Department of English

Summer Reading Lists 2022-23

Although this information is correct at the time of creation, and we will do all we can to keep changes to a minimum, we cannot guarantee that there will be no changes to this list at the start of the autumn term.

We like books, and we like to buy books, but we understand that you may not be able to buy everything. Wherever possible, therefore, we have indicated inexpensive options and free, online equivalents. Don’t forget that, once you are at Royal Holloway, you will have access to many of these books through the library!

If you’re taking a Joint Honours degree, you will have to contact your other department to find out about suggested reading for those modules, but for your English modules, find your Programme below (Single Honours English, Joint Honours English and History, etc), and then click on the links to see the information that has been provided by your module convenors. Many of them have provided an email address; if they have, don’t hesitate to contact them if you have questions. We look forward to welcoming you in September!

**Single Honours English**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Literature & Crisis](#EN1105) (EN1105)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Shakespeare](#EN1106) (EN1106)
* [Encountering Medieval Literature](#EN1001) (EN1001)
* [Introducing Poetry](#EN1112) (EN1112)

**Joint Honours English/American Literature**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Literature & Crisis](#EN1105) (EN1105)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)
* [Introducing America](#EN1401) (EN1401)

**Joint Honours English/Classics**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)

**Joint Honours English/Comparative Literatures and Culture**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)

**Joint Honours English/Creative Writing**

* [Introduction to Creative Writing](#CW1010) (CW1010)
* [Why Write?](#CW1020) (CW1020)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)
* [Thinking as a Critic](#EN1011) (EN1011)

**Joint Honours English/Drama**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)

**Joint Honours English/Film Studies**

* [Literature & Crisis](#EN1105) (EN1105)
* [Re-Orienting the Novel](#EN1107) (EN1107)

**Joint Honours English/History**

* [Literature & Crisis](#EN1105) (EN1105)
* [Shakespeare](#EN1106) (EN1106)
* [Encountering Medieval Literature](#EN1001) (EN1001)

**Joint Honours English/Languages**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)

**Joint Honours English/Music**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)

**Joint Honours English/Philosophy**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Introducing Poetry](#EN1112) (EN1112)

**Joint Honours Drama/Creative Writing**

* [Introduction to Creative Writing](#CW1010) (CW1010)
* [Why Write?](#CW1020) (CW1020)

**Joint Honours American/Creative Writing**

* [Introduction to Creative Writing](#CW1010) (CW1010)
* [Why Write?](#CW1020) (CW1020)
* [Introducing America](#EN1401) (EN1401)
* [Introducing Poetry](#EN1112) (EN1112)
* [Thinking as a Critic](#EN1011) (EN1011)

**English Major with Philosophy Minor**

* [Thinking as a Critic](#EN1011) (EN1011)
* [Re-Orienting the Novel](#EN1107) (EN1107)
* [Shakespeare](#EN1106) (EN1106)
* [Encountering Medieval Literature](#EN1001) (EN1001)
* [Introducing Poetry](#EN1112) (EN1112)

# **EN1011: Thinking as a Critic**

**(Autumn term, 2022)**

Module Convenor: Professor Robert Eaglestone (<mailto:r.eaglestone@rhul.ac.uk>)

Welcome! You are already literary critics: the aim of *Thinking as a Critic* is to make you an even better one! You will develop your ability to read, write and think like a literary critic, and so to make the transition into university level work. In our Department of English, you are active readers, critics involved in developing your own interpretations, responses and judgements, rather than passive learners. For all of us, literary criticism is a *process* rather than a final product, a way of thinking not just an essay to complete. So in this course we discuss concepts, theories, skills, ideas and histories that are central to the discipline of English and will be useful for every other course you study.

I love teaching this course because when I began *my* degree, I always wanted to know *why* we did things the way we did, and no one told me. And when I began teaching, my students asked me, too, *why* are we doing English like this?  This is a great question: this course is our mutual attempt to work out an answer. And having a sense of the answer makes your work easier and better (of course it does: we like to know *why* are doing something!).

# **Summer Reading**

You will **need** to read Robert Eaglestone, *Doing English: a guide for literature students* 4th edition (London; Routledge, 2017).

If you **wanted** to, you could read this really wonderful book, Gerald Graff, Cathy Birkenstein *"They Say / I Say": The Moves That Matter in Academic Writing* 5th ed (New York: WW Norton & Co, 2021).

It doesn’t really matter what edition you read: there is a free online version here <https://writingfacultyresources.redbrickroad.net/wp-content/uploads/2020/08/They-Say-I-Say-The-Moves-That-Matter-in-Academic-Writing-4th-Edition.c2.pdf>

Start with the essay ‘Hidden Intellectualism’ (p. 248) then circle back to the beginning.

