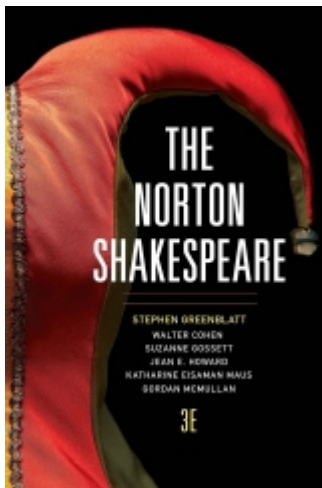


Suggested Preparation for First Year English and Drama

SUGGESTED PREPARATION FOR ENGLISH

ESH101 – Shakespeare

You are required to purchase (standard retail price £35.99) the one-volume, International Student Edition of the third edition of *The Norton Shakespeare*, ed. Stephen Greenblatt et al (*The Norton Shakespeare: 3E* on the cover, with a picture of a jester's hat). ISBN 978 0 393 26312 1, with The Norton Shakespeare Digital Edition registration card:



This is a new edition of the complete plays and poems, available from July 2015. You can purchase it direct from the W.W. Norton website (<http://www.wwnorton.co.uk/book.html?id=3942>) or from other retailers when it becomes available through them. It comes with access to a Norton Digital Edition online with many more texts and resources than the print edition. You must not purchase the second edition ('International' edition), which has a grey cover, and which is still on sale.

Please read, in the print edition of *The Norton Shakespeare: 3E*, the first two plays we shall study: *Romeo and Juliet* (corresponding to the second quarto or Q2 text in the Digital Edition), and *Richard II* (corresponding to the Folio text in the Digital Edition). The Digital Edition offers more than one text of both these plays, but you should concentrate on reading the texts given in the print edition.

Please also consult the online module outline, when it is made available, as that will contain more details.

ESH102 – Reading, Theory and Interpretation

Students should prepare in advance by reading Daniel Defoe *Robinson Crusoe*. Additional preparation might include advance reading of Mary Shelley *Frankenstein (revised edition 1831)* and Tory Young *Studying English Literature*.

ESH124 – Poetry

Please buy the *Norton Anthology of Poetry*, 5th edition, and read some of the poems for Week 1 in advance of the lecture - but out loud to yourself using your phone or similar:

- George Herbert, 'Easter Wings', N368-9
- Anne Finch, 'A Nocturnal Reverie', N563
- Alfred Tennyson, 'Ulysses', N992-4
- William Carlos Williams, 'This is just to say', N1274
- Gwendolyn Brooks, 'We Real Cool', N1588
- Adrienne Rich, 'Diving into the Wreck', N1797
- Amiri Baraka, 'An Agony. As Now.' N1857-8
- C.K. Williams, 'Repression', N1869-70

Don't worry about the meaning. A little later, take some uninterrupted time to listen to your own voice in your ears. What do you notice when you have to re-experience the poems slowly, in time, by ear? What does it feel like to hear yourself speak words you don't fully own or understand? We will explore these questions in the first week's lecture and seminar.

SUGGESTED PREPARATION FOR DRAMA

Below you will find some reading that you may wish to do before you arrive at Queen Mary. But don't worry, none of this is compulsory! We particularly recommend the three books in bold – cheap volumes, written by academics teaching at Queen Mary.

Try to see as much professional – and amateur – live performance as you can. Most London venues now have their autumn seasons available to book online – why not book a few shows now? The website addresses for a few venues you might be interested in visiting are listed below.

General reading:

Allain, Paul and Jen Harvie, *The Routledge Companion to Theatre and Performance* (Oxon: Routledge, 2005)

Boal, Augusto, *Games for Actors and Non-Actors* (London: Routledge, 1997)

Campbell, Patrick, ed., *Analysing Performance: Issues and Interpretations* (Manchester: Manchester University Press, 1996)

Counsell, Colin, and Laurie Wolf, eds, *Performance Analysis: An Introductory Coursebook* (London: Routledge, 2001)

Delgado, Maria, and Caridad Svich, eds, *Theatre in Crisis?: Performance Manifestoes for a New Century* (Manchester: Manchester University Press, 2002)

Etchells, Tim, *Certain Fragments* (London: Routledge, 1999)

Fortier, Mark, *Theory/Theatre: An Introduction* (London: Routledge, 2002)

Freshwater, Helen, *Theatre & Audience* (Houndmills: Palgrave Macmillan, 2009)

Govan, Emma, Helen Nicholson, and Katie Normington, *Making a Performance: Devising Histories and Contemporary Practices* (London: Routledge, 2007)

Harvie, Jen, *Theatre & the City* (Houndmills: Palgrave Macmillan, 2009)

Harvie, Jen, and Andy Lavender, eds, *Making Contemporary Theatre: International Rehearsal Processes* (Manchester: Manchester University Press, 2010)

Heddon, Deirdre, and Jane Milling, *Devising Performance* (Houndsmill: Palgrave Macmillan, 2006)

Johnson, Dominic, *Theatre & the Visual* (Houndmills: Palgrave Macmillan, 2012)

McConachie, Bruce, Gary Jay Williams, Carol Fisher Sorgenfrei, and Phillip B. Zarrilli, *Theatre Histories: An Introduction* (London: Routledge, 2006)

Ridout, Nicholas, *Theatre & Ethics* (Houndmills: Palgrave Macmillan, 2009)

Schechner, Richard, *Performance Studies: An Introduction* (London: Routledge, 2006)

Thompson, Nato, and Gregory Sholette, eds, *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*, Boston: MIT and MASS MoCA, 2004.

