

BA in English Literature

SE2148 Ways of Reading Spring 2020

MODULE GUIDE

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Office hours (Spring semester 2020): Tuesday 10.30-11.30am and Thursday 10.30-11.30am. Sign-up sheets are posted outside my office.

Format of teaching: Two weekly 50-minute lectures plus one weekly 50-minute seminar. Attendance at lectures and seminars is compulsory.

Teaching times:

Lecture 1: Tuesday 12.10-1.00pm, Law Building 0.22

Lecture 2: Wednesday 10.00-10.50am, Law Building 0.22

Seminar: Seminars begin in the first week of teaching. You should have received details about your seminar group via MyTimetable. Please check MyTimetable before attending your first seminar, as there could have been some last-minute changes to rooms.

Please contact me if you require this module guide in an alternative format (on coloured paper or in a different typeface, for instance).

MODULE DESCRIPTION

(Information reproduced from SIMS)

Outline description of module:

Ways of Reading examines a range of fictional texts and genres – including novels, short stories, and film – in order to offer a broad introduction to some of the ways in which what is often called ‘critical theory’ has invited a questioning of what is involved in the reading of fiction, of who ‘we’ are, and of the relationship between the two. Some of the questions considered in the module include: why does English literature invest so heavily as a discipline in the figure of the Author, and what would it mean to announce ‘the death of the Author’?; what is a postcolonialist reading?; what is realism?; what might feminist reading and writing look like?; what is queer theory?

The module is very much an introduction: no prior knowledge of critical theory is presumed, and fictional examples will be used throughout the course to support and illuminate our readings.

On completion of the module a student should be able to:

- demonstrate a familiarity with different forms of critical theory;
- show how such theories have an impact upon how we read fiction.
- convey knowledge of such theories clearly and accurately in writing.

How the module will be delivered:

Students will receive two weekly lectures and a supporting weekly seminar. The lectures will offer detailed engagement with, and critical perspectives on, all of the texts on the module; the seminars provide the opportunity for closer textual analysis and small-group discussion.

Timetabled sessions include lectures and discussion sessions where students may have the opportunity to make presentations and/or lead discussion. Lectures are normally supplemented with handouts or slides with content of a reasonable level of detail. These are usually made available to students on Learning Central at least 24 hours before the session.

Film clips will be shown with subtitles whenever this is possible.

MODULE DESCRIPTION (continued)

What is expected of me?

Students are expected to attend and participate in the lectures and seminars for all modules on which they are enrolled. Students with good cause to be absent should inform their module leaders, who will provide the necessary support. Students with extenuating circumstances should submit the Extenuating Circumstances Form in accordance with the School's procedures.

Skills that will be practised and developed:

The particular skills of the module bear upon reading and understanding material that often invites us to rethink established approaches to literary analysis. This requires careful scholarship, sensitivity to language, and historical/contextual awareness. Employability skills include: the ability to synthesise a wide range of complex information; negotiating ideas and participating in group-based discussions; and producing clear, informed arguments in a professional manner, both in speech and in writing.

How the module will be assessed:

Two essays of 1600 words each (i.e., a total of 3200 words). Essay 1 is due by mid-day on 12 March 2020. Essay 2 is due by mid-day on 6 May 2020. Each essay is worth 50% of the overall mark for the module.

The module is assessed according to the Marking Criteria set out in the English Literature Course Guide; there are otherwise no academic or competence standards which limit the availability of adjustments or alternative assessments for students with disabilities.

SET TEXTS

A week-by-week syllabus, covering both lectures and seminars, is provided below. Many of the shorter set texts are available in a free photocopied course reader which will be distributed in the first week of teaching. You are also required to obtain the following set books:

- Sigmund Freud, *The Psychopathology of Everyday Life*, trans. by Anthea Bell (London: Penguin, 2002).
- Leo Tolstoy, *The Kreutzer Sonata and Other Stories*, trans. by David McDuff and Paul Foote (London: Penguin, 2008).
- Wilkie Collins, *The Moonstone* (Oxford: Oxford University Press, 1999).
- Virginia Woolf, *A Room of One's Own* (London: Penguin, 2000).
- Angela Carter, *The Bloody Chamber and Other Stories* (London: Vintage, 2006).

