

## Suggested Preparation for First Year English and French/Hispanic Studies/German/Russian

Please note this document only contains information for the English modules you'll take in semester 1. The School of Languages, Linguistics may be in touch with any other preparation if it's needed.

You'll study ESH102: Reading, Theory and Interpretation and you'll have a choice as to the rest of your English credits as follows:

30 Credits compulsory English module/s – pick from these 3 options:

1. Shakespeare (30 credits)
2. Literatures In Time: Texts And Contexts from the 8th to the 16th Century (30 credits)
3. Poetry (15 credits) AND Narrative (15 credits)

We will be in touch later in summer to get your preferences for this. In the meantime you may wish to look at the preparation as a guide.

### SUGGESTED PREPARATION

#### **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 (option as above)**

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.

## **ESH110 - Literatures in Time (option as above)**

The essential reading for this module can be found in *The Norton Anthology of English Literature*, ed. by Stephen Greenblatt et al., 9th edn (2012), Volume A: The Middle Ages, copies of which will be available to purchase – at a competitive price – on your arrival at QMUL from the campus bookshop. However, you may choose to purchase a copy in advance of your arrival, and if you do so, we encourage you to familiarise yourself with its contents and any supplementary electronic materials.

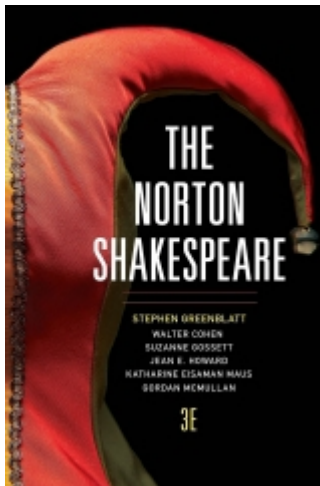
While there is no set reading that we require you to undertake before the beginning of the semester, if you are keen to learn more about medieval literature and culture you might want to try any one of the following:

- J. A. Burrow, *Medieval Writers and their Work*, 2nd edn (Oxford, 2007)
- Steve Ellis, ed., *Chaucer: An Oxford Guide* (Oxford, 2002) -- especially parts I and II, on 'Contexts'
- T. Turville-Petre, *Reading Middle English Literature* (Oxford, 2007)
- D. Johnson and E. Treharne, ed., *Readings in Medieval Texts: Interpreting Old and Middle English Literature* (Oxford, 2005), especially chapter 1 and the sections on Old English literature

While any one of these will provide a useful introduction to the material and contexts we'll cover on the module, be assured that the module does not assume prior knowledge of the medieval period. In short, you are not obliged to read any of the above; they are just suggestions aimed to enrich your experience.

## **ESH101 – Shakespeare (option as above)**

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.

## FULL READING LISTS & MODULE INFORMATION

### **ESH101 Shakespeare (option as above)**

#### **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 (compulsory module)

### 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* (4<sup>th</sup> 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 Moralizer* (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*, 2<sup>nd</sup> 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*, 3<sup>rd</sup> 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)

## ESH110 Literatures in Time: Texts and Contexts from the Eighth to the Sixteenth Century (option as above)

### Module Description

This module will introduce you to the foundations of English literature, from Anglo-Saxon literature to early Tudor England. It will give you a sense of the historical, political, social and literary developments over eight centuries of writing in England, thoroughly contextualizing works within their cultural and intertextual fields.

Much of the reading will be available to you in modern English translations, but you will also be given experience of reading and working with original forms of the varieties of Middle English which developed over the period.

This period saw unceasing political and social upheaval, and new literary forms were constantly created and developed. The Middle Ages witnessed the reinvention of fiction as a narrative form; the development of poetry in all forms, from epic verse to the love sonnet; the emergence of drama; the invention of printing, and the progressive use of writing as a political weapon available to all. It also saw the English language take shape, and "English literature" acquire an identity of its own. Over the year, this module will give you a growing understanding of the purposes and effects, conscious and unconscious, of literary production and development; and this understanding will be rooted in the historical moment.

### Preparation

All the texts that we will study on this module are in *The Norton Anthology of English Literature*, ed. by Stephen Greenblatt et al., 9th edn (2012), Volume A: The Middle Ages

**You are not required to purchase or read this book before your arrival at QMUL**, and copies will be available to purchase – at a competitive price – from the campus bookshop from September. However, if you do choose to purchase a copy in advance of your arrival, we encourage you to familiarise yourself with its contents and any supplementary electronic materials.

While there is **no set reading that we require you to undertake before the beginning of the semester**, if you are keen to learn more about medieval literature and culture you might want to try any one of the following:

- J. A. Burrow, *Medieval Writers and their Work*, 2nd edn (Oxford, 2007) Steve Ellis, ed., *Chaucer: An Oxford Guide* (Oxford, 2002) -- especially parts I and II, on 'Contexts'
- T. Turville-Petre, *Reading Middle English Literature* (Oxford, 2007)
- D. Johnson and E. Treharne, ed., *Readings in Medieval Texts: Interpreting Old and Middle English Literature* (Oxford, 2005), especially chapter 1 and the sections on Old English literature

While any one of these will provide a useful introduction to the material and contexts we'll cover on the module, **be assured that the module does not assume prior knowledge of the**

**medieval period.** You are not obliged to read any of the above; they are just suggestions aimed to enrich your experience.