Zarrilli, Phillip B., ed., *Acting (Re)Considered* (London: Routledge, 2002)

Selected London venues:

[Arcola Theatre](http://www.arcolatheatre.com/) <http://www.arcolatheatre.com/>

[Barbican Theatre](http://www.barbican.org.uk/theatre) <http://www.barbican.org.uk/theatre>

[Battersea Arts Centre](http://www.bac.org.uk/) <http://www.bac.org.uk/>

[Institute of Contemporary Arts](http://www.ica.org.uk/) <http://www.ica.org.uk/>

[Lyric Hammersmith](http://www.lyric.co.uk/) <http://www.lyric.co.uk/>

[The National Theatre](http://www.nationaltheatre.org.uk/) <http://www.nationaltheatre.org.uk/>

[The Royal Court Theatre](http://www.royalcourttheatre.com/) <http://www.royalcourttheatre.com/>

[The Yard Theatre](http://www.theyardtheatre.co.uk) <http://www.theyardtheatre.co.uk>

[Young Vic Theatre](http://www.youngvic.org/) <http://www.youngvic.org/>

FULL READING LISTS & MODULE INFORMATION

ESH101 Shakespeare

Module Description

This introductory module offers students the opportunity to study up to nine of Shakespeare's plays in their original theatrical and historical contexts. Plays currently on the syllabus include *Richard II*, *Twelfth Night*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *As You Like It*, *Henry IV part one*, *Othello* (although this is subject to change year on year). You will be given a standing ticket for at least one production of one of the set plays at Shakespeare's Globe on Bankside, London in the first few weeks of the module, at no extra cost. You will also attend a workshop at the Globe. The teaching is delivered as large one-hour lectures, followed by one hour small-group seminars. The lectures are prepared and delivered in the lecture hall by two lecturers who interact with one another and the audience. They combine close reading of the texts with use of video clips from productions put on at Shakespeare's Globe and other filmed productions in order to encourage the students to read them not just as words on the page but as live events in the theatre. The small-group seminars concentrate on close reading the plays. There will be three coursework assessments followed by an end of year examination. The assessments will ask you to analyse and contextualise selected passages from the plays and to write essays based on analysis of particular scenes.

Preparation

You are required to purchase the one-volume, International Student Edition of the third edition of *The Norton Shakespeare*, ed. Stephen Greenblatt et al (*The Norton Shakespeare: 3E* on the cover, with a picture of a jester's hat). ISBN 978 0 393 26312 1, with The Norton Shakespeare Digital Edition registration card:

This is a new edition of the complete plays and poems, available from July 2015. You can purchase it direct from the W.W. Norton website (<http://www.wwnorton.co.uk/book.html?id=3942>) or from other retailers, including the QMUL bookshop (W.H.Smiths), who have a promotion on which guarantees beating the Amazon or any other retailer's price if you mention it at the till. It comes with access to a Norton Digital Edition online with many more texts and resources than the print edition. You must not purchase the second edition ('International' edition), which has a grey cover, and which is still on sale.

Please read, in the print edition of *The Norton Shakespeare: 3E*, the first two plays we shall study: *Romeo and Juliet*, and *Much Ado About Nothing*. The Digital Edition offers more than

one text of *Romeo and Juliet*, but you should concentrate on reading the texts given in the print edition.

Approximate Costs

The Norton Shakespeare should cost c.£31-34 and can be bought at the cheapest price new at the campus bookshop if you mention the lowest price you have seen it on Amazon or elsewhere at the till. The costs of any books required for this module may be reduced by buying second hand copies/using Library copies. Your ticket to Shakespeare's Globe in the first semester is free of charge. If there are any theatre trips in the second semester they will be optional, but you will be asked to pay in the region of £10-20.

Module Bibliography

Primary:

You are required to purchase the one-volume, International Student Edition of the third edition of *The Norton Shakespeare*, ed. Stephen Greenblatt et al (*The Norton Shakespeare: 3E* on the cover, with a picture of a jester's hat), ISBN 978 0 393 26312 1, with The Norton Shakespeare Digital Edition registration card:

This is a new edition of the complete plays and poems, available from July 2015. You can purchase it direct from the W.W. Norton website (<http://www.wwnorton.co.uk/book.html?id=3942>) or from other retailers including the QM campus bookstore, John Smiths, who have a promotion offering to better the cheapest price if you mention it at the till. It comes with access to a Norton Digital Edition online with many more texts and resources than the print edition. You must not purchase the second edition ('International' edition), which has a grey cover, and which is still on sale.

You should bring it with you to every lecture and seminar. You should also be aware from the beginning of the year that the Norton will be the set text for the end of year examination. You will not be able to take the exam without it. You may write brief notes in the margins, and use post-it notes as bookmarks, but you should not write extensive passages of prose in the margins or preliminary or endleaves or on attached sheets. If you do, the invigilators may not admit your copy to the examination room.

Concentrate on gaining a thorough reading knowledge of each set play, understanding the language and themes that cut across the works, and asking questions about the dramatic structure and effect of the plays in their original theatrical contexts.