Additionally, one of our set texts is a film:

- *Skyfall* (dir. by Sam Mendes, 2012).

The film is available widely on DVD, but you can watch it free of charge using the Box of Broadcasts service to which the University subscribes. You will need to enter your Cardiff log-in details on the following webpage; when you've logged in, use the 'Search' box to find *Skyfall*:

<https://learningonscreen.ac.uk/ondemand/>

Alongside these required readings, the module has as a kind of 'guidebook' Andrew Bennett and Nicholas Royle's excellent overview, *An Introduction to Literature, Criticism and Theory*, 5th edn (London and New York: Routledge, 2016). You are not required to buy or read this book, but each week of the module will recommend a relevant chapter or chapters from it.

In the syllabus below, the readings for each week are divided into two categories: **required reading** (i.e., the text or texts which you must read) and a **highly recommended** chapter from Bennett and Royle's *An Introduction to Literature, Criticism and Theory*. The readings from Bennett and Royle are not essential, but I will often make reference to them, and you might find their clear overviews helpful as you make your way through the essential readings.

SYLLABUS

Set texts marked with an asterisk (*) can be found in the photocopied reader.

WEEK 1 (w/c 27/1/20): INTRODUCTION / PSYCHOANALYSIS

Lecture 1: Introduction to the module

Lecture 2: Psychoanalysis and the Unconscious

Seminar: Introduction / Psychoanalysis

Required reading (for lecture 2 and seminar only): Sigmund Freud, *The Psychopathology of Everyday Life*, trans. by Anthea Bell (London: Penguin, 2002).

Recommended reading from Bennett and Royle (for lecture 2 and seminar only): Chapters 2 ('Readers and Reading') and 17 ('Me').

WEEK 2 (w/c 3/2/20): PSYCHOANALYSIS AND THE UNCONSCIOUS OF THE TEXT

Required readings for lectures and seminars:

- i) Freud, *The Psychopathology of Everyday Life* (continued).
- ii) Catherine Belsey, *Critical Practice*, 2nd edn (London and New York: Routledge, 2002), pp. 95-113.*
- iii) Arthur Conan Doyle, 'Charles Augustus Milverton', in *The Return of Sherlock Holmes* (Harmondsworth: Penguin, 1981), pp. 162-80.*

Recommended reading from Bennett and Royle: Chapters 17 ('Me') and 25 ('Ideology').

WEEK 3 (w/c 10/2/20): THE DEATH OF THE AUTHOR

Required reading for lectures and seminars:

- i) Roland Barthes, 'The Death of the Author', in *The Rustle of Language*, trans. by Richard Howard (Berkeley and Los Angeles: University of California Press, 1986), pp. 49-55.*
- ii) Leo Tolstoy, 'The Kreutzer Sonata' and 'Postface to *The Kreutzer Sonata*', in *The Kreutzer Sonata and Other Stories*, trans. by David

McDuff and Paul Foote (London: Penguin, 2008. **NB: You do not need to read the other pieces in the book.**

Recommended reading from Bennett and Royle: Chapter 3 ('The Author')

WEEK 4 (w/c 17/2/20): REALISM

Required readings for lectures and seminars:

i) Colin MacCabe, 'Realism and the Cinema: Notes on Some Brechtian Theses', in *Tracking the Signifier: Theoretical Essays: Film, Linguistics, Literature* (Minneapolis: University of Minnesota Press, 1985), (Manchester: Manchester University Press, 1985), pp. 34-39.*

ii) Agatha Christie, 'Tape-Measure Murder', in *Miss Marple's Final Cases and Two Other Stories* (London: HarperCollins, 2006), pp. 45-61.*

Recommended reading from Bennett and Royle: Chapters 4 ('The Text and the World') and 8 ('Character').

WEEK 5 (w/c 24/2/20) = READING WEEK

WEEK 6 (w/c 2/3/20): POSTCOLONIALISM

Required readings for lectures and seminars:

i) Edward W. Said, *Orientalism* (London: Penguin, 1995), pp.1-28.*

ii) Gustave Flaubert, Letter to Dr Jules Cloquet, 15 January 1850, in *Flaubert in Egypt: A Sensibility on Tour*, ed. and trans. by Francis Steegmuller (London: Penguin, 1996), pp. 79-82.*

Recommended reading from Bennett and Royle: Chapter 31 ('The Colony').

