Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction*, Bloomington: Indiana UP, 1995
- Andy Sawyer and David Seed, eds, *Speaking Science Fiction: Dialogues and Interviews*, Liverpool: Liverpool UP, 2000
- David Seed, *Science Fiction: a Very Short Introduction*, Oxford: Oxford UP, 2011
- Darko Suvin, *Metamorphoses of Science Fiction*, New Haven, CT: Yale University Press, 1979
- Darko Suvin, *Defined by a Hollow: Essays on Utopia, Science Fiction and Political Epistemology*, Frankfurt am Main and Oxford: Peter Lang, 2010
- Gary Westfahl, *Cosmic Engineers: A Study of Hard Science Fiction*, Westport, CT: Greenwood, 1996
- Jenny Wolmark, *Aliens and Others: Science Fiction, Feminism and Postmodernism*, Hemel Hempstead: Harvester Wheatsheaf, 1993
- Jenny Wolmark, ed., *Cybersexualities: A Reader on Feminist Theory, Cyborgs and Cyberspace*, Edinburgh: Edinburgh UP, 1999

Robert Burns and the Eighteenth Century *

The dual purpose of this course is to introduce students to the work of Robert Burns and, by placing his writing in the context of the texts that he read and responded to, to eighteenth-century British culture more generally. Particular attention will be given to the ways in which different genres and modes of writing register the cultural politics of modernity in this period. The course begins by looking at a selection of the genres that Burns inherited from the past, medieval (the 'peasant-brawl' poem with its 'carnival' values), classical (pastoral and satire) and early eighteenth century (verse epistle). It then proceeds to look at Burns's engagement with the categories of more recent, Enlightenment, culture: the poet as 'bard', anxieties regarding the impact of commerce; sentimentalism; and the revaluation of 'liberty' in the context of the French Revolution. The course ends with a discussion of Burns's treatment of sex in the light of Henry Fielding's great novel, *Tom Jones*.

Course Summary

Week 1: Introduction

- verse: Robert Burns, 'Extempore on some late commemorations of the poet Thomson' (1792); 'Lament for James, Earl of Glencairn' (1793)
- prose: Robert Burns, letter to Dr John Moore, 2 August 1787 (Irvine 259–67)
Linda Colley, *Britons: Forging the Nation 1707–1837* (1992) 59–77

Week 2: Pastoral and the Eclogue form

- verse: Virgil, trans. John Dryden, 'The First Pastoral; or, Tityrus and Melibœus' (1697)
Allan Ramsay, *The Gentle Shepherd* (1725–1734)
Robert Burns, 'Poem on Pastoral Poetry' (written 1784–6; pub.1800); 'The Twa Dogs' (1786)
- prose: Alexander Pope, 'Discourse on Pastoral' (written 1704, pub.1717)
Allan Ramsay, 'The Preface' to *Poems* (1721)
Robert Burns, 'Preface' to *Poems, chiefly in the Scottish Dialect* (1786)

Week 3: Satire

- verse: Alexander Pope, 'The Rape of the Lock' (1717); *The Dunciad* book I (1743 version)
Robert Burns, 'Holy Willie's Prayer' (written 1785; pub.1799); 'Address of Beelzebub' (written 1786; pub.1818);
- prose:

Week 4: 'Carnival'

- verse: Robert Fergusson, 'Hallow Fair' (1772); 'Leith Races' (1773)
Robert Burns, 'The Holy Fair'; 'A Dream'; 'Halloween' (all 1786); 'The Jolly Beggars' ('Love and Liberty') (written 1785–6, pub. 1799)
- prose: John Gay, *The Beggar's Opera* (1728)
from Mikhail Bakhtin, *Rabelais and his World* (1968)
E.P. Thompson, 'Patrician Society, Plebian Culture' (1974)

Week 5: Verse Epistle

- verse: Allan Ramsay and William Hamilton, 'Epistles' (1721)
Alexander Pope, 'An Epistle to Dr Arbuthnot' (1735)
Robert Burns, 'Epistle to Davie, a Brother Poet'; 'Epistle to John Lapraik'; 'To the same'; 'To William Simson, Ochiltree'; 'To James Smith' (all 1786)
- prose: Georg Simmel, 'The Sociology of Sociability' [1910]. *American Journal of Sociology* 55.3 (Nov. 1949): 254–61.