Secondary:

For a general introduction to each play you are expected to read the introductions included before the text of each play in the Norton Shakespeare. The online 'week-by-week' reading list also refers you to appropriate introductions in single volume editions that offer a more

detailed focus on the dramatic and historical contexts of the plays. For a good general introduction to the theatre in Shakespeare's day see:

- Stephen Greenblatt, 'The Playing Field' section of the 'General Introduction', and Holger Schott Syme, 'The Theater of Shakespeare's Time' in *The Norton Shakespeare: 3E*

Beyond this, the module does not require specific secondary reading, except in relation to the Globe workshop day, and will not require you to acquire broad knowledge of Shakespeare criticism. Some extra reading may be required by your individual seminar leaders and pdfs of other materials will be available on QMPlus. However, if you would like to contextualise your reading further, this module has an online reading list entitled 'Shakespeare: week-by-week list' at:

- <https://qmul.rl.talis.com/lists/A4E6A684-2759-D73E-1C86-C2A24586DF79.html> or accessible via the QM Library's 'Reading lists online' page (<http://lists.library.qmul.ac.uk/index.html>) and via the QMPlus area. There is also a supplementary list of general resources for your independent study of Shakespeare, entitled 'Shakespeare: Further reading' (<https://qmul.rl.talis.com/lists/OEE7D2A5-FE3E-ED02-D1F0-D98CF4584E4A.html>).

ESH102 Reading, Theory and Interpretation: Approaches to the Study of English Literature

Module Description

“Reading, Theory and Interpretation” is a foundational module that will introduce you to some of the central problems involved in the interpretation of literature. At the same time, the module will provide you with an introduction to some of the most influential and challenging theories of interpretation itself. Throughout the history of literature, there have arisen various competing interpretations of literary texts and, with that, the need to adjudicate between rival interpretations from interdisciplinary backgrounds, including Marxism, gender studies, postcolonial theory, and psychoanalysis.

“Theory” has therefore emerged as a means of justifying particular interpretations over and against others. This module will demonstrate the connections between different theoretical perspectives within English Literature, and aims to help you to understand why these opposing “readings”, theoretical perspectives, and interpretations occur, and how to analyse some of the more ambitious and compelling theories through which these readings have been generated. The module will introduce you to a range of British and World Literature written in English, and will consider the role of English Literature within its cultural and global contexts.

Preparation

Summer reading:

Students may wish to prepare in advance by reading Daniel Defoe's *Robinson Crusoe*. Additional preparation might include advance reading of Mary Shelley *Frankenstein (revised edition 1831)*.

Approximate Costs

Primary texts costing up to £40 if purchased new.

Note that these costs can often be reduced by purchasing items second-hand or borrowing them from the Library.

Module Bibliography

The literature of, and about, literary theory and our chosen topics and authors is immense. The following list is necessarily selective and meant to be simply a starting point. On your own: browse library catalogues and shelves, use databases, and follow up references within our listed sources (and the set texts) to find more.

Introductory/General

Chris Baldick, *The Concise Oxford Dictionary to Literary Terms* (2001)

Andrew Bennett and Nicholas Royle, *An Introduction to Literature, Criticism and Theory* (4th ed. 2009) [An unusual book, divided into 34 short, thematically defined chapters, each of which combines literary texts with theory. It gives a strong sense of the appeal of e.g. Barthes, Derrida, and Freud, though is perhaps less interested in other thinkers.]

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (1999)
Terry Eagleton, *Literary Theory: An Introduction* (1983)
John Lechte, *Fifty key Contemporary Thinkers* (1994) [Short, lucid entries on Bakhtin, Barthes, Derrida, Freud, and others.]

Daniel Defoe

Harold Bloom (ed.), *Robinson Crusoe* [in the *Major Literary Characters* series] (1996)
Leo Damrosch, *God's Plots and Man's Stories* (1985)
Leonard J Davis, *Factual Fictions: The Origins of the English Novel* (1983)
Frank Ellis (ed.), *Twentieth-century Interpretations of 'Robinson Crusoe'* (1969)
Maximillian E Novak, *Realism, Myth and History in Defoe's Fiction* (1983)
John Richetti, *Defoe's Narrative: Situations and Structures* (1975)

The Novel/Narrative

Porter H. Abbott, *The Cambridge Introduction to Narrative* (2002)
Nancy Armstrong, *How Novels Think: The Limits of Individualism* (2005)
A. P. Brink, *The Novel: Language and Narrative from Cervantes to Calvino* (1998)
M. A. Doody, *The True Story of the Novel* (1998)
Paul Cobley, *Narrative* (2001)
Michael McKeon, *The Origins of the English Novel, 1600-1740* (1987)
W. J. T. Mitchell, *On Narrative* (1981)

Russian Formalism

Tony Bennett, *Formalism and Marxism* (1979)
Victor Erlich, *Russian Formalism* (1981)
John Frow, *Marxism and Literary History* (1986)
Fredric Jameson, *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism* (1972)
Ann Jefferson and David Robey (eds), *Modern Literary Theory: A Comparative Introduction* (1986), ch. 1
Lee Lemon and Marion Reis (eds), *Russian Formalist Criticism: Four Essays* (1965)
Peter Steiner, *Russian Formalism: A Metapoetics* (1984)

Ecocriticism

Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*. London: Routledge, 1991.
Bate, Jonathan. *The Song of the Earth*. London: Picador, 2011.
Barnhill Landis, David. 'Introduction'. *At Home on the Earth: Becoming Native to Our Place: A Multicultural Anthology*. Berkeley: University of California Press, 1999.
Branch, Michael P., and Scott Slovic, eds. *The ISLE Reader: Ecocriticism, 1993-2003*. Athens, Georgia: University of Georgia Press, 2003.

