

English MPhil Optional Modules 2024–2025 (10 ECTS each)

Spaces are limited on modules therefore a place is not guaranteed

OPTIONS AVAILABLE FROM SCHOOL OF ENGLISH

CODE	MODULE	TERM
Irish Writing		
ENP11008	Joyce: Ulysses	MT
ENP11009	Maria Edgeworth	MT
ENP11010	Samuel Beckett & Environmental Humanities	HT
ENP11011	Eavan Boland & Modern Irish Poetry	HT
Children's Literature		
ENP11014	The Victorian Child	MT
ENP11016	The City and Children's Literature	MT
ENP11034	This and Other Worlds: Global Children's Fantasy	HT
ENP11037	How do we tell the children? Death and Trauma in Children's Literature	HT
Modern & Contemporary Literary Studies		
ENP11026	Experiments with Time	MT
ENP11020	Caribbean Literature	HT
ENP11027	So Many Selves: Representing the self in US Poetry, 1855-present	HT
ENP11028	Shedunnit: Women's Crime Fiction from the 19th to 21st century	HT
ENP11035	Deleuze and Literature: Conceptualizing the Creative Process	HT

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Irish Writing Optional Modules

Michaelmas Term

ENP11008 Joyce: *Ulysses*

ECTS allocation: 10

Teaching Faculty: Pf. Sam Slote

Contact Hours: 1 x 2 hours/week in Michaelmas term

Assessment: 5,000-6,000 word essay

Description:

Module Content Because *Ulysses* rewards careful attention to detail, the main focus of this class will be a slow, patient, and close reading of Joyce's novel. The general theme for the class will be the evolution of Joyce's artistic sensibility contrasted with Joyce's *representation* of that evolution. But that will not be an exclusive focus, we will also approach the texts from a variety of perspectives: Joyce as an "Irish writer"; Joyce as an "English writer"; Joyce as a "European writer"; the poetics of style and form; the politics of style and form; style as humour/humour as style; modes of ideology (race, religion, gender, and nation); framing a literary tradition; the production and reception of Modernism; etc. We will also discuss the composition of *Ulysses* as is indicated on the NLI *Ulysses* drafts.

Module Learning This module will:

Aims

- situate *Ulysses* within its Irish and European historical and cultural and literary contexts.
- situate *Ulysses* within the arc of Joyce's career, gaining a sense of its key modes and themes.
- consider key critical approaches to *Ulysses*, as well as to Joyce's works more generally.

Module Learning Outcomes

- Be familiar with the overall structure and styles of *Ulysses*.
- Be able to articulate the major themes of *Ulysses* and their interrelationships.
- Be familiar with the major debates concerning the interpretation of *Ulysses*.
- Be able to articulate the evolution of Joyce's linguistic and stylistic sensibilities.
- Be able to articulate how Joyce texts mediate issues of history and representation.
- Have a clear sense of how *Ulysses* and *Finnegans Wake* participate within contexts of Modernism and Post-Modernism
- Be prepared to engage in the practice of interpreting complex (and perhaps "unreadable") texts at an advanced level.

Week 1: Introduction

Week 2: *Ulysses*, episodes 1 and 2, 'Telemachus' and 'Nestor'

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- Week 3:** *Ulysses*, episodes 3 and 4, 'Proteus' and 'Calypso'
Week 4: *Ulysses*, episodes 5 and 6, 'Lotus Eaters' and 'Hades'
Week 5: *Ulysses*, episodes 7 and 8, 'Æolus' and 'Lestrygonians'
Week 6: *Ulysses*, episodes 9 and 10, 'Scylla and Charybdis' and 'Wandering Rocks'

Week 7: Study week

- Week 8:** *Ulysses*, episodes 11 and 12, 'Sirens' and 'Cyclops'
Week 9: *Ulysses*, episode 13 and 14, 'Nausicaa' and 'Oxen of the Sun'
Week 10: *Ulysses*, episode 15, 'Circe'
Week 11: *Ulysses*, episodes 16 and 17, 'Eumæus' and 'Ithaca'
Week 12: *Ulysses*, episodes 17 and 18, 'Ithaca' and 'Penelope'

Primary Texts

The core text is James Joyce, *Ulysses*, ed. Hans Walter Gabler (London: the Bodley Head, 1993). (The Gabler edition is strongly recommended, but other editions are viable).

Suggested Preliminary Reading

In terms of secondary reading, good places to start are:

- Derek Attridge, ed., *James Joyce's "Ulysses": A Casebook* (Oxford: Oxford University Press, 2004).
- Richard Ellmann, *James Joyce* (rev. ed., Oxford: Oxford University Press, 1982).
- Ian Gunn and Clive Hart, *James Joyce's Dublin* (London: Thames and Hudson, 2004).
- James Joyce, *Occasional, Critical and Political Writings* (Oxford: Oxford University Press, 2000).
- Hugh Kenner, *Joyce's Voices* (Berkeley: University of California Press, 1978).
- Terence Killeen, *"Ulysses" Unbound* (Wicklow: Wordwell, 2022).
- Sam Slote, Marc Mamigonian, and John Turner, *Annotations to James Joyce's 'Ulysses'* (London: Penguin, 2022)).

A variety of secondary sources will be made available on Blackboard

ENP11009 Maria Edgeworth

- ECTS allocation:** 10
Teaching Faculty: Prof. Aileen Douglas
Contact Hours: 1 x 2 hours/week in Michaelmas Term
Assessment: 5,000-6,000 word essay

Description:

Module Content In the first decade of the 19th century Maria Edgeworth was the most successful novelist writing in English. She was innovative in the representation of Ireland in fiction, and in the writing of works for children. This module will consist of seminars devoted to Edgeworth's major works, as well as contextual sessions which will consider Edgeworth in relation to her contemporaries, including Jane Austen and Sydney Owenson. Thematically, the module will explore the representation of Ireland and the Irish in literature; the history of the novel in English; the development of writing for children; and issues of gender, writing, and public life. The module will end by considering how Edgeworth features in later Irish writing by Yeats and Eiléan Ní Chuilleanáin.

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Module Learning Aims	<p>This module will:</p> <ul style="list-style-type: none">• examine a wide range of Maria Edgeworth’s works, gaining a sense of its variety and distinctiveness• explore the relationship between Edgeworth’s work and its key historical and cultural contexts• place Edgeworth in relation to contemporary writers, especially women writers, and the publishing industry of the period• consider key critical approaches to Edgeworth’s work
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Module Learning Outcomes	<p>Having completed the module students will:</p> <ul style="list-style-type: none">• Demonstrate an understanding of issues of form, genre, readership, and publication which shape Edgeworth’s work• have developed high-level transferable skills in critical analysis and writing• have engaged with relevant theoretical and critical arguments, to reflect critically on the categories which have shaped Edgeworth’s literary reputation• have engaged with relevant historical and cultural contexts.
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Week 1: Introduction

Week 2: Place: Edgeworth, *Castle Rackrent* (1800)

Week 3: History, violence, and the gothic: Edgeworth, *Ennui* (1809); ‘The Orphans’ 1800

Week 4: Edgeworth and Jane Austen, *Belinda* (1801)

Week 5: Edgeworth, *The Absentee* (1812)

Week 6: Edgeworth and Ireland in fiction: Critical Readings and Overview

Week 7: Reading Week

Week 8: Edgeworth as Children’s Writer: Stories from *Early Lessons* (1800); Excerpts from *Practical Education*; stories from *Early Lessons* (1800), and *Rosamond: a Sequel* (1821)

Week 9: Global Edgeworth: Stories from *Popular Tales* (1804)

Week 10: Jewish stereotypes in Fiction: Edgeworth, *Harrington* (1817)

Week 11: Edgeworth as autobiographical writer: excerpts from *Helen* (1834) and the *Rosamond* cycle

Week 12: Edgeworth in Later Irish Writing

Reading list

Students intending to take this option are encouraged to begin reading primary works over the summer.

