

Cardiff University School of English, Communication and Philosophy



MA in English Literature

Module Descriptions
(for all pathways)

2011-2012

provisional

(modules with fewer than 3 students may not be available)

MA in English Literature (Advanced Studies in English Literature)

This is the Open Pathway of the MA, and consists of a wide range of options. Students are able to choose their own set of courses, and the pathway is especially designed for students who wish to pursue a number of areas or themes across periods. Students take two courses per term, each assessed by a 4,000-word essay. After Easter they write a 16,000-word supervised dissertation. All courses are open to all students including modules cross-listed from the MA in Critical and Cultural Theory.

AUTUMN SEMESTER

1	SET206	Bibliography and Textual Studies	Anthony Mandal
1	SET207	British Romanticism and Satire	Jane Moore
1	SET208	Shakespearean Comedy	Lewis Beer
1	SET209	The Myth of King Arthur	Rob Gossedge
1	SET227	Tolken's Medievalism	Carl Phelpstead
1	SET211	Violent Death in Renaissance Drama	Martin Coyle
1	SET225	Welsh Fiction in English: Colonial and Postcolonial	Katie Gramich
1	SET231	Women's Writing, 1970s to the present	Becky Munford

Modules cross-listed from the MA in Critical and Cultural Theory

1	SET603	Capitalism and Schizophrenia	Marcelo Svirsky
1	SET609	The Cultural Politics of Gender and Race	Chris Weedon

SPRING SEMESTER

2	SET220	Constructing Shakespeare	Martin Coyle
2	SET607	Gothic and Gender	Becky Munford
2	SET233	Middle English Romance and Its Afterlife	Rob Gossedge
2	SET235	Modernisms	Katie Gramich & Martin
2	SET222	Shakespeare in Theory	Richard Wilson
2	SET221	Slavery and Nineteenth-Century Literature	Carl Plasa
2	SET223	The Novel and the Nineteenth Century	Claire Connolly
2	SET219	Tragic Love in the Trojan War	Carl Phelpstead & Lewis Beer

Modules cross-listed from the MA in Critical and Cultural Theory

SET606	Derridean Thought: 1990 to the Present	Laurent Milesi
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Students also attend classes on Research Methods and Scholarly Presentation as well as a Critical Reading Group. These are unassessed but compulsory. The timetable published here is provisional.

AUTUMN MODULES

MA in English Literature

Bibliography and Textual Studies

(Anthony Mandal)

Aims

How is 'literature' created? Is the printed word a product of culture, or is culture created by the printed word? How does technology intertwine with print culture in order to construct meaning? How can present-day research reconstruct the various chains of connection that the preceding questions have identified? This course offers a general introduction to bibliography and book history, suitable for all students commencing graduate study in English Literature. It is also suitable for those who wish to specialise in a number of fields of study, such as editing texts, publication history, the sociology of authorship, literary history and cultural materialism, and the specialist study of individual writers. The course will also introduce students to the resources, projects, and research environment provided via the Centre for Editorial and Intertextual Research (CEIR).

Learning Outcomes

On completion of the course, students should have developed a knowledge of book history, the technology of the printed book, theories of print culture and canon-formation, and methods of bibliographical description. They should also have acquired an understanding of the theory and practice of scholarly editing. On a practical level, they will be able to demonstrate the ability to use archives and primary material, bibliographic catalogues, and electronic resources in order to prepare a portfolio of independently researched work.

Methods of Teaching

Teaching will be one class of two hours per week, with accompanying practical demonstrations and online support via Blackboard.

Methods of Assessment

At the end of the course, students will be required to submit a portfolio of research, based on either an author study or an editing project. Alternatively, they can submit a more traditional essay of 4,000 words, covering any aspects of bibliography or textual studies arising from the course.

Syllabus

Week 1	Introduction to Bibliography. The transmission of meaning through print. The role of technology in producing meaning. Key bibliographical concepts / terms.
Week 2	What is Book History? Defining the discipline.
Week 3	Manuscripts and incunabula (early printed books); the shift from an oral to a writing culture; what is available and where to look for it (including websites); reading, editing, and citing the material.
Week 4	The printed book after Caxton (1). Production methods and physical description (format, imprints, etc.).
Week 5	The printed book after Caxton (2). Publishing history from the 18th century. Authors and the literary marketplace. Theories of textual communication. The novel and print culture.
Week 6	Editing (1): theoretical background. From writer to reader.
Week 7	Editing (2): practical applications. Collation. Emendation. Annotation. Glossary. New electronic resources. Editing exercise.
Week 8	Discussion session of group projects and general issues arising from the course.
Weeks 9–10	Bibliographical aids, 1600–1900. General bibliographies: authors, texts, genres, criticism. Printed and electronic resources. Constructing an author profile.

Secondary Reading

David Finkelstein and Alistair McLeery (eds), *The Book History Reader* (London, 2002; 2nd edn, 2006). Philip Gaskell, *A New Introduction to Bibliography* (Oxford, 1972; rptd 1985, 1995).

* Supplementary reading lists and related materials will be distributed during the teaching sessions.

MA in English Literature

British Romanticism and Satire

(Jane Moore)

Aims of the Module

John Clare said of his Romantic contemporaries that they felt the itch of parody. The same applies to satire, an art familiar to many writers of the Romantic period. Many of the key figures in British Romanticism (from Austen to Shelley and Wordsworth to Byron) wrote satire, and the most significant events of the day resound through satirical writing of the period (the French Revolution, the Tory government, the injustices of Ireland, the Queen Caroline crisis). This module examines how an appreciation of satire enriches our understanding of the British Romantic tradition, and we will read satires and parodies by such major authors as Austen, Byron, Moore and Peacock, as well as lampoons and squibs by lesser-known writers, including material from *Blackwood's Edinburgh Magazine*, the most successful Tory satirical and controversial periodical of the post-Napoleonic period.

Learning Outcomes

At the end of the module, you will be able to demonstrate a detailed knowledge of the range of satirical writing in the Romantic period (from Juvenalian invective to Horatian ridicule) and an ability to analyse closely the features of Romantic satire. You will also have an understanding of the way 'Romanticism' has been defined and debated from various critical perspectives and be able to appreciate the relevance of satire for the study of Romantic literature.

Methods of Teaching: one 2-hour session a week, involving some formal lecturing alongside class discussion and, where appropriate, student presentation.

Methods of Assessment: At the end of the module students will be asked to submit one essay of 4000 words.