- Buell, Laurence. *The Environmental Imagination*. Cambridge, Massachusetts: Harvard University Press, 1985.
- Buell, Laurence. *The Future of Environmental Criticism: Environmental Crisis and the Literary Imagination*. Oxford: Blackwell, 2005.
- Buell, Laurence. *Writing for an Endangered World: Literature, Culture and Environment in the U.S. and Beyond*. Cambridge, Massachusetts: Harvard University Press, 2003.
- Carson, Rachel. *Silent Spring*. London: Penguin, 2000 [1962].
- Coupe, Laurence. *The Green Studies Reader: From Romanticism to Ecocriticism*. London: Routledge, 2000.
- Gerrard, Greg. *Ecocriticism (The New Critical Idiom)*. London: Routledge, 2012.
- Glotfelty, Cheryll, and Harold Fromm., eds. *The Ecocritical Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.
- Kerridge, Richard, and Neil Sammells, eds. *Writing the Environment: Ecocriticism & Literature*. London: Zed Books, 1998.
- Kroeber, Karl. *Ecological Literary Criticism: Romantic Imagining and the Biology of the Mind*. Columbia: Columbia University Press, 1994.
- McCracken, David. *Wordsworth and the Lake District*. Oxford: Oxford University Press, 1985.
- Murthy, Patrick. *Further Afield in the Study of Nature-Oriented Literature*. Charlottesville: The University Press of Virginia, 2000.
- Oelschlaeger, Max. *The Idea of the Wilderness: From Prehistory to the Age of Ecology*. New Haven, Connecticut: Yale University Press, 1991.
- Oerlemans, Onno. *Romanticism and the Materiality of Nature*. Toronto: University of Toronto Press, 2002.
- Rosendale, Steven, ed. *The Greening of Literary Scholarship: Literature, Theory and the Environment*. Iowa: University of Iowa Press, 2002.
- Slovic, Scott. *Going Away to Think: Engagement, Retreat, and Ecocritical Responsibility*. Reno: University of Nevada Press, 2008.
- Worster, Donald. *Nature's Economy*. Cambridge: Cambridge University Press, 1977.

Karl Marx

- Marshall Berman, *All that is Solid Melts into Air: The Experience of Modernity* (1982)
[includes a reading of *The Communist Manifesto*]
- Nancy S. Love, *Marx, Nietzsche and Modernity* (1986)
- Rius, *Marx for Beginners* (2003)
- Francis Wheen, *Karl Marx* (1999)

Marx and literary studies

- Simon Dentith, *Bakhtinian Thought: An Introductory Reader* (1995)
- Terry Eagleton, *Marxism and Literary Theory* (1976)
- Terry Eagleton and Drew Milne (ed.), *Marxist Literary Theory: A Reader* (1996)
- Michael Holquist, *Dialogism: Bakhtin and his World* (1991)
- Fredric Jameson, *Marxism and Form* (1971)
- Raymond Williams, *Marxism and Literature* (1977)

Mary Shelley

Chris Baldick, *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-century Writing* (1987)

Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Imagination* (1979).

George Levine and U. C. Knoepfelmacher (eds.), *The Endurance of Frankenstein: Essays on Mary Shelley's Novel* (1982)

Ellen Moers, *Literary Women* (1976).

Mary J. Poovey, *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Woolstonecraft, Mary Shelley, and Jane Austen* (1984)

Esher Schor, *The Cambridge Companion to Mary Shelley* (2003)

Gender and Queer Theory

Rachel Alsop et. al., *Theorizing Gender* (2002) [esp. the chapter on the "Social Construction of Gender"]

Judith Butler, *Gender Trouble* (1990; 2006)

Jennifer Coates (ed.), *Language and Gender: A Reader* (1998)

Clare Colebrook, *Gender* (2003)

Toril Moi, *Sexual/Textual Politics* (1990)

Pam Morris, *Literature and Feminism* (1993)

Purvis, Tony. 'Sexualities'. *Literary Theory and Criticism: An Oxford Guide*. Ed. Patricia Waugh. Oxford: Oxford University Press, 2006. 427-450.

Rich, Adrienne. 'Compulsory Heterosexuality and Lesbian Existence'. *Signs* 5.4 (Summer 1980): 631-660.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley: University of California Press, 1990.

Sinfield, Alan. *Cultural Politics – Queer Reading*. Oxon: Routledge, 2005.

Stimpson, Catharine R and Herdt, Gilbert. *Critical Terms for the Study of Gender*, Chicago: University of Chicago Press, 2014.

Wittig, Monique. *The Straight Mind*. Boston: Beacon Press, Ltd, 1991.