Week 6: Flexible Learning Week - no classes

Week 7: The Bard

- verse: Allan Ramsay, 'A Vision' (1724)
Thomas Gray, 'The Bard' and 'The Progress of Poesy' (1757)
James Macpherson, from *Fragments of Ancient Poetry* (1760)
Robert Burns, 'A Vision' (1786); 'A Bard's Epitaph' (1786); 'Here Lies Robert Fergusson Poet' (written 1787, pub. 1789); 'Verses, Written under the Portrait of Fergusson the Poet' (written 1787, pub. 1803); 'Ill-fated genius' (pub. 1852); 'Song [My father was a farmer]' (written 1784, pub. 1808), 'Fragment [There was a lad was born in Kyle]', and 'Elegy on the Death of Robert Ruisseau' (written 1787, pub. 1808)
- prose: Hugh Blair, from *A Critical Dissertation on the Poems of Ossian* (1763)
reviews of the *Kilmarnock Poems* in 1786 (Irvine 276–9)

Week 8: Pastoral and Anti-Pastoral

- verse: Oliver Goldsmith, 'The Deserted Village' (1770)
Robert Fergusson, 'The Farmer's Ingle' (1773)
George Crabbe, 'The Village' (1783)
Robert Burns, 'The Cotter's Saturday Night' (1786)
- prose: from Adam Smith, *An Inquiry into the Nature and Causes of the Wealth of Nations* (1776)
Raymond Williams, 'Pastoral and Counter-Pastoral' in *The Country and the City* (1973), pp.23–47.

Week 9: ESSAY COMPLETION WEEK

Week 10: Sentiment

- verse: Anna Barbauld, 'The Mouse's Petition' (1773)
Robert Burns, 'The death and dying words of Poor Maillie'; 'The Auld Farmer's New-Year Morning's Salutation to his Auld Mare, Maggie'; 'To a Mouse'; 'To a Louse' (all 1786)
- prose: from Adam Smith, *The Theory of Moral Sentiments* (1759)
Henry Mackenzie, *The Man of Feeling* (1771)

Week 11: Liberty

- verse: James Thomson and David Mallet, *Alfred* (1740)
William Collins, 'Ode to Liberty' (1747)
Anna Barbauld, 'Corsica' (1773)
Robert Burns, 'Bruce's Address to his Troops' (1794); 'Ode [for General Washington's Birthday]' (first pub. 1874)
- prose: Robert Burns, letters of December 1792–January 1793, and to Erskine of Mar, 13 April 1793 (Irvine 268–75)
Linda Colley, *Britons: Forging the Nation 1707–1837* (1992) 31–46

Week 12: Sexuality

- verse: Robert Burns, 'Epistle to J. R*****' (1786); 'A poet's welcome to his love-begotten daughter' songs: 'It was upon a Lammas night' (1786); 'Green grow the Rashes' (1787); 'The rantin dog the Daddie o't' (1790)
songs from *The Merry Muses of Caledonia* (1799): 'The Fornicator'; 'Nine inch will please a lady'; 'Poor bodies do naething but m–w'
- prose: Henry Fielding, *Tom Jones* (1749)

Primary Reading

Students will need to buy:

Robert Burns, *Selected Poems and Songs* ed. Robert P. Irvine (World's Classics 2013).

David Fairer and Christine Gerrard, eds, *Eighteenth-Century Poetry: An Annotated Anthology*. Second Edition (Blackwell 2004).

Christopher MacLachlan, ed. *Before Burns: Eighteenth-Century Scottish Poetry* (Canongate 2002).

