



# 2019 – 2020

# ENGLISH LITERATURE

# FOURTH YEAR

# OPTION COURSES

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

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

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

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

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English Literature Fourth Year  
Semester One Option Course

**Conquer or Die: African Americans Writing US History**  
**Tuesdays 11.10am-1pm**

*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 I am here to support you all I can and so please write me an email - I can be found at [Celeste-Marie.Bernier@ed.ac.uk](mailto:Celeste-Marie.Bernier@ed.ac.uk) - and we can talk through how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.*

This year-long course examines the long tradition of African Americans writing US history in order to demonstrate their social and political strategies of resistance against a white dominant US nation. We will examine works by pioneering African American historians published in the US from the revolutionary period on through to a post-World War I era. Semester one is dedicated to the antebellum period (c. 1775-1861) and semester two looks at the Reconstruction era on through to segregation, World War I and the civil rights struggle (c.1865-1930). Emphasis throughout will be on first-hand close analysis of primary texts: both by famous figures writing history - including renowned freedom-fighters, political activists, orators, intellectuals and social justice campaigners - and also by lesser known and forgotten authors who played a key role in establishing this radical yet little examined radical and revisionist historiographical tradition.

## Contemporary American Fiction

### Tuesdays 9-10.50am and 2.10-4pm

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

#### Provisional Seminar Schedule

- Week 1** Theories of the contemporary: postmodernism and identity politics.
- Week 2** E. L. Doctorow, *Ragtime*.
- Week 3** Don DeLillo, *Zero K*.
- Week 4** Bobbie Ann Mason, *In Country*.
- Week 5** Marilynne Robinson, *Housekeeping*
- Week 6** Joan Didion, *Play it as it Lays*
- Week 7** Jennifer Egan, *A Visit from the Goon Squad*
- Week 8** **ESSAY COMPLETION WEEK**
- Week 9** Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*
- Week 10** David Foster Wallace, *The Pale King*
- Week 11** Jeffery Eugenides, *The Virgin Suicides*

#### Secondary Texts

- Millard, K. *Contemporary American Fiction*, Oxford University Press, 2000
- Millard, K. *Coming of Age in Contemporary American Fiction*, Edinburgh University Press, 2007.
- Hilfer, T. *American Fiction Since 1940*.
- Clayton, J. *The Pleasures of Babel*, 1993.
- Bradbury, M. *The Modern American Novel*, revised edition 1992
- Simmons, P. E., *Deep Surfaces: Mass Culture and History in Postmodern American Fiction*, 1997
- Baker, S. *The Fiction of Postmodernity*, 2000.
- Nicol, B. *Postmodernism and the Contemporary Novel*, 2002.
- McHale, B. *Postmodernist Fiction*, 1987.
- Mengham, R. *An Introduction to Contemporary Fiction: International Writing in English Since 1970*, 1999.
- Weinstein, A. *Nobody’s Home: Speech, Self, and Place in American Fiction From Hawthorne to DeLillo*, 1993.
- Hutcheon, L. *The Politics of Postmodernism*, 1989.
- Waugh, P. *Postmodernism: A Reader*, 1992.
- Docherty, *Postmodernism: A Reader*, 1993.
- Conte, J. *Design and Debris: A Chaotics of Postmodern American Fiction*, 2002.
- Harvey, D. *The Condition of Postmodernism*, 1989.
- Jameson, F. *Postmodernism, Or, The Cultural Logic of Late Capitalism*, 1991.

## Contemporary Postcolonial Writing

### Friday 11.10am-1pm

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

#### Provisional Seminar Schedule

<b>Introduction</b>	
Week 1	Introduction and African poetry (to be supplied in class)
<b>Subcontinental pasts and presents</b>	
Week 2	David Hare, <i>Behind the Beautiful Forevers</i> (2014)
Week 3	Ashutosh Gowariker (dir.), <i>Lagaan</i> (2001) [screening to be arranged]
<b>African pasts and presents</b>	
Week 4	J.M. Coetzee, <i>Disgrace</i> (1999)
Week 5	Chimamanda Ngozi Adichie, <i>Half of a Yellow Sun</i> (2006)
Week 6	M. NourbeSe Philip, <i>Zong!</i> (2008)
<b>Settler-invader pasts and presents</b>	
Week 7	Thomas King, <i>Green Grass, Running Water</i> (1993)
Week 8	*** Essay completion week - no class ***
Week 9	Kate Grenville, <i>The Secret River</i> (2005)
<b>England and the aftermath of empire</b>	
Week 10	Andrea Levy, <i>Small Island</i> (2004)
Week 11	Damien O'Donnell (dir.), <i>East is East</i> (1999) [screening to be arranged]

#### Additional Reading

Relevant critical material will be made available on LEARN.

## Background Bibliography

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso/NLB, 1983. Print.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. London: Routledge, 1995. Print.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. 2nd ed. London: Routledge, 2007. Print.
- Benwell, Bethan, James Procter, and Gemma Robinson. *Postcolonial Audiences: Readers, Viewers and Reception*. New York: Routledge, 2012. Print.
- Bhabha, Homi K. *The Location of Culture: Critical Theory and the Postcolonial Perspective*. London: Routledge, 1994. Print.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed. Oxford: Oxford University Press, 2005. Print.
- Boehmer, Elleke, Katy Iddiols, and Robert Eaglestone, eds. *J.M. Coetzee in Context and Theory*. London: Continuum, 2009. Print.
- Davidson, Arnold E., Priscilla L. Walton, and Jennifer Andrews. *Border Crossings: Thomas King's Cultural Inversions*. Toronto: University of Toronto Press, 2003. Print.
- Eichorn, Kate. 'Multiple Registers of Silence in M. Nourbese Philip's Zong!' *XCP: Cross-Cultural Poetics* 23 (2010): 33–39. Print.
- Fanon, Frantz. *Black Skin, White Masks*. London: Pluto Press, 1986. Print.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, Mass.: Harvard University Press, 1993. Print.
- Goebel, Walter, and Saskia Schabio, eds. *Locating Postcolonial Narrative Genres*. New York: Routledge, 2013. Print.
- Head, Dominic. *J.M. Coetzee*. Cambridge: Cambridge University Press, 1997. Print.
- Innes, Catherine Lynette. *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge: Cambridge University Press, 2007. Print.
- Kossew, Sue, ed. *Lighting Dark Places: Essays on Kate Grenville*. Amsterdam: Rodopi, 2010. 17–38. Print.
- Kossew, Sue. *Writing Woman, Writing Place: Contemporary Australian and South African Fiction*. London: Routledge, 2004. Print.
- Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2004. Print.
- Lazarus, Neil. *Nationalism and Cultural Practice in the Postcolonial World*. Cambridge: Cambridge University Press, 1999. Print.
- Quayson, Ato. *Postcolonialism: Theory, Practice, or Process?* Malden, Mass.: Polity Press, 2000. Print.
- Said, Edward W. *Orientalism*. London: Penguin, 2003. Print.
- Sell, Jonathan, ed. *Metaphor and Diaspora in Contemporary Writing*. Basingstoke: Palgrave Macmillan, 2011. Print.
- Stadtler, Florian. 'Cultural Connections: "Lagaan" and Its Audience Responses'. *Third World Quarterly* 26.3 (2005): 517–524. Print.
- Zapata, Sarah. 'Contesting Identities: Representing British South Asians in Damien O'Donnell's East Is East'. *Journal of English Studies* 8 (2010): 175–186. Print.

## Creative Writing Part I: Poetry \*

### Tuesdays 11.10am-1pm

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

### Syllabus

Week 1	Introduction
Week 2	Sound & Rhythm
Week 3	Imagery
Week 4	Words & Tone
Week 5	Voice & Persona
Week 6	<b>NO CLASSES - Flexible Learning Week</b>
Week 7	Repetition & Rhyme
Week 8	Line, Stanza & Shape
Week 9	<b>ESSAY COMPLETION WEEK</b>
Week 10	Ellipsis & Continuity
Week 11	Making Strange & Being Clear
Week 12	A Sense of Perspective

## Primary Text:

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

## Recommended Reading:

### Criticism

- 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*. 2<sup>nd</sup> 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*. 4<sup>th</sup> 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.



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

- 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.

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

**Decolonization and the Novel  
Tuesdays 4.10-6pm**

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

**Primary Texts and Seminar Schedule**

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

**Useful Secondary Overviews**

Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*  
Bill Ashcroft et al. (eds), *The Empire Writes Back, Theory and Practice in Post-Colonial Literatures*  
Homi Bhabha, *The Location of Culture*

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

**Fiction and Espionage  
Tuesdays 2.10-4pm**

Rationale

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

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

Course outline

The course addresses the prehistory of contemporary concerns about secrecy and the surveillance state, terrorism and propaganda. Students will follow a broadly chronological survey that considers how espionage fiction reflects the anxieties of modern society and how this changes historically. Each seminar will focus on particular themes, which will be revisited to give an incremental picture. Specific subjects covered will include:

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

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

Learning Outcomes

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

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

## Syllabus

- 1 Introduction: Arthur Conan Doyle, 'The Naval Treaty' (1893)
- 2 Empire: Rudyard Kipling, *Kim* (1901)
- 3 Terrorism: Joseph Conrad, *The Secret Agent* (1907)
- 4 Between the Wars: John Buchan, *The Three Hostages* (1924)
- 5 Wartime: Elizabeth Bowen, *The Heat of the Day* (1948)
- 6 FLEXIBLE LEARNING WEEK
- 7 Irony: Graham Greene, *Our Man in Havana* (1958)
- 8 Genre: Len Deighton, *Funeral in Berlin* (1963); Ian Fleming, *Casino Royale* (1953)
- 9 ESSAY COMPLETION WEEK
- 10 Memory: Muriel Spark, *The Hot House by the East River* (1973)
- 11 Cold War: John Le Carré, *Tinker, Tailor, Soldier, Spy* (1974)
- 12 Contemporary: James Robertson, *The Professor of Truth* (2013)

Optional author interview: Aly Munroe, *Black Bear* (2013)

## Indicative Further Reading

- Bok, Sissela, *Secrets: on the Ethics of Concealment and Revelation* (London: Pantheon Books, 1982)
- Boltanski, Luc. *Mysteries and Conspiracies: Detective Stories, Spy Novels and the Making of Modern Societies*, trans. Catherine Porter (Cambridge: Polity, 2014).
- Cawelti John G. and Bruce Rosenberg. *The Spy Story* (Chicago: University of Chicago Press, 1987)
- Denning, Michael. *Cover Stories: Narrative and Ideology in the British Spy Thriller* (1987; London: Routledge, 2014)
- Glazzard, Andrew. *Conrad's Popular Fictions: Secret Histories and Sensational Novels* (London: Palgrave Macmillan, 2016)
- Hepburn, Allan. *Intrigue: Espionage and Culture* (New Haven: Yale University Press).
- Kermode, Frank. 'Secrets and Narrative Sequence', in *Essays in Fiction* (London: Routledge, 1982)
- Porter, Bernard. *Plots and Paranoia: A Political History of Espionage in Britain, 1790-1988* (London: Allen & Unwin, 1987).
- Houen, Alex. *Terrorism and Modern Literature, from Joseph Conrad to Ciaran Carson* (Oxford: Oxford University Press, 2002).
- Horn, Eva. *The Secret War: Treason, Espionage, and Modern Fiction*, trans. Geoffrey Winthrop-Young (Evanston, Ill: Northwestern University Press, 2013).
- Pionke, Albert. *Plots of Opportunity: Representing Conspiracy in Victorian England* (Columbus Ohio State University Press, 2004).
- Porter, Bernard, *Plots and Paranoia: A Political History of Espionage in Britain, 1790-1988* (London: Allen & Unwin, 1987).
- McCracken, Scott. *Pulp: Reading Popular Fiction* (Manchester: Manchester University Press, 1998).
- Snyder, Robert Lance. *The Art of Indirection in British Espionage Fiction* (Jefferson N.C.: McFarland, 2011)
- Vincent, David. *The Culture of Secrecy: Britain 1832-1998* (Oxford: Oxford University Press, 1998).
- Wisnicki, Adrian S. *Conspiracy, Revolution, and Terrorism from Victorian Fiction to the Modern Novel* (New York: Routledge, 2008).

**Fourth Year**  
**Semester One Option Course**

**Global LGBT Fiction**  
**Tuesdays 9-10.50am**

**Course Description**

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

**Seminar Schedule and Primary Texts**

Week 1: Garth Greenwell, *What Belongs to You*

Week 2: Ocean Vuong, *On Earth We're Briefly Gorgeous*

Week 3: Negar Djavadi, *Disoriental*

Week 4: Maribel Garcia, *Profound and Perfect Things*

Week 5: Edouard Louis, *Who Killed My Father?*

Week 6: Damian Barr, *You Will be Safe Here*

Week 7: Jenni Fagan, *The Sunlight Pilgrims*

Week 8: Essay Completion Week

Week 9: Rebecca Makkai, *The Great Believers*

Week 10: Alex Espinoza, *Cruising: An Intimate History of a Radical Pastime*

Week 11: Chinelo Okparanta: *Under the Udala Trees*

## Required Texts

Aciman, André. *Call Me by Your Name*. Picador, 2017.  
Feinberg, Leslie. *Drag King Dreams*. Seal Press, 2006.  
Greenwell, Garth. *What Belongs to You*. Picador, 2016.  
Holleran, Andrew. *Grief*. Hachette Books, 2007.  
Kay, Jackie. *Trumpet*. Vintage, 2000.  
Louis, Édouard. *The End of Eddy*. Farrar, Straus, and Giroux, 2017.  
Okparanta, Chinelo. *Under the Udala Trees*. Mariner Books, 2016.  
Smith, Ali. *The Accidental*. Anchor, 2007.  
Welsh, Louise. *The Cutting Room*. Canongate, 2011.

## References

Barrett, Rusty. *From Drag Queens to Leathermen: Language, Gender, and Gay Male Subcultures*. Oxford University Press, 2017.  
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2006.  
Edelman, Lee. *No Future: Queer Theory and the Death Drive*. Duke University Press, 2004.  
Faderman, Lillian. *The Gay Revolution: The Story of the Struggle*. Simon and Schuster, 2016.  
Foucault, Michel. *The History of Sexuality, Vol. 1: An Introduction*. Vintage, 1990.  
Gamson, Joshua. *Freaks Talk Back: Tabloid Talk Shows and Sexual Nonconformity*. University of Chicago Press, 1999.  
Medd, Jodie. *The Cambridge Companion to Lesbian Literature*. Cambridge University Press, 2016.  
Ponce, Martin. *Beyond the Nation: Diasporic Filipino Literature and Queer Reading*. New York University Press, 2012.  
Prosser, Jay. *Second Skins*. Columbia University Press, 1998.  
Robbins, Jill. *Crossing Through Chueca: Lesbian Literary Culture in Queer Madrid*. University of Minnesota Press, 2011.  
Sedgwick, Eve. *Epistemology of the Closet*. University of California Press, 2008.  
Stevens, Hugh. *The Cambridge Companion to Gay and Lesbian Writing*. Cambridge University Press, 2011.  
Warner, Michael. *The Trouble with Normal: Sex, Politics, and the Ethics of Queer Life*. Harvard University Press, 1999.

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

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

**Tuesdays 11.10am-1pm and 2.10-4pm**

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

**Seminar Schedule**

Week 1	<b>Introduction: Fear and Loathing in Romantic Literature:</b> theory, examples, introduction to main themes
Week 2	<b>The Sublime Spectacle:</b> Burke, <i>Reflections on the Revolution in France</i> (1790, excerpts) and <i>Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful</i> (1759)
Week 3	<b>Apocalypse Now:</b> Blake, <i>The visions of the Daughters of Albion</i> (1793) and <i>The Book of Urizen</i> (1794)
Week 4	<b>Perils of Consciousness:</b> Wordsworth, <i>The Prelude</i> (1805, excerpts)
Week 5	<b>Fears in Solitude:</b> Coleridge, 'Frost at Midnight'; 'France: An Ode'; 'Fears in Solitude' (1798); Lamb, 'Witches, and Other Night Fears' (1821)
Week 6	<b>Gothic Terror:</b> Radcliffe, <i>The Mysteries of Udolpho</i> (1794)
Week 7	<b>The Revolting Body:</b> Mary Shelley, <i>Frankenstein</i> (1818)
Week 8	<b>ESSAY COMPLETION WEEK</b>
Week 9	<b>The Material Sublime:</b> Percy Shelley, 'Ode to The West Wind'; 'Ozymandais'; 'England in 1819'; 'The Triumph of Life' (1822)
Week 10	<b>Gothic Horror:</b> Lewis, <i>The Monk</i> (1795)
Week 11	<b>The Postmodern Sublime:</b> Lyotard, 'Postscript to Terror and the Sublime' (1985); Jean Baudrillard, <i>The Spirit of Terrorism</i> (2002) (excerpts); Slavoj Žižek, <i>In Defense of Lost Causes</i> (2008) (excerpts).