Virginia Woolf

Michèle Barrett, *Virginia Woolf: Women and Writing* (1992)

Rachel Bowlby, *Feminist Destinations* (1997)

Jane Goldman, *The Cambridge Introduction to Virginia Woolf* (2000)

Jane Marcus, *Virginia Woolf and the Languages of Patriarchy* (1987)

Jane Marcus (ed.), *Virginia Woolf: A Feminist Slant* (1983)

Toril Moi, *Sexual/Textual Politics* (1985) [in direct opposition to Showalter (see below), Moi broadly endorses Woolf's views on e.g/ gender and writing.]

Suzanne Raitt, *Vita and Virginia* (1993)

Elaine Showalter, *A Literature of their Own: British Women Novelists from Bronte to Lessing* (1987) [takes issue with Woolf's theoretical position]

Michael Whitworth, *Virginia Woolf* (2005)

Joseph Conrad

Daniel Bivona, *British Imperial Literature, 1870-1940: Writing and the Administration of Empire* (1998)

Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1830-1914* (1988)

Jeremy Hawthorn, *Joseph Conrad: Narrative Technique and Ideological Commitment* (1990)

Jeffrey Meyers, *Fiction and the Colonial Experience* (1973)

Patrick Parrinder, "Heart of Darkness: Geography as Apocalypse?" in *Fin de Siècle/Fin du Globe: Fears and Fantasies of the Late Nineteenth Century*, ed. John Stoke (1992)

Ian Watt, *Conrad in the Nineteenth Century* (1980)

Cedric Watts, *Conrad's 'Heart of Darkness': A Critical and Contextual Discussion* (1977)

Cedric Watts, *The Deceptive Text: An Introduction to Covert Plots* (1984)

Andrea White, *Joseph Conrad and the Adventure Tradition: Constructing and Deconstructing the Imperial Subject* (1993)

Post-colonialism

Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (1989; 2002)

Bill Ashcroft, Gareth Griffiths and Helen Tiffin (eds.), *The Post-Colonial Studies Reader* (1995)

Neil Lazarus (ed.) *The Cambridge Companion to Postcolonial Literary Studies* (2004)

Ania Loomba, *Colonialism/Postcolonialism* (1998; 2005)

Patrick Williams and Laura Chrisman (eds), *Colonial Discourse and Postcolonial Theory: A Reader* (1994)

Edward Said

Bill Ashcroft and Pal Ahluwalia, *Edward Said* (2000)

Paul A Bové (ed.), *Edward Said and the Work of the Critic: Speaking Truth to Power* (2000)

Maya Jasanoff, "Before and After Said", *London Review of Books*, 8 June 2006

Bart Moore-Gilbert, *Postcolonial Theory: Contexts, Practices, Politics* (1997)

Benita Parry, Keith Ansell-Pearson and Judith Squires, eds, *Cultural Readings of Imperialism: Edward Said and the gravity of history* (1997)

Dennis Porter, "Orientalism and its Problems," in *Colonial Discourse and Post-Colonial Theory*, ed. Patrick Williams and Laura Chrisman (1994)

Edward W. Said, *Power, politics and culture: Interviews with Edward W. Said* (2004)

Michael Sprinker, *Edward Said: A Critical Reader* (1992)

Chinua Achebe

Derek Attridge, *J.M. Coetzee and the Ethics of Reading: Literature in the Event* (2005)

Biodun Jeyifo, "Okonkwo and his Mother: *Things Fall Apart* and Issues of Gender in the Constitution of African Postcolonial Discourse," *Callahoo* 16 (1993), 847-58.

S. A. Khayyoom, *Chinua Achebe : a Study of his Novels* (1999).

Bart Moore-Gilbert, *Postcolonial Theory* (1997)

David Punter, *Postcolonial Imaginings: Fictions of a New World Order* (2000)

Robert M. Wren, *Achebe's World: The Historical and Cultural Context of the Novels* (1980)

Sigmund Freud's own writings on literature are collected in volume 14 of the *Penguin Freud Library*, entitled *Art and Literature*.

Josh Cohen, *How to Read Freud* (2005)

Peter Gay, *Reading Freud* (1990)
Sarah Kofman, *The Childhood of Art: An Interpretation of Freud's Aesthetics* (1988)
Sarah Kofman, *Freud and Fiction* (1991)
Jean Laplanche and Jean-Bertrand Pontallis, *The Language of Psychoanalysis* (1988)
Juliet Mitchell, *Psychoanalysis and Feminism*
(1974)
Philip Rieff, *Freud: The Mind of a Moralist* (1979)

Freud and literary studies

As well as Freud himself, much recent psychoanalytic literary theory draws on **Jacques Lacan** (and others following/revising Freud). See, for instance:

Anthony Easthope, *The Unconscious* (1999)
Maud Ellmann (ed.), *Psychoanalytic Literary Criticism* (1994)
Shoshana Felman, *Literature and Psychoanalysis: The Question of Reading: Otherwise*
(1982)
Elizabeth Wright (ed.), *Psychoanalytic Criticism: A Reappraisal*, 2nd ed. (1998)

J. M. Coetzee

Derek Attridge, *J. M. Coetzee and the Ethics of Reading* (2004)
David Attwell, *J. M. Coetzee: South Africa and the Politics of Writing* (1993)
Dominic Head, *J.M. Coetzee* (1997)
Graham Huggan and Stephen Watson (ed.) *Critical Perspectives on J. M. Coetzee* (1996)
Michael Marais, "Interpretative Authoritarianism: Reading/Colonizing Coetzee's *Foe*." *English in Africa* 16:1 (1989), 9-16.
Gayatri Chakravorty Spivak, "Theory in the Margin: Coetzee's *Foe* Reading Defoe's *Crusoe/Roxana*", in *Consequences of Theory* ed. Jonathan Arac and Barbara Johnson (1991) 154-80.