Henry Fielding, *The History of Tom Jones, A Foundling* ed. Thomas Keymer and Alice Wakely (Penguin 2005). **PLEASE** be sure to buy this edition of the novel: the most reliable text, usefully annotated. Class discussion of such a long text is greatly facilitated if we are all looking for the same page numbers.

John Gay, *The Beggar's Opera* ed. Bryan Loughrey and T.O. Treadwell (Penguin 1986)

Henry Mackenzie, *The Man of Feeling* ed. Brian Vickers (World's Classics 2001)

Students are also advised to buy and read Linda Colley, *Britons: Forging the Nation 1707–1837*, a very useful introduction to the period, and cheaply available second hand.

All other texts mentioned in the Course Summary will be made available via LEARN.

Background Bibliography

Mikhail Bakhtin, *Rabelais and His World*. Bloomington: Indiana University Press, 1984.

Carruthers, Gerry (ed.) *The Edinburgh Companion to Robert Burns*. Edinburgh: Edinburgh University Press, 2010.

Crawford, Robert (ed.) *Robert Burns and Cultural Authority*. Iowa City IA: University of Iowa Press, 1997.

----. *The Bard: Robert Burns, A Biography*. London: Jonathan Cape, 2009.

Crawford, Thomas. *Burns: A Study of the Poems and Songs*. Edinburgh: Oliver and Boyd, 1960.

----. *Society and the Lyric: A Study of the Song Culture of Eighteenth-Century Scotland*. Edinburgh: Scottish Academic Press, 1979.

Dwyer, John. *Virtuous Discourse: Sensibility and Community in Late Eighteenth-Century Scotland*. Edinburgh: John Donald, 1987.

Leask, Nigel. *Robert Burns and Pastoral: Poetry and Improvement in Late Eighteenth-Century Scotland*. Oxford: Oxford University Press, 2010.

Low, Donald A. (ed.) *Critical Essays on Robert Burns*. London: RKP, 1975

McGuirk, Carol. *Robert Burns and the Sentimental Era*. Athens GA: University of Georgia Press, 1985.

McIlvanney, Liam. *Burns the Radical: Poetry and Politics in Late Eighteenth-Century Scotland*. East Linton: Tuckwell Press, 2002.

Mullan, John, *Sentiment and Sociability: the Language of Feeling in Eighteenth-Century Britain*. Oxford: Oxford University Press, 1988.

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

Scottish Literature and the Religious Imagination *

Course Organiser: Dr Linden Bicket (lbicket@ed.ac.uk)

Class Contact Hours: Seminars on Thursdays 11am -1pm (tbc) in New College, School of Divinity; Autonomous Learning Groups will also meet for one hour per week.

Course Summary

This course introduces students to a range of Scottish literary texts which explore questions of faith, spirituality and scepticism from the Romantic era to the late twentieth century. It considers the relationship between faith, non-faith and fiction in Scotland's diverse literary output over the last two hundred years. Students will be introduced to texts from a variety of genres and modes, composed by dramatists, poets and novelists who explore Scotland's unique history of religious devotion, spiritual warfare, and theological discourse in their work.

Learning Outcomes

On completion of the course, students should be able to identify and examine developing literary responses to religion in Scotland over the last two hundred years. They should be able to compare the literary responses and emphases of different religious traditions in Scotland, and critically evaluate the construction of a national canon of literature with reference to religion. They should be able to interrogate the theological and ethical questions that the course's texts propose, and critique secondary literature on the relationship between literature and religion.

Seminar Schedule

Week 1: Scottish literature post-1800: constructing a canon

The opening lecture will make reference to a number of the stories in *The Oxford Book of Scottish Short Stories* (ed. by Douglas Dunn).