- Connolly, Claire. *A Cultural History of the Irish Novel, 1790-1829*. Cambridge 2012. Print.

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ENP11010 Samuel Beckett and Environmental Humanities

ECTS allocation: 10
Teaching Faculty: Dr Julie Bates
Contact Hours: 1 x 2 hours/week in Hilary Term
Assessment: 5,000-6,000 word essay

Description:

Module

Content

This module explores Beckett's writing over more than five decades in a wide range of media, including novels, short stories, and plays for stage, radio and television. Beckett, perhaps more than any other writer of the twentieth century, was attentive to matters that have become central in the field of Environmental Humanities, and we will read his work drawing on concepts from this field. Over the course of the module, we will focus on a number of distinctive features and preoccupations of Beckett's writing, including the prominence of animals in his work; the challenge his writing poses to anthropocentrism or human exceptionalism; his characters' embodied experiences of disability, illness, and senility; and the physical environments within which they find themselves, from lyrically evoked landscapes to abstract sites subject to extreme changes in temperature.

Module

Learning Aims

- To study Samuel Beckett's novels, plays for stage, radio, and television, and short stories
- To study key concepts in Environmental Humanities
- To examine the ways in which Beckett's writing anticipates and addresses some of the key concepts in Environmental Humanities

Module

Learning

Outcomes

On successful completion of this module, students should be able to:

- Discuss Beckett's writing in terms of its formal and thematic qualities and historical context
- Discuss key concepts within Environmental Humanities including those related to animals, place, bodies, the nonhuman, and the Anthropocene
- Appraise the potential of Beckett's writing as a means of understanding the issues associated with the climate crisis

Week 1: Introduction
Week 2: Wild animals
Week 3: Domestic animals
Week 4: Vulnerable bodies
Week 5: Hostile environments
Week 6: Earth

Week 7: Reading week

Week 8: Water
Week 9: Plants
Week 10: Food
Week 11: Future generations
Week 12: Beckett and human exceptionalism

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Primary Texts

Materials will be uploaded to Blackboard before and throughout the module. Students are encouraged to read as much of Beckett's writing as possible before the module begins.

- *The Complete Dramatic Works* (Faber, 2012)
- *Molloy* (Faber, 2009)
- *Malone Dies* (Faber, 2010)
- *The Expelled, The Calmative, The End, with First Love* (Faber, 2009)
- *Texts for Nothing and Other Shorter Prose, 1950-1976* (Faber, 2010)
- *Company, Ill Seen Ill Said, Worstward Ho, Stirrings Still* (Faber, 2009)

Suggested Preliminary Reading

Secondary reading will include the following works:

- Ackerley, Chris (2007), 'Samuel Beckett and Anthropomorphic Insolence', *Samuel Beckett Today/Aujourd'hui*, 18, pp. 77-90.
- Anderton, Joseph (2020), "'living flesh": The Human-Nonhuman Proximity in Beckett's Four Stories', *Samuel Beckett Today/Aujourd'hui*, 32, pp. 192–206.
- *Beckett and Animals* (2013), edited by Mary Bryden. Cambridge University Press.
- Dennis, Amanda (2018), 'Compulsive Bodies, Creative Bodies: Beckett's *Quad* and Agency in the 21st Century', *Journal of Beckett Studies*, 27.1, pp. 5–21.
- Derrida, Jacques (2002), 'The Animal that Therefore I Am', *Critical Inquiry*, pp. 369-418.
- Farrant, Marc (2020), 'Earth, World, and the Human: Samuel Beckett and the Ethics of Climate Crisis', *Samuel Beckett Today/Aujourd'hui*, 32, pp. 207–22.
- Garrard, Greg (2011), "'Endgame": Beckett's "Ecological Thought"', *Samuel Beckett Today/Aujourd'hui*, 23, pp. 383-397.
- Kennedy, Seán (2010), 'Abortion and Infanticide in Beckett and Yeats', *Samuel Beckett Today/Aujourd'hui*, 22, pp. 79-91.
- Morin, Emilie (2017), *Beckett's Political Imagination*. Cambridge University Press
- Murray, Rachel (2016), 'Vermicular Origins: The Creative Evolution of Samuel Beckett's *Worm*', *Journal of Literature and Science*, 9:2, pp. 19-35.
- Purcell, Siobhán (2019), 'Beckett and Disability Biopolitics: The Case of Cuchulain', *Estudios Irlandeses*, 14.2, pp. 52-64.
- Rabaté, Jean-Michel (2016), *Think, Pig! Beckett at the Limit of the Human*, Fordham University Press.

ENP11011 Eavan Boland and Modern Irish Poetry

ECTS allocation:	10
Teaching Faculty:	Dr Tom Walker
Contact Hours:	1 x 2 hours/week in Hilary term
Assessment:	5,000-6,000 word essay

Description:

Module Content	Eavan Boland is one of the most significant Irish poets of the past century. In a career of more than 50 years, she persistently questioned, and radically expanded, the parameters of Irish poetry and the definition of the Irish poet. The course will examine a wide range of Eavan Boland's
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poetry and prose. Seminars are structured around some of the poet's major themes and modes. These will also be interspersed with seminars that seek to place Boland within the broader contexts of modern and contemporary Irish poetry, via comparisons with the work and careers of a number of other poets. Also explored will be relevant historical and cultural contexts, and questions of poetics and ideology.

Module Learning Aims

This module will:

- examine a wide range of Boland's poetry and prose, gaining a sense of its key modes and themes, and of how it develops across her career.
- explore the relationship between Boland's work and its key historical and cultural contexts.
- compare Boland's work to a range of other modern Irish poetry
- consider key critical approaches to Boland's work, as well as modern Irish poetry more generally.

Module Learning Outcomes

Having completed the module students will:

- Demonstrate an understanding of issues of form, genre, language and publication which shape Boland's work
- have developed high-level transferable skills in critical analysis and writing
- have engaged with relevant theoretical and critical arguments, to reflect critically on the categories which have operated in discussions of Irish poetry over the past 50 years
- have engaged with relevant historical and cultural contexts.

Module Content

Eavan Boland is one of the most significant Irish poets of the past century. In a career of more than 50 years, she persistently questioned, and radically expanded, the parameters of Irish poetry and the definition of the Irish poet. The course will examine a wide range of Eavan Boland's poetry and prose. Seminars are structured around some of the poet's major themes and modes. These will also be interspersed with seminars that seek to place Boland within the broader contexts of modern and contemporary Irish poetry, via comparisons with the work and careers of a number of other poets. Also explored will be relevant historical and cultural contexts, and questions of poetics and ideology.

