



**CENTRE FOR CRITICAL AND CULTURAL
THEORY**

MA IN CRITICAL AND CULTURAL THEORY

MODULE GUIDE

2011/12

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MA in Critical and Cultural Theory
SET601 - Critical and Cultural Theory I
Core Module, Autumn 2011
Module Convener: Dr Laurent Milesi (Milesi@cf.ac.uk)

Method of Teaching and Learning: One 2-hour weekly seminar
Method of Assessment: One essay of 4,000 words

This is a required course for the MA in Critical and Cultural Theory. It serves as both an introduction to the program itself and more generally as an introduction to the field of critical and cultural theory. It takes a broad view, and gives equal weight to both the critical and cultural dimensions.

Its purpose is threefold: firstly, to familiarise students with some of the key issues in the area; secondly, to promote the understanding of those theories, such as psychoanalysis and deconstruction, which have become touchstones in the discipline; and thirdly, to experiment critically with the application of theory for analytic work in critical and cultural theory.

It is impossible to cover in a single course all the necessary background for a field as broad as critical and cultural theory. Therefore, it is strongly recommended that you take the time to read general introductions, and as your interest dictates introductions to specific authors. Eagleton's *Literary Theory* (Blackwell, 1983) is an excellent place to start, but also useful are the following: Belsey, *Critical Practice* (Routledge, 1980), Iser, *How To Do Theory* (Blackwell, 2006), Culler, *The Literary in Theory* (Stanford UP, 2007), as well as Smith, *Cultural Theory: An Introduction* (Blackwell, 2009), and Waugh, *Literary Theory and Criticism* (OUP, 2006). It is also strongly recommended that you purchase a good glossary of terms such as *The Oxford Dictionary of Critical Theory* (OUP, 2010) or *The Dictionary of Critical Theory* (Penguin, 2001).

Seminar and Reading Guide

The texts indicated below will be provided in a course reader.

Week 1: Introduction (Laurent Milesi)

Week 2: Frankfurt School (Chris Müller)

- Theodor Adorno, 'Cultural Criticism and Society', *Prisms*, trans. Samuel & Shierry Weber (London: Neville Spearman, 1967), pp. 19-34

- Theodor Adorno, 'Free Time', trans. Gordon Finlayson & Nicholas Walker, *The Culture Industry: Selected Essays on Mass Culture*, ed. J.M. Bernstein (London & New York: Routledge, 1991), pp. 162-70

Week 3: Freud (Mareile Pfannebecker)

- Sigmund Freud, 'Dreams', *Introductory Lectures on Psychoanalysis*, trans. James Strachey, ed. James Strachey & Angela Richards, *Penguin Freud Library*, vol. 1 (Harmondsworth: Penguin, 1991), pp. 111-278

Week 4: Lacan (Mareile Pfannebecker)

- Jan Miel, 'Jacques Lacan and the Structure of the Unconscious', *Yale French Studies* 36/37 (1966): 104-11

- Jacques Lacan, 'The Insistence of the Letter in the Unconscious', trans. Jan Miel, *Yale French Studies* 36/37 (1966): 112-147

Week 5: Derrida and Deconstruction I (Laurent Milesi)

- Jacques Derrida, 'Différance', *Margins of Philosophy*, trans. Alan Bass (Brighton: Harvester, 1982), pp. 1-27

Week 6: READING WEEK

Week 7: Derrida and Deconstruction II (Laurent Milesi)

- Jacques Derrida, 'Signature, Event, Context', *Margins of Philosophy*, trans. Alan Bass (Brighton: Harvester, 1982), pp. 307-30

Week 8: Derrida and Deconstruction III (Laurent Milesi)

- J. Hillis Miller, 'The Critic as Host', *Deconstruction and Criticism*, ed. Harold Bloom *et al.* (London & Henley: Routledge and Kegan Paul, 1979), pp. 217-53

Week 9: Deleuze (Marcelo Svirsky)

- Gilles Deleuze and Félix Guattari, 'Introduction: Rhizome', *A Thousand Plateaus*, trans Brian Massumi (London: Continuum 2004), pp 3-28

Week 10: Agamben (Marcelo Svirsky)

- Giorgio Agamben, chap. 1 of *State of Exception* (Chicago: University of Chicago Press, 2005), pp. 1-31

Week 11: Badiou (Marcelo Svirsky)