# **EN1107 Re-Orienting the Novel 2021-22**

**(Autumn & Spring term, 2022-23)**

**Course Convener**: Professor Judith Hawley ([j.hawley@rhul.ac.uk](mailto:j.hawley@rhul.ac.uk))

**Aim of the Course:**

To introduce students to the history and theory of the novel and to ways of reading this popular genre critically as well as for pleasure. The course combines: i. close critical reading of key texts, with ii. thematic study, iii. historical analysis of the origins and development of the novel, and iv. introductory study of key terms and concepts in narrative theory and criticism.

Reading List (in the order in which we will study them):

**Term 1**

*Topic 1: Narrators*

1. Zadie Smith, *NW* (. Available on Kindle.
2. Samuel Richardson, *Pamela* (1741), ed. by T. Keymer and Alice Wakely (Oxford: Oxford University Press, 2001 and reprints). RHUL Library has a digital copy of this edition. You need to accept analytics cookies to allow you access.

*Topic 2: History*

1. Daniel Defoe, *Robinson Crusoe* (1719), ed. John Richetti (London: Penguin, 2001 and rpt.). [NB Do not buy the cheap Penguin version with no introduction. Not only is it the wrong text, it lacks explanatory footnotes.] RHUL Library has a digital copy of the Oxford World's Classics edition. Much better than a basic online text. You need to accept analytics cookies to allow you access.
2. Chinua Achebe, *Things Fall Apart* (New York: Norton Critical Edition, 2008 [1958]). Another edition is available on Kindle but it lacks the editorial material.
3. J. M. Coetzee, *Foe* (London: Penguin, 1984 and rpt.). Available on Kindle.

**Term 2**

*Topic 3: Romance*

1. Ann Radcliffe, *The Italian* (1797) Oxford World's Classics edition, ed. F. Garber, revised E. J. Clery (Oxford: Oxford University Press, 2008). RHUL Library has a digital copy of the Oxford World's Classics edition. Much better than a basic online text. You need to accept analytics cookies to allow you access.
2. Henry James, *The Turn of the Screw* (1898), Norton Critical Edition, ed. Deborah Esch and Jonathan Warren (New York: WW Norton, 1999, 2nd ed.). RHUL Library has a digital copy of the Oxford World's Classics edition. Much better than a basic online text. You need to accept analytics cookies to allow you access.
3. John Wyndham, *The Day of the Triffids*, introduced by Barry Langford (London: Penguin Modern Classics, 2001 [1958]). Available on Kindle.

*Topic 4: Realism*

1. Elizabeth Gaskell, *North and South* (1854-55) Oxford World's Classics edition, ed. A. Easson, Introduction by Sally Shuttleworth (Oxford: Oxford University Press, 2008). RHUL Library has a digital copy of the Oxford World's Classics edition. Much better than a basic online text. You need to accept analytics cookies to allow you access.
2. Sunjeev Sahota, *The Year of the Runaways* (London: Picador, 2015). Available on Kindle.

It would be useful if you have read at least the first two books by the start of teaching. We recommend that you use print copies of all these books. In our experience, students retain more information if they have read a book in hard copy rather than in digital form. It also makes discussion in seminars easier. Please use the editions we recommend. In many cases they have useful introductions and notes. They can be purchased at reasonable costs new or second hand, e.g. from [https://www.hive.co.uk](https://www.hive.co.uk/) [they support high street bookshops]; https://foyles.co.uk [they have a student discount scheme]; [https://www.bookfinder.com](https://www.bookfinder.com/) [a vast marketplace for second hand books]. We have also indicated electronic versions of the book; some are available via the RHUL library; the newer titles are only available as Kindle books.

**Contents warning:**

Some of the texts on this course include the following themes:

rape and sexual assault, extreme violence, racism or ethnic abuse, abuse relating to sexuality, pejorative terms aimed at illness or disabilities, and representations of depression and suicide.

**EN1106 Shakespeare**

**(Autumn term, 2022)**

**Module Convenor: Dr Harry Newman**, [harry.newman@rhul.ac.uk](mailto:harry.newman@rhul.ac.uk)

**Set Primary Reading**

The list below identifies the plays we will study on the course. Students should read the first three plays on the list in advance, although you are encouraged to read as many as possible before term starts. After an introductory week, we will study one play each week in the following order:

* *Henry IV, Part 1*
* *Henry V*
* *The Merchant of Venice*
* *Twelfth Night*
* *Hamlet*
* *Othello*
* *King Lear*
* *The Winter’s Tale*
* *The Tempest*

##### Students will need to obtain ***The Norton Shakespeare* (third edition), ed. Stephen Greenblatt et al. (2016)**, which is the key course text. If you decide to buy directly from their website—[www.wwnorton.co.uk](http://www.wwnorton.co.uk/)—we have arranged for a **20% discount**. Please apply the **discount code WN850** at checkout when purchasing. Follow [this link](https://wwnorton.co.uk/books/9780393263121-the-norton-shakespeare-e6f943b0-815b-4f3a-a707-c1e9b9a48f90) to the Norton webpage where you can purchase the third edition. *The Norton Shakespeare* has good, brief introductions to the individual plays as well as useful background material. Single editions of plays in The Oxford Shakespeare, Arden Shakespeare, New Cambridge Shakespeare series are also recommended. Cheap second-hand editions are usually available online.