Primary Texts

Students will need to buy Eavan Boland, *New Selected Poems* (Carcanet/Norton) and Eavan Boland, *Object Lessons: The Life of the Woman and the Poet in Our Time* (Carcanet/Vintage/Norton) as the core course texts. Please note, it is expected that students will read *Object Lessons* in full before the start of the course.

All other primary material needed through the term will be made available via Blackboard. This will include poems from Boland's collections published since the appearance of *New Collected Poems* (*Domestic Violence*, *A Woman Without A Country* and *The Historians*) and the work of the other poets to be studied on the course, as well as various other relevant essays, articles and interviews.

Suggested Preliminary Reading

In terms of secondary reading, good places to start are: Randolph, Jody Allen, *Eavan Boland* (Cork: Cork University Press, 2014), and Randolph, Jody Allen ed., *Eavan Boland: A Sourcebook: Poetry, Prose, Interviews, Reviews, and Criticism* (Manchester: Carcanet, 2007). More detailed secondary reading suggestions will be provided during the course.

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Michaelmas Term

ENP11014 The Victorian Child

ECTS allocation: 10

Module Coordinator: Professor Jarlath Killeen

Contact Hours: 1 x 2 hours/week in Michaelmas term

Assessment: 5,000-6,000 word essay

Description:

Module Content	Opening with a discussion of ideas of childhood in Victorian Britain, we will examine, chronologically, a series of important texts which represent different ‘versions’ of the Victorian child, as well as covering some of the most important texts in the ‘Golden Age’ of children’s literature. We will ask why the child became a figure of such importance for the Victorians, what particular attributes they assigned to the child, what function the child served in society. Particular attention will be played to questions about the innocence of children, power relations between adults and children, colonialism, gender, race, sexuality, religion, history. The module will examine different kinds of texts, including realist, fantasy, fairy tale, adventure and school stories. A key focus will be on the ways in which the Victorian ‘boy’ and ‘girl’ are represented in texts which were extremely influential, not just in Victorian Britain but in subsequent iterations of the child in British culture. For that reason, the syllabus is composed of what are considered to be ‘canonical’ texts, texts which have had a profound influence on the version of the ‘Victorian child’ that has become a feature of popular and academic treatments of the period. The course will also facilitate an examination of the issues surrounding the academic study of children’s literature, and its relation to the ‘adult’ canon.
Module Learning Aims	This module aims to explore ideas about childhood in Victorian British literature and culture.
Module Learning Outcomes	When they have completed this module students will <ul style="list-style-type: none">• have a clear sense of the development of both children’s literature and the idea of the child in Victorian society, and also an understanding of the study of both of these fields over recent decades.• have a sound grasp of the connections that exist between these fields, especially in terms of theoretical understandings of the literature of childhood• reflect and write critically on a topic in the areas studied
<p>Week One: Introduction.</p> <p>Week Two: Charles Dickens, <i>Oliver Twist</i> (1837-9).</p> <p>Week Three: Thomas Hughes, <i>Tom Brown’s Schooldays</i> (1857).</p> <p>Week Four: R. M. Ballantyne, <i>The Coral Island</i> (1858).</p> <p>Week Five: Charles Kingsley, <i>The Water Babies</i> (1863).</p> <p>Week Six: Christina Rossetti, ‘Goblin Market’ (1862).</p>	

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Week Seven: Reading Week

Week Eight: Lewis Carroll, *Alice's Adventures in Wonderland* (1865).

Week Nine: George MacDonald, *The Princess and the Goblin* (1870-71).

Week Ten: Robert Louis Stevenson, *Treasure Island* (1881-2).

Week Eleven: Oscar Wilde, *The Happy Prince and other stories* (1888).

Week Twelve: J. M. Barrie, *Peter Pan* (1904), and *Peter Pan and Wendy* (1911).

ENP11016 The City and Children's Literature

ECTS allocation: 10

Teaching Faculty: Dr Pádraic Whyte

Contact Hours: 1 x 2 hours/week in Hilary Term

Assessment: 5,000 word essay

Description:

<p>Module Content</p>	<p>This module facilitates the exploration of representations of the city in a diverse range of children's texts. In many children's narratives set in the city empowerment is depicted as only possible through direct engagement with the urban space, a landscape Michel de Certeau describes as 'a space of enunciation' where the act of walking can offer the opportunity for subversion and transformation. With a particular focus on issues of power, this module will examine the portrayal of young protagonists and analyse the ability or inability of characters to upend traditional power structures and to navigate and understand urban environments. Through this lens of the city in literature, students will also be introduced to a series of related subject areas including adventure, child-adult power-dynamics, education, national identity, history, narrative voice, gender, race, and sexuality. The texts explored feature real and imagined cities, and are written and/or illustrated by authors from around the world, including from Ireland, the United Kingdom, the USA, Germany, and Spain. Discussions will be positioned within the context of broader cultural and literary debates and will incorporate a number of theoretical approaches, particularly those related to representations of space and place. Students are expected to read the assigned texts as well as critical material for each week.</p>
<p>Module Learning Aims</p>	<p>This module aims to explore the relationship between children's literature and city spaces.</p>
<p>Module Learning Outcomes</p>	<p>On successful completion of this module students should be able to</p> <ul style="list-style-type: none"> • evaluate methods of theoretical, historical and generic engagement with children's literature and the city; • discuss specific texts through the lens of particular theories and be able to analyse a range of children's books in some detail; • write well-structured and technically accurate pieces under research

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	<p>conditions, demonstrating the knowledge and understanding acquired and engagement with a range of critical and methodological perspectives</p> <ul style="list-style-type: none">• undertake independent research and take responsibility for their own learning experience• develop existing critical and analytical skills, become empowered citizens, and think beyond the confines of 'learning outcomes'.
<p>Week 1: Introduction to Criticism and Contexts We will discuss a range of texts, examining the history of representations of cities in children's literature. We'll also refer to criticism and theory used to explore such representations. Extracts will be made available on Blackboard.</p> <p>Week 2: New York Enright, Elizabeth, <i>The Saturdays</i> [1941]. Harmondsworth, Middlesex: Puffin Books, 1984.</p> <p>Week 3: Dublin Patricia Lynch, <i>The Bookshop on the Quay</i> [1956]. Dublin: Poolbeg. 1995.</p> <p>Week 4: Tehran Marjane Satrapi, <i>Persepolis: The Story of a Childhood</i> [2000]. London. Jonathan Cape. 2006.</p> <p>Week 5: Berlin Erich Kastner, <i>Emil and the Detectives</i> [1929]. Trans. by Eileen Hall. London. Red Fox. 1995.</p> <p>Week 6: London Siobhan Dowd, <i>The London Eye Mystery</i>. London. David Fickling Books. 2007.</p> <p>Week 7: Reading Week – No Class</p> <p>Week 8: Barcelona Carlos Ruiz Zafón, <i>Marina</i> [1999]. London. W&N Publishers. 2013.</p> <p>Week 9: Paris Brian Selznick, <i>The Invention of Hugo Cabret</i>. London: Scholastic. 2008.</p> <p>Week 10: Student Projects</p> <p>Week 11: San Francisco Malindo Lo, <i>Last Night at the Telegraph Club</i>. London: Hodder and Stoughton. 2021.</p> <p>Week 12: The Nature of the City Shaun Tan, <i>Tales From the Inner City</i>. London. Walker Books. 2018.</p>	