- Alain Badiou, 'The Problem of Evil', *Ethics: An Essay on the Understanding of Evil*, trans Peter Hallward (London: Verso 2001), pp 58-89

MA in Critical and Cultural Theory
SET603 - Capitalism and Schizophrenia
Optional Module, Autumn 2011
Module Leader: Dr Marcelo Svirsky (SvirskyM@cf.ac.uk)

Method of Teaching and Learning:
Method of Assessment:

One 2-hour weekly seminar
One essay of 4,000 words

Aims and Learning Outcomes

This course will offer a close reading of selected chapters of the influential philosophical works of Gilles Deleuze and Félix Guattari *Anti-Oedipus*, and *A Thousand Plateaus*. The twofold aim of the course will be to develop an understanding of Deleuze and Guattari's basic concepts (such as desiring-production, desiring-machine, the body without organs, territory, deterritorialisation and reterritorialisation, becoming, capture and nomadology, the smooth and the striated), and interrogate their usefulness for critical theory. By the end of the module the student will be expected to be able to make independent and critical readings of other texts by Deleuze, and by Deleuze and Guattari.

Readings

- Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. R. Hurley, M. Seem & H. R. Lane (Minneapolis: University of Minnesota Press, 1983)
- Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987)
- Ian Buchanan, *Reader's Guide to Anti-Oedipus* (London: Continuum, 2008)
- James Williams, *Gilles Deleuze's 'Difference and Repetition': A Critical Introduction and Guide* (Edinburgh: Edinburgh University Press, 2003)
- James Williams, *Gilles Deleuze's 'Logic of Sense': A Critical Introduction and Guide* (Edinburgh: Edinburgh University Press, 2003)

MA in Critical and Cultural Theory
SET609 - The Cultural Politics of Gender and Race
Optional Module, Autumn 2011
Module Leader: Professor Chris Weedon (WeedonCM@cf.ac.uk)

Method of Teaching and Learning: One 2-hour weekly seminar
Method of Assessment: One essay of 4,000 words

Aims

Race, Ethnicity and Gender are key issues in contemporary Cultural Politics. Theories of race and gender have, in recent years, turned their attention to questions of identity and difference including the issue of whiteness. Gender Studies has focused attention on masculinity. This module will look at how the emphasis on difference in feminist theory and politics is, in large part, a response to Black and Third World critiques of mainstream Western feminism. These have sought to develop modes of analysis that contest the marginalisation or absence of questions of racism and colonialism.

Learning Outcomes

Students will acquire knowledge and critical appreciation of key issues in Western feminism and at how Black and Third world critiques have offered alternative approaches to the question of difference. Students will also cover work that problematises whiteness and masculinity.

Syllabus

- Gender and Race as Cultural Politics
- Discourses of Race: Classical Racism
- Muslim Others
- The Cultural Politics of Gender I, Radical Feminist Redefinitions
- The Cultural Politics of Gender II: Complexifying Difference
- Lesbian Feminism
- Postmodern Approaches to Gender and Race
- Problematising Whiteness
- Masculinity

Indicative Reading

- Robin Morgan, *The Words of a Woman. Selected Prose 1968-1992* (London: Virago, 1993)
- Robert Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (London: Routledge, 1995)
- Edward Said, *Covering Islam* (London: Routledge & Kegan Paul, 1981)
- Runnymede Trust, *Islamophobia: A Challenge for Us All* (London: The Runnymede Trust, 1997)
- Mary Daly, *Gyn/Ecology* (London, The Women's Press, 1979)
- Audre Lorde, *Sister Outsider: Essays and Speeches by Audre Lorde* (Freedom CA, The Crossing Press, 2007)
- Uma Narayan, *Dislocating Cultures. Identities, Traditions and Third World Feminism* (New York & London, Routledge, 1997)
- Adrienne Rich, 'Compulsory Heterosexuality and Lesbian Existence', Ann Snitow, Christine Stansell & Sharon Thompson (eds.), *Desire: The Politics of Sexuality* (London: Virago, 1984), pp. 212-41
- Sheila Jeffreys, 'Return to Gender: Post-modernism and Lesbian and gay Theory', *Radically Speaking: Feminism Reclaimed*, ed. Diane Bell & Renate Klein (London: Zed Books, 1996), pp. 359-74
- bell hooks, *Yearning; Race, Gender and Cultural Politics* (London: Turnaround 1991)