WEEK 7 (w/c 9/3/20): POSTCOLONIALISM (FROM THE MOONSTONE TO JAMES BOND)

Required reading and viewing for lectures and seminars:

i) Wilkie Collins, *The Moonstone* (Oxford: Oxford University Press, 1999).

ii) FILM: *Skyfall* (dir. by Sam Mendes, 2012).

Recommended reading from Bennett and Royle: Chapter 31 ('The Colony').

WEEK 8 (w/c 16/3/20): FEMINISM

Required reading for lectures and seminars:

- i) Virginia Woolf, *A Room of One's Own* (London: Penguin, 2000).
- ii) Adrienne Rich, 'When We Dead Awaken: Writing as Re-vision', in *Adrienne Rich's Poetry and Prose*, ed. by Barbara Charlesworth Gelpi and Albert Gelpi (New York and London: Norton, 1993), pp. 166-77.*

Recommended reading from Bennett and Royle: Chapter 23 ('Sexual Difference').

WEEK 9 (w/c 23/3/20): FEMINISM AND 'RE-VISION'

Required readings for lectures and seminars:

Angela Carter, *The Bloody Chamber and Other Stories* (London: Vintage, 2006).

Recommended reading from Bennett and Royle: Chapter 23 ('Sexual Difference').

Extra recommended reading: Charles Perrault, 'Bluebeard', in *The Fairy Tales of Charles Perrault*, ed. and trans. by Angela Carter (London: Penguin, 2008), pp. 5-10.* NB: You are not *required* to read this short story, but it will help you to see more clearly what Angela Carter is 're-visioning' in the first story in *The Bloody Chamber*.

----- **SPRING RECESS** -----

WEEK 10 (20/4/20): QUEER THEORY

Required readings for lectures and seminars:

- i) Eve Kosofsky Sedgwick, 'The Beast in the Closet: James and the Writing of Homosexual Panic', in *Sex, Politics, and Science in the Nineteenth-Century Novel*, ed. by Ruth Bernard Yeazell (Baltimore and London: Johns Hopkins University Press, 1986), pp. 148-86.*
- ii) Henry James, 'The Beast in the Jungle', in *The Jolly Corner and Other Tales* (London: Penguin, 1990), pp. 64-107.*

Recommended reading from Bennett and Royle: Chapter 28 ('Queer').

WEEK 11 (w/c 27/4/20): MODULE SUMMARY / Q&A / WRITING THE ESSAY

No required readings this week.

A NOTE ON THE TEXTS

The set texts, accompanying lectures, and seminar discussions will touch upon, among other things: sexuality, violence, death, gender, race and ethnicity. *Skyfall* and *The Bloody Chamber*, for instance, contain scenes of blood, sex, violence, and death, while Flaubert's mid-nineteenth-century letter from Egypt and Wilkie Collins's *The Moonstone* portray non-Western cultures in ways that might surprise and/or offend modern readers. Freud and Sedgwick, meanwhile, often discuss sexual matters. I can't possibly predict how different people will react to the texts and themes of the module, but I am offering this note by way of preparation and notification; we will also spend time in the module *interrogating* and *theorizing* what we encounter in the set texts (and elsewhere).

LEARNING CENTRAL AND PANOPTO

In the interests of accessibility, copies of lecture handouts will normally be available on Learning Central at least twenty-four hours before the relevant lectures. If you require handouts in an alternative format (on coloured paper, for instance), please let me know.

Recordings of lectures will not be made available via Panopto. In order to offer an equitable alternative, I will upload my complete lecture notes (i.e., the notes from which I teach) to Learning Central after each lecture. If you ever happen to miss a lecture, then, you will be able to download these full notes instead of a Panopto recording.

FORMATIVE WRITING

Formative writing is not compulsory for this module, but you are encouraged to produce a piece of formative work in order to receive feedback on your progress, your writing, and so on.

If you wish to submit a piece of formative writing, you should produce a 750-word *précis* of one of the theoretical set texts (i.e., not one of the fictions) by 5pm on Friday 14 February (the end of Week 3).