Jacques Derrida

Jonathan Culler, *On Deconstruction: Theory and Criticism After Structuralism* (1983)
Christopher Norris, *Deconstruction: Theory and Practice*, 3rd ed. (2002)
Penelope Deutscher, *How to Read Derrida* (2005)

Roland Barthes

Jonathan Culler, *Barthes* (1983)
Michael Moriarty, *Roland Barthes* (1991)
John Sturrock, "Roland Barthes" in *Structuralism and Since*, ed. Sturrock (1979)

DRA114 London/Culture/Performance

Module Description

London/Culture/Performance is an introductory core module for all Drama students. It has three key aims:

1. To equip you with skills for analysing performance (as distinct from written text) (keyword: performance)
2. To facilitate your critical and productive engagement with London and the vast cultural resources it has to offer (keyword: London)
3. To introduce you to some current issues in cultural politics and critical ways of approaching them (keyword: culture).

These skills are fundamental to the university-level study of Drama in London and will serve you throughout your Drama degree and beyond. Module activities will include: fieldwork at various sites around London; attendance at and critical response to performances and events; seminar-based discussion; seminar preparation that is not supervised by staff, including independent fieldwork and research; seminar presentations; and critical writing. You will be expected to participate constructively in seminars, to come to class fully prepared, and to complete all fieldwork exercises. This module provides an excellent opportunity for you to explore the performance resources available in London and to develop your skills in using, understanding and responding critically to them.

Preparation

Advance Preparation

There is no advance preparation required but students may find it helpful to have a look at the texts listed below before the semester begins.

- Allain, Paul, and Jen Harvie (2014) *The Routledge Companion to Theatre and Performance*, London: Routledge, second edition.
- Counsell, Colin, and Laurie Wolf (eds) (2001) *Performance Analysis: An Introductory Coursebook*, London: Routledge.
- Knowles, Ric (2014) *How Theatre Means*, London: Palgrave Macmillan.

How to Approach Your Reading

While you may be asked to explore assigned readings in a variety of different ways, often we're engaging with them in two main ways: as texts we subject to close analysis; and as springboards for further discussion about issues beyond the reading. In some classes we may take one approach or we may take a combination of both. The key point is that you should be prepared to undertake a close reading of the assigned reading and use it as the basis for further reflection in any class--it's important to be able to do both.

Approximate Costs

As part of this module, we will be attending theatre performances with a total cost to you of approximately £30, plus transport. More details will be distributed at the beginning of the semester.

DRA115 Cultural Histories of Theatre

Module Description

This module provides students with a historical and theoretical grounding in some of the key issues in modern and contemporary theatre. Through a series of talks, seminars, screenings and theatre visits, students will encounter significant theatre works and practices in their historical and cultural contexts. Encounters with theatre practice will be accompanied by readings of relevant historical and critical texts so that students can begin to think and write about the role of theatre in a number of different cultural situations. Particular attention will be paid to theatre which enables students to engage with such topics as modernity, cultural difference, formal experimentation and political engagement. Material to be covered might include, for example, Brecht and the culture of the Weimar Republic; Amiri Baraka, Black Power and the Black Revolutionary Theatre; radical performance and mass culture in 1960s Japan.

Preparation

No preparation is required for this module. However, it would be a good idea to get hold of copies of the following plays and read them:

Bertolt Brecht and Kurt Weill, *The Threepenny Opera*

Aimé Césaire, *A Season in the Congo*

Caryl Churchill, *Top Girls*

Approximate Costs

3 compulsory play texts:

The Threepenny Opera by Bertolt Brecht (to be read by Week 3)

Top Girls by Caryl Churchill (to be read by Week 5)

A Season in the Congo by Aime Cesaire (to be read by Week 9)

These can be bought new from the campus bookstore or online for c. £8-15 ea. Alternatively second hand copies of the first two are widely available for less.

Module Bibliography

General and preliminary reading

These are general texts about doing theatre history. You are not expected to read them cover to cover, but they are worth dipping in to, and referring to get a sense of how other people have done theatre history and what some of the main issues are.

Christopher Balme, *The Cambridge Introduction to Theatre Studies*

Phillip Zarilli et al., *Theatre Histories: An Introduction*

Jon McKenzie et al., *Contesting Performance: Global Sites of Research*

Charlotte Canning and Thomas Postlewaite, *Representing the Past: Essays in Performance Historiography*

Required Reading

These texts are all required reading. You are expected to read them all, take detailed notes and be ready to discuss them in class. The weekly schedule indicates when you should read them and when we will be discussing them in class.

With the exception of the four plays (of which you should contain your own copies) they will be available either as part of the module reading pack or via a link to an electronic resource in the module area.

Plays

Bertolt Brecht and Kurt Weill, *The Threepenny Opera*

Caryl Churchill, *Top Girls*

Aimé Césaire, *A Season in the Congo*

-----, *A Tempest*

Berlin

Paul Allain and Jen Harvie, *The Routledge Companion to Theatre and Performance, Second Edition*, pp. 36 – 38.