## Further Reading

### Background

- M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953)
- Christine Battersby, *The Sublime, Terror and Human Difference* (2007)
- Harold Bloom, ed., *Romanticism and Consciousness: Essays in Criticism* (1970)
- Andrew Bowie, *Aesthetics and Subjectivity: from Kant to Nietzsche* (1990)
- Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830* (1981)
- John Clubbe and Ernest Lovell Jr., *English Romanticism: The Grounds of Belief* (London, 1983)
- Andrew Cooper, *Doubt and Identity in Romantic Poetry* (1988)
- Stuart Curran, ed., *The Cambridge Companion to British Romanticism* (1993)
- Paul de Man, *The Rhetoric of Romanticism* (New York, 1984)
- Mary Favret and Nicola Watson, eds., *At the Limits of Romanticism: Essays in Cultural, Feminist, and Materialist Criticism* (1994)
- Frances Ferguson, *Solitude and the Sublime: Romanticism and the Aesthetics of Individuation* (1992)
- George P. Fletcher, *Romantics at War: Glory and Guilt in the Age of Terrorism* (2002)
- John Frow, 'The Uses of Terror and the Limits of Cultural Studies,' *Symploke* 11.1/2 (2003): 69-76
- Jean Hall, *A Mind that Feeds upon Infinity: The Deep Self in English Romantic Poetry* (1991)
- John Spencer Hill, ed., *The Romantic Imagination: A Casebook* (1977)
- Geoffrey Hartman, 'Romanticism and Anti-Self-Consciousness,' *Beyond Formalism: Literary Essays 1958-1971* (New Haven, 1970), 298-310.
- , *Wordsworth's Poetry 1787-1814* (1964)
- Richard Holmes, *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science* (2008)
- Gary Kelly, *English Fiction of the Romantic Period 1789-1830* (1989)
- Mark Kipperman, *Beyond Enchantment: German Idealism and English Romantic Poetry* (1986)
- Arthur O. Lovejoy, 'On the Discrimination of Romanticisms,' *Publications of the Modern Languages Association of America* 39 (1924): 229-53
- Jerome J. McGann, *The Romantic Ideology: A Critical Investigation* (1983)
- Thomas McFarland, *Romantic Cruxes: The English Essayists and the Spirit of the Age* (1987)
- Tim Milnes, *Knowledge and Indifference in English Romantic Prose* (2003)
- Vincent Newey, *Centring the Self: Subjectivity, Society and Reading from Thomas Gray to Thomas Hardy* (1995)
- Michael O'Neill, *Romanticism and the Self-Conscious Poem* (1997)
- Philip Shaw, *Sublime*. Routledge New Critical Idiom (2005)
- Jonathan Strauss, *Subjects of Terror: Nerval, Hegel, and the Modern Self* (1998)
- Charles Taylor, *Sources of the Self: The Making of Modern Identity* (1989)
- Nicola Watson, *Revolution and the Form of the British Novel 1790-1825* (1994)
- Kathleen Wheeler, *Sources, Processes, and Methods in Coleridge's 'Biographia Literaria'* (1980)
- Raymond Williams, *Culture and Society 1780-1950* (1963)

Further guidance on reading will be made available on LEARN.



English Literature Fourth Year  
Semester One Option Course

**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 Fourth Year.**

## Modern Religious and Ethical Debates in Contemporary Literature

**Course Organiser:** Dr Alison Jack ([a.jack@ed.ac.uk](mailto:a.jack@ed.ac.uk)), School of Divinity  
The course is co-taught with Dr Hannah Holtschneider and Dr Linden Bicket.

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

### Course Summary

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

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

### Learning Outcomes

On completion of this course, the student will be able to:  
Demonstrate a detailed knowledge of selected contemporary literary texts and of their interaction with a range of modern religious and ethical issues.  
Engage in current debates in the field of literature, religion and theology.  
Discuss the differences in religious and literary themes between texts exploring different religions and none across the field of literatures in English.

### Seminar Schedule

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Selected Secondary Reading**

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

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

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

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

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

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

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

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

### **Assessment**

Essay of 2,500 words (40%);

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

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

## Modernism: Text, Image, Object

### Thursdays 4.10-6pm

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

### SCHEDULE

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

#### WEEK 1 Introduction to the course

#### WEEK 2 Impressionism and Post-Impressionism

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

#### WEEK 3 Cubism

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

#### WEEK 4 Futurism and Dada

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

#### WEEK 5 Imagism and Vorticism

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

#### WEEK 6 FESTIVAL OF CREATIVE LEARNING

#### WEEK 7 Surrealism

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

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Surrealism' (1924)

Art: Max Ernst, Salvador Dalí, Frida Kahlo, Man Ray, Hans Bellmer

### **WEEK 8 Precisionism, the Stieglitz Circle, and *transition***

Writing: Hart Crane, *The Bridge* (1930); Eugene Jolas, 'Suggestions for a New Magic' (1927) and 'Proclamation' (1929)

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

### **WEEK 9 ESSAY COMPLETION WEEK**

### **WEEK 10 The Harlem Renaissance**

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

Art: Jacob Lawrence, Aaron Douglas, William H. Johnson, Beauford Delaney

### **WEEK 11 Abstract Expressionism and the New York School**

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

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

### **WEEK 12 Pop**

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

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

## **LEARNING OUTCOMES**

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

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

## **COMPULSORY PURCHASE TEXTS**

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

Vassiliki Kolocotroni, Jane Goldman, and Olga Taxidou, eds., *Modernism: An Anthology of Sources and Documents* (Edinburgh University Press, 1998).

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

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

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J.G. Ballard, *Crash* (Harper Perennial, 2008).  
Djuna Barnes, *Nightwood* (Faber and Faber, 2007)  
Hart Crane, *The Complete Poems of Hart Crane* (W.W. Norton, 2001)  
Mark Ford and Trevor Winkfield, eds., *The New York Poets: An Anthology* (Carcenet, 2004)  
Langston Hughes, *Selected Poems* (Serpent's Tale, 1999)  
Peter Jones, ed., *Imagist Poetry* (Penguin Modern Classics, 2001)  
Mina Loy, *The Lost Lunar Baedeker* (Carcenet, 1997)  
Gertrude Stein, *Three Lives and QED* (Norton Critical Editions, 2006)  
Virginia Woolf, *To the Lighthouse* (Oxford World's Classics, 2008)

**Indicative Secondary Texts**

Adams, Percy G. (1983), *Travel Literature and the Evolution of the Novel*, Lexington: The University Press of Kentucky.

Baxter, Jeanette. *J.G. Ballard's Surrealist Imagination: Spectacular Authorship*. Farnham: Ashgate, 2009.

Beaseley, Rebecca. *Ezra Pound and the Visual Culture of Modernism*. Cambridge: Cambridge University Press, 2007.

Bürger, Peter. *Theory of the Avant-Garde*. Trans. Michael Shaw. Minneapolis: University of Minnesota Press, 1984.

Carr, Helen. *The Verse Revolutionaries: Ezra Pound, H.D., and the Imagists*. London: Jonathan Cape, 2009.

Comentale, Edward P. *Modernism, Cultural Production, and the British Avant-Garde*. Cambridge: Cambridge University Press, 2004.

Dasenbrock, Reed Way. *The Literary Vorticism of Ezra Pound and Wyndham Lewis: Towards the Condition of Painting*. Baltimore: Johns Hopkins University Press, 1985.

Farebrother, Rachel. *The Collage Aesthetic in the Harlem Renaissance*. Farnham: Ashgate, 2009.

Foster, Hal, Rosalind Krauss, Yves-Alain Bois, and Benjamin H.D. Buchloh. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames and Hudson, 2004.

Giroud, Vincent. *Picasso and Gertrude Stein*. New Haven: Yale University Press, 2006.

Goldman, Jane. *The Feminist Aesthetics of Virginia Woolf: Modernism, Post-Impressionism, and the Politics of the Visual*. Cambridge: Cambridge University Press, 1998.

Hughes, Robert. *The Shock of the New: Art and the Century of Change*. London: Thames and Hudson, 1991.

Isaak, Jo Anna. *The Ruin of Representation in Modernist Art and Texts*. Ann Arbor: University of Michigan Press, 1986.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press, 1999.

McGann, Jerome J. *Black Riders: The Visible Language of Modernism*. Princeton: Princeton University Press, 1993.

Miller, Tyrus. *Late Modernism: Politics, Fiction, and the Arts between the World Wars*. Berkeley: University of California Press, 1999.

Perloff, Marjorie. *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture*. 2nd ed. Chicago: University of Chicago Press, 2003.

Peters, John. G. *Conrad and Impressionism*. Cambridge: Cambridge University Press, 2001.

Puchner, Martin. *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*. Princeton: Princeton University Press, 2005.

Roston, Murray. *Modernist Patterns in Literature and the Visual Arts*. Basingstoke: Macmillan, 2000.

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Sawelson-Gorse, Naomi. *Women in Dada: Essays on Sex, Gender, and Identity*. Cambridge, MA: MIT Press, 1998.

Schwarz, Daniel R. *Reconfiguring Modernism: Explorations in the Relationships between Modern Art and Modern Literature*. New York: St Martin's Press, 1997.

Somigli, Luca. *Legitimizing the Artist: Manifesto Writing and European Modernism*. Toronto: University of Toronto Press, 2003.

Torgovnick, Marianna. *The Visual Arts, Pictorialism, and the Novel: James, Lawrence, and Woolf*. Princeton: Princeton University Press, 1985.

Ward, Geoff. *Statutes of Liberty: The New York School of Poets*. Basingstoke: Macmillan, 1993.

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**Paradise Lost**

**Wednesdays 11.10am-1.00pm**

This course has three aims: to explore 1) the most important formal aspects of Milton's *Paradise Lost*, 2) its key ethical and political concerns, and 3) the context in which it was written. It begins by considering what role Milton creates for the reader. This will involve examining the poem's rhetorical techniques and its response to the conventions of both classical epic and scriptural sources. The vision of God and of human nature in the poem will be considered -- including, most controversially, the differences between men and women -- along with its core philosophical preoccupations with evil, free will, and self-determination. Milton's revolutionary political ideas will also provide a crucial context along with the collapse of his hopes at the Restoration. The course will consider how this affects *Paradise Lost*'s account of obedience and rebellion, justice and injustice, and liberty.

Students will be expected to devote considerable individual preparation time to the close reading and re-reading of each book of '*Paradise Lost*'. In addition, they will be expected to consult a range of supplementary and secondary material, including extracts from Milton's political and religious writing and other contextual sources. A further aim of the course is to familiarise students with the key interpretive debates inspired by Milton's poem which also provide a valuable overview of the history of criticism. Students will be guided towards a range of secondary material that best represents these critical debates. Working together in Autonomous Learning Groups, students will consider specific points of interpretation relating to the primary text, as well as issues of critical controversy. Individually, and in their Autonomous Learning Groups, students will be encouraged to develop their own responses and on that basis to assess critically previous interpretations. Seminar discussion will be grounded in individual and group responses to the primary text, supplemented by consideration of contextual and critical reading. Critical understanding of the poem and the skill to develop an argument in relation to its close analysis will be assessed through coursework. At the end of the course, students should know the poem well, understand some of the most significant critical debates it has elicited, and become confident readers of it.

## Sex, Seduction and Seditious in Restoration Literature Tuesdays 2.10-4.00pm

### Introduction

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

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

This course explores some of the most influential literary writing of the Restoration period (including texts by Dryden, Behn, Rochester, Milton and Vanbrugh) in the context of political theory, philosophy and conduct writing by thinkers such as Hobbes, Filmer, Allestree and Locke. These writers will be discussed in relation to topics such as libertinism, conscience, national identity, marriage, sexuality, pornography, debauchery and lust.

### Primary Texts

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

### Seminar Schedule

#### *Policing Desire: Sex and the Social Order*

- 1 Of Woman's First Disobedience? Eve's Seduction  
Milton, *Paradise Lost*
- 2 Love and Marriage: Desire, Power and Patriarchy  
Milton, *Paradise Lost*; Dryden, 'Eleanora'; Behn 'The Adventure of the Black Lady' and 'The Unfortunate Bride'; and Allestree, 'Preface' to *The Ladies Calling* (handouts)



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- 3 'His sceptre and his prick are of a length': Seduction, Sediton and the State  
Dryden, *'Astraea Redux'*, Milton, *Paradise Lost*, Hobbes, *Leviathan* (excerpts), Filmer, *Patriarcha* (excerpts), Locke, *Two Treatises on Government* (excerpts) and Rochester, 'A Satire on Charles II'

*Sex and Seduction: Libertinism*

- 4 'And love he loves, for he loves fucking much...': Celebrating Vice?  
Libertine poems by Etherege, Rochester, Oldham and Behn
- 5 'Restless he rolls about from whore to whore...': Writing Prostitution  
Anonymous, *The London Jilt; or, The Politick Whore*

*Seduction and the Politics of Sediton: Writing the Exclusion Crisis*

- 6 'Made drunk with honour, and debauched with praise': Seduction as Sediton (1)  
Dryden, *Absalom and Achitophel*
- 7 Rage, Invective and Political Violence: Seduction as Sediton (2)  
Dryden, *The Medal*, Settle, *The Medal Reversed* and Shadwell, *The Medal of John Bayes*
- 8 **Essay Completion Week** (no class)

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

- 9 'What is wit in a wife good for, but to make a man a cuckold?'  
William Wycherley, *The Country Wife*
- 10 'Vain amorous coxcombs everywhere are found': Staging Desire  
Aphra Behn, *The Feigned Courtesans* and *The Lucky Chance*
- 11 Unhappily Ever After: Performing Marriage  
John Vanbrugh, *The Provoked Wife*

**Selected Secondary Reading**

- Alexander, Julia and MacLeod, Catherine, eds. *Politics, Transgression and Representation at the Court of Charles II*. London: Paul Mellon, 2007
- Bowers, Toni, *Force or Fraud: British Seduction Stories and the Problem of Resistance, 1660-1760*, Oxford: Oxford UP, 2011
- Brant, Clare and Purkiss, Diane, *Women, Texts and Histories 1575-1760*, London: Routledge, 1992
- Braverman, Richard, *Plots and Counterplots: Sexual Politics and the Body Politic in English Literature, 1660-1730*
- Chernaik, Warren, *Sexual Freedom in Restoration Literature*, Cambridge: CUP, 1995
- Earle, Peter, *The Making of the English Middle Class: Business, Society and Family Life in London 1660-1730*, London: Methuen, 1989
- Fisk, Deborah Payne, *The Cambridge Companion to English Restoration Theatre*, Cambridge: CUP, 2000

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- Frank, Marcie, *Gender, Theatre, and the Origins of Criticism: From Dryden to Manley*, Cambridge: Cambridge UP, 2011
- Harris, Tim, *Restoration*, Harmondsworth: Penguin, 2005
- Harris, Tim, *Revolution*, Harmondsworth: Penguin, 2006
- Hillyer, Richard, *Hobbes and his Poetic Contemporaries: Cultural Transmission in Early Modern England*, Basingstoke: Palgrave, 2007
- Hulme, Peter and Ludmilla Jordanova, eds, *The Enlightenment and its Shadows*, London: Routledge, 1990
- Jones, J.R., *The First Whigs: the Politics of the Exclusion Crisis, 1678-83*, Oxford: Oxford UP, 1970
- Jose, Nicholas. *Ideas of the Restoration in English Literature 1660-71*. London: Macmillan, 1984
- Keeble, N.H., *The Restoration: England in the 1660s*, Oxford: Blackwell, 2002
- Kenyon, J.P., *The Popish Plot*, Harmondsworth: Penguin, 1974
- Kroll, Richard. *Restoration Drama and the 'Circle of Commerce': tragicomedy, politics and trade in the seventeenth century*. Cambridge: Cambridge UP, 2007
- Lord, George de F., *Poems on the Affairs of State*, New Haven and London: Yale UP, 1975
- Marsden, Jean, *Fatal Desire: Women, Sexuality and the English Stage, 1660-1720*, Ithaca: Cornell UP, 2006
- Mowray, Melissa, *The Bawdy Politic in Stuart England, 1660-1714*, Aldershot: Ashgate, 2004
- Owen, Susan J., *Restoration Theatre and Crisis*, Oxford: Clarendon, 1996
- Pullen, Kirsten, *Actresses and Whores on Stage and in Society*, Cambridge: Cambridge UP, 2005
- Quinsey, Katherine, *Broken Boundaries: Women and Feminism in Restoration Drama*, Lexington: UP of Kentucky, 1996
- Southcombe, George and Tapsell, Grant, *Restoration Politics, Religion and Culture*, Basingstoke: Palgrave, 2010
- Spurr, John, *England in the 1670s: the Masquerading Age*, Oxford: Blackwell, 2000
- Staves, Susan, *Players' Scepters: Fictions of Authority in the Restoration*, Lincoln: University of Nebraska Press, 1979
- Stone, Lawrence, *The Family, Sex and Marriage in England, 1500-1800*, London: Weidenfeld and Nicolson, 1977
- Stone, Lawrence, *Broken Lives: Separation and Divorce in England 1660-1857*, Oxford: Oxford UP, 1993
- Thompson, Roger, *Unfit for Modest Ears*, New Jersey: Rowan and Littlefield, 1979
- Tilmouth, Christopher, *Passion's Triumph over Reason: A History of Moral Imagination from Spencer to Rochester*, Oxford: Oxford UP, 2007
- Toulalan, Sarah, *Imagining Sex: Pornography and Bodies in Seventeenth-Century England*, Oxford: Oxford UP, 2007
- Turner, James Grantham, *One Flesh: Paradisical Marriage and Sexual Relations in the Age of Milton*, Oxford: Calrendon Press, 1987
- Turner, James Grantham, *Libertines and Radicals in Early Modern London: Sexuality, Politics and Literary Culture, 1630-1685*, Cambridge: Cambridge UP, 2002
- Weber, Harold, *The Restoration Rake-Hero: Transformations in Sexual Understanding in Seventeenth-Century England*, Madison: University of Wisconsin Press, 1986
- Webster, Jeremy, *Performing Libertinism in Charles II's Court*, Basingstoke: Palgrave, 2005
- Zwicker, Steven, *Lines of Authority: Politics and English Literary Culture, 1649-1689*, Ithaca: Cornell UP, 1993
- Zwicker, Steven, *The Cambridge Companion to English Literature 1650-1740*, Cambridge: Cambridge UP, 1998

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**Shakespeare's Sister: Archival Research and the Politics of the Canon  
Mondays 11.10am-1.00pm**

The course aims to extend students' knowledge of both early modern texts by women writers and the process of producing an edited text. It will guide students through the process of locating 'lost' texts, the skills needed to read them in their original format (which will include practical sessions in the EUL Special Collections), and the decision-making process involved in editing a text. The culmination of the course will be the student's production of his/her own edition of an extract from an early modern text. Thus, this course will not only provide an insight into the process of editing early modern texts, but will also introduce students to some of the skills required in modern day publishing houses.