Please also **WATCH** any of the above plays – on stage, in the cinema, on TV/DVD, or online.

**Secondary reading**

Reading the plays and the introductions in *The Norton Shakespeare* should take priority. But students can also prepare by reading one or more of the following critical works. Emma Smith’s *This is Shakespeare* (2019) is particularly recommended.

David Bevington, *Shakespeare* (Blackwell, 2002)

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

Frank Kermode, *Shakespeare’s Language* (Allen Lane, 2000)

Simon Palfrey, *Doing Shakespeare* (Arden Shakespeare, 2005)

Kiernan Ryan, *Shakespeare*, 3rd edn (Palgrave, 2002)

Emma Smith, *This is Shakespeare* (Penguin, 2019), also available as an [audio-book](https://www.penguin.co.uk/books/310131/this-is-shakespeare/9780241405901.html)

**Podcasts / online interviews / audiobooks**

Emma Smith’s excellent book *This is Shakespeare* (Penguin, 2019), is available as an [audio-book](https://www.penguin.co.uk/books/310131/this-is-shakespeare/9780241405901.html). You can listen to podcast lectures on Shakespeare on Shakespeare by Emma Smith here: <https://podcasts.ox.ac.uk/series/approaching-shakespeare>.

Listen to some of the interviews with scholars, actors and directors available through the Shakespeare Unlimited Podcast: <https://www.folger.edu/shakespeare-unlimited>. Episode 50 on "*Othello* and Blackface" is particularly recommended.

*A Bit Lit* is a collection of accessible online interviews with scholars, creative writers, and theatre practitioners: <https://abitlit.co/all-posts/>. Many of the interviews are focused on Shakespeare and/or early modern drama (i.e. drama from the late sixteenth and early seventeenth centuries). For example:

# Ambereen Dadabhoy on early modern race and the English playhouse: <https://abitlit.co/general/ambereen-dadabhoy-on-early-modern-race-and-the-english-early-modern-playhouse/>

# Harry Newman on ‘character’, lockdown TV viewing and the early modern paywall and reboot: <https://abitlit.co/conversations/harry-newman-on-character-lockdown-tv-viewing-and-the-early-modern-paywall-and-reboot/>

# Jess Hamlet on Shakespeare in times of unrest: <https://abitlit.co/conversations/shakespeare-in-times-of-unrest-jess-hamlet-chats-to-emma-whipday/>

# Ian Burrows on Shakespeare for Snowflakes: <https://abitlit.co/conversations/shakespeare-for-snowflakes-ian-burrows-chats-to-emma-whipday/>

**Assessments** [excluding formative work]

Mid-term commentary, 1000 words (worth 40%)

Final essay, 2000 words (worth 60%)

**Content notes**

Some of the texts on this course include the following themes: suicide, mental illness, physical violence, sexual violence, racism and ethnic abuse, pejorative terms aimed at illness or disabilities. When preparing for the course, students are asked to research the reading lists and raise any concerns with their Personal Tutor or the course leader.

**EN1001: Encountering Medieval Literature**

**(Spring term, 2023)**

Course convenor: Dr Jenny Neville ([j.neville@rhul.ac.uk](mailto:j.neville@rhul.ac.uk))

****This course will introduce you to the earliest literary writings in English, covering a span of eight hundred years, from 700-1500. To put that period of time in perspective, from the time of Shakespeare up to today is only four hundred years. We cover an extensive range of genres, themes, texts and topics. By the end of the course you will be well acquainted with the range of medieval literature in English.

You may be surprised at how vital and sophisticated the finest of this material is, and how much it has inspired more recent authors such as Seamus Heaney (see his translation of *Beowulf*), Derek Walcott (who cites Langland as his greatest inspiration), and Ian McEwan (who voted Chaucer as his ‘Man of the Millennium’).

### **Required Textbooks**

You will need to own the following **required** textbooks by the start of Spring term (i.e. January 2023):

* Marsden, Richard, ed., *The Cambridge Old English Reader*, 2nd edn(Cambridge: Cambridge University Press, 2015).
* Burrow, J. A. and Thorlac Turville-Petre, *A Book of Middle English*, 3rd edn (Oxford: Blackwell, 2005).
* Any translation of *Beowulf*. Most popular recently has been Seamus Heaney's translation, but you may wish to consult a prose translation to provide a model for your own work, such as E. Talbot Donaldson, *Beowulf: A Prose Translation*, ed. by Nicholas Howe (London: W. W. Norton, 2002). There are many other translations available in the library and bookshops.
* Any translation of *Sir Gawain and the Green Knight*. Good choices include Simon Armitage’s recent translation and the Oxford World’s Classics translation (by Keith Harrison; note especially the introduction by Helen Cooper).

All your set texts (listed below) are included in these textbooks.

### **Set Texts**

Over the summer, try to read as many of these as possible in translation (and, if you're brave, have a look at them in the original languages, too!).