Syllabus Content

Indicative Primary Reading:

A full seminar schedule will be circulated at the beginning of the module. In the meantime, please find below an indicative list of the topics and texts covered. You might also find it instructive in advance of the course to dip into any of the following collections:

Gregory Grigson ed., *The Oxford Book of Satirical Verse* (1980); David A. Kent and D. R. Ewen eds, *Romantic Parodies 1791-1831* (1992); John Strachan and Graeme Stones eds, *Parodies of the Romantic Age*, 5 vols (1998); John Strachan ed, *British Satire, 1785-1840*, 5 vols (2003).

Module Schedule

Week 1: Introduction

Week 2: Satire and Sentiment

Jane Austen, *Love and Freindship* (1790, pub. 1922)

Week 3: Anti-monarchical satires

Thomas Moore, 'Parody of a Celebrated Letter' (1812), 'Anacreontic: To a Plumassier' (1812), 'Extracts from the Diary of a Fashionable Politician' (1812), 'Law on our Side' (1812).

Week 4: Radical satire

Charles Lamb, 'The Triumph of the Whale' (1812); Percy Bysshe Shelley, 'The Mask of Anarchy' (1819; pub. 1832); William Hone, *The Political House that Jack Built*, (1819).

Week 5: Comic parody and the perils of philosophy

Thomas Love Peacock, *Nightmare Abbey* (1818)

Week 6: Reading Week

Week 7: Wordsworth and Coleridge

Extract from Richard Mant, *The Simpliciad: A Satirico-Didactic Poem* (1818); James Hogg, 'The Flying Tailor', excerpted from *The Poetic Mirror* (1816); William Prowse, 'The Ancient Philosopher. By a Literary Medium' (1860).

Week 8: *Blackwood's Edinburgh Magazine* and the attacks on Keats and the Cockney School

William Maginn, 'Elegy on my Tom Cat' (1821), J. G. Lockhart, 'The Cockney School of Poetry. No. IV', *Blackwood's Edinburgh Magazine* (1818).

Week 9 Lord Byron

Extracts from 'English Bards and Scotch Reviewers' (1809)
'Dedication' and Canto I, *Don Juan* (1818). William Maginn, 'Don Juan Unread' (1819).

Week 10: Thomas Moore

The Fudge Family in Paris (1818).

Week 11: Round-up, essay-writing, feedback.

Secondary Reading

James Chandler, *England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism*, (1998), Gary Dyer, *British Satire and the Politics of Style 1789-1832* (1997); Steven E. Jones, *Satire and Romanticism* (2000); Steven E. Jones ed, *The Satiric Eye: Forms of Satire in the Romantic Period*. (2003); Marcus Wood, *Radical Satire and Print Culture* (1994); Vincent Carretta, *George III and the Satirists from Hogarth to Byron* (1990); Diane Donald, *The Age of Caricature* (1997).

For further information contact Jane Moore: MooreJV@Cardiff.ac.uk

MA in English Literature

Shakespearean Comedy

(Lewis Beer)

Aims: This course will consider Shakespeare's Comedies in the context of the development of the Elizabethan and Jacobean playhouse and in the light of current thinking about Shakespeare's relation to popular culture, religious conflict, ideas of toleration, and the nation state.

Learning Outcomes: On completion of the course students will be expected to be familiar with modern critical approaches to Shakespeare's comedies and to be able to consider how these plays relate to their historical contexts and to continuing debates about borders, hospitality, assimilation, and the problem of intolerance.

Method of Teaching: Teaching will be one seminar of two hours per week.

Method of Assessment: On completion of the course students will be expected to submit one essay of 4000 words.

Syllabus Programme:

Week 1: *The Two Gentlemen of Verona* and *The Taming of the Shrew*

Week 2: *The Comedy of Errors* and *Love's Labour's Lost*

Week 3: *A Midsummer Night's Dream* and *The Merchant of Venice*

Week 4: *The Merry Wives of Windsor* and *Much Ado About Nothing*

Week 5: *As You Like It*

Week 6: *Twelfth Night*

Week 7: *Troilus and Cressida*

Week 8: *Measure for Measure* and *All's Well That Ends Well*

Week 9: *The Winter's Tale*

Week 10: *The Tempest*

Essential Text: *The Norton Shakespeare*, ed. Stephen Greenblatt et al (New York: Norton, 1997)

Secondary Reading:

John Drakakis (ed.), *Alternative Shakespeares* (London: Methuen, 1985)

Terry Eagleton, *William Shakespeare* (Oxford: Blackwell, 1986)

Ewan Fernie (ed.), *Spiritual Shakespeares* (London: Routledge, 2005)

Marjorie Garber, *Coming of Age in Shakespeare* (London: Methuen, 1981)

Stephen Greenblatt, *Shakespearean Negotiations* (Oxford: Clarendon, 1988)

Andrew Gurr, *Playgoing in Shakespeare's London* (3rd ed., Cambridge: Cambridge U.P., 2004)

A.D. Nuttall, *Shakespeare the Thinker* (New Haven: Yale U.P., 2007)

Annabel Patterson, *Shakespeare and the People's Voice* (Oxford: Blackwell, 1991)

Jeanne Addison Roberts, *The Shakespearean Wild* (Lincoln: Nebraska U.P., 1991)

Kiernan Ryan, *Shakespeare* (3rd ed., London: Palgrave, 2001)

Meredith Anne Skura, *Shakespeare the Actor...* (Chicago: Chicago U.P., 1993)

Robert Weimann, *Shakespeare and the Popular Tradition...* (Baltimore: Johns Hopkins, 1978)

David Wiles, *Shakespeare's Clown* (Cambridge: Cambridge U.P., 1987)

Richard Wilson, *Will Power* (Hemel Hempstead: Harvester, 1993)

Secret Shakespeare (Manchester: Manchester U.P., 2004)

Shakespeare in French Theory (London: Routledge, 2007)

(ed.) *New Historicism and Renaissance Drama* (London: Longman, 1992)

MA in English Literature

The Myth of King Arthur in the Nineteenth and Twentieth Centuries

(Rob Gossedge)

Aims:

This course examines the implications of the translation of the Arthur myth within nineteenth and twentieth century texts.

Learning outcomes:

At the end of the course students will be able to construct an argument on the myth of Arthur in later literature, including films.

Methods of teaching:

Teaching will be one class of two hours per week.

Methods of assessment:

At the end of the course students will be asked to submit one essay of 4000 words.