## The Long Summer: Edwardian Texts and Contexts, 1900-1910 Tuesdays 11.10-1pm

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

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

### Course schedule

Week 1: Introduction to the course

#### **Crisis of Imperialism**

Week 2: Rudyard Kipling, Kim and poetry

Week 3: Joseph Conrad, Heart of Darkness

#### **Young Turks: Bennett and Wells**

Week 4: Arnold Bennett, The Old Wives' Tale

Week 5: H.G. Wells, The History of Mr Polly

#### **The City and the Countryside in Edwardian Children's Writing**

Week 6: Kenneth Grahame, Wind in the Willows

J.M. Barrie, Peter Pan

Week 7: E. Nesbit, The Railway Children

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Week 8: **ESSAY COMPLETION WEEK**

**Edwardian Women: from New Women to Suffragette**

Week 9: George Bernard Shaw, Major Barbara

Week 10: Elizabeth Robins, *The Convert*

**Condition of England**

Week 11: E.M. Forster, *Howards End*

**Background Reading**

- Anderson, Linda. Bennett, Wells, and Conrad: Narrative in Transition. Basingstoke: Macmillan, 1988.
- Baldick, Chris. *The Social Mission of English Criticism: 1848-1932*. Oxford: Clarendon Press, 1983.
- Batchelor, John. *The Edwardian Novelists*. London: Duckworth, 1982.
- Bell, Michael (ed). *The Context of English Literature: 1900-1930*. London: Methuen, 1980.
- Bellamy, William. *The Novels of Wells, Bennett and Galsworthy, 1890-1910*. London: Routledge, 1971.
- Brooks, David. *The Age of Upheaval: Edwardian Politics 1899-1914*, Manchester: Manchester University Press, 1995.
- Chapple, J. A. V. *Documentary and Imaginative Literature 1880-1920*. London: Blandford, 1970.
- Colls, R and Dodd, P (eds.). *Englishness: Politics and Culture 1880-1920*. London: Croom Helm, 1986.
- Eagleton, Terry. *Exiles and Emigres*. London: Chatto and Windus, 1970.
- Ellmann, Richard (ed), *Edwardians and Late Victorians*, New York: Columbia University Press, 1960.
- Flint, Kate. *The Woman Reader: 1837-1914*, Oxford: Oxford University Press, 1993.
- Green, Martin. *The English Novel in the Twentieth Century: the Doom of Empire*, London: Routledge, 1984.
- Hattersley, Roy. *The Edwardians*, London: Little Brown, 2004.
- Hunter, Jefferson. *Edwardian Fiction*, Cambridge. Mass: Harvard University Press, 1982.
- Hynes, Samuel. *The Edwardian Turn of Mind*, Princeton, NJ: Princeton University Press, 1968.
- Hynes, Samuel. *Edwardian Occasions*, London: Routledge, 1972.
- Keating, Peter. *The Haunted Study: A Social History of the English Novel 1875-1914*. London, Secker and Warburg, 1989.
- Kemp, Sandra. Mitchell, Charlotte. Trotter, David (eds.). *Edwardian Fiction: An Oxford Companion*, Oxford: Oxford University Press, 1997.
- Lucas, John. *Arnold Bennett: A Study of His Fiction*, London, Methuen, 1974.
- Masterman, C. F. G. *The Condition of England*, London: Methuen, 1960.
- McDonald, Peter D. *British Literary Culture and Publishing Practice 1880-1914*, Cambridge: Cambridge University Press, 1997.
- Millard, Kenneth. *Edwardian Poetry*, Oxford: Clarendon Press, 1991.
- Nowell-Smith, Simon (ed). *Edwardian England*, Oxford: Oxford University Press, 1964.
- Powell, Kerry (ed). *Victorian and Edwardian Theatre*, Cambridge: Cambridge University Press, 2004.
- Pykett, Lynn. *Engendering Fictions: the English Novel in the Early Twentieth Century*, London: Arnold, 1995.
- Rose, Jonathan. *The Edwardian Temperament, 1895-1919*, Athens, Ohio: Ohio University Press, 1986.
- Stubbs, Patricia. *Women and Fiction: Feminism and the Novel 1880-1920*, Brighton: Harvester Press, 1979.

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- Thompson, Paul. *The Edwardians*, London: Weidenfeld and Nicholson, 1975.
- Trewin, J.C. *The Edwardian Theatre*, Oxford: Blackwell, 1976.
- Trodd, Anthea. *A Reader's Guide to Edwardian Literature*, Hemel Hempstead: Harvester Wheatsheaf, 1991.
- Trotter, David. *The English Novel in History 1895-1920*, London: Routledge, 1993.
- Weiner, Martin. *English Culture and the Decline of the Industrial Spirit, 1850-1980*, Cambridge: Cambridge University Press, 1981.
- Widdowson, Peter. *E M Forster's Howards End: Fiction as History*, London: Methuen, 1978.
- Wild, Jonathan. *The Rise of the Office Clerk in Literary Culture, 1880-1939*, Basingstoke: Palgrave Macmillan, 2006.
- Williams, Raymond. *Culture and Society 1880-1950*, Harmondsworth: Penguin, 1963.
- Williams, Raymond. *The Long Revolution*, Harmondsworth: Penguin, 1973.

## School of Literature, Languages and Cultures Common Courses -

### English Literature Fourth Year Semester One Option Course

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

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

## Thinking Translation: a Beginner's Guide

**Tuesdays 11.10am-1.00pm**

Thinking Translation: a Beginner's Guide will introduce students to the challenges brought about by translation through a consideration of various genres and themes. The course will present various theoretical approaches to the study of translation. As such the course is an introduction to the field of Translation Studies, which is currently solely taught at Edinburgh University at Postgraduate level.

Thinking Translation: a Beginner's Guide is an introduction to the activity of translation and the discipline of Translation Studies. It aims at giving the students an idea about what the translation profession involves, what role translations and translators may play in a society, and which areas Translation Studies as a discipline covers.

The course is open to year 4 Honours students in the School of Literatures, Languages and Cultures who are interested in translation (except IMES/Asian Studies joint degree students). No prior knowledge of Translation Studies is necessary but if you love doing translation and are keen on engaging seriously with its study, then Thinking Translation: a Beginner's Guide will give you the opportunity to learn to think and write about translation in more depth.

The course will survey a broad range of translation genres including children's literature, music autobiographies and multilingual films. Sessions take the form of tutorials or workshops on specific genres or translation areas in order to sensitise students to the challenges of translating different type of texts.

Delivery will be in English.

### **Week 1. Introduction to the course**

The first class will be dedicated to presenting the course and starting to think critically about translation in terms of genres.

### **Week 2. Representations of translators and interpreters**

The session will look into how translators and interpreters are represented, through the lens of movies. It aims at raising the students' attention to issues surrounding faithfulness, expectations in cross-linguistic encounters, responsibilities, control, and anxieties surrounding the duplicity of translators and interpreters. Several excerpts from relevant movies will be shown and discussed.

### **Week 3. Translating multilingual films**

This session will explore the challenges brought about by multilingual films. Students will need to watch a film (Inglorious Basterds) and have thought about the following questions: what is the function of each language present in this film, if it was subtitled or dubbed in one language (i.e. your

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mother tongue or other working language) how would you cope with the presence of various languages.

### **Week 4. Translation and Music**

This session will look into the ways in which translation and music intersect. The aim of the session is to present the students possible areas for translation practice and research in music. Particular attention will be given to interlingual cover songs, both in popular music and in cartoons. The session will conclude with some practice in translating lyrics.

### **Week 5. Translating romance**

This session focuses on the themes and issues brought about when writing and translating romance texts and erotica. During the session we will discuss the situation of Romance and Erotica fiction (original writings and translation) in your SL and TL countries: who are the publishers (including the internet and fan fiction), how is this genre received (e.g. is it a well-known genre, well accepted? Frowned upon?), is there a 'famous' national production or is it all translated (or both), and any other aspects that you think are relevant when considering these genres in your SL and TL countries. The session will also include some creative writing and translation.

### **Week 5 submit mid-term discussion paper (1,000 words, 30%).**

Tutorial Diary: how has your understanding of translation evolved since you started the course?

### **Week 6. Translating the Four-letter Word: 'F\*\*k, is that possible?'**

This session will explore the challenges of translating shifting language registers. It will focus specifically on texts that are inflected by swearing, slang or obscenity highlighting differences in regional/class registers and translating swearing from previous centuries. Students will evaluate the function of such language use in literature and compare them across the language pairs that they have. What are the challenges of translating such language use and are there any strategies that can be employed? They will also try their hand at translating short extracts of English literary texts from previous centuries that employed swearing into contemporary English and into their second language.

### **Week 7. Lives in Translation**

This session will explore what it means to translate texts such as autobiographies, memoirs, testimonials and diaries that set out to record the lived experiences of the author. Students will be encouraged to think about questions of accuracy, representation and responsibility, especially in light of works that deal with events that are traumatic or far outside the translator's own realm of experience. The discussion will be based on examples of translators' paratexts that engage with these issues, and students will then be invited to consider the specific challenges they might face when translating a selected passage.

### **Week 8. Difficult translations**

The session will focus on translating antagonistic texts. Students will be offered texts which might be challenging for them, not in terms of their linguistic difficulty or cultural otherness, but in terms of the ideologies inherent in the texts. This session will tie in discussions within translation studies surrounding ideology, gender, and ethics, among others.



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**Week 9. Feedback session on mid-term paper & Poster presentations 'In Search of Translation'**

The first part of the session will be looking at the feedback students received on their mid-term papers. In the second part, the students will be invited to bring examples from a variety of text types that may include translations, either overtly or covertly. These may range from newspaper articles to blogs. The presentations will focus on what gets translated, by whom, for which purposes, and how. The intended outcome is to open the students' perceptions to the prevalence of translations in daily life.

**Week 10. Non-professionals translating and interpreting**

This session will discuss the areas in which lay people use translation and interpreting within a wide range of areas and for various different purposes. It will examine in what ways non-professional translation/interpreting might be different, and what we can learn from it.

**Week 11. Course review & Q&A**

This session aims at bringing together the issues covered during the course in preparation to submitting your second essay.

## Tragedy and Modernity Wednesdays 11.10am-1pm

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

### Weekly seminar schedule

#### Week Seminar

- 1 Introduction: 'The Birth of Tragedy' and the impact of Nietzsche
- 2 Tragedy and Naturalism I - Henrik Ibsen, *Ghosts* and *The Wild Duck*
- 3 Tragedy and Naturalism II - August Strindberg, *Miss Julie* and *The Father*
- 4 Tragedy and Poetic Drama - Oscar Wilde, *Salome*; W.B. Yeats, *At the Hawk's Well* and *Purgatory*
- 5 Domestic Tragedy - Eugene O'Neill, *Long Day's Journey into Night*
- 6 Tragedy and Epic - Bertolt Brecht, *Mother Courage and her Children*
- 7 The End of Tragedy I - Samuel Beckett, *Endgame*
- 8 ESSAY COMPLETION WEEK**
- 9 The End of Tragedy II - Samuel Beckett, *Not I*; Gertrude Stein, *Accents in Alsace: A Reasonable Tragedy*
- 10 Tragedy and Transition - Wole Soyinka, *The Bacchae of Euripides* and *Death and the King's Horseman*
- 11 Post-Dramatic Tragedy - Heiner Müller, *The Hamletmachine*; Sarah Kane, *Cleansed*

### Key Reading

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

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

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**Recommended reading**

- Adorno, Theodor (1982). 'Trying to Understand Endgame'. *New German Critique* 26. pp. 119–150
- Adorno, Theodor (1991). *Notes to Literature*, trans. Rolf Tiedemann. New York: Columbia University Press
- Beistegui, Miguel de. and Sparks, Simon (eds) (2000). *Philosophy and Tragedy*. London: Routledge
- Benjamin, Walter (1985). *The Origin of German Tragic Drama*, trans. John Osborne. London: Verso
- (1998). *Understanding Brecht*. London: Verso
- Brecht Bertolt (2018). *Brecht On Theatre*. eds. Marc Silberman, Steve Giles and Tom Kuhn. London: Bloomsbury
- Bryan, George (1984). *An Ibsen Companion*. Westpoint: Greenwood Press
- Butler, Judith (2000). *Antigone's Claim*. New York: Columbia University Press.
- Durbach, Errol (1980). *Ibsen and the Theatre*. London: Macmillan
- Durham, Leslie (2005). *Staging Gertrude Stein: Absence, Culture, and the Landscape of American Alternative Theatre*. New York: Palgrave Macmillan
- Gjesdal, Kristin (2013). 'Tragedy and Tradition: Ibsen and Nietzsche on the Ghosts of the Greeks'. *Graduate Faculty Philosophy Journal* 34:2. pp. 391–413
- Innes, Christopher (2000). *A Sourcebook on Naturalist Theatre*. London: Routledge
- Jeyifo, Biodun (2003). *Wole Soyinka: Politics, Poetics, and Postcolonialism*. Cambridge: CUP
- Kalb, Jonathan (1998). *The Theatre of Heiner Müller*. Cambridge: CUP
- Lehmann, Hans-Thies (2006). *Postdramatic Theatre*. London: Routledge
- (2016). *Tragedy and Dramatic Theatre*. London: Routledge
- McFarlane, James Walter (1994). *The Cambridge Companion to Ibsen*. Cambridge: CUP
- Moses, Michael Valdez (2004). 'The Rebirth of Tragedy: Yeats, Nietzsche, the Irish National Theatre, and the Anti-Modern Cult of Cuchulain'. *Modernism/modernity*, 11:3. pp. 561–579
- Raby, Peter (1997). *The Cambridge Companion to Oscar Wilde*. Cambridge: CUP
- Rebellato, Dan (2010). 'Naturalism and Symbolism: Early Modernist Practice' in *Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance*. eds. Maggie Gale and John Deeney. Abingdon: Routledge. pp. 6–24
- Reinent, Otto (1971). *Strindberg: A Collection of Critical Essays*. New Jersey: Prentice Hall
- Saunders, Graham (2002). *'Love Me Or Kill Me': Sarah Kane and the Theatre of Extremes*. Manchester: Manchester University Press
- Stockenström, Göran (2004). 'The Dilemma of Naturalistic Tragedy: Strindberg's *Miss Julie*'. *Comparative Drama* 38:1. pp. 39–57
- Taxidou, Olga (2004). *Tragedy, Modernity and Mourning*. Edinburgh: Edinburgh University Press
- Thomson, Peter and Sacks, Gledyr (1994). *The Cambridge Companion to Brecht*. Cambridge: CUP
- Willet, John (1993), *Brecht on Theatre*. London: Methuen

## Twenty-First Century Fiction

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

### Course Description

This course will introduce students to the major themes, crises and debates surrounding the contemporary novel, exploring how authors have responded to the cultural and technological challenges of living in the new century. The course will begin by asking students to consider depictions of globalisation and urban environments in contemporary fiction – thinking through authors' engagement with various aspects of late modernity in their novels, and their invention of new forms through which to narrate the ambivalence of an increasingly frenetic and fragmented identity. Students will therefore consider the ways in which the financial crash, anti-capitalism and progressive politics have triggered a novelistic search for solipsistic authenticity and a renewed faith in artistic sincerity. Thereafter the course will examine the new relationship between fiction and contemporary terrorism following the events of 9/11. It will explore the range of responses, from novelists and critics alike, to the terrorist attacks: we will consider why some influential commentators suggested that the novel as a form was in some way 'humbled', or rendered trivial, by real life events, while others argued that novelists were among those best equipped to offer an appropriate imaginative response. Finally, students on the course will consider how twenty-first-century fiction engages with some of the new technologies that have transformed our understanding of privacy and subjectivity. This course provides fourth-year students with an opportunity to read and reflect on the most important fiction of the current time, exploring and interrogating the novelistic response to our twenty-first-century contemporaneity. Students on this course will gain a thorough and broad understanding of literature's relation to contemporary politics and culture; they will be encouraged to think about the ways in which authors have had to invent new forms to narrate a reimagined subjectivity; and they will be asked to consider whether the novel remains an appropriate or even credible medium for relating shared cultural life in the new century. Readings of individual novels will be supplemented by perspectives drawn from a variety of relevant critical and cultural theorists. Students will be expected to read primary texts each week in advance of class; texts on the course may include:

### Seminar Schedule

#### Week 1: Introductory class

Week 2: Zadie Smith, *White Teeth* (2000)

Week 3: Ian McEwan, *Atonement* (2001)

Week 4: Margaret Atwood, *Oryx and Crake* (2003)

Week 5: Don DeLillo, *Falling Man* (2007)

Week 6: Jennifer Egan, *A Visit from the Goon Squad* (2010)

Week 7: Teju Cole, *Open City* (2011)

Week 8: Essay Completion Week – no class

Week 9: Ben Lerner, *10:04* (2014)

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**Week 10:** Benjamin Markovits, *You Don't Have to Live Like This* (2015)

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

**Reading List/Learning Resources**

**Compulsory:**

- Zadie Smith, *White Teeth*. London: Hamish Hamilton, 2000.  
Ian McEwan, *Atonement*. London: Jonathan Cape, 2001.  
Margaret Atwood, *Oryx and Crake*. London: Bloomsbury, 2003.  
Don DeLillo, *Falling Man*. London: Scribner, 2007.  
Joseph O'Neill, *Netherland*. London: Fourth Estate, 2008.  
Jennifer Egan, *A Visit from the Goon Squad*. London: Random House, 2010.  
Teju Cole, *Open City*. London: Faber and Faber, 2011.  
Zia Haider Rahman, *In the Light of What We Know*. London: Picador, 2014.  
Ben Lerner, *10:04*. London: Faber and Faber, 2014.