- Judith Butler, *Gender Trouble* (New York & London: Routledge, 1990)
- Judith Butler, *Bodies That Matter* (New York & London: Routledge 1993)
- Richard Dyer, *White* (London, Routledge 1997)
- Mairtin Mac an Ghail (ed.), *Understanding Masculinities* (Buckingham: Open University Press, 1996)

MA in Critical and Cultural Theory
SET434 - European Philosophy
Optional Module (cross-listed with the MA in Philosophy), Autumn 2011
Module Leader: Dr Peter Sedgwick (Sedgwick@cf.ac.uk)

Method of Teaching and Learning: One 2-hour weekly seminar
Method of Assessment: One essay of 4,000 words

Aims

The module aims to equip students with a thorough understanding of key issues associated with the tradition of European Philosophy.

Learning Outcomes

On completion of the module a typical student should be able to demonstrate a well-informed understanding of the key issues selected on the course in a clearly argued manner, as well as explore by way of sustained argument the above issues in written work.

Syllabus Content

Reason, knowledge, history, politics, language, mind, body, self, power, truth.

Indicative Reading

This list is indicative of the subject matter and might be read from in preparation for the course. Readings for the course may be culled from a wide range of sources. You are advised not purchase books until you have seen the course reading list.

- Peter Sedgwick, *Descartes to Derrida: An Introduction to European Philosophy* (Oxford: Blackwell, 2001)
- Simon Critchley, *Ethics - Politics - Subjectivity: Essays on Derrida, Levinas and Contemporary French Thought* (Edinburgh: Edinburgh University Press, 1999)
- Andrew Cutrofello, *Continental Philosophy: A Contemporary Introduction* (London: Routledge, 2005)
- Andrew Edgar & Peter Sedgwick, *Cultural Theory: The Key Thinkers* (London: Routledge, 2002)

MA in Critical and Cultural Theory
SET225 - Welsh Fiction in English: Colonial and Postcolonial
Optional Course (cross-listed with the MA in English Literature), Autumn 2011
Module Leader: Dr Katie Gramich (GramichK@cf.ac.uk)

Method of Teaching and Learning:
Method of Assessment:

One 2-hour weekly seminar
One essay of 4,000 words

Aims

This course aims to understand Welsh fiction in English from c. 1880 to the present in terms of how texts have in varying ways represented Wales and its people as being colonised. Contemporary postcolonial approaches will be used in discussing the texts, exploring issues such as language, class, race, history, gender and the construction of identity.

Learning Outcomes

At the end of the course students will be able to write an essay contrasting and comparing a number of selected texts in the light of the issues raised in the course and in appropriate criticism.

Set Texts

- Amy Dillwyn, *The Rebecca Rioter*, Honno (2001 [1880])
- Caradoc Evans, *Capel Sion*, Seren (2002, [1916])
- Margiad Evans, *The Wooden Doctor*, Honno (2004 [1933])
- Eiluned Lewis, *Dew on the Grass*, Honno (2007 [1934])
- Gwyn Thomas, *The Dark Philosophers*, Parthian (2005 [1949])
- Emyr Humphreys, *A Man's Estate*, Parthian (2006 [1957])
- Glyn Jones, *The Island of Apples*, University of Wales Press (1992 [1965])
- Niall Griffiths, *Sheepshagger*, Vintage (2001)
- Charlotte Williams, *Sugar and Slate*, Planet (2002)
- Tristan Hughes, *Send My Cold Bones Home*, Parthian (2006)

Preliminary secondary reading

- Kirsti Bohata, *Postcolonialism Revisited* (Cardiff: University of Wales Press, 2004)
- Stephen Knight, *A Hundred Years of Fiction* (Cardiff: University of Wales Press, 2004)
- Meic Stephens (ed.), *The New Companion to the Literature of Wales* (Cardiff: University of Wales Press, 1998)
- M. Wynn Thomas (ed.), *Welsh Writing in English: A Guide to Welsh Literature, vol. VII* (Cardiff: University of Wales Press, 2003)

Further lists of secondary reading will be provided.