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ENP11034 This and Other Worlds: Global Children’s Fantasy

ECTS allocation: 10

Teaching Faculty: Dr Jane Carroll

Contact Hours: 1 x 2 hours/week in Hilary term

Assessment: 5,000-6,000 word essay

Description:

<p>Module Content</p>	<p>Focusing on texts for younger readers, this module explores children’s fantasy from around the world published since 1950. Taking a range of texts from around the world, we examine the ways texts engage, play with, and subvert ideas of place and assess the strategies authors use to establish their temporal and geographical settings and to lend a sense of verisimilitude to their worldbuilding.</p> <p>At the heart of our discussions is the moment of encounter between the familiar and the strange, the known world and the other world, the journeys that enable characters to move between worlds, or the magic that allows strange worlds to encroach upon the primary world of consensual reality. Looking at the interaction and integration of people, stories, and cultures, we will investigate the role globalisation plays in modern children’s fantasy. We interrogate what fantasy offers that other genres do not and ask whether building an imaginary world enables authors – and child readers – to engage more fully with ideas of place, power, cultural identity, racial identity, colonialism, and otherness.</p> <p>This is a research-led module that springs from my work on landscape in children’s literature and spatiality in children’s fantasy. In our discussions, we will draw on literary geography, postcolonial theory, and critical race theory, as well as critical material relating to fantasy as a genre and to children’s literature as a broader discipline. There will be opportunities to work with Trinity’s vast collection of translations of Terry Pratchett’s work.</p>
<p>Module Learning Aims</p>	<p>This module aims to explore ideas about place and space in a range of children’s fantasy texts</p>
<p>Module Learning Outcomes</p>	<p>When they have completed this module students will</p> <ul style="list-style-type: none"> • Have secure knowledge of a range of fantasy texts published for young readers from the mid-twentieth-century to the present day and a clear understanding of the study of children’s fantasy in recent decades • Critically analyse relevant source material, engage with theoretical and critical approaches, and be able to apply these approaches to the module texts. • Reflect on their responses to the module texts and write critically on a relevant topic in an essay.

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Week One: Introduction | Ursula Le Guin, *A Wizard of Earthsea* (1968)

Week Two: Susan Cooper, *The Dark is Rising* (1973)

Week Three: Sonia Nimr, trans. Marcia Lynx Qualey, *Wondrous Journeys in Strange Lands* (2013)

Week Four: Natasha Bowen, *Skin of the Sea* (2021)

Week Five: John Marsden, illus. Shaun Tan, *The Rabbits* (1997); Peadar O’Guilin *The Call* (2016)

Week Six: Terry Pratchett, *Nation* (2008)

Week Seven: Reading Week, no taught class

Week Eight: Nnedi Okorafor-Mbachu, *Zahrah the Windseeker* (2005)

Week Nine: Diana Wynne Jones, *Howl’s Moving Castle* (1986); Hayao Miyazaki, *Hauru no Ugoku Shiro/Howl’s Moving Castle* (2004)

Week Ten: Cornelia Funke, trans. Anthea Bell, *Inkheart* (2003)

Week Eleven: Ann Sei Lin, *Rebel Skies* (2022)

Week Twelve: Your choice

Reading list will be finalised before the start of term.

ENP11037 How do we tell the children? Death and Trauma in Children's Literature

ECTS allocation: 10

Teaching Faculty: Dr Sínead Moriarty

Contact Hours: 1 x 2 hours/week in Hilary Term

Assessment: 5000-6,000 word essay

Description:

Module content	Philippe Aries famously wrote that ‘Death loves to be represented’ (<i>Images of Man and Death</i> , 1985, p.1). What may be surprising is the extent to which death features in literature for younger readers. This course provides an overview of some of the different ways that challenging topics such as trauma, war and death have been depicted in children’s literature. The module allows students to examine texts that record the effects of national and international traumas such as war and famine, while also looking at the depiction of individual experiences such
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	<p>as violence and death in the family, exile and forced migration. We will explore the depiction of child protagonists in narratives of trauma, from the idealization of the sick and dying child in Victorian literature, to the image of the young adult as leader and agent of change in dystopian YA fiction. We will look at deeply personal accounts of loss, as well as abstract or philosophical approaches. Throughout the module we will focus on the positioning of the child protagonists and the child reader, explore how ‘the child’ and ‘childhood’ so often connected with ideas of innocence and happiness, are reimagined in stories of violence, trauma or loss. The course aims to provide an overview to some of the myriad ways in which trauma is represented in works for young readers. Students will have an opportunity to explore a broad chronological range of texts and to gain an understanding of the ways in which depictions of trauma have developed in children’s texts. A variety of different modes will be explored including wordless picturebook, middle-grade novels, and YA fiction, offering students an opportunity to develop</p> <p>The module begins with a historical perspective on depictions of illness, disability and death in books for children, drawing on Kimberley Reynold’s <i>Representations of Childhood Death</i> (2001). The first weeks consider these historical approaches including the highly religious <i>Jessica’s First Prayer</i> published in 1866, as well as Dickens’s <i>A Christmas Carol</i>. We then move on to examine representations of nationalistic or ‘heroic’ deaths focusing on picturebooks that retell the story of explorer Robert F. Scott’s death in the Antarctic in 1912. In weeks Four and Five we look at children’s literature and war looking at two classic children’s novels Anne Holm’s <i>I am David</i> and Nina Bawden’s <i>Carrie’s War</i> before moving on to examine the hugely popular genre of dystopian young adult literature. Dystopian YA is frequently filled with images of trauma, of violent societies in which children are particularly targeted, and where children must take on leadership roles in order to instigate any positive change.</p> <p>In the second half of the module we focus on trauma in the family and community. We begin by looking at Angie Thomas’s <i>The Hate U Give</i> looking at young adult literature that explores racial trauma. In week nine we will be examining depictions of the Irish famine, in particular Marita Conlon-McKenna’s award-winning <i>Under the Hawthorn Tree</i>. Week 10 considers family trauma looking at Patrice Lawrence’s <i>Indigo Donut</i> and Zetta Elliott’s <i>Bird</i>. In Week 11 we will shift to looking at picturebooks dealing with trauma and death focusing on Michael Rosen’s <i>Sad Book</i>, and Wolf Erlbruch’s philosophical approach to death in the visual narrative <i>Duck Death and the Tulip</i>. We finish the module in week 12 by considering migration and exile through an analysis of Shaun Tan’s wordless picturebook <i>The Arrival</i>.</p>
<p>Module learning outcomes</p>	<p>On successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> • Discuss historical approaches to depicting death and trauma in British and Irish children’s literature • Discuss a variety of different modes of writing for children from wordless picturebooks to YA novels.