**Recommended:**

- Jean Baudrillard, *The Spirit of Terrorism*. London: Verso, 2002.  
Zygmunt Bauman, *Liquid Modernity*. Cambridge: Polity, 2000.  
Catherine Belsey, *Culture and the Real*. London: Routledge, 2005.  
Peter Boxall, *Twenty-First-Century Fiction: A Critical Introduction*. Cambridge: Cambridge UP, 2013.  
Peter Boxall, *Don DeLillo: The Possibility of Fiction*. London and New York: Routledge, 2006.  
Jason Burke, *The 9/11 Wars*. London: Penguin, 2011.  
Cathy Caruth, 'Unclaimed Experience: Trauma and the Possibility of History.' *Yale French Studies* 79 (1991).  
Peter Childs and James Green. *Aesthetics and Ethics in Twenty-First Century British Novels*. London: Bloomsbury, 2013.  
Noam Chomsky. *Hegemony or Survival: America's Quest for Global Dominance*. London: Penguin, 2004.  
Teju Cole, *Every Day is for the Thief*. London: Faber and Faber, 2014.  
David Cowart, 'Thirteen Ways of Looking: Jennifer Egan's A Visit from the Goon Squad.' *Critique: Studies in Contemporary Fiction* 56.3 (2015): 241-254.  
Raoul Eshelman, *Performatism, or the End of Postmodernism*. Aurora: Davies Group, 2008.  
Hal Foster. *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge: MIT Press, 2001.  
Jeremy Green, *Late Postmodernism: American Fiction at the Millennium*. New York: Palgrave, 2005.  
Martin Halliwell and Catherine Morley, eds. *American Thought and Culture in the 21st Century*. Cambridge: Cambridge UP, 2013.  
Patrick Hayden, *Cosmopolitan Global Politics*. Aldershot: Ashgate, 2005.  
Dominic Head, *Ian McEwan*. Manchester: Manchester UP, 2007.  
Dominic Head. *The State of the Novel: Britain and Beyond*. Oxford: Blackwell, 2008.  
Ursula K. Heise, *Chronoschisms: Time, Narrative and Postmodernism*. Cambridge: Cambridge UP, 1997.  
Ursula K. Heise. *Sense of Place and Sense of Planet: The Environmental Imagination of the*

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- Global*. New York: Oxford UP, 2008.
- Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory*. Stanford: Stanford UP, 2003.
- Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*. London: Verso, 1991.
- José López and Garry Potter, eds. *After Postmodernism: An Introduction to Critical Realism*. London: Continuum, 2001.
- Catherine Morley, "How Do We Write about This?" The Domestic and the Global in the Post-9/11 Novel.' *Journal of American Studies* 45.4 (2011): 717-731.
- Jeffrey T. Nealon, *Post-Postmodernism, or, The Cultural Logic of Just-in-Time Capitalism*. Stanford: Stanford UP, 2012.
- Patrick O'Donnell and Robert Con Davis, eds. *Intertextuality and Contemporary American Fiction*. Baltimore: John Hopkins UP, 1989.
- Stanley Renshon, *The 50% American: Immigration and National Identity in an Age of Terror*. Washington, DC: Georgetown UP, 2005.
- Roland Robertson, *Globalization: Social Theory and Global Culture*. London: Sage, 1992.
- Berthold Schoene, *The Cosmopolitan Novel*. Edinburgh: Edinburgh UP, 2009.
- Zadie Smith, 'Two Paths for the Novel.' *The New York Review of Books* 20 Nov. 2008.
- Philip Tew and Rod Mengham, eds. *British Fiction Today*. London: Continuum, 2006.
- Kim Toffoletti, *Cyborgs and Barbie Dolls: Feminism, Popular Culture and the Posthuman Body*. London: Tauris, 2007.
- Kristiaan Versluys, *Out of the Blue: September 11 and the Novel*. New York: Columbia UP, 2009.
- Sarah L. Wasserman, 'Looking Away from 9/11: The Optics of Joseph O'Neill's *Netherland*.' *Contemporary Literature* 55.2 (2014): 249-269.
- James Wood, *The Fun Stuff and Other Essays*. London: Jonathan Cape, 2013.
- Jock Young, *The Vertigo of Late Modernity*. Los Angeles: Sage, 2007.

## **Water and World Literature Mondays 4.10-6pm**

Taking the world ocean as its organising principle, this course will allow students to engage with a range of disparate spaces and texts that are connected through the material, historical, economic and cultural flows of the ocean. By introducing students to contemporary theories from world literature studies and critical ocean studies the course will prompt students to explore alternative models of organising literary studies, ones that seek to contextualise literary works within a global framework as opposed to restrictions based upon period, genre or nationality. If world literature is understood as the literature of the capitalist world-system, this course prompts students to consider the extent to which the ocean registers the consequences of capitalist modernity and its attendant crises. The module will introduce students to a range of textual forms (including experimental poetry, the historical novel, magical realism, weird fiction and sci-fi) from across the globe (including the Caribbean, India, Nigeria, North America, South America, Australia and Oceania) and will map the ways in which different genres and geographies inscribe the historical, social, and ecological consequences of continuing imperialism and globalisation. The course will ask a series of key questions regarding the ways in which world literature registers the seas and oceans as mediums of exchange, encounter, and expropriation, and will further enable students to examine the critical intersections between world literature, postcolonial, and ecocritical perspectives. Of concern for this module will be how the emergent interdisciplinary area of the Blue Humanities recognises the ocean as not merely a backdrop to human action, but positions the ocean as an active force in shaping human histories, environments, and cultures.

While the ocean often emerges at the margins of literary scholarship, its vast body is central to the production of food, energy, communication and transport links that underpin our daily lives. This course invites students to reorient the traditionally terrestrial focus of environmental literary discourse and to actively consider the role of the ocean in facilitating, shaping, and disrupting the unfolding of capitalist modernity. This course will further allow students to investigate the ways in which world literary texts register the unevenness and inequalities of the world system, and will prompt them to comparatively consider the ways in which such texts respond to conditions of social and environmental injustice that are inflected and complicated by factors including race, gender and class. 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. In addition to set literary texts, the course will begin with two introductory weeks of theory-based discussion which will allow students to develop confidence with new critical terminologies, methodologies, and concepts that will be integral to the successful completion of the course. On the basis of independent preparatory reading, seminars will be used to discuss the literary, philosophical, social, cultural, environmental and political implications of world ocean literatures. In addition to individual reading, students will be required to meet in advance of seminars in autonomous learning groups (ALGs) to produce material that will be presented to class in a variety of formats (including: written reports, verbal presentations, poster presentations and other activities). Active preparation for and participation in class discussion is required, and will be assessed as part of the student's overall performance. The structure of the course is broadly comparative in nature and asks students to explore the similarities and differences evident in a range of cultural forms spanning the late twentieth and early twenty-first century. The course will enable students to reach an informed understanding of the relationship between postcolonial, ecocritical, and oceanic approaches to literature and will provide students with the theoretical and methodological skills that will enable them to critically engage with this rich field of study, and to

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develop the analytical skills and knowledge that will be assessed in their essays. The course is assessed by two essays, one to be completed by Week 9 of the course and one to be written during the exam period, and an assessment of students' participation in class and their autonomous learning groups. Written feedback will be provided on each element of assessment, and further oral follow-up feedback from the tutor will be available for anyone who would like it.



**Writing Contemporary Femininities: Experiments in Waywardness \***  
**Tuesdays 9-10.50am and 2.10-4pm**

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

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

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

**SEMINAR SCHEDULE**

Week 1	<i>Introduction</i>
Week 2	<i>Interrogating postfeminism and its critiques:</i> Helen Fielding. <i>Bridget Jones's Diary</i> . 1996
Week 3	<i>Identity: wrecking the heteronormative self:</i> Kathy Acker. <i>Essential Acker: Selected Writings of Kathy Acker</i> . 2002 <i>Female abjection:</i> Chris Kraus. <i>I Love Dick</i> . 1997 <i>Extracts will be provided.</i>

## English Literature Fourth Year Semester One Option Course

Week 4	<i>Writing female waywardness:</i> Alan Warner. <i>The Sopranos</i> 1998
Week 5	<i>Challenging the family:</i> Sapphire. <i>Push: A Novel</i> . 1996
Week 6	<b>NO CLASSES - Flexible Learning Week</b>
Week 7	<i>Encountering the female trickster:</i> Ali Smith. <i>The Accidental</i> . 2005
Week 8	<i>Future Girl – speculative femininities:</i> Jeanette Winterson. <i>The Stone Gods</i> . 2007
Week 9	<b>ESSAY COMPLETION WEEK</b>
Week 10	<i>Defamiliarizing the feminine:</i> Films: <i>Shell</i> (dir: Scott Graham) 2012; <i>Under the Skin</i> (dir: Jonathan Glazer) 2013
Week 11	<i>Homelessness and exile:</i> Jenni Fagan. <i>The Panopticon</i> . 2012
Week 12	<i>Writing feminine disaffection:</i> Eimear McBride. <i>A Girl is a Half-formed Thing</i> . 2013

### SOME SUGGESTED PRE-COURSE READING

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

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

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

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

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

Moi, Toril. 'Introduction.' *Sexual Textual Politics: Feminist Literary Theory*. London: Routledge, 2001 [1985]

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

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

**SELECTED GENERAL BACKGROUND READING**

Braidotti, Rosi. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. 2<sup>nd</sup> ed. Columbia UP, 2011.

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

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

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

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

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

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

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

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

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

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

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

Irigaray, Luce. *The Irigaray Reader*. Ed. by Margaret Whitford. Oxford: Blackwell, 1991.

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

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

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

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

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

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

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

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

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

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

Whelehan, Imelda. *Overloaded: Popular Culture and the Future of Feminism*. London: Women's Press, 2000.

Woolf, Virginia. 'Professions for Women.' *Selected Essays*. Ed. By David Bradshaw. OUP, 2008.

**Writing the Body Politic**  
**Tuesdays 2.10-4pm**

The aim of this course is to explore representations of subjectivity, politics and culture in American poetry from Walt Whitman to the era of Donald Trump. The phrase "body politic" in the course title is intended to be read in at least three senses: to encourage discussion of place, region, location and community in American culture (the ways different parts of America embody aspects of a particular historical experience); to facilitate discussion of the idea of "America" projected at an ideological level (such as American exceptionalism, America First, the culture of the "melting pot" or the Global Superpower); and to explore perceptions of sexuality, gender and race as they are lived out at the corporeal or bodily level. The course begins with an introduction to two or three epochal essays by Ralph Waldo Emerson to provide some background to the culture of "Transcendentalism" and indigenous American reworkings of Romantic philosophy before proceeding along a chronological itinerary including Walt Whitman's poem of American social fragmentation and impending Civil War "Song of Myself," Emily Dickinson's visionary re-imagining of female experience and desire in the culture of New England Protestantism, Hart Crane's epic re-presentation of modern American urban experience from the perspective of queer desire, Robert Frost's virtuosic exploration of the bonds and boundaries of community, George Oppen's unsparing late-modernist critique of the ethics of civic speech in the time of the Vietnam War, Robert Lowell's lyric examination of the place of the Puritan imagination in American culture from white settlement to the era of Civil Rights, Adrienne Rich's elaboration of a feminist poetics of culture and her rewriting of patriarchal codes and values, Claudia Rankine's dramatization of the vexed relationship between the African-American subject and ideas of American "dreaming and citizenship in the time of Black Lives Matter, and Terrance Hayes' representation of black life in an anti-back world in the era of Donald Trump.

**Seminar Schedule:**

Week One: Course Introduction (Emerson and Transcendentalism).

Week Two: The Split Body of America: Walt Whitman's "Song of Myself."

Week Three: "My Life Has Stood A Loaded Gun": Emily Dickinson's Poetics of Self-Emancipation.

Week Four: Queering Urban Space: Hart Crane's *The Bridge*.

Week Five: Good Fences make Good Neighbours? The Place of the Common in the work of Robert Frost.

Week Six: Flexible Learning Week.

Week Seven: The Ethics of Civic Speech in the Age of Vietnam: George Oppen's "Of Being Numerous."

Week Eight: American History and the Puritan Imagination: The Poetry of Robert Lowell.

Week Nine: Essay Completion Week.

Week Ten: Dark Fields of the Republic: Adrienne Rich's Feminist Poetics of Culture.

Week Eleven: A Poet in the Time of "Black Lives Matter": Claudia Rankine's *Citizen*.

Week Twelve: The Subject of Blackness in an Anti-Black World: Terrance Hayes' *American Sonnets for my Past and Future Assassin*.

### Selected Bibliography

- Allen, Gay Wilson. *Waldo Emerson: A Biography*. NY: Viking P, 1981.
- Bauerlein, Mark. *The Pragmatic Mind: Explorations in the Psychology of Belief*. Durham: Duke UP, 1997.
- Levin, Jonathan. *The Poetics of Transition: Emerson, Pragmatism & American Literary Modernism*. Durham: Duke UP, 1999.
- Myerson, Joel. ed. *A Historical Guide to Ralph Waldo Emerson*. NY: Oxford UP, 1999.
- Packer, B. L. *Emerson's Fall: A New Interpretation of the Major Essays*. NY: Continuum, 1982.
- Poirier, Jr. Richard, ed. *Ralph Waldo Emerson*. NY: Oxford UP, 1990.
- . *The Renewal of Literature: Emersonian Reflections*. NY: Random, 1987.
- Porte, Joel. ed. *Emerson, Prospect and Retrospect*. Cambridge: Harvard UP, 1982.
- Bauerlein, Mark. *Whitman and the American idiom*. Baton Rouge: Louisiana State UP, 1991.
- Crawley, Thomas E. *The Structure Of Leaves Of Grass*. Austin, U of Texas P, 1971.
- Erkkila, Betsy. *Whitman the Political Poet*. NY: Oxford UP, 1989.
- Gardner, Thomas. *Discovering Ourselves in Whitman: The Contemporary American Long Poem*. Urbana: U of Illinois P, 1989.
- Miller, James E. *The American Quest for a Supreme Fiction: Whitman's Legacy in the Personal Epic*. Chicago: U of Chicago P, 1979.
- Cameron, Sharon. *Lyric Time: Dickinson and the Limits of Genre*. Baltimore: Johns Hopkins UP, 1979.
- Chase, Richard V. *Emily Dickinson*. NY: Dell, 1965. 30
- Dickie, Margaret. *Lyric Contingencies: Emily Dickinson and Wallace Stevens*. Philadelphia: U of Penn. P, 1991.
- Diehl, Joanne F. *Dickinson and the Romantic Imagination*. Princeton, N.J.: Princeton UP, 1981.
- Farr, Judith. ed. *Emily Dickinson: A Collection of Critical Essays*. NY: Prentice Hall, 1996.
- Miller, Cristanne. *Emily Dickinson: A Poet's Grammar*. Cambridge: Harvard UP, 1987.
- Clark, David R. ed. *Critical Essays on Hart Crane*. Boston: G.K. Hall, 1982.
- Leibowitz, Herbert A. *Hart Crane; an introduction to the poetry*. NY: Columbia UP, 1968.
- Lewis, R. W. B. *The poetry of Hart Crane; a Critical Study*. Princeton: Princeton UP, 1967.
- Quinn, Vincent G. *Hart Crane*. NY: Twayne, 1963.
- Schwartz, Joseph. *Hart Crane, a reference guide*. Boston: G.K. Hall, 1983.
- Trachtenberg, Alan. ed. *Hart Crane: a Collection of Critical Essays*. Englewood Cliffs, NJ Prentice-Hall, 1982.
- Gerber, Philip L., ed. *Critical Essays on Robert Frost*. Boston: G.K. Hall, 1982.