### **Approximate Costs**

Primary texts costing up to around £18 if purchased new in recommended editions. Note that these costs can often be reduced by purchasing items second-hand or borrowing them from the Library.

### **Module Bibliography**

Some of your assignments require you to read secondary criticism. What follows is a very rough and ready introductory list, so don't be shy in asking your seminar leaders for further tips and guidance.

#### **General**

- Michael Alexander, *A History of Old English Literature*, 2nd edn (2002)
- M. T. Clanchy, *From Memory to the Written Record: England 1066-1307*, 2nd edn (1993)
- Carolyn Dinshaw and David Wallace, eds., *The Cambridge Companion to Medieval Women's Writing* (2003)
- A.S.G. Edwards, *Middle English Prose: A Critical Guide to Major Authors and Genres*, new edn (1994)
- Malcolm Godden and Michael Lapidge, eds., *The Cambridge Companion to Old English Literature* (1991)
- Roberta L. Krueger, ed., *The Cambridge Companion to Medieval Romance* (2000)
- Michael Lapidge, John Blair, Simon Keynes, and Donal Scragg, eds., *The Blackwell Encyclopaedia of Anglo-Saxon England* (2000)
- David Luscombe, ed., *The New Cambridge Medieval History* (2004)
- Bruce Mitchell, *An Invitation to Old English and Anglo-Saxon England* (1995)
- Derek Pearsall, *Old English and Middle English Poetry* (1977)
- Philip Pulsiano and Elain Treharne, eds., *A Companion to Anglo-Saxon Literature* (2001)
- David Wallce, ed., *The Cambridge History of Medieval English Literature* (1999)

#### **Bede and Caedmon's Hymn**

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- Lois Bragg, 'Two Masterpieces', in *The Lyric Speakers of Old English Poetry* (Rutherford: Farleigh Dickinson, 1991), 121-135

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Logan E. Whalen, *Marie de France and the Poetics of Memory* (Washington, D.C.: Catholic University of America Press, 2008)

Katharina M. Wilson, ed., *Medieval Women Writers* (1984)

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Derek Brewer and Jonathan Gibson, eds., *A Companion to the Gawain-Poet* (1997)

Norris J. Lacy, ed., *The Arthurian Encyclopedia* (1986)

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Sarah Stanbury, *Seeing the Gawain-poet: Description and the Act of Perception* (Philadelphia: University of Pennsylvania Press, 1991)

Michael W. Twomey, 'The Gawain-Poet', *Readings in Medieval Texts: Interpreting Old and Middle English Literature*, ed by David F. Johnson and Elaine Treharne (2005) 273–8

### **Malory**

Elizabeth Archibald and A.S.G. Edwards, eds., *A Companion to Malory* (1996)  
Dorsey Armstrong, *Gender and the Chivalric Community in Malory's Morte d'Arthur* (2003)  
K.S. Whetter, Raluca L. Radulescu, and P.J.C. Field, eds., *Re-Viewing Le Morte Darthur: Texts and Contexts, Characters and Themes* (2005)

### **Chaucer**

Piero Boitani, ed., *The Cambridge Chaucer Companion* (1986)  
Helen Cooper, ed., *The Oxford Guides to Chaucer: The Canterbury Tales*, 2nd edn (1996)  
Douglas Gray, ed., *The Oxford Companion to Chaucer* (2003)  
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### **Piers Plowman**

John Alford, *A Companion to Piers Plowman* (1998)  
Anna Baldwin, *A Guidebook to Piers Plowman* (2007)  
Derek Pearsall, 'The Necessity of Difference: The Speech of Peace and the Doctrine of Contraries in Langland's Piers Plowman', in *Medieval Latin and Middle English Literature: Essays in Honour of Jill Mann*, ed. by Christopher Cannon and Maura Nolan (Cambridge: Brewer, 2011), 152-165  
James Simpson, *Piers Plowman: An Introduction*, 2nd edn (2007)  
Emily Steiner, *Reading Piers Plowman* (2013), see esp. chapter 6

### **Margery Kempe and Julian of Norwich**

John Arnold and Katherine J. Lewis, eds., *A Companion to the Book of Margery Kempe* (2004)  
Carolyn Dinshaw, ed., *The Cambridge Companion to Medieval Women's Writing* (2003)  
Liz Herbert McAvoy, *Authority and the Female Body in the Writings of Julian of Norwich and Margery Kempe* (Cambridge: D. S. Brewer, 2004)  
Lynn Staley, *Margery Kempe's Dissenting Fictions* (1994)  
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### **Mystery Plays**

