



English

Drama

09:15-10:00 **Session Registration & Coffee**

10:00-10:45 **Session Registration & Coffee**

10:00-10:30 **English Subject Overview**,
ArtsTwo Lecture Theatre

10:45-11:15 **Drama Subject Overview**,
ArtsTwo Lecture Theatre

11:30-12:30 **Taster Session 1**

11:30-12:30 **Taster Session 1**

k) The Popular, the Difficult, and the Ugly:
From Mills and Boon to High Modernism,
ArtsTwo 2.17

n) Phakama's Map of the World, ArtsOne -
RR3

l) Introducing Literary Theory, ArtsTwo 3.16

o) Keeping the Plates Spinning?, ArtsOne -
Pinter Studio

m) Looking into *The
Bloody Chamber*: Angela Carter's Freudian
Imagination, ArtsTwo 3.20

p) Walking in the City, ArtsOne – RR1

12:45-13:45 **Lunch with our tutors**

13:00-13:30 **Drama Subject Overview**,
ArtsTwo Lecture Theatre

13:45-14:15 **English Subject Overview**,
ArtsTwo Lecture Theatre

13:30-14:30 **Lunch with our tutors**

14:30-15:30 **Taster Session 2**

14:30-15:30 **Taster Session 2**

q) Happy Hour in Early-Modern London,
ArtsTwo 2.17

t) Keeping the Plates Spinning?, ArtsOne -
Pinter Studio

r) Radioactive Tonto: Native American
Fiction and the Postcolonial, ArtsTwo 3.16

u) Walking in the City?, ArtsOne - RR1

s) Introducing Literary Theory, ArtsTwo 3.20

English

Taster Session 1 **11:30**

k) The Popular, the Difficult, and the Ugly: From Mills and Boon to High Modernism **Scott McCracken – Taster Lecture**

What can we learn from popular fiction and why do difficult texts such as James Joyce's *Ulysses* or T. S. Eliot's *The Waste Land* figure on university degree courses? Using examples from popular fiction and from high modernist texts, this lecture will ask what we can learn from popular genres, such as romance and the detective story, and how what we learn helps us to understand literary works that at first seem uninviting and inaccessible, so that what at first seemed ugly becomes beautiful.

l) Introducing Literary Theory **Molly Macdonald**

What are the tools that we use to understand literature? If we think that literary texts have meaning, how do we find out what this meaning is? In this session we will explore what the term 'theory' might mean—is it something we 'do?', is it simply a mode of thinking?. We will also explore why it is crucial to our lives as literary scholars, both inside and outside the classroom, because it makes us pay attention to the significance of race, class, and gender, and to ideas about ourselves and others (both conscious and unconscious) that we can find embedded in works of literature.

m) Looking into *The Bloody Chamber*: Angela Carter's Freudian Imagination **Ben Poore – Taster**

Angela Carter's *The Bloody Chamber* recasts the cherished fairy tales of our childhoods as darkly gothic stories of sex, power, and mystery. Her stories shine a light on the darkness of the human psyche. How do the psychoanalyst Sigmund Freud's ideas about the Uncanny – "that species of the frightening that goes back to what was once well known and familiar" – help us to understand the powerful draw and allure of Carter's gothic fairy stories? How might Freud's ideas help us, as literary critics, to see what is hidden in plain sight?

Taster Session 2

14:30

q) Happy Hour in Early-Modern London Kirsty Rolfe

Shakespeare's *Henry VI Part 1* takes the audience into the vibrant, chaotic, and dangerous world of a tavern in London's Cheapside. Shakespeare's plot, and his language, relies on a myriad of imported commodities - from wine, to sugar, to stinking mackerel. This session will explore what the things that the characters consume and refer to can tell us about the play's historical contexts, and how paying attention to the 'stuff' of early modern drama can give us new insights into these texts.

r) Radioactive Tonto: Native American Fiction and the Postcolonial Andrew van der Vlies

This lecture is a version of one delivered on the second-year 'Postcolonial and Global Literatures' module. Focusing on stories from Sherman Alexie's celebrated collection *The Lone Ranger and Tonto Fistfight in Heaven* (1993), it asks what a Native American text (in other words writing not from a space usually invoked when one hears discussion of the aftermath of colonialism and of Empire) can tell us about the meaning of the label 'postcolonial' today. Furthermore, how does reflecting on the politics of the representation of first-nations peoples help us to think about the role of literary and cultural representations in contemporary activism?

s) Introducing Literary Theory Katie Fleming

What is literary theory? How does theory help us read literature? Throughout the history of literature, there have arisen various competing interpretations of literary texts and, with that, the need to adjudicate between rival interpretations. 'Theory' has therefore emerged as a means of justifying particular interpretations over and against others. This session will offer an introductory session to using literary theory, and will model the kinds of lessons you can expect to encounter on our first-year module, Reading, Theory and Interpretation.

Drama

n) Phakama's Map of the World

Keiko Higashi

Project Phakama UK are a resident arts company at Queen Mary, running international cultural exchange programmes for over 20 years transcending age, experience and culture. Take part in their Map of the World exercise to gain an insight into how individual stories can be used as the starting point for every project.

o) & t) Keeping the Plates Spinning?

Julia Bardsley

A practical look at processes of performance that embrace complexity and disruption. What creative opportunities present themselves when we deliberately let those plates fall?

p) & u) Walking in the City

Catherine Silverstone

Artists have used the practice of walking in their work, inviting spectators to see the city (and perhaps themselves) differently. We will look at 'walking performances', focussing particularly on gender, sexuality, participation and spectatorship.