Texts

Literature:

Sir Thomas Malory, *Le Morte Darthur*

Alfred, Lord Tennyson, *The Idylls of the King*

William Morris, 'The Defence of Guinevere'

Lowell, 'Sir Launfal'

Mark Twain, *The Adventures of a Connecticut Yankee as King Arthur's Court*

E.A. Robinson, 'Merlin' and 'Lancelot'

Charles Williams, 'The Crowning of Arthur'

T.H. White, *The Once and Future King*

Marion Zimmer Bradley, *The Mists of Avalon*

Film:

Robert Bresson, *Lancelot du Lac* (1973); Tay Garnett, *A Connecticut Yankee at King Arthur's Court* (1949); John Boorman, *Excalibur* (1981); Jerry Zucker, *First Knight* (1995); Antoine Fuqua, *King Arthur* (2004); Joshua Logan, *Camelot* (1967); Richard Thorpe (dir.), *The Knights of the Round Table* (1953)

TV series:

Lawrence Huntington (et al), *The Adventures of Sir Lancelot* (1955-57); Steve Barron, *Merlin* (1998); Paul Matthews, *Merlin: the return* (1999); Uli Edel, *The Mists of Avalon* (2001)

PROGRAMME

Week 1: Introduction and Malory

Week 2: Tennyson, 'The Epic', 'Merlin and Vivien', 'The Marriage of Geraint' and 'Geraint and Enid'

Week 3: Tennyson, 'Guinevere', 'Lancelot and Elaine', 'The Holy Grail' (+ 'Sir Galahad', if you have the time) and 'The Coming of Arthur'

Week 4: Tennyson, 'Pelleas and Ettare', 'Gareth and Lynette', 'The Last Tournament', 'Balin and Balan', 'The Passing of Arthur' (revised version of 'The Epic')

Week 5: Morris, 'The Defence of Guinevere'; Lowell, 'The Vision of Sir Launfal'

Reading Week

Week 6: Twain, *The Adventures of a Connecticut Yankee at King Arthur's Court*

Week 7: Robinson, 'Merlin' and 'Lancelot'; Williams, 'The Crowning of Arthur', 'Bors to Elayne: on the King's Coins', 'Taliessin at Lancelot's Mass'

Week 8: White, *The Once and Future King*

Week 9: Bradley, *The Mists of Avalon*

Week 10: Overview

MA in English Literature

Tolkien's Medievalism

(Carl Phelpstead)

Aims

J. R. R. Tolkien is both one of the most popular and admired creative writers of the twentieth century and also one of the most influential scholars of medieval literature. This course provides an opportunity to read Tolkien's fiction alongside both medieval texts that inspired and influenced him and some of his critical writing on medieval literature.

Students will read selected medieval texts in translation, together with essays by Tolkien on Old English poetry, Middle English romance, and fairy tales; students will also study some of Tolkien's fiction, including *The Hobbit* and *The Lord of the Rings*. The course will pay particular attention to ways in which Tolkien's creative writing draws on medieval texts, themes, and forms. Emphasis will also be placed on understanding Tolkien's medievalism as a creative response to modernity.

Learning Outcomes

By the end of the course students should have increased their familiarity with Tolkien's creative and critical writings and developed an understanding of ways in which Tolkien's scholarship informed his fiction. They should be able to analyse the use of medieval texts, themes, and forms in Tolkien's creative writing, and should be able to reflect in an informed manner on the relationship between medievalism and modernity.

Methods of Teaching

One two-hour class per week.

Methods of assessment:

One essay of 4000 words.

Indicative Syllabus:

1. Introduction: Philology and 'Eng Lit'
2. *Beowulf*
3. *The Hobbit*: Runes, Riddles, and Dragons
4. *The Lord of the Rings: The Fellowship of the Ring*
5. *The Battle of Maldon* and 'The Homecoming of Beorhtnoth'
6. *The Lord of the Rings: The Two Towers*
7. Middle English Romance: *Sir Gawain and the Green Knight* and *Sir Orfeo*
8. *The Lord of the Rings: The Return of the King*
9. Fairy Stories
10. Tolkien, Medievalism, and Modernity

Set Texts (in order of study):

'Turgon' [David E. Smith], ed., *The Tolkien Fan's Medieval Reader* (New York: Cold Spring Press, 2004)

Tolkien, J. R. R., *The Monsters and the Critics and Other Essays*, ed. Christopher Tolkien

—, *The Hobbit* [preferably *The Annotated Hobbit*, ed. Douglas Anderson (rev. ed. 2002)]

—, *The Lord of the Rings*

—, 'The Homecoming of Beorhtnoth' [copy to be supplied]

—, trans., *Sir Gawain and the Green Knight, Pearl, Sir Orfeo*, ed. Christopher Tolkien

—, *Farmer Giles of Ham*

—, *Smith of Wootton Major* [preferably the expanded edition, ed. Verlyn Flieger (2005)]

Recommended Preliminary Reading

Carpenter, Humphrey, *J. R. R. Tolkien: A Biography* (London: Allen & Unwin, 1977)

Chance, Jane, ed., *Tolkien the Medievalist* (New York: Routledge, 2002)

—, ed., *Tolkien and the Invention of Myth* (Kentucky University Press, 2004)

Lee, Stuart, and Elizabeth Solpova, eds, *The Keys of Middle-earth: Discovering Medieval Literature Through the Fiction of J. R. R. Tolkien* (Palgrave, 2005)

Shippey, T. A., *The Road to Middle-earth* (London: HarperCollins, 3rd ed. 2005)

— *Tolkien: Author of the Century* (London: HarperCollins, 2000)

MA in English Literature

Violent Death in Renaissance Drama

(Martin Coyle)

Aims:

This course is concerned with some of the meanings that are generated by the Renaissance theatre in its concern with violent death and looks at a range of plays under a series of broad headings, including God and death, the subject and suicide, murder and women, killing the king, the staging of death. Central to the course is the question of the relationship between violence, authority, the subject, the state and the family, but other issues, including punishment, ghosts, graves and funerals, will be discussed.

Learning outcomes:

At the end of the course students should be able to formulate an argument about the cultural, historical or dramatic representation of death on the Renaissance stage.

Methods of teaching:

Teaching will be one class of two hours per week.

Methods of assessment:

At the end of the course students will be asked to submit one essay of 4000 words.

Syllabus:

Plays to be considered include: Everyman, Dr Faustus, Measure for Measure, Macbeth, Hamlet, The Spanish Tragedy, Julius Caesar, Antony and Cleopatra, Othello, The Duchess of Malfi, A Woman Killed With Kindness, 'Tis Pity She's A Whore, King Lear, Titus Andronicus, Richard II, Edward II, The Revenger's Tragedy.