* *The Wanderer\**
* *Beowulf\**
* *The Dream of the Rood\**
* *The Battle of Brunanburh\**
* Middle English lyrics
* *Sir Orfeo*
* *The Reeve's Tale*
* *Sir Gawain and the Green Knight*
* *The York Play of the Crucifixion*

The Old English texts (marked with \* above) can also be found in anthologies. You don't have to buy one, but many are cheaply available online or in a library. Some commonly found anthologies include:

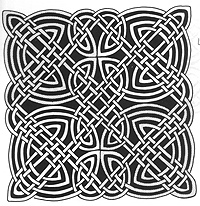
* Bradley, S. A. J., trans., *Anglo-Saxon Poetry* (London: J. M. Dent and Sons, 1982)
* Crossley-Holland, Kevin, trans., *The Anglo-Saxon World (*Woodbridge, Suffolk: Boydell, 1982)
* David, Alfred and James Simpson, eds, *The Norton Anthology of English Literature Volume A: The Middle Ages*, 8th edn (New York and London: W. W. Norton, 2006) [note this also has modernised versions of some of our Middle English poems, too]
* Delanty, Greg and Michael Matto, eds, *The Word Exchange: Anglo-Saxon Poems in Translation*, foreword by Seamus Heaney (New York: W. W. Norton, 2011)
* Gordon, R. K., trans., *Anglo-Saxon Poetry*, rev. edn (London: Dent, 1954)
* Kennedy, Charles W., trans., *An Anthology of Old English Poetry*  (Oxford: Oxford University Press, 1960)

### **Here’s a week-by-week outline of the module:**

|  |  |
| --- | --- |
| Week 17 | *The Battle of Brunanburh* 1-28a |
| Week 18 | *The Wanderer*45-72 |
| Week 19 | *Beowulf:*‘The Fight with Grendel’s Mother’ 1-39 |
| Week 20 | *Beowulf*: ‘The Fight with Grendel’s Mother’ 40-84 |
| Week 21 | *The Dream of the Rood* 27-65a  **First Assignment due (25%).** |
| Week 22 | Study Week |
| Week 23 | *Middle English Lyrics* |
| Week 24 | *Chaucer, The Reeve's Tale* |
| Week 25 | *Sir Gawain and the Green Knight,* Fitt 1  **Second Assignment due (25%).** |
| Week 26 | *Sir Orfeo* |
| Week 27 | *The York Crucifixion* |
| Week 32 | **Third Assignment due (50%).** |

**Background Reading**It can be really helpful to do some background reading, especially if, like many of our students, you’ve never read any medieval literature before. There are many excellent introductions to the period’s literature; the following are merely examples.

* Alexander, Michael, *A History of English Literature* (Houndsmills, Basingstoke: MacMillan, 2000), chapters 1 and 2
* Brown, Peter, *A Companion to Medieval Literature and Culture* (Oxford: Blackwell, 2007)
* Burrow, J. A., *Medieval Writers and their Work* (Oxford, 1982)
* Fulk, R.D. and Christopher M. Cain, *A History of Old English Literature* (Oxford: Blackwell, 2005)
* Godden, Malcolm and Michael Lapidge, eds, *The Cambridge Companion to Old English Literature* (Cambridge: Cambridge University Press, 1991)
* Johnson, David and Elaine Treharne, *Readings in Medieval Texts: Interpreting Old and Middle English Literature* (Oxford: Oxford University Press, 2005)
* Pearsall, Derek, *Old English and Middle English Poetry* (London: Routledge, 1977)
* Saunders, Corinne, *A Companion to Medieval Poetry* (Oxford: Blackwell, 2010)
* Turville-Petre, Thorlac, *Middle English Literature: An Introduction* (Oxford: Blackwell, 2006)



**EN1112 Introduction to Poetry**

**(Spring term, 2023)**

Module Convenor: Dr Will Montgomery ([will.montgomery@rhul.ac.uk](mailto:will.montgomery@rhul.ac.uk))

Course description

This course is designed to introduce first-year students to a variety of major poems in English. The course ranges widely from the Renaissance to the present day, involving practice in close reading while also engaging with issues of historical understanding and critical judgement. Throughout the term, we hope you will develop the confidence to engage with a range of stylistic elements in relation to poetry, and that you will seek to develop a critical awareness of the complex ways in which poetry relates to social and political events. As the course progresses, you will develop your critical awareness of the different kinds of responses that certain poems elicit, in relation to aspects of their historical reception by previous readers. The course is organised thematically rather than chronologically: we will look at a variety of poems from different periods each week.

Preparation

Over the summer, please purchase a copy of the latest *Norton Anthology of Poetry*, which is the 6th edition. (You can buy this direct from Norton with a 25% discount at the [www.wwnorton.co.uk](https://eur03.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.wwnorton.co.uk%2F&data=05%7C01%7CWill.Montgomery%40rhul.ac.uk%7Ca61359bf184a49673e9408da6ee50670%7C2efd699a19224e69b601108008d28a2e%7C0%7C0%7C637944228529066973%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=OwY8v8XP2Gfu47NlnbJf67Kl6tdP0FVWaabyd%2FGSFjA%3D&reserved=0) website – WN857 is the discount code.)

