

Suggested Preparation for First Year English with Creative Writing

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

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

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:

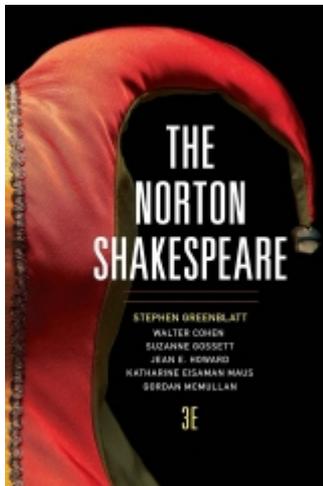
- J. A. Burrow, *Medieval Writers and their Work*, 2nd edn (Oxford, 2007)
- Steve Ellis, ed., *Chaucer: An Oxford Guide* (Oxford, 2002) -- especially parts I and II, on 'Contexts'
- T. Turville-Petre, *Reading Middle English Literature* (Oxford, 2007)

- 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

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.

ESH4100: Creative Writing

Before the first class, you should acquire a copy of *The Norton Anthology of Poetry*, 5th edition, and read the assigned poems for week 1; some of these poems are in the Norton, and some are online, at the Poetry Foundation website.

In advance of week 1, please also write an original poem. It may take any poetic form; it does not need to rhyme, nor does it need to follow strict meter. It can be on any subject. Be prepared to read the poem aloud in the first class.

You should always bring writing materials to class. If you intend to use a tablet or laptop computer, these must be placed in Flight Mode (internet disabled) as soon as you arrive in class.

FULL READING LISTS & MODULE INFORMATION

ESH4100 Creative Writing 1

Module Description

This module introduces students to issues in creative writing as they relate to prose fiction, poetry, non-fiction writing and hybrid forms of imaginative writing. It focuses on questions of voice and technique, and on the methodologies of writing fiction, poetry and non-fictional forms from the point of view of production. It offers a critical and practical introduction to narrative technique, poetic voice and to the reading and production of writing that crosses genres and contexts. The primary focus of this module is on prose fiction, and its secondary aim is to provide a range of other contexts for the writer, with particular reference to poetry and non-fiction prose.

Preparation

Before the first class, you should acquire a copy of *The Norton Anthology of Poetry*, 5th edition, and read the assigned poems for week 1 (see Weekly Schedule); some of these poems are in the Norton, and some are online, at the Poetry Foundation website.

In advance of week 1, please also write an original poem. It may take any poetic form; it does not need to rhyme, nor does it need to follow strict meter. It can be on any subject. Be prepared to read the poem aloud in the first class.

You should always bring writing materials to class. If you intend to use a tablet or laptop computer, these must be placed in Flight Mode (internet disabled) as soon as you arrive in class.

Approximate Costs

Books:

The following prices reflect the cost of a new copy of each title. Costs can be very significantly reduced by buying second-hand copies or using Library copies.

Autumn Semester: Poetry & Drama

The Norton Anthology of Poetry, 5th edition.

£36.99

Caryl Churchill, *Plays: 4*.

£13.48

Barry Jenkins, *Moonlight*

[This screenplay will be uploaded and made available free online.]

You should also budget for the cost of notebooks and writing utensils.

Module Bibliography

The following titles are required.

Autumn Semester: Poetry & Drama

The Norton Anthology of Poetry, 5th edition. (During the first six weeks of the autumn semester, you should bring *The Norton Anthology of Poetry* to each class. We will be reading selections from the anthology, complemented by additional texts available freely online.)

Caryl Churchill, *Plays: 4*

Barry Jenkins, *Moonlight* [This screenplay will be uploaded and made available online.]

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.

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

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 Aims

This module is compulsory for BA English and BA English and Drama students and is one of a number of first year modules that provide you with a critical and historical framework for the study of English. It is also optional for first year students taking BA English and Film and BA English and History, and for associate students on programmes at other universities in other countries who are here to take modules at Queen Mary for a semester or two. It has two main aims.

- The first aim is to introduce you to the close reading of dramatic texts in the contexts of the historical period in which they were first written and performed, as well as – by comparison – in the different contexts of the modern period.

In the case of drama, these historical contexts include both the theatrical conditions of the time and broader literary, social, and cultural contexts of the English Renaissance, such as Elizabethan poetry, religion, rhetoric, and monarchy. In the modern period, Shakespeare has been performed in different kinds of theatres, in different media (especially film), and in relation to the societies and cultures of different countries across the world.

In this first year module, we concentrate on Shakespeare as dramatist because most students will have studied one or more of his plays at GCSE or A/AS level. You will not usually, however, have studied a whole range of plays and compared them.

- The second aim is therefore to introduce you to a broad range of Shakespeare plays across the various genres (comedy, English history, tragedy) and to enable you to compare them independently

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 Aims

- To understand the major schools of, and approaches to, literary interpretation as they have emerged over time, and to consider their philosophical foundations.
- To examine these theories in relation to key works of prose fiction, as well as poetry and the short story, and consider ways in which these different forms of writing complement and illuminate one another.
- To develop close, attentive reading strategies, and practice these in relation to both theoretical and literary texts.
- To develop your critical self-consciousness, and make you reflect on your own theoretical beliefs and inclinations.
- To identify and practice other elements of successful critical writing, in addition to close reading, including: effective and rigorous research; clear, well-structured argument; and correct use of scholarly apparatus (references, bibliography, and so on).

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 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*, 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)

ESH124 Poetry

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.

Approximate Costs

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

Module Aims

- To enable understanding of the many ways in which a poem's form relates to its content
- To introduce the conventions of poetic discourse, its techniques and devices
- To inform critical judgement with knowledge about the way the history of a form's use and its cultural context affects a poem's meaning and social significance
- To give students practice and advice in producing sensitive and enquiring interpretations and evaluations through close reading and writing
- To enable students to consider how the poem's meaning alters through its transition between media (e.g. voice, page, stage, screen)

- To enable students to translate their creative and intuitional sense of a poem into persuasive, public discourse
- To equip students to deal with unfamiliar poems in levels 5 and 6

Teaching and Learning Strategies

Lecture (1hr), Seminar (1hr), QM+, Private study and exercise-writing. Group collaboration for poetry performance.

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 poets, 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, 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

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 Aims

The module aims to support students in their transition to university-level study, and provides a series of induction events, masterclasses, and workshops. These supplement aspects of teaching and assessment in the level 4 diet for Q300 English students but, by reflecting on key skill-sets and resources outside the specific subject areas of those modules (ESH101 Shakespeare, ESH102 Reading, Theory and Interpretation, ESH110 Literatures in Time, ESH123 Narrative, and ESH124 Poetry) enable students to develop academic best practice for the discipline as a whole. The module introduces students to sources of help and support and provides them with the tools to make use of them, as well as providing them with skills which are transferable to a wide range of contexts but based on the foundations of English studies, e.g. critical reading; clear and persuasive analytical prose; the mastery of research resources.

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