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- . *Robert Frost*. Boston: Twayne, 1982. Hall, Dorothy J. *Robert Frost: contours of belief*. Athens: Ohio UP, 1984.
- Poirier, Richard. *Robert Frost: The Work of Knowing*. New York: Oxford UP, 1977.
- Squires, Radcliffe. *The major themes of Robert Frost*. Ann Arbor: U of Michigan P, 1963.
- Axelrod, Steven G. *Robert Lowell: life and art*. Princeton, N.J.: Princeton UP, 1978.
- Fein, Richard J. *Robert Lowell*. Boston: Twayne Publishers, 1979.
- Hart, Henry. *Robert Lowell and the Sublime*. Syracuse, NY: Syracuse UP, 1995.
- Martin, Jay. *Robert Lowell*. Minneapolis: U of Minnesota P 1970.
- Perloff, Marjorie. *The poetic art of Robert Lowell*. Ithaca, Cornell UP 1973.
- Rudman, Mark. *Robert Lowell, an introduction to the poetry*. NY: Columbia UP, 1983.
- Heller, Michael. *Speaking the Estranged: Essays on the Poetry of George Oppen* (Cambridge: Salt, 2008).
- Naylor, Paul Kenneth. "The Pre-Position "Of": Being, Seeing and Knowing in George Oppen's Poetry," *Contemporary Literature* 32 (1) 1991.
- Nicholls, Peter. *George Oppen and the Fate of Modernism* (Oxford: OUP, 2007).
- - - . "Of Being Ethical: Reflections on George Oppen," *Journal of American Studies* 31 (1997).
- Perloff, Marjorie. "The Rescue of the Singular," *Contemporary Literature* 43 (3) 2002.
- Altieri, Charles. *Self and Sensibility in Contemporary American Poetry*. NY: Cambridge UP, 1984.
- Keyes, Claire. *The Aesthetics of power: The Poetry of Adrienne Rich*. Athens: U of Georgia P, 1986.
- Martin, Wendy. *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*. Chapel Hill: U of North Carolina P, 1984.
- Herd, David. *John Ashbery and American Poetry* (2000).
- Lehman, David (ed). *Beyond Amazement: New Essays on John Ashbery* (1979).
- Shapiro, David. *John Ashbery: An Introduction to the Poetry* (1979). Shetley, Vernon. *After the Death of Poetry: Poet and Audience in Contemporary America* (1993).
- Shoptaw, John. *On the Outside Looking out: John Ashbery's Poetry* (1994).
- Vincent, John. *Queer Lyrics: Difficulty and Closure in American Poetry*. (London: Palgrave, 2002).
- - - . *John Ashbery and You: His Later Books*. (Athens: University of Georgia, 2007).
- Ward, Geoff. *Statues of Liberty: The New York School of Poets* (1993).

## SEMESTER TWO

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



English Literature Fourth Year  
Semester Two Option Course

**Climate Change Fiction (not running in 19-20)**  
**Wednesdays 11.10-1pm**

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

**Required Texts**

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.

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- 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.

**Contemporary African-American and Black British Visual Culture**  
**[run by the Edinburgh College of Art]**  
**Wednesday 11.10am-1pm**

**Summary**

*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 I am here to support you all I can and so please write me an email - I can be found at [Celeste-Marie.Bernier@ed.ac.uk](mailto:Celeste-Marie.Bernier@ed.ac.uk) - and we can talk through how we can best support you in your work on this course. We affirm that you will be treated with dignity and respect in all discussions and at every stage of the course.*

This course introduces students to twentieth and twenty-first century African American and Black British artists for whom the fight for the right to power over the word let alone over the image is a fight that is far from over. As African American artist, Charles White declared, it is not only “words” but “images” that are “weapons” in the arsenal of historic and contemporary Black freedom and resistance movements. Living and dying against a centuries long backdrop of US plantation slavery, segregation, lynchlaw and an unending struggle for civil, moral, social, and political rights in a contemporary Black Lives Matter era, African American and Black British artists have and continue to experience a difficult relationship with dominant iconographic no less than narrative modes. White mainstream cultures work to invisibilise, distort and deny Black histories, memories, and narratives over the centuries. Given the fact that literacy was obtained on pain of death – during the height of chattel slavery, an enslaved person’s success in learning to read and write was met with terrible persecution and bloody reprisals from white racists intent on the subjugation of Black peoples – a vast majority of Black women and men on both sides of the Atlantic turned to visual culture out of necessity to bring their stories to life. While only a few individuals were able to gain access to pen and paper to write their story down, vast numbers were able to commemorate their lives by using the materials they found around them on the plantations. These included stone to make sculptures; wood to make carved figures; beads to make necklaces; animal hides to make instruments; found objects to make religious altars; fabric to make quilts. This course will introduce students to a number of artists working in the last fifty years in order to trace the alternative narrative practices and storytelling traditions that remain integral to different forms of Black visual cultures in the UK and US. Using images and not words, African American and Black British artists rely on their art-making practices to disseminate histories, memories, narratives as they come to grips with lives that have been written out of the history books let alone the dominant literary and artistic cultures. In this course, we will examine the ways in which African American and Black British artists work not with a textual but with a visual language to tell the stories of missing Black lives across their paintings, sculptures, drawings, quilting, ceramics, woodcarving, photography, murals, posters, digital, installation, video and performance art.

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This is an introductory course which assumes no prior knowledge either of Black Studies or art historical analysis. No student needs to come with any prior experience of

reading images or understanding visual culture as they will be provided with all the necessary analytical tools they need during the course.

## Contemporary Science Fiction \*

### Tuesdays 2.10-4pm

“Who do you send to meet the alien when the alien doesn't want to meet?

You send a linguist with multiple personalities carved surgically into her brain. You send a biologist so radically interfaced with machinery that he sees x-rays and tastes ultra sound, so compromised by grafts and splices he no longer feels his own flesh. You send a pacifist warrior whose career-defining moment was an act of treason. You send a monster to command them all, an extinct hominid predator once called *vampire*, recalled from the grave with the voodoo of recombinant genetics and the blood of sociopaths. And you send a *synthesist* — an informational topologist with half his mind gone — as an interface between *here* and *there*, a conduit through which the Dead Center might hope to understand the Bleeding Edge.

You send them all to the edge of interstellar space, praying you can trust such freaks and retrofits with the fate of a world. You fear they may be more alien than the thing they've been sent to find. But you'd give anything for that to be true, if you only knew what was waiting for them...”

(Peter Watts, *Blindsight*, 2006)

Can we any longer consider ourselves simply to be ‘human’? How do we write about ourselves, our desires and our aspirations in a world where the elementary traditions and categories that have defined ‘human’ no longer appear secure; where technological advances have made not just bodily identity fluid, but also hold out the promise of a move beyond the baseline of physical being; where threats of global catastrophe come not just from environmental transformation or nuclear disaster, but genetic manipulation or the spread of nano-machines too minute even to comprehend which threaten to fundamentally rewrite our bodies and minds? What happens in these contexts to the very idea of ‘humanity’?

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

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

#### Primary Texts:

Margaret Atwood, *Oryx and Crake*, London: Virago, 2003

Iain M. Banks, *The Player of Games*, London: Orbit, 1988

Octavia Butler, *Bloodchild and Other Stories*, second edition, New York: Seven Stories, 2005

Ted Chiang, *Stories of Your Life and Others*, New York: Vintage, 2002

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

Ken MacLeod, *The Execution Channel*, London: Orbit, 2007

Linda Nagata, *The Bohr Maker*, Hawaii: Mythic Island Press, 1995

Hannu Rajaniemi, *The Quantum Thief*, London: Orion, 2010

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Dan Simmons, *Hyperion*, London: Gollancz, 2011  
Charles Stross, *Halting State*, London: Orbit, 2007  
Peter Watts, *Blindsight*, New York: Tor, 2006  
Connie Willis, *Time is the Fire: The Best of Connie Willis*, London: Gollancz, 2013

**Syllabus:**

Week 1 Introduction: Rewriting the Present

Connie Willis, 'Even the Queen' (1992), Ted Chiang, 'Liking What You See: A Documentary' (2002) and Pippa Goldschmidt, 'Welcome to Planet Alba™' (2019)

Week 2 The New Space Opera: Today's Politics / Tomorrow's World

Iain M. Banks, *The Player of Games* (1988)

Week 3 Apocalypse One: The End of the Human?

Margaret Atwood, *Oryx and Crake* (2003)

Week 4 Apocalypse Two: The Politics of Reality?

Ken MacLeod, *The Execution Channel* (2007)

Week 5 Death, Identity and Genre: Writing the Self from Keats to Chaucer

Dan Simmons, *Hyperion* (1989)

Week 6 *Creative Learning Week: no class*

Week 7 Strangers to Ourselves: The Limits of the Human

Octavia Butler, *Bloodchild* (1996) and Greg Egan, *Axiomatic* (1995) (short story collections)

Week 8 Human / Metahuman / Inhuman: Writing the Alien

Peter Watts, *Blindsight* (2006)

Week 9 *Essay completion week: no class*

Week 10 More than a Game: Simulation, Surveillance and Power

Charles Stross, *Halting State* (2007)

Week 11 Freedom, Science or Religion: Nanopunk Politics and Posthuman Identity

Linda Nagata, *The Bohr Maker* (1995)

Week 12 Surveillance and Discipline: Agency, Memory and Resistance

Hannu Rajaniemi, *The Quantum Thief* (2010)

**Reading List:**

**Recommended:**

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

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

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

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

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

**Secondary:**

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

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

M. Keith Booker and Anne-Marie Thomas, eds, *The Science Fiction Handbook*, Oxford: Blackwell, 2009

Mark Bould and China Miéville, eds, *Red Planets: Marxism and Science Fiction*, Hanover, NH: Wesleyan UP, 2009

Mark Bould, et. al., eds, *The Routledge Companion to Science Fiction*, Basingstoke: Routledge, 2009

Bukatman, Scott, *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*, Durham: Duke UP, 1993

Carl Freedman, *Critical Theory and Science Fiction*, Hanover, NH: Wesleyan UP, 2000

Chris Hables Gray, ed., *The Cyborg Handbook*, London: Routledge, 1995

David G. Hartwell and Kathryn Cramer, eds, *The Ascent of Wonder: The Evolution of Hard SF*, New York: Tor, 1994

Donald M. Hassler and Clyde Wilcox, eds, *Political Science Fiction*, Columbia, SC: University of South Carolina Press, 1997

Edward James and Farah Mendlesohn, eds, *The Cambridge Companion to Science Fiction*, Cambridge: Cambridge UP, 2003

Fredric Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, London: Verso, 2005

Ursula Le Guin, *Dancing at the Edge of the World: Thoughts on Words, Women and Places*, New York: Grove Press, 1989

Roger Luckhurst, *Science Fiction*, London: Polity, 2005

Andrew Milner, *Locating Science Fiction*, Liverpool: Liverpool UP, 2012

Tom Moylan, *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*, Boulder, CO: Westview Press, 2000

Peter Y. Paik, *From Utopia to Apocalypse: Science Fiction and the Politics of Catastrophe*, Minneapolis: University of Minnesota Press, 2010

Adam Roberts, *Science Fiction*, London: Routledge, 2006

Joanna Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction*, Bloomington: Indiana UP, 1995

David Seed, *Science Fiction: a Very Short Introduction*, Oxford: Oxford UP, 2011

Darko Suvin, *Metamorphoses of Science Fiction*, New Haven, CT: Yale University Press, 1979

Darko Suvin, *Defined by a Hollow: Essays on Utopia, Science Fiction and Political Epistemology*, Frankfurt am Main and Oxford: Peter Lang, 2010

Gary Westfahl, *Cosmic Engineers: A Study of Hard Science Fiction*, Westport, CT: Greenwood, 1996

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

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

**English Literature Third and Fourth Year  
Semester Two Option Course**

**Creative Writing Part II: Prose \*  
Tuesdays 2.10-4pm**

**Overview**

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

**Approach**

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

**Course Schedule:**

WEEK 1: Introduction. Details that Work: George Saunders's 'Sticks' (in class).

WEEK 2: Character and Setting. READ Anton Chekov's 'Lady with the Little Dog'; Italo Calvino's 'The Distance of the Moon'; T. C. Boyle's 'Greasy Lake'; Patricia Duncker's 'The Stalker'; *Ron Carlson Writes a Story* pp. 3-38.

WEEK 3: Point-of-View and Narrative Voice. READ George Saunders's 'Puppy'; Margaret Atwood's 'Hair Jewelry'; Sandra Cisneros's 'Salvador Late or Early' & 'Eleven'; David Foster Wallace's 'Girl with Curious Hair'; David Jauss's essay 'From Long-Shots to X-Rays'.

WEEK 4: Scene versus Narrative. Dialogue and Stage Business. READ Ernest Hemmingway's 'Hills Like White Elephants'; Vladimir Nabokov's 'Sounds'; Chimamanda Ngozi Adichie's 'Imitation'; *Ron Carlson Writes a Story* pp. 41-52 & pp. 72-101.

WEEK 5: Plot. READ Yukio Mishima's 'Patriotism'; Octavio Paz's 'My Life with the Wave'; Jorge Luis Borges's 'The Aleph'; V. S. Pritchett's 'The Saint'.

**WEEK 6: INNOVATIVE LEARNING WEEK: NO CLASS**

WEEK 7: WORKSHOP—3 stories



## English Literature Third and Fourth Year

### Semester Two Option Course

WEEK 8: WORKSHOP—3 stories

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

WEEK 10: WORKSHOP—3 stories

WEEK 11: WORKSHOP—3 stories

WEEK 12: WORKSHOP—3 stories

The above-listed readings are mostly drawn from *THE ART OF THE TALE*, edited by Daniel Halpern. In addition to those assigned, you are encouraged to read as many stories as possible from this excellent anthology of short fiction and are free to write on any story in this anthology for your week 8 course essay. There are copies in the library, or even better, you can purchase a copy. All assigned stories (listed above) are available electronically via LEARN, though you should purchase *Ron Carlson Writes a Story*.

#### Required Text:

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

#### Highly Recommended:

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

#### Additional Reading:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## English Literature Third and Fourth Year Semester Two Option Course

**Alternative Learning Groups:** Through week 5, ALGs will proceed as in any literature course: you will read assigned stories then discuss a specific question set by the instructor, reporting the substance of your discussion back to the entire class. Once we move into workshop, ALGs will be devoted to writing exercises, which you will upload on a weekly basis into your individual journal on LEARN.

**Workshop:** The second half of the term will be devoted to reading one another's writing, giving feedback (written and oral) to your classmates, and drafting your own short story. Each student will have ONE full-length story (aprox. 3,000 words in length) discussed in workshop. Students must distribute their stories electronically via email as Word.docx attachment by 5pm on the **Friday** the week BEFORE your scheduled workshop date. This will give the tutor and your fellow students the time they need to give a careful, considerate reading to your work and to write appropriate comments. Any stories received after this deadline will not be read, and the student in question will then forfeit his or her workshop slot. Stories must have page numbers and the writer's name on EVERY PAGE. Upon receiving your peers' stories electronically, students must either 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, or do the same electronically through track changes, iannotate, etc. These hard copies must then be brought to class, as they will be referred to throughout our discussion, or you must have an e-copy to hand in class and then email your annotated copy to the writer. At the conclusion of each workshop, writers must receive annotated copies of their respective stories from everyone (including me), so that she/he may have the benefit of all your feedback when undertaking revisions.

**Assessment:** A 2,500 word critical essay in response to questions set forth to the class in week 3 will form 25% of the final mark. A short story of 3,000 to 4,000 words that has been drafted, critiqued, and revised will form 75% of the final mark.

## Early Drama: Performance and Reception \*

### Tuesdays 2.10-4pm

The course will study a range of plays written and performed in England and Scotland from the late medieval period to the early Renaissance. It will explore the ways in which dramatists represented important social and political issues, addressing themes such as political power and disorder, morality and vice, male and female sexuality, and spiritual redemption through often startling combinations of comedy, pathos, humanity, and brutality. It will also look at the ways in which these plays self-reflexively examine dramatic representation itself as an issue, foregrounding their own performances and the responses of spectators as parts of the process of play-making. The ways in which early drama has been represented on the modern stage will also be considered, via recordings of modern productions of early plays (and where possible live productions), in order to explore the challenges of producing early drama in the modern theatre.

It offers students the opportunity to explore dramatic works written in very different cultural contexts, and to consider how far Medieval and early Renaissance concepts of performance and reception, comedy, tragedy, pleasure and suffering have relevance for modern audiences. It will encourage students to read plays not merely as texts but as scripts for (and sometimes also records of) performance. The emphasis will be on gaining an understanding of how these plays may have been realised in production in the fifteenth and sixteenth centuries, and how they have been (or might be) imaginatively recreated by directors and companies in the twentieth and twenty-first centuries. In the course of the term, students will be able to respond to the success or otherwise of a variety of modern productions through a number of written reviews.

#### Seminar Schedule

Week 1:	Creation: York and Chester: Reviewing Drama Productions
Week 2:	The Nativity Sequence: Joseph and Mary: 'Authentic Staging'
Week 3:	Playing with Shepherds: The Wakefield <i>Second Shepherds' Play</i> and Chester <i>Shepherds' Play</i> .
Week 4:	<i>The Treatise of Miraclis Pleyinge</i> and The York Passion sequence
Week 5:	<i>The Last Judgement: The NT Mysteries</i>
Week 6	<b>INNOVATIVE LEARNING WEEK</b>
Week 7:	The Mysteries on the Modern Stage
Week 8:	The Passion on Film
Week 9:	<b>ESSAY COMPLETION WEEK</b>

Week 10:	Miracles and Burlesque: The Croxton <i>Play of the Sacrament</i>
Week 11:	Scottish drama: Sir David Lyndsay, <i>Ane Satire of the Thrie Estaitis I</i>
Week 12:	Sir David Lyndsay, <i>Ane Satire of the Thrie Estaitis II</i>

The core texts for the course are all contained in Greg Walker, ed., *Medieval Drama: An Anthology* (Oxford, Blackwell, 2000).