MA in Critical and Cultural Theory
SET602 - Critical and Cultural Theory II
Core Module, Spring 2012

Module Leader: Professor Chris Weedon (WeedonCM@cf.ac.uk)

Method of Teaching and Learning:	One 2-hour weekly seminar
Method of Assessment:	One essay of 4,000 words

Aims

This is a required course for the MA in Critical and Cultural Theory. It focuses on questions of subjectivity, discourse, power and the virtual. It serves as an introduction to key ways of theorising these issues and gives equal weight to both the critical and cultural dimensions of the topics.

Learning Outcomes

After completing the module students will be familiar with some of the key approaches to questions of subjectivity, discourse, power and the virtual. They will have acquired critical understanding of these theories and how they might be employed in analytic work in critical and cultural theory.

Seminar and Reading Guide

With the exception of Foucault's *History of Sexuality Volume One*, texts indicated below will be provided in a course reader. Students should acquire a copy of the Foucault text.

Week 1: Introduction (Chris Weedon)

Week 2: The Lacanian Subject (Chris Weedon)

- Jacques Lacan, 'The Mirror Stage', *Ecrits: A Selection*, trans. Alan Sheridan (London: Tavistock, 1977), pp. 3-7

Week 3: Marxism (Chris Weedon)

- Louis Althusser, 'Ideology and Ideological State Apparatuses (Notes towards an investigation)', *Lenin and Philosophy* (London: New Left Books, 1971), pp. 152-73

Week 4: Foucault, Discourse and Power (Chris Weedon)

- Michel Foucault, *The History of Sexuality. Volume One. An Introduction*, trans Robert Hurley (London: Penguin, 1979)

Week 5: Foucault, Gender and Race (Chris Weedon)

- Cornel West, 'A Genealogy of Modern Racism', *Prophesy Deliverance* (Philadelphia: The Westminster Press, 1982), pp. 47-65
- Chandra Mohanty, 'Under Western Eyes', *Third World Women and the Politics of Feminism* (Bloomington, Indiana: Indiana University Press), pp. 51-80

Week 6: READING WEEK

Week 7: The Subject and the Author (Radhika Mohanram)

- Roland Barthes, 'The Death of the Author', *Music, Image, Text*. London: Fontana, 1978), pp. 142-8
- Michel Foucault, 'What is an Author', *Language, Counter Memory, Practice*. Ithaca, NY: Cornell University Press, 1980), pp. 113-38

Week 8: Postcoloniality I (Radhika Mohanram)

- David Lloyd, 'Race Under Representation', *Oxford Literary Review* 13.1-2 (1991): 62-94

Week 9: Postcoloniality II (Radhika Mohanram)

- Gayatri Spivak, 'Can the Subaltern Speak?', *Marxism and the Interpretation of Culture*, ed. Cary Nelson & Lawrence Grossberg (Urbana, IL: University of Illinois Press, 1988), pp. 271-313

- Homi Bhabha, 'Of Mimicry and Man', *The Location of Culture* (London & New York: Routledge, 1994), pp. 85-93

Week 10: Animality/Technicity (Laurent Milesi)

- Jacques Derrida, 'The Animal That Therefore I Am (More to Follow)', trans. David Wills, *Critical Inquiry* 28 (Winter 2002): 369-417

Week 11: Virtuality and the Digital (Laurent Milesi)

- Wojciech Kalaga, 'The Trouble with the Virtual', *Symploke* 11.1-2: 'Theory Trouble' (2003): 96-103

- Slavoj Žižek, 'From Virtual Reality to the Virtualization of Reality', *Reading Digital Culture*, ed. David Trend (Oxford: Wiley Blackwell, 2001), pp. 17-22

MA in Critical & Cultural Theory
SET 606 - Derridean Thought: 1990 to the Present
Optional Module, Spring 2012
Module Leader: Laurent Milesi (Milesi@cf.ac.uk)

Method of Teaching and Learning: One 2-hour weekly seminar
Method of Assessment: One essay of 4,000 words

Aims

The aim of this course is to get the student acquainted with a representative range of Derrida's most recent writings over the last ten-to-fifteen years, specifically on issues of ethics, nationality, religion, politics and psychoanalysis.

Learning Outcomes

By the end of the course the student will be expected to be able to relate Derrida's thematic concerns of the past decade to those of the more canonical, earlier texts, both in terms of difference and continuity, as well as to develop a close critical reading of his texts or apply them to other writings and problematics by making use of their positions and strategies.