Formative writing should be emailed to your Ways of Reading seminar tutor. In order for your tutor to be able to mark and electronically return this piece of work, it is important that you include your own name in the file-name of the formative assignment – for example:

GEORGE KAPLAN Ways of Reading formative.docx

ASSESSED ESSAY QUESTIONS

SE2148 Ways of Reading

Assessment I

Answer ONE of the following questions. Whichever question you choose, you are required to build an argument based on close analysis of a set text or set texts from the module. Do not repeat material offered for assessment on this and on other modules.

THE WORD LIMIT is 1600 words. You may exceed or go under the word limit by no more than 40 words. Short work or over-long work may lose marks.

The term 'word limit' means the words in the body of your essay, including quotations. References, footnotes and bibliographical details should be ignored in counting the number of words used.

STYLE: follow the guidelines on presentation in the MHRA Style guide (available free online at <http://www.mhra.org.uk/Publications/Books/StyleGuide/>)

THE ESSAY FOR ASSESSMENT I IS DUE BY 12.00 (mid-day) on 12 MARCH 2020 but may be submitted any time before that date.

This assessment is worth 50% of the overall mark for the module.

HOW TO SUBMIT: An electronic copy through Turnitin: see your Student Guide for further information.

1. How does Sigmund Freud's account of the unconscious call into question conventional ways of understanding who we are and what we do?
2. What happens to Arthur Conan Doyle's 'Charles Augustus Milverton' when Catherine Belsey reads it in order to draw out what she calls 'the unconscious of the work'?
3. Why might Roland Barthes have felt the need to celebrate 'the death of the Author'? Your answer should include reference to a specific example or examples of fiction.
4. Why might realism in fiction be both problematic and pleasurable? Your answer should include reference to a specific example or examples of fiction.

ASSESSED ESSAY QUESTIONS

SE2148 Ways of Reading

Assessment 2

Answer ONE of the following questions. Whichever question you choose, you are required to build an argument based on close analysis of a set text or set texts from the module. Do not repeat material offered for assessment on this and on other modules.

THE WORD LIMIT is 1600 words. You may exceed or go under the word limit by no more than 40 words. Short work or over-long work may lose marks.

The term 'word limit' means the words in the body of your essay, including quotations. References, footnotes and bibliographical details should be ignored in counting the number of words used.

STYLE: follow the guidelines on presentation in the MHRA Style guide (available free online at <http://www.mhra.org.uk/Publications/Books/StyleGuide/>)

THE ESSAY FOR ASSESSMENT 2 IS DUE BY 12.00 (mid-day) on 6 MAY 2020 but may be submitted any time before that date.

This assessment is worth 50% of the overall mark for the module.

HOW TO SUBMIT: An electronic copy through Turnitin: see your Student Guide for further information.

1. How might Edward Said's theory of Orientalism be enlisted to read either Wilkie Collins's *The Moonstone* or Gustave Flaubert's account of visiting Egypt?
2. Is Orientalism, as defined by Edward Said, a thing of the past? Your answer should include reference to a specific example or examples of fiction
3. Why does Virginia Woolf imagine that Shakespeare had a sister named Judith, and how is this imagining related to the feminist concerns of *A Room of One's Own*?
4. 'Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for women more than a chapter in cultural history: it is an act of survival' (Adrienne Rich). To what extent could Angela Carter's *The Bloody Chamber and Other Stories* be described as an act of feminist 're-vision'?
5. How might our understanding of Henry James's 'The Beast in the Jungle' change 'as soon as an assumed heterosexual male norm is at all interrogated' (Eve Kosofsky Sedgwick)?

SUGGESTIONS FOR FURTHER READING

The following thematically organized list is merely a starting point: all of the issues covered in the module have been written about at length by critics. Bennett and Royle's *An Introduction to Literature, Criticism, and Theory* will give you plenty of further pointers, as will searching the library catalogue. Having said that, don't get *too hung up* on doing endless amounts of secondary reading: an essay that engages thoroughly and carefully in an independent way with the primary materials is likely to be better than one which spends too much time reiterating what X, Y, and Z have said about the topics.

General

Belsey, Catherine, *Criticism* (London: Profile, 2016).

---, *Poststructuralism: A Very Short Introduction* (Oxford and New York: Oxford University Press, 2002).

Psychoanalysis and the Unconscious

Easthope, Antony, *The Unconscious* (London and New York: Routledge, 1999).