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	<ul style="list-style-type: none"> • Interrogate coping strategies modelled in the texts • Display an understanding of how changing cultural approaches to death has impacted on the fiction produced for children • Analyze the narrative techniques used to depict trauma in writing for children • Undertake independent research and apply theoretical approaches explored in the module to a range of children’s texts • Develop existing critical and analytical skills to interrogate how trauma has been presented to child readers.
<p>Week 1: Introduction</p> <p>Week 2: Hesba Stretton, <i>Jessica’s First Prayer</i> (1867), Charles Dickens, <i>A Christmas Carol</i> (1843) – extracts from Stretton’s work will be available on Blackboard</p> <p>Week 3: Meredith Hooper, <i>Race to the Pole</i> (2002)</p> <p>Week 4: Lois Lowry, <i>Number the Stars</i> (1989)</p> <p>Week 5: Nina Bawden, <i>Carrie’s War</i> (1973)</p> <p>Week 6: Suzanne Collins’s <i>The Hunger Games</i> (2008)</p> <p>Week 7: READING WEEK</p> <p>Week 8: Angie Thomas, <i>The Hate U Give</i> (2017)</p> <p>Week 9: Marita Conlon McKenna’s, <i>Under the Hawthorne Tree</i> (1990)</p> <p>Week 10: Patrice Lawrence, <i>Indigo Donut</i> (2017) and Zetta Elliott <i>Bird</i> (2008)</p> <p>Week 11: Wolf Erlbruch, <i>Duck, Death and the Tulip</i> (2007) and Michael Rosen, <i>Sad Book</i> (2004)</p> <p>Week 12: Shaun Tan, <i>The Arrival</i> (2006)</p>	

Suggested Secondary Reading:

- Adorno, Theodor W. *Negative Dialectics*. New York: Continuum, 1973.
- Baer, Elizabeth R. “A New Algorithm in Evil: Children’s Literature in a Post-Holocaustal World.” *The Lion and the Unicorn* 24.3 (2000): 378–401.
- Blanchot, Maurice. *The Writing of the Disaster*. 1980. Trans. Ann Smock. Lincoln: U of Nebraska P, 1995.
- Bosmajian, Hamida. *Sparing the Child: Grief and the Unspeakable in Youth Literature about Nazism and the Holocaust*. New York: Routledge, 2002.
- Carter, Arthur L. “Memories Will Shape the Future.” *The Day Our World Changed: Children’s Art of 9/11*. Ed. Robin F. Goodman and Andrea Henderson Fahnestock. New York: Harry N. Abrams, 2002. 104–7,

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- Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins UP, 1996.
 - Daniel, Carolyn, *Voracious kids: who eats whom in children's literature*, New York: Routledge, 2006.
 - Farrell, Kirby. *Post-Traumatic Culture: Injury and Interpretation in the Nineties*. Baltimore: Johns Hopkins UP, 1998.
 - Haase, Donald. "Children, War, and the Imaginative Space of Fairy Tales." *The Lion and the Unicorn* 24.3 (2000): 360–77.
 - Hamill, Pete. "Horror through Innocent Eyes." *The Day Our World Changed: Children's Art of 9/11*. Ed. Robin F. Goodman and Andrea Henderson Fahnestock. New York: Harry N. Abrams, 2002. 28–30.
 - Herman, Judith. *Trauma and Recovery*. 1992. New York: Basic Books, 1997.
 - Kertzer, Adrienne. *My Mother's Voice: Children, Literature, and the Holocaust*. Peterborough, ON: Broadview, 2002.
 - Langer, Lawrence L. *The Holocaust and the Literary Imagination*. New Haven: Yale UP, 1975.
 - Morash, Chris, *Writing the Irish famine*, Oxford: Oxford University Press, 1995.
 - Morash, Chris, 'Literature, memory, atrocity' in Chris Morash and Richard Hayes (eds), *Fearful realities: New perspectives on the famine*, Dublin: Irish Academic Press, 1996.
 - Morrison, Toni. *Beloved*. New York: Penguin Putnam, 1987.
 - Myers, Mitzi. "Storying War: A Capsule Overview." *The Lion and the Unicorn* 24.3 (2000): 327–36.
 - Nodelman, Perry. "The Other: Orientalism, Colonialism, and Children's Literature." *Children's Literature Association Quarterly* 17.1 (Spring 1992): 29-35.
 - Pace, Patricia. "All Our Lost Children: Trauma and Testimony in the Performance of Childhood." *Text and Performance Quarterly* 18 (1998): 233-47.
 - Rose, Jacqueline. *The Case of Peter Pan or the Impossibility of Children's Fiction*. London: Macmillan, 1984.
- *Curricular information is subject to change.*
 - Information is displayed only for guidance purposes, relates to the current academic year only and is subject to change.

Modern & Contemporary Literary Studies

Michaelmas Term

ENP11026 Experiments with Time

ECTS allocation:	10
Teaching Faculty:	Prof. Darryl Jones
Contact Hours:	1 x 2 hours/week in Hilary Term
Assessment:	5,000-6,000 word essay

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Description:

Modernity is fascinated by time. The modern world has gone through profound alterations in thinking about time. Charles Lyell's formulation of geological 'deep time' in the 1830s laid the foundations for modern geology and palaeontology, and therefore for thinking about the archaic status of the Earth and its life. Without Deep Time, the temporal framework which Darwinian evolution required would have been inconceivable. In the 1840s, the imposition of a standardized national (and international) 'Railway Time' became necessary in order for trains to run on time: without a standard and comprehensible railway transport system, the global reach of the British Empire would have been significantly foreshortened. The postulation of a 'fourth dimension' in the 1880s directly informed Einstein's theories of space-time. The discovery by Edwin Hubble in 1929 of galactic red shift, led to the big bang theory of the origin of the universe, and to speculations as to whether its expansion would increase indefinitely and thus lead, in accordance with the Second Law of Thermodynamics, to the inevitable heat death of the universe, black, frozen and remote; or, whether gravity would eventually overwhelm all other forces, making the universe contract back in on itself culminating in a satisfyingly apocalyptic 'big crunch'. Philosophically and culturally, the work of Nordau and Spengler on forms of degeneration and decline, and Bergson on time-flux, and of McTaggart and Broad on the metaphysics of time are very significant.

It is therefore understandable, perhaps, that in *Time and Western Man* (1927), Wyndham Lewis was to criticize what he saw as the Western intelligentsia's misguided obsession with temporality. The same year saw the publication of J.W. Dunne's *An Experiment with Time*. Dunne, a pioneering Irish aeronautical engineer, was inspired by the apparent premonitory quality of his own dreams; coupled with his reading of H. G. Wells and his understanding of the implications of Relativity, this led him to posit with great seriousness the notion of "Absolute Time", with an absolute past, present and future. The present moment of this "absolute time" must contain all the moments, "past", "present", and "future", of all the subordinate dimensions of Time.' His own work, Dunne claimed, contained 'the first scientific argument for human immortality'. After reading Dunne, Jorge Luis Borges wrote a series of essays on time across the 1930s and '40s: 'The Doctrine of Cycles', 'A History of Eternity', 'Time and J. W. Dunne', 'Circular Time', and finally 'A New Refutation of Time'. Reading Dunne also inspired J.B. Priestley to write his series of 'time plays' in the 1930s and 40s: *Dangerous Corner* (1932), *Time and the Conways* (1937), *An Inspector Calls* (1945), and several others. From Hardy and Wilde to Joyce and Woolf to Tolkien and Lewis, few writers were unaffected by these ideas about time. In this module, we will look at a number of these literary responses, from the 1880s to the 1950s.