Week 2: Romanticism, Calvinism, and the supernatural short story

'The Howdie' (1832) (John Galt), 'Thrawn Janet' (1881) (Robert Louis Stevenson) and 'The Cameronian Preacher's Tale' (1837) (James Hogg), from *The Oxford Book of Scottish Short Stories* (ed. by Douglas Dunn)

Week 3: Tales of Victorian Grief and Consolation

Margaret Oliphant, *A Beleaguered City and Other Tales of the Seen and Unseen* (1880)

Week 4: Victorian repudiation of religion and the 'laureate of pessimism'

James BV Thomson, *The City of Dreadful Night* (1874)

Week 5: The Killing Times Reimagined

John Buchan, *Witch Wood* (1927)

Week for Festival of Creative Learning

Week 6: The Scottish Renaissance and the 'Knox-ruined nation'

Selected Poetry available online

Week 7: Late Twentieth-Century Hagiography

George Mackay Brown, *Magnus* (1973)

Week 8: Scottish Fiction in Jerusalem

Muriel Spark, *The Mandelbaum Gate* (1965)

Week 9: Scottish society, religion, and the stage

Liz Lochhead, *Mary Queen of Scots got her head chopped off* (1987)

David Greig, *The Strange Undoing of Prudencia Hart* (2011)

Week 10: New-found Buddhism in the west coast of Scotland

Anne Donovan, *Buddha Da* (2003)

Week 11: Overview of the Course / Essay Preparation**Assessment Structure**

Class presentation: 10%

Creative writing exercise due at the start of week 9: (1500 words): 30%

Extended essay due in week 2 of the exam period (2500 words): 60%

Selected Secondary Reading

Bateman, Meg, and James McGonigal, 'Faith and Religion', in *The International Companion to Scottish Poetry*, ed. by Carla Sassi (Glasgow: Scottish International, 2015), pp. 179-189.

Bicket, Linden, *George Mackay Brown and the Scottish Catholic Imagination* (Edinburgh: Edinburgh University Press, 2017).

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)

Craig, Cairns, *The Modern Scottish Novel: Narrative and the National Imagination* (Edinburgh: Edinburgh University Press, 1999).

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

Jasper, David, and Prickett, Stephen, *The Bible and Literature: A Reader* (Oxford: Blackwell Publishers, 1999).

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

McGonigal, James, 'Millennial Days: Religion as Consolation and Desolation in Contemporary Scottish Poetry', *Revista Canaria de Estudios Ingleses*, 41 (2000), pp. 55-76.

Stevenson, Randall and Wallace, Gavin (eds.), *Scottish Theatre since the Seventies* (Edinburgh: Edinburgh University Press, 1996).

Shakespeare: Modes and Genres

[There will be two seminar groups for Home students. One additional seminar group will be run for Visiting Students only.]

The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited.'

Hamlet, Act 2, Scene 2, Lines 391 - 4.

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

Primary Texts

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

Seminar Schedule

Week 1	Introduction: <i>Romeo and Juliet</i> and <i>A Midsummer Night's Dream</i>
Week 2	Comedy I: <i>The Merchant of Venice</i>
Week 3	Comedy II: <i>Twelfth Night</i>
Week 4	Comedy III: <i>Measure for Measure</i>
Week 5	Tragedy I: <i>Hamlet</i>
Week 6	NO CLASSES – Festival of Creative Learning
Week 7	Tragedy II: <i>King Lear</i>
Week 8	Tragedy III: <i>Antony and Cleopatra</i>
Week 9	ESSAY COMPLETION WEEK
Week 10	History I: <i>Richard II</i>
Week 11	History II: <i>Henry IV Parts One & Two</i>
Week 12	Romance: <i>The Tempest</i>

Secondary Reading

Further reading will be suggested at the seminars. But in preparation for the course, as well as reading as many of the primary texts as possible, you may find the following critical reading useful.