Additional Reading:

- Ariès, Philippe, The Hour of our Death, tr. Helen Weaver. Harmondsworth: Penguin, 1983.
Bataille, Georges, Erotism: Death and Sensuality, tr. Mary Dalwood. San Francisco: City Light Books, 1986.
Belsey, Catherine, The Subject of Tragedy. London and New York: Methuen, 1985.
Belsey, Catherine, Shakespeare and the Loss of Eden, Basingstoke: Macmillan, 1999
Clark, James M., The Dance of Death in the Middle Ages and the Renaissance, Glasgow: Jackson, Son and Co., 1950.
Freud, Sigmund, Beyond the Pleasure Principle, The Standard Edition of the Complete Works, vol. 18. London: Hogarth Press.
Frye, Roland Mushat, The Renaissance Hamlet: Issues and Responses in 1600, Princeton: Princeton U.P., 1984.
Girard, René, Violence and the Sacred, tr. Patrick Gregory. Baltimore: John Hopkins U.P., 1977
Greenblatt, Stephen Renaissance Self-Fashioning. Chicago and London: University of Chicago Press, 1980.
Kahn, Coppélia, Man's Estate. Berkeley: University of California Press, 1981
Kristeva, Julia, Tales of Love, tr. Leon S. Roudiez. New York: Columbia University Press, 1987.
Mack, Maynard, Jr., Killing the King. New Haven and London: Yale University Press, 1973
Neill, Michael, Issues of Death, Oxford: Clarendon Press, 1997
Sawday, Jonathan, The Body Emblazoned London: Routledge, 1995
Stilling, Roger Love and Death in English Renaissance Tragedy. Baton Rouge: Louisiana State U.P., 1976
Wymer, Roland, Suicide and Despair in the Jacobean Drama. Brighton: Harvester Press, 1986

MA in English Literature
Welsh Fiction in English
(Katie Gramich)

Aims:

This course offers an approach to a range of Welsh fiction in English from c. 1880 to the present. Theoretical frameworks including postcolonial, feminist, and materialist will be used to facilitate an analysis of the development of modern Anglophone Welsh fiction in its social and aesthetic contexts. Attention will be paid to style and genre, as well as to significant thematic issues such as language, class, race, history, religion, gender, sexuality and the construction of identity.

Learning outcomes:

At the end of the course students will be able to write an essay demonstrating their knowledge of the field, including an awareness of current critical debates.

Methods of teaching:

One two-hour seminar per week and individual consultations with students.

Methods of assessment:

An essay of 4000 words.

Set texts:

Amy Dillwyn, *The Rebecca Rioter*, Honno (2001 [1880])
Caradoc Evans, *Capel Sion*, Seren (2002, [1916])
Dorothy Edwards, *Rhapsody*, Parthian, (2007 [1927])
Rhys Davies, *The Withered Root*, Parthian (2008 [1927])
Gwyn Thomas, *All Things Betray Thee*, Lawrence and Wishart (1986 [1949])
Raymond Williams, *Border Country*, Parthian (2005 [1960])
Emyr Humphreys, *Outside the House of Baal*, Seren (1996 [1965])
Bernice Rubens, *I Sent a Letter to My Love*, Parthian (2008 [1975])
Malcolm Pryce, *Last Tango in Aberystwyth*, Bloomsbury (2009)
Deborah Kay Davies, *Grace, Tamar and Laszlo the Beautiful*, Parthian (2008)

Preliminary secondary reading:

Kirsti Bohata, *Postcolonialism Revisited* (Cardiff: University of Wales Press, 2004)
Katie Gramich, ed., *Mapping the Territory: Critical Approaches to Welsh Fiction in English* (Cardigan: Parthian, 2010)
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)
M. Wynn Thomas, *In the Shadow of the Pulpit: Literature and Nonconformist Wales* (Cardiff: University of Wales Press, 2010)

Further lists of secondary reading will be provided.

Further information: contact Katie Gramich on GramichK@cf.ac.uk

MA in English Literature

Women's Writing, 1970s to the present

(Becky Munford)

Aims:

This module will consider some of the themes and strategies characterising various examples of women's writing from the 1970s to the present. Students will explore a range of topics (e.g. history, Thatcherism, mother-daughter relationships, friendship, the erotic, identity, pornography, etc.) in dialogue with aspects of gender and feminist theories. In so doing, they will also examine the relationship between gender and genre, literary traditions and canonicity, and questions about literary appropriation, influence and intertextuality.

Learning outcomes:

On completion of the module students should be able to demonstrate an in depth and contextualised critical engagement with the key themes, issues and questions explored on the module, as well as an understanding of the relationship between gender and genre as it is configured through the category of "women's writing".

Methods of teaching and learning:

A weekly two-hour seminar.

Methods of Assessment:

One 4000-word essay.

Syllabus content (to include):

Selected prose and poetry by Adrienne Rich
Erica Jong, *Fear of Flying* (1973)
Angela Carter, *The Passion of New Eve* (1977)
Alice Walker, *The Color Purple* (1982)
Emma Tennant, *Two Women of London* (1989)
Helen Fielding, *Bridget Jones's Diary* (1996)
Marjane Satrapi, *Persepolis, vols 1 & 2* (2004)

Eagleton, Mary, ed. *Feminist Literary Theory: A Reader* (Oxford: Blackwell, 1995)

Suggested secondary reading:

de Beauvoir, Simone, *The Second Sex*, trans. H. M. Parshley (London: Jonathan Cape, 1953)
Belsey, Catherine, and Jane Moore, eds. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism* (Basingstoke: Macmillan, 1989)
Carter, Angela, *The Sadeian Woman: An Exercise in Cultural History* (London: Virago, 1979)
Cornell, Drucilla, ed., *Feminism and Pornography* (Oxford: Oxford University Press, 2000)
Ferriss, Suzanne, and Mallory Young, eds. *Chick Lit: The New Women's Fiction* (New York: Routledge, 2006)
Gillis, Stacy, et. al., eds. *Third Wave Feminism: A Critical Exploration*, 2nd ed.