Module Learning Outcomes

The student will be expected to gain detailed knowledge and understanding of the primary literary texts, and of some of the scientific and philosophical ideas which inform them.

Students studying this module will develop:

- critical skills in the close reading and analysis of texts
- an ability to demonstrate knowledge of a range of texts, genres, and critical approaches

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- an ability to discuss a range of texts in their intellectual, historical and critical contexts
- an informed awareness of formal and aesthetic dimensions of literature and an ability to offer cogent analysis of their workings in specific texts
- a sensitivity to generic conventions and to the shaping effects on communication of historical circumstances, and to the affective power of language
- an ability to articulate and substantiate an imaginative response to literature
- an ability to articulate knowledge and understanding of concepts and theories relating to the texts studied
- an ability to demonstrate skills in critical reasoning, including the ability to assess other critical readings
- skills of effective communication and argument

Learning Aims:

We are going to read a selection of literary works from the late-nineteenth and early twentieth centuries, all of which are centrally engaged with the problem of time. In physics, philosophy, social and cultural life, and in industry and business, time was being redefined, taking on new meanings. Imaginative literature became the perfect medium for exploring some of these new definitions and implications of time.

Week 1: Introduction: T. S. Eliot, 'Burnt Norton', from *Four Quartets* (1943)

Week 2: C. H. Hinton, 'What is the Fourth Dimension?' (1880); Edwin Abbott, *Flatland* (1884).

Week 3: H. G. Wells, *The Time Machine* (1895)

Week 4: J. W. Dunne, *An Experiment with Time* (1927)

Week 5: John Buchan, 'Space' (1911); *The Gap in the Curtain* (1932)

Week 6: H. G. Wells, *The Shape of Things to Come* (1933)

Week 7: Reading Week

Week 8: J. B. Priestley, *Time and the Conways* (1938) and *An Inspector Calls* (1945).

Week 9: Jorge Luis Borges, 'Tlön, Uqbar, Orbis Tertius' (1940); 'Time and J. W. Dunne' (1940);

'A New Refutation of Time' (1946).

Week 10: Dorothy Macardle, *The Unforeseen* (1945)

Week 11: Rumer Godden, *A Fugue in Time* (1945)

Week 12: Philippa Pearce, *Tom's Midnight Garden* (1958)

- John Baxendale, *Priestley's England: J. B. Priestley and English Culture* (Manchester: Manchester University Press, 2007)
- Henri Bergson, *Time and Free Will* (1889)
- J. W. Dunne, *The Serial Universe* (1932)
- T. S. Eliot, *Four Quartets* (1936-43)
- Trish Ferguson, ed. *Victorian Time: Technologies, Standardizations, Catastrophes* (2013)
- Trish Ferguson, ed. *Literature and Modern Time: Technological Modernity; Glimpses of Eternity; Experiments with Time* (2020)
- James Gleick, *Time Travel: A History* (2016)
- Stephen Jay Gould, *Time's Arrow, Time's Cycle* (1987)

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- Stephen Kern, *The Culture of Time and Space, 1880-1918* (2003)
- Wyndham Lewis, *Time and Western Man* (1927)
- Jesse Matz, 'J. B. Priestley in the Theater of Time', *Modernism/Modernity*, 19/2 (April 2012),
- Mark O'Connell, "'How to handle eternity': infinity and the theories of J. W. Dunne in the fiction of Jorge Luis Borges and Flann O'Brien's *The Third Policeman*", *Irish Studies Review*, 17:2 (2009)
- J. B. Priestley, *Man and Time* (1964)
- Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century* (1987; 2nd edn, 2014)
- Victoria Stewart, 'J. W. Dunne and Literary Culture in the 1930s and 1940s', *Literature and History* 17/2 (2008)

Hilary Term

ENP11020 Caribbean Literature

ECTS allocation: 10
Teaching Faculty: Dr Melanie Otto
Contact Hours: 1 x 2 hours/week in Hilary Term
Assessment: 5,000-6,000 word essay

Description:

This module aims to explore literary engagements with race and class, gender and sexuality, nation and diaspora in the modern and contemporary Caribbean.

Module Learning Outcomes

- Identify central themes and concepts in Caribbean literature
- Recognize and analyse themes, debates, and theories central to the study of Caribbean literatures and the literatures of the Caribbean diaspora
- Examine the connection between historical, political, and aesthetic contexts of Caribbean literatures and the literatures of the Caribbean diaspora
- Reflect and write critically on any topic in the areas studied

Module Content

Beginning with a discussion of foundational writers like Édouard Glissant and contemporary engagements with race, we will study a range of authors from the Caribbean, from well-known modernist writers such as Jean Rhys to contemporary poet Kei Miller. Focusing primarily on prose and poetry, texts include Anglophone Caribbean writing as well as translations from Spanish and French to reflect current trends in scholarship on the literatures produced in the Caribbean and the Caribbean diaspora.

Primary Text and Schedule

Week 1: The Caribbean archipelago and the Atlantic world:

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- Édouard Glissant in Conversation with Manthia Diawara (interview)
- Annalee Davis, “White Creole Conversations” (interviews)

Week 2: The continental imagination:

- Pauline Melville, “Erzulie”, from *The Migration of Ghosts* (short story)

Week 3: Creolization and creole poetics:

- Édouard Glissant, selected essays
- Patrick Chamoiseau, Raphaël Confiant, Jean Bernabé, “In Praise of Creoleness” (essay)

Week 4: The diasporic imagination:

- Jean Rhys, selected stories

Week 5: “Woman version”:

- Jamaica Kincaid, *At the Bottom of the River* (short prose)

Week 6: The Caribbean and Latin America:

- Gabriel García Márquez, *Of Love and Other Demons* (novel)

Week 7: Reading Week

Week 8: “Fragments of epic memory”:

- Derek Walcott, *Omeros* (poetry)

Week 9: Derek Walcott, *Omeros* (continued)

Week 10: “Caliban takes up his pen”:

- George Lamming, “A Monster, a Child, a Slave” in *The Pleasures of Exile* (London: Michael Joseph, 1960) (essay)
- Roberto Fernández Retamar, “Caliban: Notes Toward a Discussion of Culture in Our America”, in *Caliban and Other Essays* (Minneapolis: University of Minnesota Press, 1989) (essay)

Week 11: Queer Caribbean:

- Michelle Cliff, *No Telephone to Heaven* (novel)

Week 12: Place and belonging:

- Kei Miller, *The Cartographer Tries to Map a Way to Zion* (poetry)

ENP11027 So Many Selves: Representing the self in US Poetry, 1855-present

ECTS allocation: 10

Teaching Faculty: Prof. Stephen Matterson

Contact Hours: 1 x 2 hours/week in Hilary Term

Assessment: 5,000-6,000 word essay

Description:

So many selves, so many sensuous worlds,
As if the air, the mid-day air, was swarming

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With the metaphysical changes that occur,
Merely in living as and where we live.
—Wallace Stevens, from 'Esthétique du Mal'

I can never be all the people I want and live all the lives I want. . . . I want to live and feel all the shades, tones, and variations of mental and physical experience possible in my life.
—from Sylvia Plath's Journal

We too are somehow impossible, formed of so many different things,
Too many to make sense to anybody.
We straggle on as quotients, hard-to-combine
Ingredients, and what continues
Does so with our participation and consent.
—John Ashbery, from 'The Wrong Kind of Insurance'

When a voice learns to sing it can be heard as dangerous
when a voice learns to listen it can be heard as desperate.
The self unlocked to so many selves.
—Adrienne Rich, from 'Inscriptions'

Americans battle between the 'historical self' and the 'self self.'
—Claudia Rankine, from *Citizen: An American Lyric*

Ideas of individualism and the self have formed a significant core in US culture and ideology, and in this option we explore how these ideas have been interrogated by US poets in the transition from the onset of modernity to the present. Introspection as part of the American Puritan legacy developed in complex ways via Romanticism to the concept of self-reliance; to oblique self-representation in Modernism, to racialised self-awareness, to the psychoanalytically-driven 'confessional' movement and to post-modern polyvalence with its approval of multiform modes of identity.