We suggest that you read widely and often in this book, starting with the poets you know already and reading outwards as your interests lead you (if you’re at a loss, then start with Emily Dickinson and Frank O’Hara!). The notes and appendices are very useful. In addition to the Norton anthology, we make regular reference throughout the course to [Poetry: The Basics](https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781315742137) by Jeffrey Wainwright (London: Routledge, 2016), which is a set text. This will be available directly through the library as an e-book when you have completed registration.

**EN1401: Introducing America**

**(Autumn & Spring term, 2022-23)**

Module Leader: Dr Katie McGettigan ([katie.mcgettigan@rhul.ac.uk](mailto:katie.mcgettigan@rhul.ac.uk))

**Course Description:**

This course has two aims: to give students a sense of some central topics in American literature; and to provide a selective survey of the literature written between 1600 and 1900.

You will read a mixture of canonical texts, popular writings, and writings by Native Americans, African Americans and women, some of which have only recently begun to be widely studied. As well as examining how texts respond to and mediate their cultural, historical and political context (America’s foundational myths, gender, race), the course will discuss more formal topics such as genre (the rise of the short story in America; the importance of the essay; the formal features of the slave narrative), poetic form, and the uses of emotion in literature.

**Texts for Purchase:**

*The Norton Anthology of American Literature, Volume B.* ed. Robert Levine and Sandra Gustafson. (2020) ISBN 9780393892222. [YOU DO NOT NEED ANY OTHER VOLUMES]

Harriet Wilson, *Our Nig*, ed. Henry Louis Gates and R.J. Ellis. (London: Penguin) ISBN ISBN 9780393892222

**Summer Reading**

The text is taught in 4 blocks over 2 two terms. Please read the texts from Block 1, and as much from Block 2 as you can before you arrive as that will make your first term a lot easier.

Texts marked with an asterisk (\*) can be accessed online by through the course Moodle page. All other texts, except for *Our Nig*, are in the Norton anthology.

Block 1: What is an American? What is American Literature?

Week 2: Being/Becoming American

Reading/Listening: Extracts from “The Declaration of Independence,”; Jean de Crevecoeur, “What is an American?” from *Letters from an American Farmer*; Lin Manuel Miranda, “My Shot,” from *Hamilton*; Amanda Gorman, “The Hill We Climb”.\* [5-8 pages total]

Week 3: Washington Irving, “Rip Van Winkle”\* [Short story]

Week 4: Ralph Waldo Emerson, “Nature,” “The American Scholar,” “Self-Reliance” [Three essays. Emerson’s style can make these a challenge so give yourself time to digest.]

Week 5: Walt Whitman, “Song of Myself” and “Preface” to *Leaves of Grass* [One long poem and essay]

Week 6: Sui Sin Far, “Mrs Spring Fragrance,”\* “Leaves from the Mental Portfolio of a Eurasian”\* [Two short stories]

READING WEEK

Block 2: Settling American: Colonial Violence, Indigenous Voices

Week 8: Puritans, Pocahontas and Pioneers: Early Settlement and the Frontier in US Culture

Extracts from: John Smith, *The Generall Historie of Virginia*; William Bradford, *Of Plymouth Plantation*\*; Extract from Laura Ingalls Wilder, *Little House on the Prairie*\* [8-10 pages]

Week 9: Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs Mary Rowlandson*\* [Short novel-length]

Week 10: Samson Occom (Mohegan), “Autobiography”\*; William Apess (Pequot), *A Son of the Forest,*Chapter 1; Zitkala-Ša (Yankton Dakota) Extracts from *The School Days of an Indian Girl*\* [Three short story-length extracts]

Week 11: Nathaniel Hawthorne, *The Scarlet Letter* [novel]

Week 12: *The Searchers*, dir. John Ford (film); and Essay Advice

WINTER VACATION

Term 2 Block 3: Slavery and Its Legacies

Week 17: Print and Visual Cultures of Slavery

*No Required Reading*

Class Texts: Examples of slavery/antislavery images

Suggested pre-reading/watching: Marcus Wood, *Blind Memory: Visual Representations of Slavery in England and America, 1780-1865* (Routledge, 2003); *13th* dir. Ava DuVernay

Week 18: Frederick Douglass, *The Narrative of the Life of Frederick Douglass* [Short novel-length autobiography]

Week 19: Harriet Wilson, *Our Nig* [novel]

Week 20: Herman Melville, “Benito Cereno” [Longer short story]

Week 21: Charles Chesnutt, “Dave’s Neckliss,” “Po’ Sandy,” “The Wife of His Youth,” “The Passing of Grandison”\* [Four short stories]