- (Basingstoke: Palgrave, 2007)
- hooks, bell, *Feminist Theory: From Margin to Center* (Boston: South End, 1984)
- Joannou, Maroula, *Contemporary Women's Writing: From The Golden Notebook to The Color Purple* (Manchester: Manchester UP, 2000)
- Marks, E., & de Courtivron, I., eds. *New French Feminisms: An Anthology* (Brighton: Harvester Press, 1981).
- Modleski, Tania, *Loving with a Vengeance: Mass-produced Fantasies for Women* (New York: Methuen, 1982)
- Moi, Toril, *Sexual/Textual Politics* (London: Routledge, 1985)
- Morris, Pam, *Literature and Feminism* (Oxford: Blackwell, 1993)
- Nicholson, Linda, ed. *The Second Wave: A Reader in Feminist Theory* (New York: Routledge, 1997)
- Palmer, Paulina, *Contemporary Women's Fiction: Narrative Practice and Feminist Theory* (Hemel Hempstead: Harvester, 1989)
- Radway, Janice, *Reading the Romance: Women, Patriarchy and Popular Literature* (Chapel Hill: University of North Carolina Press, 1991)
- Robbins, Ruth, *Literary Feminisms* (Basingstoke: Macmillan, 2000)
- Sellers, Susan, *Myth and Fairy Tale in Contemporary Women's Fiction* (Basingstoke: Palgrave, 2001)
- Warhol, Robyn, and Diane Price Herndl, eds. *Feminisms: An Anthology of Literary Theory and Criticism* (New Brunswick: Rutgers University Press, 1991)
- Waugh, Patricia, *Feminist Fictions: Revisiting the Postmodern* (London: Routledge, 1989)
- Whelehan, Imelda, *The Feminist Bestseller: From Sex and the Single Girl to Sex and the City* (Basingstoke: Palgrave, 2005)
- , *Modern Feminist Thought: From the Second Wave to 'Post-Feminism'* (Edinburgh: Edinburgh University Press, 1995)

MA in Critical and Cultural Theory

Capitalism and Schizophrenia

(Marcelo Svirsky)

Module Leader:	Marcelo Svirsky
Method of Teaching and Learning:	One (2 hour) seminar per week
Method of Assessment:	One essay of 4000 words

This course will offer a one of the most influential philosophical collaborations of the twentieth century, namely Deleuze and Guattari's two volume work subtitled "Capitalism and Schizophrenia". We will read selections from *Anti-Oedipus* and *A Thousand Plateaus* as well selected background material from Deleuze and Guattari's other work as well as texts from Marx, Freud, Lacan and others. The twofold aim of the course will be to develop an understanding of Deleuze and Guattari's concepts (particularly, desiring-production, desiring-machine, and body without organs), and interrogate their usefulness of their work for applications in critical and cultural theory.

Readings

Deleuze, G and Guattari F, *Anti-Oedipus: Capitalism and Schizophrenia*

Deleuze, G and Guattari F, *A Thousand Plateaus: Capitalism and Schizophrenia*

MA in Critical and Cultural Theory

The Cultural Politics of Gender and Race

(Chris Weedon)

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.

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.

This option will look at key issues in Western feminism and at how Black and Third world critiques have offered alternative approaches to the question of difference. It will also look at 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 and 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.
Uma Narayan, *Dislocating Cultures. Identities, Traditions and Third World Feminism*, New York and London, Routledge, 1997.
Adrienne Rich, 'Compulsory Heterosexuality and Lesbian Existence' in Ann Snitow,, Christine Stansell & Sharon Thompson (eds) *Desire: The Politics of Sexuality*. London: Virago,1984, 212-241.
Sheila Jeffreys, 'Return to Gender: Post-modernism and Lesbianandgay Theory' in Diane Bell,& Renate Klein (eds) *Radically Speaking: Feminism Reclaimed*. London: Zed Books. 1996, 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.

***Understanding Masculinities*, edited by Mairtin Mac an Ghail, Buckingham: Open University Press, 1996.**

SPRING MODULES

MA in English Literature

Constructing Shakespeare

(Martin Coyle)

Aims:

This course is concerned with some of the critical and theoretical problems involved in the editing of Shakespeare's texts, including the relationship between the plays and their sources. Attention will focus on the differences between the 1623 Folio and modern editions, especially the Oxford Shakespeare, as well on the variety of Shakespeare texts - quarto, Variorum editions, New Arden. Particular plays for study will (provisionally) include:

Richard II

King Lear

Hamlet

Taming of the Shrew

Richard III

Henry V

Julius Caesar

Aspects to be covered will include: the instability of Shakespeare's text; quartos and folios; the Oxford Shakespeare; editing a scene; the interpretation of the relationship between sources and plays. At issue, and central to the course, is the question of what values are constructed around Shakespeare's texts by editors.

Learning outcomes:

At the end of the course students will be in a position to explore some of the implications of modern editing of Shakespeare.

Methods of teaching:

Teaching will be one class of two hours per week.

Methods of assessment:

At the end of the course students will be asked to submit one essay of 4000 words.

Additional reading

Bullough, Geoffrey, Narrative and Dramatic Sources of Shakespeare's Plays. London, 1958-75.

de Grazia, Margreta, Shakespeare Verbatim. Oxford, 1991.

Evans, G. Blakemore, The Riverside Shakespeare. Boston, 1974.

Foucault, Michel, 'What Is an Author?', in Textual Strategies: Perspectives in Post-Structuralist Criticism, ed. Josue V. Harari. Ithaca, N.Y.: 1972.

Goldberg, Jonathan, 'Speculations: Macbeth and Source', in Shakespeare Reproduced, ed. Jean E. Howard and Marion F. O'Connor. New York and London, 1987.

Grady, Hugh, The Modernist Shakespeare. Oxford, 1991.

Hinman, Charlton, The Printing and Proof-Reading of the First Folio of Shakespeare. Oxford, 1963.

Honigman, E.A.J., The Stability of Shakespeare's Text. London, 1965.

Marcus, Leah, Puzzling Shakespeare. Berkeley, Ca., 1988.

Patterson, Annabel, Censorship and Interpretation. Madison, Wis., 1987.

Muir, Kenneth, ed., A New Companion to Shakespeare Studies, Cambridge, 1971.

Taylor, Gary, Reinventing Shakespeare: A Cultural History from the Restoration to the Present. New York, 1989.

Urkowitz, Steven, The Division of the Kingdoms: Shakespeare's Two Versions of 'King Lear'. Oxford, 1983.

Wells, Stanley and Gary Taylor, William Shakespeare: The Complete Works. Oxford, 1986.

Gothic and Gender (Becky Munford)

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 prose fiction, 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.

Methods of teaching and learning:

A weekly two-hour seminar.

Methods of Assessment:

One 4000-word essay.