### Assessment

During the course students will be required to submit two review-essays (together amounting to 2500 words). Final assessment will be by examination essay in the third term of the year in which the course is taken.

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### Background Bibliography

#### *Indicative General List*

- Richard Axton, *European Drama of the Early Middle Ages* (London, Hutchinson, 1974),  
Richard Beadle, ed., *The Cambridge Companion to Medieval English Theatre* 2nd edition (Cambridge, Cambridge University Press, 2008),  
Thomas Betteridge and Greg Walker, eds., *The Oxford Handbook to Tudor Drama* (Oxford, 2012)  
Janette Dillon, *The Cambridge Introduction to Early English Theatre* (Cambridge, Cambridge University Press, 2006),  
Ian Lancashire, ed., *Dramatic Texts and Records of Britain: A Chronological Topography to 1558* (Toronto, 1984)  
Laurelle Le Vert, “‘Crucifye hem, Crucifye hem’”: The Subject and Affective Response in Middle English Passion Narratives’, *Essays in Medieval Studies* 14, pp. 73-87,  
J.J. McGavin and Greg Walker, *Imagining Spectatorship from the Mysteries to the Shakespearean Stage* (Oxford, 2016)  
Miri Rubin, *Corpus Christi: The Eucharist in Late Medieval Culture* (Cambridge, Cambridge University Press, 1991).  
Victor I. Scherb, *Staging Faith: East Anglian Drama in the Later Middle Ages* (Madison, Fairleigh Dickinson University Press, 2001),  
Simon Shepherd, *Theatre, Body, Pleasure* (London, Routledge, 2006),  
Sir Philip Sidney, *An Apology for Poetry*, ed. Geoffrey Shepherd (2nd edition, Manchester, Manchester University Press, 1973)  
Victor Turner, ‘Liminality and the Performative Genres’, in MacAloon, ed., *Rite, Drama, Festival, Spectacle*, pp. 19-41,  
Greg Walker, ‘In the Beginning: Performing the Creation in the York Corpus Christi Play’ and (co-authored) ‘Introduction’ in Betteridge and Walker, eds. *Oxford Handbook of Tudor Drama*, pp. 36-54 and 1-17  
Robert Weimann, *Shakespeare and the Popular Tradition in the Theater*, ed. Robert Schwartz (Baltimore, The Johns Hopkins University Press, 1987),  
--- Weimann, *Author’s Pen and Actor’s Voice: Playing and Writing in Shakespeare’s Theatre* (Cambridge, Cambridge University Press, 2000),  
Rosemary Woolf, *The English Mystery Plays* (Berkeley, 1972),

**English Literature Fourth Year  
Semester Two Option Course**

**The Croxton *Play of the Sacrament***

Lisa Lampert, 'The Once and Future Jew: The Croxton *Play of the Sacrament*, Little Robert of Bury, and Historical Memory', *Jewish History* 15 (2001), pp. 235-55,

Donnalee Dox, 'Medieval Drama as Documentation: "Real Presence" in the Croxton *Conversion of Ser Janathas the Jewe by the Myracle of the Blissed Sacrament*', *Theatre Studies* 38 (1997), pp. 97-115,

David Lawton, 'Sacrilege and Theatricality: The Croxton *Play of the Sacrament*', *Journal of Medieval and Early Modern Studies* 33 (2003), pp. 281-309,

Michael Jones, 'Theatrical History in the Croxton *Play of the Sacrament*', *English Literary History* 66 (1999), pp. 223-260

Victor I. Scherb, 'Violence and the Social Body in the Croxton *Play of the Sacrament*', in James Redmond, ed., *Themes in Drama: 13: Violence in Drama* (Cambridge, Cambridge University Press, 1991), pp. 69-78,

Gail McMurray Gibson, *The Theater of Devotion: East Anglian Drama and Society in the Late Middle Ages* (Chicago, University of Chicago Press, 1989),

Janette Dillon, 'What Sacrament?: Excess, Taboo and Truth in the Croxton *Play of the Sacrament* and Twentieth-Century Body Art', *European Medieval Drama* 4 (2000), pp. 169-79;

Sarah Beckwith, 'Ritual, Church, and Theatre: Medieval Drama of the Sacramental Body' in David Aers, ed., *Culture and History, 1350-1660: Essays on English Communities, Identities, and Writings* (Detroit, Wayne State University press, 1992), pp. 55-89

Richard L. Homan, 'Devotional Themes in the Violence and Humor of the Play of the Sacrament', *Comparative Drama* 20 (1986), pp. 327-40

***Fulgens and Lucrece***

Greg Walker, "'Spoiling the Play": The Motif of Dramatic Intrusion in Medwall and Lindsay', *Theta* VII (Leiden, 2005)

-----, 'Fulgens and Lucrece and Early Tudor Drama', in Garrett A. Sullivan, Jr, Patrick Cheney, and Andrew Hadfield, eds., *Early Modern English Drama: A Critical Companion* (New York, Oxford University Press, 2006), pp. 23-34,

**The Interludes**

Peter Happé, 'Staging Folly in the Early Sixteenth Century: Heywood, Lindsay, and Others', in Clifford Davidson, ed., *Fools and Folly* (Kalamazoo, 1996), pp. 73-111;

John Scattergood, 'Skelton's Magnyfycence and the Tudor Royal Household', *Medieval English Theatre* 15 (1993), pp. 21-48.

Greg Walker, *Plays of Persuasion: Drama and Politics at the Court of Henry VIII* (Cambridge, Cambridge University Press, 1991),

-----, *The Politics of Performance in Early Renaissance Drama* (Cambridge, Cambridge University Press, 1998),

**Lyndsay's Satire of the Thrie Estaitis**

Claud Graf, 'Theatre and Politics: Lindsay's *Satyre of the Thrie Estaitis*' in M. Aitken, M. McDiarmid, and D. Thompson, eds., *Bards and Makars: Scottish Language and Literature, Medieval and Renaissance* (Glasgow, University of Glasgow Press, 1977), pp. 143-55.

Joanne Spencer Kantrowitz, *Dramatic Allegory: Lindsay's 'Ane Satyre of the Thrie Estaitis'* (Lincoln, Nebraska, University of Nebraska Press, 1975),

Sir David Lindsay, *The Thrie Estaitis*, ed. Roderick Lyall (Edinburgh, Canongate, 1989),

**English Literature Fourth Year  
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- John J. McGavin, 'The Dramatic Prosody of Sir David Lindsay', in R.D.S. Jack and Kevin McGinley, eds., *Of Lion and Unicorn: Essays on Anglo-Scottish Literary Relations in Honour of John MacQueen* (Edinburgh, Quadriga, 1993), pp. 39-66,
- Anna J. Mill, 'Representations of Lindsay's "Satyre"', *Proceedings of the Modern Language Association*, 47 (1932), pp. 636-81,
- Amanda Piesse, 'Representing Truth in *Mankind* and *Ane Satyre of the Thrie Estaitis*', *Tudor Theatre* 5, pp. 135-144.
- Walker, Greg, *The Politics of Performance in Early Renaissance Drama* (Cambridge, Cambridge University Press, 1998),
- Walker, 'The Popular Voice in Sir David Lyndsay's *Satyre of the Thrie Estaitis*', *Studies in Scottish Literature* 40 (1) (2015), pp. 39-54. <http://scholarcommons.sc.edu/ssl/>
- Walker, 'The Linlithgow Interlude of 1540 and Lyndsay's *Satire of the Thrie Estaitis*', *Medieval English Theatre* 37 (2015), pp. 41-56
- Walker, 'Personification in Sir David Lyndsay's *Ane Satyre of the Thrie Estaitis*' in Bart Ramakers and Walter Melion, eds., *Personification: Embodying Meaning and Emotion* (Brill, 2016), pp. 234-255
- Walker, 'Blurred Lines?: Religion, Reform, and Reformation in Sir David Lyndsay's *Ane Satyre of the Thrie Estaitis*', in Peter Happé and Wim Hüsken, ed., *Staging Scripture* (Brill, 2016), pp. 42-67

**English Literature Fourth Year  
Semester Two Option Course**

**Fairy Tales \***

**Tuesdays 11.10-1pm and 2.10-4pm**

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

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

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

***Provisional Seminar schedule***

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

Week 1. Introduction

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

Week 3. Early Modern Fairy Tales II (readings from the French tradition – women writers and Perrault selected from Zipes, ed., *The Great Fairy Tale Tradition*).

Week 4. Romantic Fairy Tales I: the Brothers Grimm (selected tales from Crick ed.)

Week 5. Romantic Fairy Tales II: Hans Christian Andersen: selected tales from Nunnally (ed).

Week 6. **NO CLASSES - Flexible Learning Week**

Week 7. Victorian Fairy Tales and the fin-de-siècle\*

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

Week 9. **ESSAY WRITING WEEK**  
**English Literature Fourth Year**

## Semester Two Option Course

Week 10: Fairy Tale Modernities I: Angela Carter, *The Bloody Chamber*

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

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

### Primary Texts

Zipes, Jack ed., *The Great Fairy Tale Tradition* (Norton Critical Editions, 2001)

Tatar, Maria, *The Classic Fairy Tales* (1998)

Grimms, *Selected Tales*, ed. Joyce Crick. (OUP, 2005)

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

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

Andersen, Hans Christian, *Fairy Tales*, ed. Tina Nunnally (Penguin Classics, 2004)

\* Asterisked material will be available in a departmental handout.

### Selected Secondary Reading List

Davidson, Hilda ed., *A Companion to the Fairy Tale* (D.S.Brewer, 2003)

Jones, Steven Swann, *The Fairy Tale: the magic mirror of imagination* (New York, 1995)

Luthi, Max, *The Fairytale as art form and portrait of man* (Indiana UP, 1984)

---*Once Upon a Time: on the nature of fairy tales* (New York, 1970)

Warner, Marina, *From the Beast to the Blonde: on fairy tales and their tellers* (New York, 1995)

Zipes, Jack ed., *The Oxford Companion to Fairy Tales* (Oxford, 2000)

--- *When Dreams Come True. Classical Fairy Tales and their Tradition* (Routledge, 1999)

---*The Brothers Grimm: from enchanted forests to the modern world* (Routledge, 1988)

---*Fairy Tale as Myth/Myth as Fairy Tale* (Kentucky UP, 1994)

---*FairyTales and the art of subversion* (Heinemann, 1983)

---*Breaking the Magic Spell: radical theories of folk and fairy tales* (Routledge, 1992)



**English Literature Fourth Year  
Semester Two Option Course**

**Fin de Siècle into Modern**

**Tuesdays 2.10-4pm and Thursdays 2.10-4pm**

This course will explore the literature of the period 1880-1910: decades of cultural transition and innovation; *décadence* and modernism; beginnings and 'fins'. For an epoch irreversibly affixed to the sense of an ending, the fin de siècle also witnessed an extraordinary range of new artistic movements and forms of expression, anticipating the spirit of radical experimentation more frequently associated with writers of the twentieth century. Students will be encouraged to probe into concepts of periodization, genre, and form, considering how a range of texts (novels, poetry, plays, short stories, essays) were shaped alongside art-works in other spheres: painting, dance, music, and early cinema. By underscoring the 'in-betweenness' of these decades - their status at the boundaries of major literary periods - we will consider new ways of thinking about the transition from the nineteenth to the twentieth century.

By exploring the cultural significance of the fin de siècle, students will consider the ways in which nineteenth-century movements such as Aestheticism, Symbolism and Decadence formulated their outlooks, re-imagining the relationships between the arts, as well as the artist's place in the modern world. For authors writing in English as well as in French, Paris was an epicentre of artistic exchange and institutional daring: home to the Théâtre de l'Oeuvre, the Folies Bergère, the Moulin Rouge, and the Académie des Beaux-Arts. We will examine how a shifting climate of imperial ambition, resurgent nationalisms, urban expansion, and technological novelty shaped the way that writers negotiated the turn of the century in this city and elsewhere. By interrogating historical constructions of gender and sexuality, we will discuss the emergence of distinct categories such as the dandy and the New Woman, looking ahead to the political turn of early twentieth-century feminism.

This course will complement and build on students' existing knowledge of Victorian, Edwardian, and Modernist literature, while probing into the overlaps and tensions between these terms. Additionally, we will examine the profound influence of the arts more widely on writing during this period, challenging the boundaries between so-called 'high' and 'low' art forms. Students will therefore develop an ability to think across disciplinary boundaries, as well as an enhanced critical understanding of the difficulties of defining separate literary 'periods'. Independent preparation will enable students to contribute to seminar discussions about the formal, philosophical, aesthetic, and political qualities of literature from 1880-1910, and students will be assessed on their class participation at the end of the semester. Additionally, students will be required to meet weekly in their Autonomous Learning Groups (ALGs) to prepare materials for each seminar, and these tasks will take a range of formats (written reports, verbal presentations, group activities and other tasks). This course will be assessed through the completion of one 2,500-word coursework essay (30%) and one 3,000-word take-home exam (60%).

**Literature, Reading, Mental Health  
Tuesdays 11.10-1pm and 2.10-4pm**

**Summary description**

This course examines the relationship between literature and a range of mental health issues. Its primary interest is in the figuration of mental distress—from diagnosable states of acute depression to the implication on mental health of life-events including loneliness and bereavement. The course also tests the correspondence between literature's ability to figure the inner life and the experience of silent reading as itself a feature of that life. During the course, students will examine matters including the spectacle of mental health, the challenges of writing about the inner life, the genres of such writing, the question of mental health therapies especially psychoanalysis and their relation to writing and reading, and questions concerning the aesthetics of mental illness not least in the light of Swinburne's assertion that 'Nothing which leaves us depressed is a true work of art' (1867).

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

**Course description**

The association between creativity and madness is ancient. But the entanglements of literature, the experience of reading, and states of 'mental health' are far more diverse. This course examines a range of literary writing, and one autobiography, to explore a variety of mental conditions and topics of mental health as they have appeared in writing from Shakespeare to the present: from murderous insanity to depression; from shell-shock to bipolarity, from life events including loneliness and bereavement to a figurative sense of history itself as a narrative of madness. The module is particularly interested in the languages of interiority; in narratives of 'redemption' and how these draw on established literary and cultural tropes; in the nature of literary forms as they are driven by particular conceptions of mental health/life; and in the question of what it means when we say that we found a book 'depressing'. Paying particular attention to the sustained tragi-comedy of writing about mental health, we will think carefully about the ethics of representation, the moral problems of talking about the figuring of mental health, as we will consider the idea of reading and mental activity itself. The textual construction of mental health—how a reader might understand the dividing line between healthy and unhealthy—will be explored in a course that examines the peculiarly intimate relationship between narrative, metaphor, and the mind; between mental health and what can be said in words about it; between mental health, the strange intimacies of reading, and the exceptional territory of literature.

## Seminar Syllabus

<b>WEEK 1</b>	Introduction (which will include some discussion of Freud's <i>Civilization and its Discontents</i> (1930), extracts of which will be made available)
<b>WEEK 2</b>	The spectacle of madness William Shakespeare, <i>King Lear</i> (Folio) from <i>The Oxford Shakespeare: The Complete Works</i> , 2nd edn (Oxford: Oxford University Press, 2005)
<b>WEEK 3</b>	Literature, Romanticism, and the Problem of Consciousness John Clare, 'I am'; Coleridge, 'Dejection: An Ode'; Cowper, 'The Castaway'; Wordsworth, 'Ode: Intimations of Immortality'
<b>WEEK 4</b>	Victorian interiority Charlotte Brontë, <i>Villette</i> ([1853] Oxford: Oxford University Press, 2008)
<b>WEEK 5</b>	War Virginia Woolf, <i>Mrs Dalloway</i> ([1925] Oxford: Oxford University Press, 2000)
<b>WEEK 6</b>	<b>NO CLASSES / Flexible Learning Week</b>
<b>WEEK 7</b>	Psychology and modernism James Joyce, 'The Dead' from <i>Dubliners</i> (London: Richards, 1914); T.S. Eliot, <i>The Cocktail Party</i> (London: Faber, 1948)
<b>WEEK 8</b>	Narrating mental illness and its (apparent) causes 'Victoria Lucas' [Sylvia Plath], <i>The Bell Jar</i> ([1963] London: Faber, 2005)
<b>WEEK 9</b>	<b>ESSAY COMPLETION WEEK</b>
<b>WEEK 10</b>	History's madness W.G. Sebald (trans. M. Hulse) <i>The Rings of Saturn</i> (London: Vintage, 1998)
<b>WEEK 11</b>	Popular fiction and therapy Salley Vickers, <i>The Other Side of You</i> (London: Harper, 2006)
<b>WEEK 12</b>	Writing one's own sickness Kay Redfield Jamison, <i>An Unquiet Mind: A Memoir of Moods and Madness</i> (London: Picador 1997)

**English Literature Fourth Year  
Semester Two Option Course**

**Reading**

Please acquaint yourself with the outline history of the *Diagnostic and Statistical Manual of Mental Disorders* (now DSM-5) which we will discuss in the first seminar and during the course of the module. You can see an introduction to this on <http://www.dsm5.org/Pages/Default.aspx> . There is a decent account of the history of DSM, which began in 1952, on Wikipedia ([http://en.wikipedia.org/wiki/Diagnostic\\_and\\_Statistical\\_Manual\\_of\\_Mental\\_Disorders#DSM-I\\_281952.29](http://en.wikipedia.org/wiki/Diagnostic_and_Statistical_Manual_of_Mental_Disorders#DSM-I_281952.29) ).