Walter Benjamin, 'Program for a Proletarian Children's Theatre', in *Selected Writings Volume 2, 1927 - 1934*, pp. 201 – 206.

Marshall Berman, *All That Is Solid Melts Into Air*, pp. 15 – 36.

Bertolt Brecht, 'Notes on the Opera *Rise and Fall of the City of Mahagonny*' and Notes on *The Threepenny Opera*', in *Brecht on Theatre* (new edition) pp. 61 – 81.

Mary Fulbrook, *A History of Germany 1918 – 2014*, pp. 16 - 39.

Stephen Hinton, *Kurt Weill: The Threepenny Opera*, pp. 50 – 59.

Eric Hobsbawm, *Age of Extremes*, pp. 54 – 65.

Asja Lacin, *Revolutionary by Profession* (excerpt from online source:

<http://coyotedialectic.tumblr.com/post/97492348348/asja-lacin-on-proletarian-childrens-theatre>).

Karl Marx and Friedrich Engels, *The Communist Manifesto*, pp. 80 – 91.

Stephen Parker, *Bertolt Brecht: A Literary Life*, pp. 235 – 250.

Aimé Césaire

Bradby, David. *Modern French Drama 1940 – 1990*, pp. 139 – 165.

Césaire, Aimé. *Discourse on Colonialism*. NYU Press, 2001, pp. 31 – 46.

Conteh-Morgan, John. *Theatre and Drama in Francophone Africa: A critical introduction*. Cambridge University Press, 1994, pp. 85 – 122.

Davies, Gregson. *Aimé Césaire*. Cambridge University Press, 1997, pp. 126 – 162.

De Witte, Ludo. *The Assassination of Lumumba*, pp. 1 – 6; 174 – 185; 213 – 216.

Frassinelli, Pier Paolo. "Shakespeare and Transculturation: Aimé Césaire's *A Tempest*" in Craig Dionne and Parmita Kapadia (eds.), *Native Shakespeares: Indigenous Appropriations on a Global Stage*, pp. 173 - 186.

Livingston, Robert Eric. "Decolonizing the Theatre: Césaire, Serreau and the Drama of Negritude," in J. Ellen Gainor, *Imperialism and Theatre: Essays on World Theatre, Drama and Performance* (1995): 182 – 198.

Caryl Churchill

Adishesiah, Siân. *Churchill's Socialism: Political Resistance in the Plays of Caryl Churchill*, pp. 133 – 164.

Diamond, Elin. *Unmaking Mimesis*, pp. 43 – 55.

Ehrenreich, Barbara. "What is Socialist Feminism", online at

<https://www.marxists.org/subject/women/authors/ehrenreich-barbara/socialist-feminism.htm>

hooks, bell, *Feminism is for Everybody*, pp. xi – xiv and 1 – 7.

Hall, Stuart. "The neo-liberal revolution." *Cultural Studies* 25.6 (2011): 705-728.

Reinelt, Janelle G. "Caryl Churchill and the politics of style" in Aston and Reinelt, *The Cambridge Companion to Modern British Women Playwrights*, Cambridge University Press, 2000, pp. 174 – 193.

Reinelt, Janelle G. "On feminist and sexual politics" in Aston and Diamond, *The Cambridge Companion to Caryl Churchill*, pp. 18 – 35.

ESH125 English in Practice

Module Description

English in Practice supports students in the transition to university-level study through a series of induction events, masterclasses, and workshops. The module introduces you to information and practices central to negotiating the first year (and beyond) successfully, including, for example: who's who; navigating QMUL's online learning environment; accessing support; time management; digital resources and research; reading critically; writing, editing, referencing and good academic practice, and making the most of feedback. The module will make use of 'real world' examples by drawing on issues, skills and assessments from other modules at Level 4. In different years and according to need, the balance between large-group lecture-style sessions and smaller-group workshops may vary, but the total number of teaching hours will remain the same.

Module Bibliography

Terry Eagleton, *How to Read Literature*, pp.167-174

Selected user reviews from [amazon.com](https://www.amazon.com)

Molly Worthen, 'Lecture Me. Really.' *New York Times* 18th October 2015

Tory Young, 'Plagiarism', *Studying English Literature: A Practical Guide*, pp.36-44

Nicholas Royle and Andrew Bennett, 'Essays', *This Thing Called Literature: Reading, Writing, Thinking* (London: Routledge, 2015)

John Peck and Martin Coyle, 'The Well-Crafted Sentence' and 'Twenty to Remember', *The Student's Guide to Writing: Grammar, Punctuation and Spelling* 2nd edition (Basingstoke: Palgrave, 2012)

Helen Sword, 'A Guide to the Style Guides', *Stylish Academic Writing*, (Harvard University Press, 2012). pp.26-27

Virginia Woolf, 'How Should One Read a Book?', *The Common Reader II* (London: The Hogarth press, 1925)

J. Hillis Miller, 'How to Read Literature', *On Literature*, pp.115-123.

David Mikics, 'In Praise of (Offline) Slow Reading', the *New York Times*, January 3rd 2014

Robert Eaglestone, 'Critical Attitudes', *Doing English*, pp.37-44

Helen Vendler, '122', *Emily Dickinson: Selected Poems and Commentaries*, pp.35-37

Theodor Adorno, 'Memento', *Minima Moralia: Reflections from Damaged Life* translated by E.F.N. Jephcott (London: Verso, 2006), pp.51-53.