Syllabus content:

Mary Shelley, *Frankenstein* (1818)

Elizabeth Gaskell, *Gothic Tales* (1851-61) [Penguin edition]

Vernon Lee, *Hauntings* (1890)

Djuna Barnes, *Nightwood* (1936)

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

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* (1980)

Suggested secondary reading:

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

Ballaster, Ros, 'Wild Nights and Buried Letters: The Gothic "Unconscious" of Feminist Criticism,' in *Modern Gothic: A Reader*, ed. Victor Sage and Allan Lloyd Smith (Manchester: Manchester University Press, 1996), pp. 58-70

Becker, Susanne, *Gothic Forms of Feminine Fictions* (Manchester: Manchester UP, 1999)

Botting, Fred, *Gothic* (London: Routledge, 1996)

Brabon, Benjamin A., and Stéphanie Genz, eds. *Postfeminist Gothic: Critical*

- Interventions in Contemporary Culture* (Basingstoke: Palgrave, 2007)
- Carter, Angela, *The Sadeian Woman: An Exercise in Cultural History* (London: Virago, 2000)
- Duncker, Patricia, 'Queer Gothic: Angela Carter and the Lost Narratives of Sexual Subversion', *Critical Survey*, 8.1 (1996) 58-68
- Fitzgerald, Lauren, 'Female Gothic and the Institutionalization of Gothic Studies,' *Gothic Studies* 6.1 (2004) 8-18
- Fleenor, Juliann E., ed. *The Female Gothic* (Montreal: Eden Press, 1983)
- Hoever, Diane Long, *Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës* (Liverpool: Liverpool UP, 1998)
- Horner, Avril, *European Gothic: A Spirited Exchange 1760-1960*, ed. by Avril Horner (Manchester: Manchester University Press, 2002)
- Kahane, Claire, 'The Gothic Mirror', in Shirley Nelson Garner, Claire Kahane and Madelon Sprengnether, eds, *The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation* (Ithaca: Cornell University Press, 1985), pp. 334-51
- Massé, Michelle A., *In the Name of Love: Women, Masochism and the Gothic* (Ithaca: Cornell University Press, 1992)
- Meyers, Helene, *Femicidal Fears: Narratives of the Female Gothic Experience* (Albany: SUNY Press, 2001)
- Moers, Ellen, 'The Female Gothic,' *Literary Women*, 1976 (London: Doubleday, 1986), pp. 90-110.
- Palmer, Paulina, *Lesbian Gothic: Transgressive Fictions* (London: Cassell, 1999)
- Punter, David, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, vol. 2, 2nd ed. (London: Longman, 1996)
- Showalter, Elaine, *Sister's Choice: Tradition and Change in American Women's Writing* (Oxford: Clarendon Press, 1991)
- Smith, Andrew, and Jeff Wallace, eds. *Gothic Modernisms* (Basingstoke: Palgrave, 2001)
- Williams, Anne, *Art of Darkness: A Poetics of Gothic* (Chicago: University of Chicago Press, 1995)

MA in English Literature

Middle English Romance and Its Afterlife

(Rob Gossedge)

Aims

This course aims to introduce students to Middle English romance, from the late thirteenth century to the development of English print culture in the fifteenth and sixteenth century. While the course will be flexible, accommodating students' interests in certain texts and literary traditions, it does aim to introduce postgraduates to a variety of romance sub-genres, including classical romance, English Gawain romance, the Breton lay, the crusading romance, Chaucerian romance, satires on romance, chronicle romance and later print-based romances.

Objectives

On completion of this course students will be confident in reading a variety of ME romance subgenres, and will be capable of analysing a group of texts, comparatively and critically. Students with little or no previous acquaintanceship with reading late-medieval English should gain the ability to read texts of this period and consider them within the cultural ideas of their period.

Method of Teaching and Learning

A weekly two-hour seminar

Method of Teaching

One essay of 4000 words.

Texts (suggested)

Havelok (c. 1290)

Bevis of Hamtoun (c. 1300)

Sir Orfeo (c. 1325)

Ywain and Gawain (c. 1325)

Sir Launfal (c. 1375) / Marie de France's *Lanval* (c. 1175)

Chaucer, *Sir Thopas* (c. 1380-1400)

Chaucer, *The Franklin's Tale* (c. 1380-1400)

Chaucer, *Knight's Tale* (c. 1380-1400)

Chaucer, *Wife of Bath* (c. 1380-1400)

The Weddyng of Syr Gawen and Dame Ragnell (c. 1460)

The Awyntyrs of Arthure (c. 1400)

Richard Coeur de Lyon (c. 1325)

The Alliterative *Morte Arthure* (c. 1380)

Albina and her Sisters (14th century)

The Sege of Melayne (c. 1450)

Valentine and Orson (c. 1550)

Romance ballads from the Percy folio

Shakespeare, *Love's Labours Lost*

Set Texts:

Stephen H.A. Shepherd (ed.), *Middle English Romance* (Norton)

Geoffrey Chaucer, *Riverside* or *Broadview* editions

William Shakespeare, *Love's Labours Lost* (Oxford)

Other romances will be accessed from the TEAMS website at

<http://www.lib.rochester.edu/camelot/teams/tmsmenu.htm>

MA in English Literature

Modernisms

(Katie Gramich and Martin A. Kayman)

Aims

This course aims to explore the stimulating diversity of cultural modes which shelter under the umbrella term 'Modernism.' It will enable students to expand their knowledge of European and Anglo-American trends in Modernist literature and its sister arts, such as painting, sculpture, and cinema. Texts will be explored against the background of the Modernist artists' own theoretical pronouncements on the new aesthetics and in the context of the great social changes and technological innovations of the time. Attention will also be given to the new philosophical and scientific perspectives which informed Modernist experimentation, such as Freudian psychoanalytical theories and Nietzschean philosophy.

Learning Outcomes

Upon completion of the module, students should be able to:

1. demonstrate a sophisticated awareness of some of the characteristics of Modernism
2. show knowledge of the diversity of the artistic phenomena labelled as Modernist
3. appreciate the social, political and theoretical contexts out of which Modernist art works emerged

Methods of Teaching

One two-hour seminar weekly.

Methods of Assessment

One 4,000-word essay.