**a. Important critical texts in the development of arguments about the relationship between literature and mental health**

Sigmund Freud, *Art and Literature*, Penguin Freud Library, volume 14 (London: Penguin, 1990)

Llewelyn Jones, 'Psychoanalysis and Creative Literature', *The English Journal*, 23 (1934): 443-452

Charles Lamb, 'Sanity of True Genius' in *The Works of Charles and Mary Lamb*, ed. E. V. Lucas, 7 vols (London: Methuen, 1903-1905), volume 2 (available on Google Books). This volume is also available on Project Gutenberg: <http://www.gutenberg.org/ebooks/10343> .

Adam Phillips, *Winnicott* (Harvard: Harvard University Press, 1988)

Pamela Thurschwell, *Sigmund Freud*, Routledge Critical Thinkers, 2<sup>nd</sup> edn (London: Routledge, 2009) esp. the chapter 'After Freud'

Lionel Trilling, 'Art and Neurosis' and 'Freud and Literature' in *The Liberal Imagination: Essays on Literature and Society* (London: Secker and Warburg, 1951)

Edmund Wilson, *The Wound and the Bow: Seven Studies in Literature* (New York: Houghton Mifflin, 1941)

(see <http://www.archive.org/details/woundandthebow030359mbp> )

**b. General studies of contemporary and historical mental health including (some) literary material but also important conceptual frames (some of these have a memoir dimension to them too)**

Richard Bentall, *Madness Explained: Psychosis and Human Nature* (London: Penguin, 2003)

Lennard J. Davis, *Obsession: A History* (Chicago: University of Chicago Press, 2008)

Michel Foucault, *Discipline and Punish: The Birth of the Prison* (1975: *Surveiller et punir: Naissance de la prison*, London: Vintage, 1995)

P.M. Logan, *Nerves and Narratives: A Cultural History of Hysteria in Nineteenth-Century British Prose*

(Berkeley: University of California Press, 1997)

(<http://publishing.cdlib.org/ucpressebooks/view?docId=ft5d5nb38x&brand=ucpress>)

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Emily Martin, *Bipolar Expeditions: Mania and Depression in American Culture* (Princeton: Princeton University Press, 2007)

Roy Porter, *A Social History of Madness: The World Through the Eyes of the Insane* (London: Grove, 1988)

-----, *Mind-Forg'd Manacles: A History of Madness in England from the Restoration to the Regency* (London, Penguin, 1990)

-----, *Madness: A Brief History* (Oxford: Oxford University Press, 2002)

Edward Shorter, *A History of Psychiatry: From the Era of the Asylum to the Age of Prozac* (London: Bass, 1998 edn)

Lewis Wolpert, *Malignant Sadness: The Anatomy of Depression* (London: Faber, 1999)

**c. Memoirs/Reflections, mostly contemporary**

Sally Brampton, *Shoot the Damn Dog: A Memoir of Depression* (London: Bloomsbury, 2008)

Albert Camus, 'The Myth of Sisyphus', Penguin Great Ideas (London: Penguin, 2005)

Emily Colas, *Just Checking: Scenes from the Life of An Obsessive-Compulsive* (London: Pocket, 2000)

Siri Hustvedt, *The Shaking Woman, Or, A History of My Nerves* (London: Sceptre, 2010),

Darian Leader, *The New Black: Mourning, Melancholia, and Depression* (London: Penguin, 2009)

Tim Lott, *The Scent of Dried Roses: One Family and the End of English Suburbia: An Elegy* ([1996] London Penguin Modern Classics, 2006)

Francis O'Gorman, *Worrying: A Literary and Cultural History* (New York: Bloomsbury, 2015)

Adam Phillips, *Going Sane* (London: Penguin, 2006)

-----, *On Balance* (London: Hamish Hamilton, 2010)

John Ruskin, *Praeterita*, ed. Francis O'Gorman ([1885-9] Oxford: Oxford University Press, 2012)

Jean-Paul Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology (L'Être et le néant: Essai d'ontologie phénoménologique, 1943)*, trans. Hazel Barnes (New York: Washington Square, 1956)

Arthur Symons, *Confessions: a Study in Pathology* (New York: Fountain Press, 1930)—harrowing account of his breakdown in Italy.

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Andrew Solomon, *The Noonday Demon: An Anatomy of Depression* (London: Chatto & Windus, 2001)

William Styron, *Darkness Visible: A Memoir of Madness* (New York: Random House, 1990)

Virginia Woolf, 'On Being Ill' (1931) in *Collected Essays*, 6 vols (London: Hogarth, 1967), volume 4, pp.193-203.

**d. Specifically literary examinations**

Jonathan Bate, *John Clare: A Biography* (New York: Farrar, Straus, and Giroux, 2003), especially Part 4

Evan Blackmore, 'John Clare's Psychiatric Disorder and Its Influence on His Poetry', *Victorian Poetry*, 24 (1986): 209-28

Diane S. Bonds, 'The Separative Self in Sylvia Plath's *The Bell Jar*', *Women's Studies*, 18 (1990): 49-64 (<http://www.sylviaplath.de/plath/bonds.html>)

Edward Butscher, ed., *Sylvia Plath: The Woman and the Work* (New York: Dood, Mead, 1977)

Thomas C. Caramagno, *The Flight of the Mind: Virginia Woolf's Art and Manic-Depressive Illness* (Berkeley: University of California Press, 1992)

Ann C. Colley, *Tennyson and Madness* (Athens: University of Georgia Press, 1983)

Nicholas Dames, 'The Withering of the Individual: Psychology in the Victorian Novel' in Francis O'Gorman, ed., *The Concise Companion to the Victorian Novel* (Oxford: Blackwell, 2005), 91-112

Carolyn Dever, *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins* (Cambridge: Cambridge University Press, 1998)

Lucile Dooley, 'Psychoanalysis of Charlotte Brontë, as a Type of the Woman of Genius', *American Journal of Psychology*, 31 (1920), 221-272

Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination* (Yale: Yale UP, 1979)—see also the important second edition (2000) ruminating on the personal context of this influential book.

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

Sean Haldane, 'Clare's Madness', *PN Review*, 30 (2004): 42-6

Ian Jack, 'Phrenology, Physiognomy, and Characterisation in the Novels of Charlotte Brontë', *Brontë Society Transactions*, 15/80 (1970): 377-91

Karl Miller, *Doubles: Studies in Literary History* ([1985] London: Faber, 2008)—includes material on Plath

Lorri G. Nandrea, 'Desiring Difference: Sympathy and Sensibility in *Jane Eyre*', *Novel*, 37 (2003): 112-34

Francis O'Gorman, 'Modernism, T.S. Eliot, and the "Age of Worry"', *Textual Practice*, 26 (2012): 1001-19

Robin Peel, 'The *Bell Jar* manuscripts, two January 1962 poems, *Elm*, and *Ariel*', *Journal of Modern Literature*, 23 (2000): 441-54

Roy Porter, 'All Madness for Writing: John Clare and the Asylum', in *John Clare in Context*, ed. Hugh Houghton, Adam Phillips, and Geoffrey Summerfield (Cambridge: Cambridge UP, 1994)

Dean Rapp, 'The Reception of Freud by the British Press: General Interest and Literary Magazines, 1920-1925', *Journal of the History of the Behavioral Sciences*, 24 (1988), 191-201

Branimir M. Rieger, ed., *Dionysius in Literature: Essays on Literary Madness* (Bowling Green: Bowling Green State University Press, 1994)

Glenn Rohrer, ed., *Mental Health in Literature: Literary Lunacy and Lucidity* (Chicago: Lyceum, 2005)

Jacqueline Rose, *The Haunting of Sylvia Plath* (Cambridge, MA: Harvard UP, 1992)

Sally Shuttleworth, *Charlotte Brontë and Victorian Psychology*, Cambridge Studies in Nineteenth-Century Literature and Culture (Cambridge: Cambridge UP, 1996)

Helen Small, *Love's Madness: Medicine, the Novel, and Female Insanity, 1800-1865* (Oxford: Clarendon, 1996)

Allen Thiher, *Revels in Madness: Insanity in Medicine and Literature* (Ann Arbor: University of Michigan Press, 2004)

Stephen Trombley, *All that Summer She was Mad: Virginia Woolf and her Doctors* (London: Junction, 1981)

Linda W. Wagner-Martin, *The Bell Jar: A Novel of the Fifties* (Twayne's Masterworks Studies; No. 98) ([London]: Twayne, 1992) <http://www.gale.cengage.com/TwaynesAuthors/>

Ted Winslow, 'Bloomsbury, Freud, and the Vulgar Passions', *Social Research*, 57 (1990): 785-819

e. **Other resources**

- i. On the legal/medical status of mental health issues: <http://studymore.org.uk/mhhtim.htm> .
- ii. On literature and madness specifically, see <http://www.madnessandliterature.org/who.php> .
- iii. The journal *Literature and Medicine* from Johns Hopkins University Press ([https://www.press.jhu.edu/journals/literature\\_and\\_medicine/](https://www.press.jhu.edu/journals/literature_and_medicine/) )
- iv. *Literature, Arts, and Medicine* database of New York University (start from <http://litmed.med.nyu.edu/Main?action=new>).

English Literature Fourth Year  
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**Political Shakespeare**  
**Tuesdays 4.10-6pm**

***Course Outline***

What do Shakespeare's plays have to tell us about politics? In this course, we'll consider how a range of plays in different genres explore how authority is achieved (and resisted) and how power is exercised between governors and governed, between the generations and between men and women. The course will examine how these works responded to political ideas and experiences in Shakespeare's time. It will also consider the competing ways in which the plays have been interpreted subsequently and the significance of their concerns for the contemporary world.

***Course Schedule***

Week 1 Introduction

Extract: Raymond Geuss, from *Philosophy and Real Politics* (2008) [On Learn]

Sovereignty

Week 2 *Richard II*

Week 3 *Henry IV, 1 and 2*

Week 4 *Henry V*

City States

Week 5 *Romeo and Juliet*

Week 6 *The Merchant of Venice*

Week 7 *Measure for Measure*

**Week 8: Essay Completion Week**

Resistance

Week 9 *Julius Caesar*

Week 10 *Hamlet*

Week 11 *Macbeth*

***Primary Text***

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



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**Secondary Reading:**

- Alexander, Catherine M.S., (ed.) Shakespeare and Politics. Cambridge: Cambridge University Press, 2004.
- Armitage, D., C. Condren and A. Fitzmaurice (eds.) Shakespeare and Early Modern Political Thought. Cambridge: Cambridge University Press, 2009.
- Barker, Deborah and Ivo Shakespeare and Gender: A History. London: Verso, Kamps. 1995.
- Callaghan, Dymphna. A Feminist Companion to Shakespeare. Oxford: Blackwell, 2000.
- Dollimore J. & A. Sinfield (eds.) Political Shakespeare. Manchester: Manchester University Press, 2<sup>nd</sup> ed, 1994.
- Collinson, Patrick. 'The Monarchical Republic of Queen Elizabeth I'. In Elizabethan Essays. London: Hambledon, 1994.
- Dzelzainis, Martin. 'Shakespeare and Political Thought.' In A Companion to Shakespeare. Oxford: Blackwell. Ed. David Scott Kastan, pp. 100-16.
- Geuss, Raymond. Philosophy and Real Politics. Princeton: Princeton University Press, 2008.
- Guy, John. The Reign of Elizabeth I: Court and Culture in the Last Decade. Cambridge, 1995.
- Hadfield, Andrew. Shakespeare and Renaissance Politics. Thomson Learning: Arden Critical Companions, 2003.
- Shakespeare and Republicanism. Cambridge: Cambridge: University Press, 2005.
- James VI and I Political Writings Ed. Johann P. Somerville. Cambridge: Cambridge University Press, 1994.
- Machiavelli. The Prince. Oxford: Oxford University Press, 2005.
- McLaren, A. N. Political Culture in the Reign of Elizabeth I: Queen and Commonwealth, 1558-1585. Cambridge: Cambridge University Press 1999.
- Shapiro, James. 1599: A Year in the Life of William Shakespeare. London: Faber, 2005.
- Shapiro, James. 1606: William Shakespeare and the Year of Lear. London: Faber, 2015.
- Sinfield, Alan. Faultlines: Cultural Materialism and the Politics of Dissident Reading. Oxford: Clarendon Press, 1992.
- Wells, Robin Headlam. Shakespeare, Politics and the State. London: Macmillan, 1986.
- Tuck, Richard. Philosophy and Government, 1572-1651. Cambridge: Cambridge University Press, 1993.

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

The aim of this course is to explore the various ways in which a number of key twentieth and twenty-first century writers have sought to explore and re-imagine the idea and values of the American republic during periods of radical social transformation. The course begins with a general introduction to some of the historical, cultural and political themes which recur between the selected texts. It then proceeds along a chronological itinerary which includes John Dos Passos' radical modernist examination of the rise of the American Empire at the beginning of the twentieth-century and the social crises which accompanied an emerging phase of monopoly capitalism in *USA*, William Faulkner's searing vision of southern plantation culture and the construction of "whiteness" in *Absalom! Absalom!*, Ralph Ellison's militant modernist critique of the fate of contemporary black life in a culture of anti-blackness in *Invisible Man*, Thomas Pynchon's post-modern exploration of the politics of McCarthyism, the counter-cultural 1960s and the rise of the "corporate personality" in *The Crying of Lot 49*, Norman Mailer's "existential" account of the 1967 anti-Vietnam War March on the Pentagon as radical critique of some of the central ideological constituents of the discourse of American Republicanism (such as the idea of American "exceptionalism," the claims of manifest destiny, the rhetoric of life, liberty and the pursuit of happiness and the importance of the tradition of Puritan redemption) in *The Armies of the Night*, Toni Morrison's subaltern account of the traumatic reality and legacy of the slave experience in *Beloved*, Philip Roth's revisionary reinterpretation of American republican values from the perspective of the Jewish-American experience in *American Pastoral*, Marilynne Robinson's unsparing examination of the idea of ethical action in a time of political violence in *Gilead*, before concluding with James Baldwin's and Paul Beatty's twinned accounts of the politics of race in modern American culture in *The Fire Next Time* and *The Sellout*.

### Course Schedule:

Week One: Introduction to the Course.

Week Two: The Rise of the American Empire: John Dos Passos's *The Forty-Second Parallel*.

Week Three: Southern Culture and the Politics of Whiteness: William Faulkner's *Absalom! Absalom!*

Week Four: (in)Visible Blackness in the Culture of White Supremacy: Ralph Ellison's *Invisible Man*.

Week Five: Paranoid Culture/Paranoid History: Thomas Pynchon's *The Crying of Lot 49*.

Week Six: Festival of Creative Writing.

Week Seven: Existential Politics and the Republican Legacy: Norman Mailer's *The Armies of the Night*.

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Week Eight: Not a Story to Pass On: Toni Morrison's *Beloved*.

*Week Nine:* Essay Completion Week.

Week Ten: Paradise Lost?: Philip Roth's *American Pastoral*.

Week Eleven: From Civil War to Civil Rights: Marilynne Robinson's *Beloved*.

Week Twelve: Modern American Culture and the Politics of race: James Baldwin's *The Fire Next Time* and Paul Beatty's *The Sellout*.

**Secondary Reading:-**

**General Background Reading:-**

- Carr, Virginia Spencer. *Dos Passos: A Life*. Evanston, Ill: Northwestern University Press, 2004.
- Colley, Iain, *Dos Passos and the Fiction of Despair*. London: Macmillan, 1978.
- Harding., Desmond. *Writing the City: Urban Visions and Literary Modernism*. London: Routledge, 2003.
- Hook, Andrew (ed). *Dos Passos: A Collection of Critical Essays*. Englewood-Cliffs: London Prentice-Hall, 1984.
- Maine, Barry. *Dos Passos: The Critical Heritage*. London: Routledge, 2008.
- Michaels, Walter Benn. *The Gold Standard and the Logic of Naturalism*. Berkeley: University of California, 1987.
- Nanney, Lisa. *John Dos Passos*. New York: Twayne, 1998.
- Strychacz, Thomas, *Modernism, Mass Culture and Professionalism* (Cambridge:Cambridge University Press, 1993.
- Wagner, Linda. *Dos Passos: Artist as American*. Austin: University of Texas Press. 1979.
- Godden, Richard. *Fictions of Labor: William Faulkner and the South's Long Revolution*. Cambridge: CUP, 1997.
- . *William Faulkner: An Economy of Complex Words*. Princeton: Princeton UP, 2007.
- Hannon, Charles. *Faulkner and the Discourses of Culture*. Baton Rouge: Louisiana State University Press, 2005.
- Moreland, Richard C. *Faulkner and Modernism: Reading and Rewriting*. Madison: University of Wisconsin Press, 1990.
- Singal, Daniel J. *William Faulkner: The Making of a Modernist*. Chapel Hill: University of NC Press, 1997.
- Snead, James A. *Figures of Division: Faulkner's Major Novels*. London: Methuen, 1986.
- Volpe, Edmond Lois. *Reader's Guide to William Faulkner*. Syracuse: Syracuse UP, 2003.
- Warren, Robert Penn. *Faulkner: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, Inc, 1966.
- Weinstein, Philip M. *What Else But Love: The Ordeal of Race in Faulkner and Morrison*. NY: Columbia UP, 1996.
- Bradbury, Malcolm. *Saul Bellow*. London, Methuen, 1982.
- Clayton, John Jacob. *Saul Bellow: In Defence of Man*. Bloomington: Indiana Press, 1968.