Syllabus Content

- The ethics of the Other; the 'gift' revisited
- The *arrivant*, death and the 'end'
- Politics and the 'spectre effect'
- Archiving, memory and technology
- The return of / to psychoanalysis
- Responsibility and the (re)call of 'religion'
- Language and nationality

Indicative Reading (all texts by Jacques Derrida)

- *Aporias*, trans. Thomas Dutoit (Stanford: Stanford University Press, 1993)
- *Archive Fever. A Freudian Impression*, trans. Eric Prenowitz (Chicago and London: University of Chicago, 1996)
- 'Faith and Knowledge', *Religion*, ed. Jacques Derrida and Gianni Vattimo (Cambridge: Polity, 1998), pp. 1-78
- 'Letter to a Japanese Friend', *A Derrida Reader: Between the Blinds*, ed. Peggy Kamuf (London: Harvester Wheatsheaf, 1991), pp. 270-6
- *Monolingualism of the Other, or The Prosthesis of Origin*, trans. Patrick Mensah (Stanford: Stanford University Press, 1998)
- *On the Name*, ed. Thomas Dutoit, trans. David Wills, John P. Leavey, Jr., & Ian McLeod (Stanford: Stanford University Press, 1995)
- *Resistances of Psychoanalysis*, trans. Peggy Kamuf, Pascale-Anne Brault, & Michael Naas (Stanford: Stanford University Press, 1998)
- *Specters of Marx. The State of the Debt, the Work of Mourning, and the New International*, trans. Peggy Kamuf, intr. Bernd Magnus and Stephen Cullenberg (New York & London: Routledge, 1994)
- *The Gift of Death*, trans. David Wills (Chicago & London: University of Chicago Press, 1995)

MA in Critical and Cultural Theory

SET607 - Gothic and Gender

Optional Module (cross-listed with the MA in English Literature), Spring 2012

Dr Becky Munford (MunfordR@cf.ac.uk)

Method of Teaching and Learning:

One 2-hour weekly seminar

Method of Assessment:

One essay of 4,000 words

Aims

This module will explore the various ways in which women writers have developed and engaged with a gothic aesthetic. With reference to the genre's historical, cultural and theoretical contexts, it will examine how particular manifestations of the gothic might be understood in relation to wider aesthetic innovations (Romanticism, Decadence, Modernism, etc.). Paying particular attention to questions of gender, sexuality, the erotic and the body, it will examine the relationship between feminist criticism and Gothic fiction, especially as they converge through the category of the 'female Gothic'. While the module will focus primarily on a selection of novels, it will also explore some of the conceptual frameworks that have contributed to understandings and formations of the gendered Gothic subject (e.g. Burke on the sublime, Freud on the uncanny, Kristeva on the abject).

Learning Outcomes

On completion of the module students should be able to demonstrate an in depth critical awareness of the relationship between gender and genre and an understanding of key theoretical approaches to the Gothic.

Syllabus Content

- Ann Radcliffe, *A Sicilian Romance* (1790)
- Mary Shelley, *Frankenstein* (1818)
- Charlotte Brontë, *Villette* (1853)
- Vernon Lee, *Hauntings* (1890)
- Djuna Barnes, *Nightwood* (1936)
- Jean Rhys, *Wide Sargasso Sea* (1966)
- Angela Carter, *Love* (1971)
- Sarah Waters, *Affinity* (1999)

- Sigmund Freud, 'The Uncanny' (1919)
- Extracts from Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757)
- Extracts from Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1980)

Suggested secondary reading

The library holds paper and electronic copies of *Gothic Studies*, the journal of the International Gothic Association.

- Ros Ballaster, 'Wild Nights and Buried Letters: The Gothic "Unconscious" of Feminist Criticism,' *Modern Gothic: A Reader*, ed. Victor Sage & Allan Lloyd Smith (Manchester: Manchester University Press, 1996), pp. 58-70
- Susanne Becker, *Gothic Forms of Feminine Fictions* (Manchester: Manchester University Press, 1999)
- Fred Botting, *Gothic* (London: Routledge, 1996)
- Benjamin A. Brabon & Stéphanie Genz (eds.), *Postfeminist Gothic: Critical Interventions in Contemporary Culture* (Basingstoke: Palgrave, 2007)