READING WEEK

Block 4: Modernity and Its Critiques

Week 23: Public Sphere and Private Sphere

Emily Dickinson: Selected Poems from the Norton Anthology (8-10 short poems)

Week 24: Edgar Allan Poe, “The Man of the Crowd,” “The Tell-Tale Heart,” “The Man Who Was Used Up”\* (Three short stories)

Week 25: Henry David Thoreau, Extracts from *Walden* (Short-novel length)

Week 26: Rebecca Harding Davies, “Life in the Iron Mills” (Short story)

Week 27: Charlotte Perkins Gilman, “The Yellow Wallpaper”\* (Short story)

**Course Structure:**

* This course is taught over two terms, and is divided into four blocks of five weeks.
* Each week you have one lecture and one seminar on the set text or texts. You will need to have read, and though about the text carefully before both the lecture and the seminar. I circulate questions in advance to help you find places to start thinking about texts.

**Content Notes:**

Texts on this course contain: graphic descriptions of violence, sexual violence, self-harm and suicide. Detailed content notes for each text will be provided on the Moodle pages.

I do not provide content notes/warnings for the presence of racial slurs and/or hate speech. This is because such terms are ubiquitous in American literature before 1900, even in texts that can be read as critiquing or challenging white supremacy. Students of American literature and history should, therefore, expect to encounter such terms on a regular basis.

If you have concerns about, or wish to discuss the content of any of the set readings, you are welcome to email me.

**Summer Reading and Preparation**

* Read as much before term begins as you can. You will struggle to keep up if you need to read all the texts for the first time in term time. Guidance is given on the length of texts so you can prioritize your Summer reading.
* The historical contexts for these texts will be unfamiliar to most or all of you, so you may find it useful to read some early and nineteenth-century US history. The following websites are good places to start:
  + *New York Times* – 1619 Project: <https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html>
  + *Library of Congress*: *American History Timeline*: <https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/>
  + Google around the following concepts/events: the Mayflower and Colonial America; the American Revolution (listen to *Hamilton*, if you haven’t already); the US Constitution and the Bill of Rights; Indian Removal; manifest destiny; the frontier; transcendentalism; the market revolution; Seneca Falls Convention; separate spheres; chattel slavery in the US; the US Civil War; Reconstruction; immigration to the US in the nineteenth century.

**CW1020 Why Write:   
The Theory and History of Creative Writing**

**(Autumn & Spring term, 2022-23)**

Module Tutors: Dr Doug Cowie ([douglas.cowie@rhul.ac.uk](mailto:douglas.cowie@rhul.ac.uk)) and Dr Poppy Corbett (

Below is a week-by-week outline of the course reading. Some essays are short, and some are longer. You may wish to read ahead this summer. All of the texts are available either online or in the university library, but in some cases, it will be helpful to buy your own copy of the book (usually when the reading assignment is a little longer). **These titles are marked in bold. Please try to buy the recommended edition, because it will make your life slightly easier.**

The other great thing you can do to prepare yourself for studying on a degree in creative writing is read as many novels and short stories, poems, and plays as you can. You’ll be writing in all these forms, and thinking about how and why to write in these forms, for the next three years, so read at least one short story, at least one novel, at least one play, and half a dozen poems this summer, and think about what you like about each of them, what you don’t like about each of them, and—importantly—why you like or don’t like those things. “I don’t know, it just wasn’t relatable” isn’t really a reason why. Why? Why? Why? Pretend you’re three years old and keep asking that question, and see where it takes you.

**Week Two:** George Orwell, 'Why I Write', in *Why I Write*, Penguin Great Ideas (Penguin, 2004)

**Week Three:** James Baldwin, ‘Autobiographical Note’ , in *Collected Essays.*

**Week Four:** Patricia Smith, ‘Foreward’, Mahogany L. Browne, ‘Introduction’, Idrissa Simmonds, ‘Introduction’, and Jamila Woods, ‘Introduction’, all from *Black Girl Magic* Topics

**Week Five: Plato, *Republic*** 2-3 and 10. Penguin Classics, translated by Desmond Lee.

**Week Six: Aristotle, *Poetics***. Penguin Classics, translated by Malcolm Heath.

**Week Eight:** Percy Bysshe Shelley, 'A Defence of Poetry'.

**Week Nine:** Audre Lorde, ‘The Transformation of Silence into Language and Action’ and ‘Poetry Is Not a Luxury’.

**Week Ten:** Matthew Arnold, 'Sweetness and Light' in *Culture and  
Anarchy*, and Oscar Wilde, 'Preface to *A Picture of Dorian Gray*'.

**Week Eleven: Friedrich Nietzsche**, excerpts from ***The Birth of Tragedy*** (“An Attempt at Self-Criticism” and Sections I-V, XI-XII, XIV, XXIII). Oxford Univerisity Press.