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- Dutton, Robert R. *Saul Bellow*. Boston: Twayne, 1982.
- Glenday, Michael K. *Saul Bellow and the Decline of Humanism*. London: MacMillan, 1990.
- Newman, Judie. *Saul Bellow and History*. London: MacMillan, 1984.
- Opadhil, Keith. *The Novels of Saul Bellow: An Introduction*. University Park: Penn State UP, 1967.
- Wilson, Jonathan. *On Bellow's Planet: Readings from the Dark Side*. Rutherford N.J.: Fairleigh Dickinson University Press, 1985.
- Berube, Michael. *Marginal Forces/Cultural Centers: Tolson, Pynchon and the Politics of the Canon*. New York: Cornell UP, 1992.
- Chambers, Judith. *Thomas Pynchon*. New York: Twayne, 1992.
- Levine, George and David Levernez. *Mindful Pleasures: Essays on Thomas Pynchon*. Boston, Mass: Little Brown, 1976.
- Maltby Paul. *Dissident Postmodernists: Barthelme, Coover, Pynchon*. Philadelphia: UP Press, 1981.
- Mendelson, Edward. *Pynchon: A Collection of Critical Essays*. Englewood Cliffs London Prentice-Hall, 1978.
- Newman, Robert. *Understanding Thomas Pynchon*. Columbia: University of South Carolina Press, 1986.
- Schaub, Thomas. *Thomas Pynchon: The Voice of Ambiguity*. Urbana: University of Illinois Press, 1981.
- Tanner, Tony. *Thomas Pynchon*. London: Methuen, 1982.
- Thomas, Samuel. *Pynchon and the Political*. London: Routledge, 2007.
- Witzling, David. *Everybody's Postmodernism: Thomas Pynchon, Race and the Cultures of Postmodernism*. London: Routledge, 2008.
- Bloom, Harold (ed). *Modern Critical Views: Norman Mailer*. New York: Chelsea, 1986.
- Braudy, Leo. *Norman Mailer: A Collection of Critical Essays*. Englewood Cliffs London Prentice-Hall, 1972.
- Foster, Richard. *Norman Mailer*. Minneapolis: University of Minnesota Press, 1968.
- Glenday, Michael K. *Norman Mailer*. London: Macmillan, 1995.
- Leigh, Nigel. *Radical Fictions and the Novels of Norman Mailer*. London: MacMillan, 1990.
- Lennon, Michael J. *Critical Essays on Norman Mailer*. Boston: G.K. Hall, 1986.
- Merrill, Robert. *Norman Mailer*. Boston: Twayne, 1978.
- Poirier, Richard. *Mailer*. London: Fontana, 1972.
- Wenke, Joseph. *Mailer's America*. Hanover: University of New England Press, 1986.
- Bloom, Harold (ed). *Toni Morrison*. Philadelphia: Chelsea House, 2002.
- Conner, Mark C (ed). *Aesthetics of Toni Morrison: Speaking the Unspeakable*. Jackson: University of Mississippi Press, 2000.
- Duvall, John N. *Identifying Fictions of Toni Morrison: Modernist Authenticity and Postmodern Blackness*. Basingstoke: Palgrave, 2000.
- Fultz, Lucille P. *Toni Morrison: Playing with Difference*. Urbana: University of Illinois Press, 2003.
- Furman, Jan. *Toni Morrison's Fiction*. Columbia: University of South California Press, 1996.
- Gates Jr, Henry Louis and K. A Appiah (eds). *Toni Morrison: Critical Perspectives Past and Present*. New York: Amistead, 1993.
- Matus, Jill. *Toni Morrison*. Manchester: MUP, 1998.
- Tally, Justine (ed). *Cambridge Companion to Toni Morrison*. Cambridge: CUP, 2006.
- Brauner, David. *Philip Roth*. Manchester: MUP, 2007.
- Cooper, Alan. *Philip Roth and the Jews*. Albany: State University of New York Press, 1996.
- Lee, Hermione. *Philip Roth*. London: Methuen, 1982.
- Posnock, Ross. *Philip Roth's Rude Truth: The Art of Immaturity*. Princeton: Princeton UP, 2006.

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- Safer, Elaine B. *Mocking the Age: The Later Novels of Philip Roth*. Albany: State University of New York Press, 2006.
- Shostak, Debra B. *Philip Roth: Countertexts, Counterlives*. Columbia: University of South Carolina, 2004.
- Herrington, Eldrid and Andrew Taylor (eds). *The Afterlife of John Brown*. London: Palgrave, 2005.
- Lamascus, Scott. "An Interview with Marilynne Robinson." 2007.  
[http://www.oc.edu/academics/arts\\_sciences/lang\\_lit/mcbride/images/RobinsonandLaMascusInterview2007.pdf](http://www.oc.edu/academics/arts_sciences/lang_lit/mcbride/images/RobinsonandLaMascusInterview2007.pdf)
- Reynolds, David S. *John Brown, Abolitionist: The Man who Killed Slavery, Sparked the Civil War, and Seeded Civil Rights*. New York: Alfred A. Knopf, 2005).
- Robinson, Marilynne. *Mother Country*. London: Faber, 1989.
- - . *The Death of Adam: Essays on Modern Thought*. New York: Houghton, 1998.
- Rose, Jacqueline. "Entryism." Review of *Specimen Days*. *London Review of Books*. September 22, 2005.
- Whitman, Walt. *The Portable Walt Whitman*. Ed Mark van Doren. London: Penguin, 1979.

**English Literature Fourth Year  
Semester Two Option Course**

**Shakespearean Sexualities  
Tuesdays 2.10-4pm**

This course will explore the construction of sexuality within Shakespearean texts, with reference to modern theoretical approaches to the study of literature, including feminist and queer theory. It will examine the way in which gender roles were conceptualised during the Renaissance (that is, what did it mean to be 'masculine' or 'feminine'), but will focus on the expression, or repression, of sexual desire. This will involve students in examining heterosexual, homosexual and homosocial relationships and, indeed, to explore the relevance of these categories to Shakespearean texts. Students will also be asked to consider how issues of race and/or nationality intersect with the construction of gender and sexuality.

**Seminar Schedule**

1. Introduction:
2. *The Two Gentlemen of Verona*
3. *Romeo and Juliet*
4. *Much Ado About Nothing*
5. *The Merry Wives of Windsor*
6. **No Classes** - Flexible Learning Week
7. *Twelfth Night*
8. *Troilus and Cressida*
9. **Essay Completion week**
10. *Antony and Cleopatra*
11. *The Winter's Tale*
12. *Two Noble Kinsmen*

**Set Text**

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

**English Literature Fourth Year  
Semester Two Option Course**

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*

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

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

Alan Rice, *Radical Narratives of the Black Atlantic*

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

Jean Fagan Yellin, *The Abolitionist Sisterhood*

Marcus Wood, *Blind Memory*

Additional author-specific secondary material will be recommended or provided in the form of handouts during the course.

## The Black Atlantic Tuesdays 11.10am-1.00pm

This interdisciplinary course gives “voice to the voiceless” and “power to the powerless” by examining the autobiographies, novels, essays, speeches and letters written and disseminated by African American and African Caribbean authors across the Black Atlantic world in the nineteenth century. This course will map the ways in which “words are weapons” and “language is a power” for Black women and men, enslaved and free, who worked with pioneering literary forms, radical textual discourses, and experimental formal practices in order to visualise “black” to white supremacy and dominant hegemonic power and do justice to invisibilised lives. The key themes of this course include the following: aesthetic innovation; formal radicalism; race and racism; identity; slavery; abolition; gender; sexuality; white supremacy; discrimination; lynching; dystopia; resistance. The focus of this course is on developing new analytical tools in which to examine an African Atlantic tradition of black activism and artistry. There will be opportunities not only to work with renowned and established authors and texts but also newly excavated and recent uncovered primary works by forgotten and neglected writers.

### Primary Texts

[all others will either be handouts supplied by CMB or are available on the website, “Documenting the American South”]

Mary Prince, *The History of Mary Prince* (1831)  
*Wonderful Adventures of Mrs Seacole in Many Lands* (1857)  
William and Ellen Craft, *Running A Thousand Miles* (1860)  
Frederick Douglass, *My Bondage and My Freedom* (1855)  
*Ida B. Wells: The Light of Truth: Writings of an Anti-Lynching Campaigner*.  
Sutton E. Griggs, *Imperium in Imperio* (1899)  
Booker T. Washington, *Up From Slavery* (1901)  
Pauline Hopkins, *Of One Blood* (1902-3).  
Anna Julia Cooper, *A Voice from the South* (1892)  
W. E. B. Du Bois, *The Souls of Black Folk* (1903)

### Seminar Schedule

(\*\*Please kindly note the readings are either short full-length texts or selected excerpts from longer works)

#### Week

1. **“The Real Thing:” Mapping the Black Atlantic in Early Literature and Visual Culture: Race, Representation and Resistance: African Atlantic Narratives of Slavery and Freedom in UK and US Broadsides:**  
Josiah Wedgwood, *Am I Not a Man and a Brother* (Stafford, 1787); *Slave Ship Brooks* (Liverpool, 1788); John Comber, *A Poor African* (London, 1861). [all hand-outs supplied]
2. **“Loophole of Retreat:” Tracing Transatlantic Black Womanist Literary Paradigms Part I:**  
Mary Prince, *The History of Mary Prince* (1831); *Wonderful Adventures of Mrs Seacole in Many Lands* (1857). [selected excerpts]



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3. **“Women and Sisters:” Tracing Transatlantic Black Womanist Literary Paradigms Part II:**  
T. C. Upham, *Narrative of Phebe Ann Jacobs*, 1850; John Hawkins Simpson, *The True Story of Dinah, An Escaped Plantation Slave* (1863).  
[available online at “Documenting the American South”]
4. **“Men and Brothers:” African Atlantic Slave Narratives Published in the UK:**  
Benjamin Compton Chisley, *A Short Narrative* (1851); John Brown, “Untitled Manuscript Narrative” (1854); William and Ellen Craft, *Running A Thousand Miles* (1860); James Johnson, *The Life of the Late James Johnson* (1877). [selected excerpts; handouts supplied]
5. **“No Right to be a Hero:” African Atlantic Acts and Arts of Revolution and Resistance: Toussaint Louverture, Sengbe Pieh and Harriet Tubman:**  
John Barber, *A History of the Amistad* (1840); William Wells Brown, *St. Domingo* (1855); Sarah Bradford, *Harriet, the Moses of Her People* (1869).  
[available online at “Documenting the American South”] [selected excerpts]
6. **No Classes - Flexible Learning Week**
7. **Authorship, Artistry and Black Masculinity:**  
William Wells Brown, *Travels in Europe* (1852) and Frederick Douglass, *My Bondage and My Freedom* (1855). [selected excerpts]
8. **Transatlantic Anti-Lynching Activism:**  
*Ida B. Wells: The Light of Truth: Writings of an Anti-Lynching Campaigner.* (new ed. 2014).  
[selections]  
To consult website: “Without Sanctuary: Lynching Photography in America.”
9. **Essay completion; no class.**
10. **Race Relations and the Search for a Diasporic Utopia:**  
Sutton E. Griggs, *Imperium in Imperio* (1899) and Booker T. Washington, *Up From Slavery* (1901). [selected excerpts]
11. **Africa in an Atlantic Imaginary:**  
Pauline Hopkins, *Of One Blood* (1902-3).
12. **Black Intellectual Traditions, Education and Uplift:**  
Anna Julia Cooper, *A Voice from the South* (1892) and W. E. B. Du Bois, *The Souls of Black Folk* (1903). [selected excerpts]

**Secondary Texts**

Celeste-Marie Bernier, *Characters of Blood: Black Heroism in the Transatlantic Imagination*  
R. J. M. Blackett, *Building an Antislavery Wall*  
Daphne Brooks, *Bodies in Dissent*  
Jeannine Delombard, *Slavery on Trial*  
Audrey Fisch, *American Slaves in Victorian England*

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Frances Smith Foster, *Witnessing Slavery*

Henry Louis Gates, Jr., *Figures in Black*

Kate Clifford Larsen, *Bound for the Promised Land*

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

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*

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

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

Alan Rice, *Radical Narratives of the Black Atlantic*

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

Jean Fagan Yellin, *The Abolitionist Sisterhood*

Marcus Wood, *Blind Memory*

Additional author-specific secondary material will be recommended or provided in the form of handouts during the course.

## Writing and Tyranny at the Court of Henry VIII Wednesdays 9-10.50am (not running in 19-20)

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

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

### Seminar Schedule

Week 1	The New Reign: The Accession poems and More's <i>Epigrams</i>
Week 2	Humanism and Idealism: Thomas More's <i>The History of Richard III</i> , Erasmus, <i>The Education of a Christian Prince</i> , Machiavelli, <i>The Prince</i>
Week 3	Thomas More's <i>Utopia</i> and Henry Medwall's <i>Fulgens and Lucrece</i> .
Week 4	Unruly Women?: John Skelton's poetry and Sir Thomas Elyot's <i>Defence of Good Women</i> .
Week 5	Corruption in the Royal Household: Skelton's <i>Magnificence</i> , the King's Minions, Hall's <i>Chronicle</i> , The Eltham Ordinances
Week 6	NO CLASSES - Flexible Learning Week
Week 7	The Ascendancy of Cardinal Wolsey: Skelton's <i>Speak Parrot</i> , Colin Clout and <i>Why Come Ye Not to Court?</i> , George Cavendish's <i>Life of Wolsey</i>
Week 8	The Early Reformation: Simon Fish, <i>The Supplication for the Beggars</i> ; Roper's <i>Life of More</i> ; More's <i>Dialogue Concerning Heresies</i> ; John Bale's <i>Three Laws</i>
Week 9	ESSAY COMPLETION WEEK

Week 10	John Heywood, <i>The Play of the Weather</i> , the Acts of Supremacy and Appeals
Week 11	Sir Thomas Elyot, <i>The Book Named the Governor</i> and the Paintings of Hans Holbein the Younger
Week 12	Wyatt's satires and lyrics, Surrey, <i>Poems</i> , Henry's poems and letters to Anne Boleyn

## Bibliography

### Core Texts

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

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

## Suggestions for Background Reading

### Historical Studies

Dickens, A.G. *The English Reformation*. 2<sup>nd</sup> ed. Penn State UP, 1989.

Susan Doran, S., ed. *Henry VIII: Man and Monarch*. London: British Library, 2009.

Duffy, Eamon. *The Stripping of the Altars: Traditional Religion in England, 1400-1580*. New Haven and London: Yale UP, 1992.

Elton, G. R. *Policy and Police: The Enforcement of the Reformation in the Age of Thomas Cromwell*. Cambridge: CUP, 1972.

Guy, John. *Tudor England*. New ed. Oxford: OUP, 2000.

MacCulloch, Diarmaid, ed. *The Reign of Henry VIII: Politics, Policy and Piety*. London: Palgrave, 1995.

Scarisbrick, J. J. *Henry VIII*. 2<sup>nd</sup> ed. New Haven: Yale UP, 2001.

### General Literary Studies

Betteridge, Thomas. *Literature and Politics in the English Reformation*. Manchester: MUP, 2004

Cummings, Brian. *The Literary Culture of the Reformation: Grammar and Grace*. Oxford: OUP, 2000.

Cummings, Brian. 'Reformed Literature and Literature Reformed'. *The Cambridge History of Medieval English Literature*. Ed., David Wallace. Cambridge: CUP, 1999. 821-51.

Greenblatt, Stephen. *Renaissance Self-Fashioning*. Chicago: University of Chicago Press, 1980.\*

Hadfield, Andrew. *Literature, Politics and National Identity: Reformation to Renaissance*. Cambridge: CUP, 1994.

Herman, Peter C., ed. *Rethinking the Henrician Era: Essays on Early Tudor Texts and Contexts*. Champaign, IL: University of Illinois Press, 1994.

Lerer, Seth. *Courtly Letters in the Reign of Henry VIII*. Cambridge: CUP, 1997.

Lewis, C. S. *English Literature in the Sixteenth Century, Excluding Drama*. Oxford: OUP, 1944.

Simpson, James. *Reform and Cultural Revolution: The Oxford English Literary History*. Oxford: OUP, 2002.

Walker, Greg. *Persuasive Fictions: Faction, Faith and Political Culture in the Reign of Henry VIII*. Aldershot: Scholar Press, 1996.

Walker, Greg. *Writing Under Tyranny: English Literature and the Henrician Reformation*. Oxford: OUP, 2005.

Warner, Christopher J. *Henry VIII's Divorce: Literature and the Politics of the Printing Press*. Cambridge: Boydell Press, 1998.

**English Literature Third and Fourth Year  
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**Writing for the Theatre: An Introduction \*  
Tuesdays 4.10-6pm**

**Course Schedule:**

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

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the tutor will assign a different writing exercise to be completed during the first ½ hour of each ALG session. Everyone will stop writing after ½ hour and devote the remaining time to sharing your work by reading it aloud and then discussing it in the remaining ½ hour of the session. We will then engage in a brief discussion about these sessions when we meet in class each week. In the second half of the course, ALGS will be used to support each other as you develop ideas and script for your exam assignment.

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

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

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

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