Set texts

Jones, Ernest, 'Freud's Psychology'

Kandinsky, Wassily, *Concerning the Spiritual in Art*

Kafka, Franz, *The Metamorphosis and Other Stories*

Mann, Thomas, *Death in Venice*

Mansfield, Katherine, *Short Stories*

Pound, Ezra, *Selected Poems and Literary Essays*

Rainey, Lawrence, ed., *Modernism: An Anthology*

Rhys, Jean, *Voyage in the Dark*

Woolf, Virginia, *Selected Short Stories*

Films

Das Cabinet des Dr Caligari: Wiene, 1919

Metropolis, Fritz Lang, 1927

Un chien andalou: Buñuel/Dali, 1929

Der blaue Engel: von Sternberg, 1930

Le Sang d'un poete: Cocteau, 1930

Indicative secondary reading

Bradbury, Malcolm and J. McFarlane, eds., *Modernism 1890-1930* (Harmondsworth: Penguin, 1991)

Bradshaw, David, ed., *A concise companion to modernism*, (Malden, MA : Blackwell , 2003)

Childs, Peter, *Modernism* (New Critical Idiom Series) (London: Routledge, 2000)

Elliott, B. J. and Jo-Anne Wallace, *Women Writers and Artists: Modernist (Im)positionings* (London: Routledge, 1994)

Emig, Rainer, *Modernism in poetry: motivations, structures and limits*, (London: Longman, 1995)

Goldman, Jane, *Modernism, 1910-1945: image to apocalypse* (Basingstoke: Palgrave Macmillan, 2004)

Harding, Desmond, *Writing the city: urban visions and literary modernism*, (London: Routledge, 2003)

Hughes, Robert, *The Shock of the New: Art and the Century of Change* (London: BBC Books, 1991)

Mao, Douglas and Rebecca Walkowitz, *Bad Modernisms* (Duke University Press, 2006)

Middleton, Tim, ed., *Modernism: critical concepts in literary and cultural studies* (London: Routledge, 2003)

Nicholls, Peter, *Modernisms: a literary guide* (Basingstoke : Macmillan, 1995)

Further information: contact Katie Gramich on GramichK@cf.ac.uk

MA in English Literature

Shakespeare in Theory

(Richard Wilson)

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.

Methods of teaching: Teaching will be one class of two hours per week.

Method of assessment: On completion of the course students will be expected to submit one essay of 4000 words.

Syllabus content:

1. Jacques Lacan: 'Desire and the Interpretation of Desire' and *Hamlet*
2. Rene Girard: *A Theater of Envy* and *A Midsummer Night's Dream*
3. Michel Foucault: *Madness and Civilisation* and *King Lear*
4. Michel Foucault: *Discipline and Punish* and *The Tempest*
5. Emmanuel Levinas: *Time and the Other* and *Hamlet*
6. Francois Lyotard: *Driftworks* and *Hamlet*
7. Gilles Deleuze, *One Less Manifesto* and *Richard III*
8. Helene Cixous: *Stigmata* and *Julius Caesar*
9. Jacques Derrida: 'This strange institution called literature' and *Romeo and Juliet*
10. Jacques Derrida: *Spectres 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)

MA in English Literature

Slavery and Nineteenth-Century Literature

(Carl Plasa)

Aims

This option examines the ways in which nineteenth-century English and American writers have addressed the institution of slavery in their work (whether directly or indirectly), placing particular emphasis on the period between the abolition of the transatlantic slave trade in 1807 and the American Civil War of 1861-65. As well as closely examining primary texts from a range of different genres (the plantation journal, the novel, the short story, poetry, the travelogue and the slave narrative), the option draws attention to the relationships of intertextual and transcultural exchange which bind these works together.

Learning outcomes

At the end of the course, students will be able to demonstrate a detailed knowledge and understanding of nineteenth-century Anglo-American literary engagements with slavery and have developed a clear sense of the different (and often contradictory) ideological positions characterizing some of the major texts of the era. They will also have gained an insight into the patterns of dialogue linking those texts, as they are articulated both within and between English and American literary cultures.

Methods of teaching and learning

Teaching and learning take the form of one 2-hour seminar per week.

Methods of assessment

At the end of the course students will submit an assessed essay of not more than 4,000 words.

Indicative syllabus

Charlotte Brontë, *Jane Eyre*

Emily Brontë, *Wuthering Heights*

Elizabeth Barrett Browning, 'The Runaway Slave at Pilgrim's Point'

Robert Browning, 'Caliban upon Setebos'

Martin R. Delany, *Blake, or the Huts of America*

Charles Dickens, *American Notes for General Circulation*

George Eliot, 'Brother Jacob'

Frances Anne Kemble, *Journal of a Residence on a Georgia Plantation in 1838-39*

Harriet A. Jacobs, *Incidents in the Life of a Slave Girl*

Matthew Lewis, *Journal of a West India Proprietor*

Harriet Beecher Stowe, *Uncle Tom's Cabin*

Suggested preparatory reading

Ian Baucom, *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History* (Duke University Press, 2005)

Stephanie M. H. Camp, *Closer to Freedom: Enslaved Women and Everyday Resistance in the Plantation South* (University of North Carolina Press, 2004)

Vanessa D. Dickerson, *Dark Victorians* (University of Illinois Press, 2008)

Gretchen Gerzina, *Black Victorians / Black Victoriana* (Rutgers University Press, 2003)

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Verso, 1993)

Sarah Meer, *Uncle Tom Mania: Slavery, Minstrelsy and Transatlantic Culture in the 1850s* (University of Georgia Press, 2005)

Marcus Rediker, *The Slave Ship: A Human History* (John Murray, 2007)

Kenneth M. Stampp, *The Peculiar Institution: Slavery in the Ante-Bellum South* (1956; Vintage, 1989)

James Walvin, *Black Ivory: A History of British Slavery* (HarperCollins, 1992)

Kari J. Winter, *Subjects of Slavery, Agents of Change: Women and Power in Gothic Novels and Slave Narratives, 1790-1865* (University of Georgia Press, 1992)

Marcus Wood, *Blind Memory: Visual Representations of Slavery in England*

and America, 1780-1865 (Manchester University Press, 2000)

MA in English Literature

The Novel and the Nineteenth Century

(Claire Connolly)

Module Aims:

As the literary form most closely associated with modernity and its discontents, the novel represents a key instance of the literature's engagement with the world around it. This course tracks the development of the novel in relation to the history and politics of nineteenth-century Britain while also considering the global affiliations and meanings of the genre. We will consider the development of novelistic codes and examines the ways in which subjects, communities, nations and empires emerged through the prism of realism. The course also considers the powerful cultural role played by non-novelistic narratives, and analyses the novel form in relation to other media, in particular oral and pictorial traditions of story-telling.

Learning outcomes:

The course will draw on the theoretical resources developed in recent studies of the nineteenth-century novel and equip students with the critical skills necessary for the advanced study of prose fiction. It offers postgraduate students the opportunity to pursue new and developing research areas and to work in a field in which Cardiff possesses important archival holdings.