Richard Beadle, ed., *The Cambridge Companion to Medieval English Theatre* (1994)  
Janette Dillon, *The Cambridge Introduction to Early English Theatre* (2006)  
Jeffrey Helterman, 'Satan as Every shepherd: Comic Metamorphosis in The Second Shepherd's Play', *Texas Studies in Literature and Language*, 12:4 (1971), 515-530  
V. A. Kolve, *The Play Called Corpus Christi* (1966)  
David Lawton, 'Sacrilege and Theatricality: The Croxton Play of the Sacrament', *Journal of Medieval and Early Modern Studies*, 33.2 (2003), 281-309  
Rosemary Woolf, *The English Mystery Plays* (1972)



***Everyman***

Richard Beadle, ed., *The Cambridge Companion to Medieval English Theatre* (1994)

Donald Gilman, ed., *Everyman and Company: Essays on the Theme and Structure of the European Moral Play* (1989)

Andrew Hadfield, 'Everyman', *The Oxford Handbook of Tudor Drama*, Thomas Betteridge and Greg Walker, eds. (2012), 93-108

## ESH124 Poetry (option as above)

### Module Description

This module introduces you to English poetry as poetry. Working across period boundaries, it explores the main forms and genres of poetry, their cultural connotations, and the uses poets have made of them. It will help you to make sense of how poetry works, why poets make the choices they do, and how poetic experiences emerge from the conjunction of linguistic intentions with sound, rhythm, the body, the audience and the frameworks of social convention.

### Preparation

Please get hold of a module pack for ESH124: Poetry. Read the poems for the first lecture, and do the opening exercise in your module pack. You will get more information about module packs in welcome week in September.

### Approximate Costs

None. Apart from maybe a lifetime's addiction to poetry.

### Module Bibliography

We have made our own handbook this year to allow you to write on and around the poems - and because most of the anthologies out there don't have all the poems we want. But hopefully you will want to hear and read more poems than we can discuss in this short introduction, so this bibliography is in two sections, Criticism and Poetry.

### Criticism

For any question about poetics - the way poems are made - go to *The Princeton Encyclopedia of Poetry and Poetics*, eds Roland Greene and Stephen Cushman, 4th edn (Princeton UP, 2012), PN1021 In the Arts Reference section of the main library. The entries are comprehensive, intelligent and helpful, and the range is vast.

For practical handbooks about reading closely, we recommend:

- Derek Attridge and Thomas Carper, *Metre and Meaning* (London: Routledge, 2003)
- John Lennard, *The Poetry Handbook*, 2nd edn (Oxford: Oxford University Press, 2005)

As ESH 124: Poetry is not primarily a module about the critical and cultural context of each poet, we have not included lots of critical reading. But you will need to start doing it for week 5's exercise, so for getting started on individual poets and poems, we recommend using the Senate House library Encore search here:

<http://encore.urls.lon.ac.uk/iii/encore/home?lang=eng>

We particularly recommend anything you find in the *Cambridge Companion* or *Cambridge Introduction* series, which are a million times better than Cliff's or Sparknotes or similar. You can cross-search Cambridge titles here: you'll have to use QM library and Senate House to gain access to the full articles:

<https://www.cambridge.org/core/>

### Poems, anthologies and sound recordings

*The Norton Anthology of Poetry*, 5th edition, is the canonical one-volume anthology to get. But there are real problems with it, particularly in relation to the C20-21 selection, where it is conservative in both form and content. You should try also the ones edited by Jerome Rothenberg, including *Symposium of the Whole* and *Technicians of the Sacred* (on ethnopoetics), *Poems for the Millennium* (an idiosyncratic compilation of 'Romantic and Post-Romantic' poems), and *Barbaric, Vast and Wild* (on 'outsider' and 'subterranean' poetries). These anthologies will give you a sense of work which is excluded from the canon, as well as different ways of thinking about poetic history and the links between writers, genres, and forms.

Listening to poets performing their own work, either live or recorded (for example, on the Archive of the Now [www.archiveofthenow.org](http://www.archiveofthenow.org), or the Poetry Archive at the BL, or downloadable from PennSound (<http://writing.upenn.edu/pennsound/x/authors.php>) is important for this module.

Anthologies of contemporary poets are important in introducing people: these are some we recommend:

Keith Tuma ed., *Anthology of Twentieth-Century British and Irish Poetry*

Roddy Lumsden ed., *Identity Parade: New British and Irish Poetry*

Tolbert and Peterson, eds., *Troubling the Line: Trans & Genderqueer Poetry & Poetics* (Nightboat)

Jennifer Bartlett, Sheila Black and Michael Norther, eds., *Beauty is a Verb: The New Poetry of Disability*

Walter K. Lew, *Premonitions: The Kaya Anthology of New Asian North American Poetry* (Kaya)

Nielsen and Ramey, eds., *Every Goodbye Ain't Gone: An Anthology of Innovative Poetry by African Americans* (Alabama)

Doug Messerli, ed., *From the Other Side of the Century: A New American Poetry 1960-1990*

Jeff Hilson, ed., *The Reality Street Book of Sonnets*

## ESH125 English in Practice (compulsory module)

### 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* 2<sup>nd</sup> 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