Alexander Leggatt, *The Cambridge Companion to Shakespearean Comedy* (Cambridge, 2002)

Claire McEachern, *The Cambridge Companion to Shakespearean Tragedy* (Cambridge, 2003)

Northrop Frye, *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (New York, 1965)

_____ *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies* (Brighton, 1983)

C. L. Barker, *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom* (Princeton, 1959)

Susan Snyder, *The Comic Matrix of Shakespeare's Tragedies* (Princeton N.J., 1979)

A.C. Bradley, *Shakespearean Tragedy* (London, 1904)

Graham Holderness, *Shakespeare Recycled: The Making of Historical Drama* (London, 1992)

E. M. W. Tillyard, *Shakespeare's History Plays*, revised edition (Harmondsworth, 1969)

Writing for the Theatre: An Introduction *

Course Schedule:

WEEK 1:	Introduction. Theatre in Four Dimensions – workshop/ seminar
WEEK 2:	Character and Action. “Ramallah” by David Greig, “Snuff” by Davey Anderson,
WEEK 3:	From page to stage: using the sign systems of theatre – “Theatre as Sign-System” by Astona and Savona
WEEK 4:	Virtual World: space and time. “Distracted” by Morna Pearson, “The Price of a Fish Supper” by Catherine Czerkawska
WEEK 5:	Dialogue. “Harm” by Douglas Maxwell, “The Basement Flat” by Rona Munro
WEEK 6:	Festival of Creative Learning - No Classes
WEEK 7:	Plot and Structure. “Better Days, Better Knights” by Stanley Eveling, “The Importance of Being Alfred” by Louise Welsh
WEEK 8:	WORKSHOP – 3 plays
WEEK 9:	Essay Completion Week (class will not meet this week)
WEEK 10:	WORKSHOP – 3 plays
WEEK 11:	WORKSHOP – 3 plays
WEEK 12:	WORKSHOP – 3 plays

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

Texts & Performances:

Scottish Shorts, selected and introduced by Philip Howard, Nick Hern Books (5 Aug 2010)

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

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

Additional Reading:

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

Shakespeare, William. *The Complete Works*, various editions

Sophocles, *Oedipus*, various editions

Carter, David. *How to Write a Play (Teach Yourself Educational)*, Teach Yourself Books 1998

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

Autonomous Learning Groups: In this course, ALGs will be devoted to both analysing the plays from the *Scottish Shorts* book, and sometimes to writing exercises. When a writing exercise is assigned, the tutor will assign a different writing exercise to be completed during the first ½ hour of each ALG session. Everyone will stop writing after ½ hour and devote the remaining time to sharing your work by reading it aloud and then discussing it in the remaining ½ hour of the session. We will then engage in a brief discussion about these

sessions when we meet in class each week. In the second half of the course, ALGS will be used to support each other as you develop ideas and script for your exam assignment.

Workshop: The second half of the term will be devoted to reading aloud and giving feedback (both written and oral) to your classmates, along with writing and revising your own short play. Each student will have ONE short play (running time, 20-30 minutes) distributed to the class, read aloud and discussed in each workshop. Students must distribute their plays electronically by 5pm on Friday the week BEFORE they are slated to be discussed in class. This will give the tutor and your fellow students the time they need to give a careful, considerate reading to your work and to write appropriate comments. Any plays received after this deadline will not be read, and the student in question will then forfeit his or her workshop slot.

Upon receiving your peers' plays electronically, students must print a hard copy of each one and read it with pen or pencil in hand, giving constructive feedback and advice in the margins where appropriate. These hard copies must then be brought to class, as they will be referred to throughout our discussion of the work. At the conclusion of each workshop, all hard copies are then returned to the writer, so that she/he may have the benefit of everyone's feedback when undertaking revisions.

Assessment: A 2,500 word critical essay in response to a production of a recently staged play in Edinburgh (or Glasgow). Students will be directed to which plays to see at the start of the term and essay questions relating to these set forth to the class in week 3 will form 30% of the final mark. A short play of 20-30 minutes running time that has been drafted, critiqued, and revised will form 60% of the final mark. The final 10% of the mark will be assessment of class participation.

This is a class on short play writing. As such, this final work must be a single short play— with a beginning, a middle, and an end—not a collection of scenes nor an excerpt from a full length play.