- Angela Carter, *The Sadeian Woman: An Exercise in Cultural History* (London: Virago, 2000)
- Patricia Duncker, 'Queer Gothic: Angela Carter and the Lost Narratives of Sexual Subversion', *Critical Survey* 8.1 (1996): 58-68
- Lauren Fitzgerald, 'Female Gothic and the Institutionalization of Gothic Studies', *Gothic Studies* 6.1 (2004): 8-18
- Juliann E. Fleenor (ed.), *The Female Gothic* (Montreal: Eden Press, 1983)
- Diane Long Hoeveler, *Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës* (Liverpool: Liverpool University Press, 1998)
- Avril Horner, *European Gothic: A Spirited Exchange 1760-1960*, ed. Avril Horner (Manchester: Manchester University Press, 2002)
- Claire Kahane, 'The Gothic Mirror', *The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation*, ed. Shirley Nelson Garner, Claire Kahane & Madelon Sprengnether (Ithaca, NY: Cornell University Press, 1985), pp. 334-51
- Michelle A Massé, *In the Name of Love: Women, Masochism and the Gothic* (Ithaca, NY: Cornell University Press, 1992)
- Helene Meyers, *Femicidal Fears: Narratives of the Female Gothic Experience* (Albany: SUNY Press, 2001)
- Ellen Moers, 'The Female Gothic', *Literary Women* (London: Doubleday, 1986), pp. 90-110
- Paulina Palmer, *Lesbian Gothic: Transgressive Fictions* (London: Cassell, 1999)
- David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, vol. 2, 2nd ed. (London: Longman, 1996)
- Elaine Showalter, *Sister's Choice: Tradition and Change in American Women's Writing* (Oxford: Clarendon Press, 1991)
- Andrew Smith & Jeff Wallace (eds.), *Gothic Modernisms* (Basingstoke: Palgrave, 2001)
- Anne Williams, *Art of Darkness: A Poetics of Gothic* (Chicago: University of Chicago Press, 1995)

MA in Critical and Cultural Theory
SET222 - Shakespeare in Theory
Optional Module (cross-listed with the MA in English Literature), Spring 2012
Professor Richard Wilson (WilsonR@cf.ac.uk)

Method of Teaching and Learning: One 2-hour weekly seminar
Method of Assessment: One essay of 4,000 words

Aims

This course will consider Shakespeare's plays and poems in the light of twentieth-century philosophy and contemporary literary theory, but also the ways in which these pre-modern texts can themselves be seen as the foundations of such post-modern thinking. Concentrating on a sequence of post-1945 French thinkers, the course will examine how the key ideas of these theorists are keyed to the plays they discuss. Each of the seminars will therefore pair a philosophical with a Shakespearean text.

Learning Outcomes

On completion of the course students will be expected to be familiar with the ways Shakespeare's writing has been interpreted by a range of modern philosophers and able to discuss the relevance of contemporary literary theory to the plays and poems.

Syllabus Content

- Jacques Lacan, 'Desire and the Interpretation of Desire' and *Hamlet*
- René Girard, *A Theater of Envy* and *A Midsummer Night's Dream*
- Michel Foucault, *Madness and Civilisation* and *King Lear*
- Michel Foucault, *Discipline and Punish* and *The Tempest*
- Emmanuel Levinas, *Time and the Other* and *Hamlet*
- Jean-François Lyotard, *Driftworks* and *Hamlet*
- Gilles Deleuze, *One Less Manifesto* and *Richard III*
- Hélène Cixous, *Stigmata* and *Julius Caesar*
- Jacques Derrida, 'This strange institution called literature' and *Romeo and Juliet*
- Jacques Derrida, *Specters of Marx* and *Hamlet*

Additional Reading

- Catherine Belsey, *The Subject of Tragedy* (London: Methuen, 1985)
- Jonathan Dollimore, *Radical Tragedy* (Hemel Hempstead: Harvester, 1989)
- Terry Eagleton, *William Shakespeare* (Oxford: Blackwell, 1986)
- Stephen Greenblatt, *Renaissance Self-Fashioning* (Chicago: University of Chicago Press, 1980)
- Stephen Greenblatt, *Shakespearean Negotiations* (Oxford: Oxford University Press, 1988)
- David Scott Kastan, *Shakespeare After Theory* (London: Routledge, 1999)
- Nicholas Royle, *How to Read Shakespeare* (London: Granta, 2005)
- Kiernan Ryan, *Shakespeare* (London: Palgrave, 2001)
- Richard Wilson, *Will Power* (Hemel Hempstead: Harvester, 1993)