Methods of teaching:

Teaching will be through one class of two hours per week and individual consultation with students.

Methods of assessment:

At the end of the course students will submit an essay of 4000 words on a topic of their choice.

Set Texts

Maria Edgeworth, *Castle Rackrent* (1800)
Walter Scott, *Waverley* (1814)
Emily Bronte, *Wuthering Heights* (1847)
Charles Dickens, *A Tale of Two Cities* (1859)
George Eliot, *Middlemarch* (1871-2)
Olive Schreiner, *Story of an African Farm* (1883)
Robert Louis Stevenson, *The Master of Ballantrae* (1889)
Joseph Conrad, *Lord Jim* (1900)

Preliminary Critical Reading

Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1830-1914* (1988)
Patrick Brantlinger and William B. Thesing (eds.), *A Companion to the Victorian Novel* (2002)
James Buzard, *Disorienting Fiction: the Autoethnographic Work of Nineteenth-Century British Novels* (2005)
Alice Jenkins and Juliet John (eds.), *Rereading the Victorian Novel* (2000)
John Kucich, *Imperial Masochism: British Fiction, Fantasy and Social Class* (2006)
Michael McKeon (ed.) *Theory of the Novel: a Historical Approach* (1999)
Deidre Lynch, *The Economy of Character: Novels, Market Culture and the Business of Inner Meaning* (1998)
Franco Moretti (ed.), *The Novel*, 2 vols (2006)
John Richetti et al (eds.), *The Columbia History of the British Novel* (1994)
Katie Trumpener, *Bardic Nationalism* (1995)
William B. Warner and Deidre Lynch (eds.), *Cultural Institutions of the Novel* (1996)

MA in English Literature

Tragic Love in the Trojan War

(Carl Phelpstead and Lewis Beer)

Aims

The legend of Troy is one of the central stories in European literature, repeatedly read, enjoyed, and rewritten over the centuries. This module involves detailed study of three inter-related versions of a story of ill-fated lovers caught up in that war: Geoffrey Chaucer's *Troilus and Criseyde*, Robert Henryson's *Testament of Cresseid*, and Shakespeare's *Troilus and Cressida*. The module will also examine the sources for the legend of Troy, medieval and early modern concepts of tragedy, and changing attitudes towards love, gender, and sexuality.

Objectives

On completion of this course students should have increased confidence in reading medieval and early modern texts. They should have acquired knowledge of how the legend of Troy has been written and read over the centuries and should be able to relate analysis of the set texts to appropriate understandings of tragedy, love, sexual morality, and gender.

Method of Teaching

One two-hour class per week. Classes will include detailed close study of passages from the texts, offering help with the language where necessary, as well as more general discussion of specific topics.

Methods of Assessment

One essay of 4,000 words.

Indicative Syllabus

1. Introduction: The Legend of Troy
2. Chaucer's *Troilus and Criseyde*, Book I
3. 'Courtly' Love
4. Chaucer's *Troilus and Criseyde*, Books II & III
5. Medieval Tragedy: Fortune's Wheel and Boethius's *Consolation of Philosophy*
6. Chaucer's *Troilus and Criseyde*, Books IV & V
7. Henryson's *Testament of Cresseid*
- 8-9 Shakespeare's *Troilus and Cressida*
10. Conclusions: Gender, Genre, and Intertextuality

Set Texts

Geoffrey Chaucer, *Troilus and Criseyde*, ed. Stephen Barney (Norton Critical Editions, 2006).
[This edition includes Henryson's *Testament of Cresseid*, a translation of Chaucer's main source text, and a selection of criticism. Other acceptable editions of Chaucer's Middle English text include *The Riverside Chaucer*, ed. Larry D. Benson (OUP 1988) or Geoffrey Chaucer, *Troilus and Criseyde* ed. B. A. Windeatt (Penguin Classics, 2003)]

William Shakespeare, *Troilus and Cressida*, ed. Anthony B. Dawson (New Cambridge Shakespeare, 2003). [Other editions of the play may also be used.]

General and specific lists of recommended secondary reading will be provided to students at appropriate points during the module.

MA in Critical and Cultural Theory

Derridean Thought : 1990 to the Present

(Laurent Milesi)

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.

Methods of Teaching and Learning

Two-hour weekly seminars, with student presentations.

Methods of Assessment

One essay of 4000 words.

Syllabus Content (this is merely indicative and is likely to change every year)

Week 1: Introduction: The story so far...

Text: discussion of 'Letter to a Japanese Friend'

Week 2: The Ethics of the Other (the 'gift' revisited)

Text: discussion of *The Gift of Death*

Week 3: Absolute Hospitality

Text: discussion of 'Hostipitality'

Week 4: Another Aporia of Death

Text: discussion of *Demeure*

Week 5: Language and Nationality

Text: discussion of *Monolingualism of the Other*

Week 6: Politics and the 'specter effect'

Text: discussion of 'Marx and Sons'

Week 7: Archiving, Memory and Technology

Text: discussion of *Archive Fever*

Week 8: The (re)call of 'Religion'

Text: discussion of 'Faith and Knowledge'

Week 9: The Return of / to Psychoanalysis

Text: discussion of *Resistances*

Primary Reading

Archive Fever. A Freudian Impression. Trans. Eric Prenowitz. Chicago and London: University of Chicago Press, 1996.

Demeure: Fiction and Testimony (in Maurice Blanchot, *The Instant of My Death*). Trans. Elizabeth Rottenberg. Stanford: Stanford UP, 2000.

'Faith and Knowledge', *Religion*. Ed. Jacques Derrida and Gianni Vattimo. Cambridge: Polity, 1998. 1-78.

'Hostipitality'. Trans. Forbes Morlock and Barry Stocker. *Angelaki*. Vol 5, no. 3 (2000): 3-18.

'Letter to a Japanese Friend', *A Derrida Reader: Between the Blinds*. Ed. Peggy Kamuf. London: Harvester Wheatsheaf, 1991. 270-6.

'Marx and Sons'. Trans. G. M. Goshgarian. *Ghostly Demarcations: A Symposium on Jacques Derrida's 'Spectres of Marx'*. Ed. Michael Sprinker. London: Verso, 1999. 213-69.

Monolingualism of the Other, or The Prosthesis of Origin. Trans. Patrick Mensah. Stanford: Stanford University Press, 1998.

Resistances of Psychoanalysis. Trans. Peggy Kamuf *et al.* Stanford: Stanford UP, 1998.

The Gift of Death. Trans. David Wills. Chicago and London: University of Chicago Press, 1995.