**Week Twelve:** Joan Didion, ‘Why I Write’.

**Week 17: Virginia Woolf, *A Room of One's Own*.**

**Week 18:** Henry James, Preface to *The Portrait of a Lady*.

**Week 19:** T.S. Eliot, “Tradition and the Individual Talent” and William Carlos Williams, “Spring and All”, in *Imaginations.*

**Week 20: Bertolt Brecht, *The Messingkauf Dialogues.***

**Week 21:** Fredric Jameson, “Postmodernism, or the Cultural Logic of Late Capitalism”.

**Week 22:** W.H. Auden, “The Virgin and the Dynamo” and “The Poet and The City”, from *The Dyer’s Hand and Other Essays.*

**Week 23:** Adrienne Rich, ‘When We Dead Awaken: Writing as Re-Vision’.

**Week 24:** Ralph Ellison, “Introduction to *Invisible Man*”.

**Week 25:** Aleksandar Hemon and Colum McCann, “On Writers and History”, from *Pretext 7* (Spring/Summer 2003)*.*

**Week 26:** Jonathan Franzen, “Perchance to Dream”, from *Harper’s Magazine*, 1996; Ben Marcus, “Why Experimental Fiction Threatens to Destroy Publishing, Jonahthan Franzen, and Life as We Know It”, from *Harper’s Magazine*, 2005; Cynthia Ozick, “Literary Entrails”, from *Harper’s Magazine*, 2007.

**CW1010: Introduction to Creative Writing**

**(Autumn & Spring term, 2022-23)**

**Module Convenor: Dr Prudence Bussey-Chamberlain** (Prudence.Chamberlain@rhul.ac.uk)

Introduction and Poetry: Dr James Wilkes

Playwriting: Dr. Poppy Corbett

Fiction: Professor Ben Markovits

**Course Description**

The course aims to provide you with the experience of reading and writing across a range of literary and cultural writing forms. You will be encouraged to write your own work in familiar forms and to experiment with a number of writing techniques that might be new. You will develop an understanding of various forms and genres of writings and develop ways of assessing and discussing your own creative work and that of established writers.

The first five classes will begin with a general introduction to various approaches to writing and then follow a sequence of five-week blocks, each of which will concentrate on the genres of poetry, drama and fiction. Each week you will be encouraged to write your own work and to read and discuss the work of other writers.

In order to prepare for this course please read as widely as you can from the following list and if you have time pick some of the books / writers from the further reading to consider further.

**Introduction (Term One, weeks 1 - 5)**

*In weeks 1 – 5 we will be reading and writing across a range of genres. You could prepare by reading any of the following:*

Caryl Churchill, *Escaped Alone,* (NHB Modern Plays), 2016.

Ursula Le Guin, *The Carrier Bag Theory of Fiction* (Terra Ignota) 2019.

George Saunders, *Fox8,* Bloomsbury, 2018.

Claudia Rankine, *Citizen,* 2015.

Reading widely across different forms in poetry: <https://www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added&topics=45> and consider how meaning / form and content relate. You will also be using the *Norton Anthology of Poetry* for your poetry course in term 2 so read widely in this anthology over the summer.

**Poetry (weeks Term One, weeks 6 – 11)**

*We will be looking a range of writers and related poets. Do investigate the work of these poets online and if possible through the collections mentioned. These are recommended rather than essential to purchase.*

William Blake, *Complete Poems*, Penguin Classics.

Camille Dungy, *Trophic Cascade* (Wesleyan Poetry Series) 2017.

Frank O’Hara, *Lunch Poems*, City Lights Press, 1964.\**If you are not able to get hold of this edition then look up his work on the poetry foundation or try to borrow the collected poems from the library or any other edition.*

Joy Harjo. *How We Became Human: New and Selected Poems 1975-2001: New and Selected Poems 1975-2002*, 2009.

**In preparation look-up at least three of the following poets. You can do this on the poetry foundation website or elsewhere online and follow up with individual collections in relation to your own interests and ideas:** Charles Olson, Mina Loy, William Carlos Williams, Wallace Stevens, Emily Dickinson, Anne Carson,Bernadette Mayer, Rae Armantrout, Susan Howe, Audre Lorde, Juliana Spahr, Tracy K. Smith, Fred Moten, Maggie Nelson, Alice Oswald, Jorie Graham. *Some will appeal to your interests more than others – try to make detailed notes on poems that you like and think about what you might like to draw on as you develop your own work.*

**Further Resources: Poetry Foundation Magazine** <https://www.poetryfoundation.org/poetrymagazine/issue/155893/june-2021#toc>

As part of your summer reading have a look at the most recent issue which centre around the question: what can poetry do? And catch up on some of the podcasts that interest you: <https://www.poetryfoundation.org/podcasts>

**Further Reading:**

Margaret Atwood, *Negotiating With The Dead*, Cambridge University Press, 2002.

Samuel Beckett, *Krapp’s Last Tapes and Other Shorter Plays,* Faber (2009).