We will examine these topics, along with the idea that the poem is the truest form of self-representation—with the poem as simultaneously the site of self-examination as well as a tool of self-making and self-celebration. Other core themes will be the relation between self and politics, poetry and war, poetry's presence in a highly racialised culture, the family, literary traditions, the intergenerational self—and the 'cooked' v. the 'raw.'

We'll usually focus on selected poems by one poet for each class; after a brief introduction each seminar will involve close critical readings, as well as referring to key critical essays

Module Learning Outcomes

We'll learn about individual American poets and reflect on their poetry while developing contexts for larger understanding of their work. On successful completion of this module a student should be able to

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- Identify and describe the characteristics of the poets studied and analyse their connections with other major authors and literary movements.
- Employ a highly developed range of interpretive strategies using appropriate critical vocabulary and theory.
- Examine US culture and history as contexts for the work of the poets on the course.
- Differentiate between the significant theorists and theories of poetry studies.
- Generate research questions through the applied techniques of literature review, bibliographic enquiry, database and archive search.
- Evaluate poetry in sophisticated written and oral presentation.

Primary Texts and Schedule

Week 1: Introductory seminar with course outline

Week 2: Walt Whitman

Week 3: Emily Dickinson

Week 4: Countee Cullen and Langston Hughes

Week 5: Robert Frost and William Carlos Williams

Week 6: Robert Lowell

Week 7: Reading Week

Week 8: Sylvia Plath

Week 9: Elizabeth Bishop

Week 10: Gwendolyn Brooks and Adrienne Rich

Week 11: Allen Ginsberg

Week 12: Claudia Rankine/Conclusions

- W. H Auden, 'American Poetry' in *The Dyer's Hand* (1962)
- Allen Ginsberg, 'Sleeve Notes' for Bob Dylan, *Desire* (1975)
- Robert von Hallberg, *American Poetry and Culture, 1945–1980* (1988)
- Langston Hughes, 'The Negro Artist and the Racial Mountain' (1923)
- D. H. Lawrence, 'Walt Whitman' in *Studies in Classic American Literature* (1923)
- Robert Lowell, 'National Book Award Acceptance Speech' (1960)
- Adrienne Rich, 'When We Dead Awaken: Writing as Re-vision' (1971)

ENP11028 *Shedunnit*: Women's Crime Fiction from the 19th to 21st century

ECTS allocation: 10

Teaching Faculty: Dr Clare Clarke

Contact Hours: 1 x 2 hours/week in Hilary Term

Assessment: Weekly reflective reading blog: 200 words per week in weeks 2-6; 8-12, and

5,000 essay

Description:

"The death of a beautiful woman is unquestionably the most poetical topic in the world," wrote Edgar Allan Poe, the acknowledged father of the modern detective genre, in 1846. This is born out in his work; at the centre of the first two detective stories in the history of the genre – *The Murders in the Rue Morgue* and *The Mystery of Marie Roget* – are the bodies of beautiful dead

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women. Not only dead, but murdered, mutilated, broken. Not only described in unflinching to the reader, but gazed upon, lavished over, dissected by the “lynx eye” of Poe’s detective, Chevalier Auguste Dupin. Dead women are problems to be solved by genius men. Men gaze dead girls, the reader sharing that gaze and the resultant objectification of the victim.

This module seeks to explore how women crime writers have either co-opted or written by the idea of the dead women as central to the crime story. Investigating and tracing the development of women’s contribution to the crime genre, from the early 20th century, right to the present day, the module explores the development of various crime sub-genres, including the clue puzzle form, developed by Agatha Christie, mid-20th-century noir fiction, which explores the dark recesses of the criminal psyche, second-wave feminist detective fiction, domestic noir, true crime podcast, and the recent turn towards victim-focused narratives. This module will appeal to students with an interest in contemporary fiction and crime fiction, as it examines how the crime genre forces us to think about the differences between the law, justice, and morality, as well as exploring the intersections between issues of class, race, and gender with ideas about criminality and victimhood.

Content note: Many of the texts on this course feature murder, sexual assault, and abuse. Detailed content notes will be provided for each text.

Module Learning Outcomes

By the end of this module students will be able to:

- Trace the emergence and development of the women’s crime writing through the 19th, 20th and 21st centuries
- Identify and examine key themes in 20th-21st century crime and detective fiction by women, and think about women
- Discuss the themes and concerns of the set texts in relation to their social, historical, and political contexts
- Close read and analyse the primary texts paying attention to form, structure, language, and style
- think critically about the ways in which the crime genre depicts gender and victimhood in terms of class, gender, and race
- trace and interrogate developments in the history of crime fiction criticism, examining in detail a number of key approaches– Formalist, Foucauldian, Historicist, feminist
- Demonstrate skills in research, oral and written communication, and teamwork

Preliminary Reading List:

Week 1: Catherine Louisa Pirkis, *The Experiences of Loveday Brooke, Lady*

Detective (1893), selected stories.

<https://digital.library.upenn.edu/women/pirkis/brooke/brooke.html>

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Week 2: Golden Age Detective Fiction: Agatha Christie, *The Body in the Library* (1942)

Week 3: The Femme Fatale: Vera Caspary, *Bedelia* (1945)

Week 4: The psycho-thriller: Patricia Highsmith, *Deep Water* (1957)

Week 5: Noir: Dorothy B. Hughes, *The Expendable Man* (1963)

Week 6: Feminist detective fiction: Gender: Sara Paretsky, *Bitter Medicine* (1987)

Week 7: READING WEEK (NO CLASSES)

Week 8: Race: Barbara Neely, *Blanche on the Lam* (1992)

Week 9: Domestic Noir: Gillian Flynn, *Gone Girl* (2012)

Week 10: Serial killer: Oyinkan Braithwaite, *My Sister, The Serial Killer* (2018)

Week 11: The “less-dead”: Marie Rutkoski, *Real Easy* (2022)

Week 12: Essay consultations and course conclusions.

Please note:

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Hilary Term

ENP11035 Deleuze and Literature: Conceptualizing the Creative Process

ECTS allocation: 10
Teaching Faculty: Dr Björn Quiring
Contact Hours: 1 x 2 hours/week in Hilary Term
Assessment: 5,000-6,000 word essay

Description:

Trying to understand the creative act and its embeddedness in life, the philosopher Gilles Deleuze produced an extremely rich and complex work that is nowadays acknowledged as groundbreaking and has decisively influenced the humanities. Deleuzian concepts like “nomad thought”, “body without organs”, “desiring machines”, “schizoanalysis”, “micropolitics” and “multiplicity” are bandied about in diverse fields, especially cultural studies. However, really understanding them is undeniably very difficult.