Gerald Graff and Cathy Birkenstein, 'Her Point Is': The Art of Summarising, in *They Say, I Say: The Moves that Matter in Academic Writing* (London: Norton, 2010), pp.30-42

Judith Woolf, 'Research', *Writing about Literature*, pp.22-33

Lyndsey Stonebridge, 'How books help us to be better political citizens', the *New Statesman* (August 2015)

Derek Attridge, 'Introductory', *The Singularity of Literature* (London: Routledge, 2004), pp.3-15

DRA117 Practices

Module Description

Practices supports you in the transition to university-level study in Drama through a series of induction events, seminars and workshops. The module introduces information and practices central to negotiating the first year (and beyond) successfully including, for example: navigating QMUL's online learning environment; time management; accessing support; digital resources and research; reading critically; writing and editing; referencing and good academic practice; making the most of feedback; preparing for student-led practice; technical skills including space management, light, sound and voice; work placements in the arts; and documenting performance practice.

The module draws directly on issues, content, skills and assessments from other modules at Level 4, especially compulsory modules for all joint and single honours students. The module also benefits from the involvement of PASS mentors.

The module is assessed on a pass/fail basis, based on satisfactory attendance (i.e. meets School requirements to remain registered on the module) and completion of developmental tasks.

Preparation

There is no advance preparation for this module.

Approximate Costs

You should anticipate costs of approx. £15 associated with: fieldwork travel within zone one and two; and going to see a show and/or an exhibit.

Module Bibliography

Most of the Practices module reading comes from other first year modules in Drama. Below are some further resources that may be helpful for during your time at Queen Mary. This is followed by further contextual reading for the module itself.

Some Relevant Resources at Queen Mary

Advice and Counselling: <https://www.welfare.qmul.ac.uk>

Disability and Dyslexia Service: <http://www.dds.qmul.ac.uk>

Library: <http://www.library.qmul.ac.uk>

Careers: <http://www.careers.qmul.ac.uk>

Thinking Writing: <http://www.thinkingwriting.qmul.ac.uk/about>

Student's Union: <http://www.qmul.ac.uk/studentlife/studentunion/index.html>

Some Relevant School of English and Drama Resources

Queen Mary Theatre Company: <http://www.qmtc.co.uk>

School of English and Drama [Twitter](#) Account

Cub Magazine: <http://cubmagazine.co.uk>

Some Relevant Archives and Libraries

Senate House Library

Live Art Development Agency Study Room

British Library

Other Resources

The Higher Education Funding Council for England (HEFCE), 'More Effective Note Taking' on *Tomorrow's Professor*, <https://tomprof.stanford.edu/posting/163>

'Annotating Texts and Note Taking', produced by the Texas Higher Education Coordinating Board, https://scsd1-reading-writing.wikispaces.com/file/view/annotation_note_taking.pdf/556467243/annotation_note_taking.pdf

Gina Hallet, 'Write Before You're Ready: First Steps to Avoiding Writer's Block' on *Tomorrow's Professor*, <https://tomprof.stanford.edu/posting/936>

Time Management Programme: [Passion Planner](#)

Writing Timer: <https://www.google.co.uk/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8-q=countdown+timer>

The Activist Classroom <https://theactivistclassroom.wordpress.com>

Students Against Depression <http://studentsagainstdepression.org/>

Public Address Systems <http://publicaddresssystems.org/about/>

Further Contextual Reading

Abou El Magad, Noah, 'Why is my curriculum white? - Decolonising the academy', NUS Connect, 09 February 2016, <https://www.nusconnect.org.uk/articles/why-is-my-curriculum-white-decolonising-the-academy>

Ashton, Daniel and Noonan, Caitriona (eds.), *Cultural Work and Higher Education* (Basingstoke: Palgrave MacMillan, 2013)

Carrot Workers Collective, *Surviving Internships: A Counter Guide to Free Labour in the Arts*, (London, Carrot Workers Collective, 2012), pp. 2-9, pp. 22-24, pp. 55-60

Collini, Stefan, *What Are Universities For?* (London: Penguin Books, 2012)

Cresswell, Tim, *Place: An Introduction*, 2nd edition (Chichester: WILEY Blackwell, 2015)

Delgado, Maria and Tompkins, J (eds.), 'The Politics, Processes and Practices of Editing', a special issue of *Contemporary Theatre Review*, 25.1 (February, 2015)

Danchev, Alex (ed.), *100 Artists' Manifestos: From the Futurists to the Stuckists* (London: Penguin, 2011)

Dolan, Jill, *Geographies of Learning: Theory and Practice, Activism and Performance* (Conn: Wesleyan University Press, 2001)

Eco, Umberto, *How to Write a Thesis* (Cambridge, Mass: MIT Press, 2015)

Jackson, Shannon, *Professing Performance: Theatre in the Academy from Philology to Performativity* (Cambridge: Cambridge University Press, 2004)

Kelly, Susan, 'Is the University a Factory?', *Mute Magazine*, 10 October 2013, <http://www.metamute.org/editorial/reviews/university-factory>

Oliver, Daniel and Ferris, Luke, 'Dyspraxic Collaboraiton', *Interventions: Contemporary Theatre Review*, 27.2 (June 2017), <https://www.contemporarytheatrereview.org/2017/dyspraxic-collaboration/>