# Dungy, Camille, *Black Nature: Four Centuries of African American Nature Poetry*, University of Georgia Press, 2009.

# Ursula Le Guin, *Steering the Craft: A Twenty-First-Century Guide to Sailing the Sea of Story*, (2015).

# **Joanne Harris,** *Ten Things About Writing: Build Your Story, One Word at a Time,* (September Publishing), 2020.

Stephen King, *On Writing: A Memoir of the Craft.* 2012.

Olivia Lang, *Everybody: A Book About Freedom*, Picador (2021).

# Audre Lorde, *Sister Outsider*, Penguin Modern Classics (2019).

# Ali Smith, *Artful*, Penguin (2013).

# Kathleen Stewart and Lauren Berlant, *The Hundreds*, Duke University Press (2018).

George Saunders, *Pastoralia,* (Bloomsbury, 2013).

Virginia Woolf, *Selected Diaries*, Vintage Modern Classics (2008).

**What should I read over the summer?**

You should read as widely as you can from the primary texts listed above. If you have time do look at the further reading and consult the books in the general bibliography at your library. Don’t worry if you don’t have time to read everything listed. Some detailed notes and ideas on what you have read is what matters.

**What should I do if I can’t get hold of any of the books?**

Don’t panic. Use your library if you can. However, as lots of libraries remain closed due to Covid restrictions then please search up the writers listed online and see if you can access other works by them online.

**What should I write over the summer?**

As much as you can across a range of forms and styles. Try to think about some of the techniques and approaches used by the writers listed above and set yourself the task of writing in the mode of as many of them as you can. A diary and or a notebook is always a useful place to begin and can be returned to later on for phrases and ideas that you only had time to sketch at the time. Try to allow some time to begin to reflect on the process of writing itself and to think about the role of the writer in the world today.

**What should I bring to my first seminar?**

A pen and paper and your notes from the reading you have done over the summer. Look out for more detailed instructions nearer the time.

**We look forward to working with you in the Autumn. Have a happy and productive summer.**

**EN1105 Literature & Crisis**

**(Autumn & Spring term, 2022-23)**

Module Convenor: Dr Harvey Wiltshire ([Harvey.wiltshire@rhul.ac.uk](mailto:Harvey.wiltshire@rhul.ac.uk))

Why does literature matter and what does is achieve in times of social and personal crisis? This course will encourage you to think about the role of literature in the world across different historical periods and geographies. It is organised around specific political or planetary crises or flashpoints, all of which have very broad implications. The course will introduce you to a wide range of literature and contexts, challenging you to reflect on the complex relationship between literature, history, and politics. It asks you to think about the urgency and shaping force of literature in political, social, historical, and personal crises, to consider the role of aesthetics in the communication and analysis of personal experience and world events, as well as the ways in which our political and social environment impacts on literature.

**There is no recommended Summer Reading for this course**

# **Course Reading List (Week by Week**): Please purchase texts where indicated

**Block 1: The Sonnet, A Form in Crisis** [All poems provided in course reading pack]

Week 1: The Origin of the Sonnet, from Petrarch to Shakespeare’s Sonnet Sequence

Week 2: Man and God in the Seventeenth-Century Sonnet.

Week 3: Romantic Revivals and the Victorian Sonnet

Week 4: The Evolution of the Sonnet in the 20th century

Week 5: The Contemporary Sonnet and the Narrative Tradition

**Block 2: Literature in Times of Conflict**

The Battle of Malden [Available on Moodle]

William Shakespeare, *Richard III* [**Please purchase a copy**]

Civil War and Civil Strife: Poetry of the English Republic [Available on Moodle]

Elizabeth Bowen Short Stories [Available on Moodle]

Lorrie Moore, *A Gate at the Stairs* [**Please Purchase a Copy**]

**Block 3: Race, Empire, Migration**

*Wonderful Adventures of Mrs Seacole in Many Lands* [**Please Purchase a Copy**]

Poetry and Empire [Available on Moodle]

Charles Johnson, *Middle Passage* [**Please Purchase a Copy**]

Omkara [Available on Moodle]

Bernadine Evaristo, *Girl, Woman, Other* [**Please Purchase a copy**]

**Block 4: Literature and the Environment**

The Flood in Medieval Literature [Available on Moodle]

Thomas More, *Utopia* [**Please Purchase a Copy**]

Rachel Carson, *Silent Spring* [**Please Purchase a Copy**]

Alice Oswald, *Dart* [**Please Purchase a Copy**]

Study Skills Week.

Texts to Purchase:

William Shakespeare, *Richard III* [either Arden Shakespeare, Cambridge, Riverside Shakespeare, or Norton Shakespeare edition]

Lorrie Moore, *A Gate at the Stairs* (Faber & Faber, 2009)

*Wonderful Adventures of Mrs Seacole in Many Lands*

Charles Johnson, *Middle Passage* [any edition]

Bernadine Evaristo, *Girl, Woman, Other* (Penguin, 2020)

Thomas More, *Utopia* [any edition]

Rachel Carson, *Silent Spring* (Penguin Modern Classics, 2000)

Alice Oswald, *Dart* (Faber & Faber, 2010)