The seminar offers several points of access to the work of Deleuze: firstly, we will read some of his early, more conventional and therefore less difficult texts. Afterwards, we will dip into some chapters from his main works, first and foremost from his magnum opus “A Thousand Plateaus” that he wrote together with Félix Guattari. Furthermore, we will study some of the short articles he wrote on literary texts. (Deleuze was very interested in literature, especially Anglo-American literature, and in the way it uses the forces of language.) Additionally, we will read some literary texts that Deleuze liked and engaged with in his books and essays: works by Herman Melville, Lewis Carroll, Henry James, T. E. Lawrence, Samuel Beckett and others.

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Module Learning Outcomes

Upon successful completion of the module students should be able to

- read the complex texts by Gilles Deleuze and the considerable number of scholars who have been influenced by him with a better understanding.
- Look at texts (and other aspects of cultural production) from a Deleuzean, processual perspective and thus discover new aspects of them
- Engage critically with the multi-faceted reception history of Gilles Deleuze

Primary Texts and Schedule

Week 1: Introductory seminar with course outline

Additional reading: Jorge Luis Borges, “Tlön, Uqbar, Orbis Tertius”

Week 2: Early philosophical work: *Empiricism and Subjectivity*: “The Problem of Knowledge and Ethics”, “David Hume”

Week 3: Early essays on literature: “Introduction to *The Nun* by Denis Diderot”, “Instincts and Institutions”, “How Jarry’s Pataphysics Opened the Way for Phenomenology”, “The Philosophy of Crime Novels”

Additional readings: Denis Diderot, *The Nun* (Excerpts), Alfred Jarry, *Exploits and Opinions of Dr. Faustroll, Pataphysician* (Excerpts)

Week 4: *Difference and Repetition*: “The Image of Thought”

Week 5: *Logic of Sense* (Excerpts)

Additional reading: Lewis Carroll, *Through the Looking-Glass* (Excerpts)

Week 6: *Anti-Oedipus* (Excerpts)

Week 7: Reading Week

Week 8: On Beckett: “The Exhausted”

Additional readings: Samuel Beckett “Ghost Trio”, “Quad”, “...But the Clouds...”, “Nacht und Träume”

Week 9: *A Thousand Plateaus*: “Geology of Morals”

Additional readings: H. P. Lovecraft/E. Hoffmann Price, “Through the Gates of the Silver Key”, Arthur Conan Doyle, “When the World Screamed”

Week 10: *A Thousand Plateaus*: “Postulates of Linguistics” and excerpt from “Three Novellas”

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Additional reading: Henry James, *In the Cage*

Week 11: *A Thousand Plateaus: "Treatise on Nomadology"*

Week 12: Late essays on literature: "The Shame and the Glory: T. E. Lawrence", "Bartleby or The Formula"

Additional readings: T. E. Lawrence, *The Seven Pillars of Wisdom* (Excerpts), Herman Melville, "Bartleby the Scrivener"

Preliminary Secondary Reading List:

- Samuel Beckett "Ghost Trio", "Quad", "...But the Clouds...", "Nacht und Träume", in: *The Complete Dramatic Works*, London: Faber and Faber, 1986.
- Jorge Luis Borges, "Tlön, Uqbar, Orbis Tertius", in: *Labyrinths*, trans. James E. Irby, New York: New Directions, 2007.
- Lewis Carroll, *Through the Looking-Glass*, in: *Alice's Adventures in Wonderland and Through the Looking-Glass*, ed. Hugh Haughton, London: Penguin, 1998.
- Gilles Deleuze/Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia I*, trans. Robert Hurley, Mark Seem and Helen R. Lane, Minneapolis: University of Minnesota Press, 2008.
- Gilles Deleuze, "Bartleby or The Formula", in: *Essays Critical and Clinical*, trans. Michael A. Greco and Daniel W. Smith, Minneapolis: University of Minnesota Press, 1997.
- Gilles Deleuze, "David Hume", in: *Pure Immanence: Essays on a Life*, trans. John Rajchman and Anne Boyman, New York: Zone Books, 2012.
- Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton, London: Continuum, 2008.
- Gilles Deleuze, *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*, trans. Constantin V. Boundas, New York: Columbia University Press, 2001.
- Gilles Deleuze, "The Exhausted", in: *Essays Critical and Clinical*, trans. Michael A. Greco and Daniel W. Smith, Minneapolis: University of Minnesota Press, 1997.
- Gilles Deleuze, "How Jarry's Pataphysics Opened the Way for Phenomenology", in: *Desert Islands and Other Texts: 1953-1974*, ed. David Lapoujade, trans. Michael Taormina, Los Angeles/Cambridge, Mass.; Semiotext(e)/MIT Press, 2004.
- Gilles Deleuze, "Instincts and Institutions", in: *Desert Islands and Other Texts: 1953-1974*, ed. David Lapoujade, trans. Michael Taormina, Los Angeles/Cambridge, Mass.; Semiotext(e)/MIT Press, 2004.
- Gilles Deleuze, "Introduction to *The Nun* by Denis Diderot", in: *Letters and Other Texts*, ed. David Lapoujade, trans. Ames Hodges, South Pasadena: Semiotext(e), 2020.
- Gilles Deleuze, *The Logic of Sense*, trans. Constantin V. Boundas and Mark Lester, London: Continuum, 2011.
- Gilles Deleuze, "The Philosophy of Crime Novels", in: *Desert Islands and Other Texts: 1953-1974*, ed. David Lapoujade, trans. Michael Taormina, Los Angeles/Cambridge,

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Mass.; Semiotext(e)/MIT Press, 2004.

- Gilles Deleuze, “The Shame and the Glory: T. E. Lawrence”, in: *Essays Critical and Clinical*, trans. Michael A. Greco and Daniel W. Smith, Minneapolis: University of Minnesota Press, 1997.
- Gilles Deleuze/Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia II*, trans. Brian Massumi, Minneapolis: University of Minnesota Press, 2005.
- Denis Diderot, *The Nun*, trans. Russell Goulbourne, Oxford: Oxford University Press, 2005.
- Arthur Conan Doyle, “When the World Screamed”, in: *The Complete Professor Challenger Stories*, London: Wordsworth Editions, 1989.
- Henry James, *In the Cage*, in: *The Turn of the Screw and In the Cage*, New York: Modern Library, 2001.
- Alfred Jarry, *Exploits and Opinions of Dr. Faustroll, Pataphysician*, trans. Simon Watson Taylor, Boston: Exact Change, 1996.
- T. E. Lawrence, *The Seven Pillars of Wisdom*, London: Penguin, 2019.
- H. P. Lovecraft, “Through the Gates of the Silver Key”, in: *The Dreams in the Witch House and Other Weird Stories*, ed. S. T. Joshi, London/New York: Penguin, 2004.
- Herman Melville, “Bartleby the Scrivener”, in: *Billy Budd, Bartleby and Other Stories*, ed. Peter Coviello, London/New York: Penguin, 2016.