Freud, Sigmund, 'The Unconscious', in *On Metapsychology: The Theory of Psychoanalysis*, ed. by Angela Richards, trans. by James Strachey (London: Penguin, 1991), pp. 159-222.

Parkin-Gounelas, Ruth, *Literature and Psychoanalysis: Intertextual Readings* (Basingstoke and New York: Palgrave, 2001).

Authorship

Bennett, Andrew, *The Author* (London and New York: Routledge, 2005).

Biriotti, Maurice and Nicola Miller, eds, *What is an Author?* (Manchester: Manchester University Press, 1993).

Caughie, John, ed., *Theories of Authorship: A Reader* (London: Routledge and Kegan Paul, 1981).

Realism

Morris, Pam, *Realism* (London and New York: Routledge, 2003).

Villanueva, Darío, *Theories of Literary Realism*, trans. by Mihai I. Spariosu and Santiago García Castañón (Albany, NY: SUNY Press, 1997).

Waugh, Patricia, *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London: Methuen, 1984).

Postcolonialism

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds, *The Empire Writes Back* (London and New York: Routledge, 1989).

Kabbani, Rana, *Imperial Fictions: Europe's Myths of Orient*, rev. edn (London: Pandora, 1994).

Loomba, Ania, *Colonialism/Postcolonialism* (London and New York: Routledge, 1998).

Said, Edward, 'Orientalism Reconsidered', *Cultural Critique*, 1 (1985): 89–107.

---, *Culture and Imperialism* (London: Vintage, 1994).

Young, Robert, *White Mythologies: Writing History and the West* (London and New York: Routledge, 1990).

Feminism

Belsey, Catherine and Jane Moore, eds, *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*, 2nd edn (Basingstoke and New York: Macmillan, 1997).

Felski, Rita, *Literature after Feminism* (Chicago: Chicago University Press, 2003).

Moi, Toril, *Sexual/Textual Politics: Feminist Literary Theory*, 2nd edn (London and New York: Routledge, 2002).

Munford, Rebecca, *Decadent Daughters and Monstrous Mothers: Angela Carter and European Gothic* (Manchester: Manchester University Press, 2013).

Queer Theory

Hall, Donald E., *Queer Theories* (Basingstoke and New York: Palgrave Macmillan, 2003).

Morland, Iain and Annabelle Willox, eds, *Queer Theory* (Basingstoke and New York: Palgrave Macmillan, 2005).

Sinfield, Alan, *Cultural Politics, Queer Reading* (London and New York: Routledge, 1994).

Sedgwick, Eve Kosofsky, *Epistemology of the Closet* (Berkeley and Los Angeles: University of California Press, 1990).

ENGLISH LITERATURE ESSAY AND EXAMINATION ASSESSMENT CRITERIA

Verbal descriptors apply to the mid-mark in each category. In order to obtain an overall mark/grade (e.g. a 2.1) it is not necessary that your work should have all the qualities listed in every category, or have them in equal proportions. The marks/grades are indicative of strengths and weaknesses and are not added up to produce an overall result.

	KNOWLEDGE AND ITS CONCEPTUAL APPLICATION	CULTURAL/ CRITICAL/ THEORETICAL CONTEXT	ANALYSIS	ARGUMENT FOCUS/ RELEVANCE	WRITING AND PRESENTATION
90-100% Outstanding First	Demonstrates extremely detailed knowledge of primary text(s), in an extremely effective and sophisticated way.	Demonstrates an extremely effective engagement with relevant contexts.	Demonstrates sophisticated and original evaluative analysis of texts and relevant contexts.	Offers a sustained argument, extremely clearly and coherently structured. Particularly sharp focus on the topic.	Demonstrates extremely effective use of appropriate critical terminology with extremely clear and articulate use of English. Full and accurate references and bibliography and effective presentation.
80-89 Excellent First	Demonstrates detailed knowledge of primary text(s), in an effective and sophisticated way.	Demonstrates an effective engagement with relevant contexts.	Demonstrates sophisticated evaluative analysis of texts and relevant contexts.	Offers a sustained argument, very clearly and coherently structured. Sharp focus on topic.	Demonstrates effective use of appropriate critical terminology with very clear and articulate use of English. Full and accurate references and bibliography and effective presentation.
70-79% Comprehensive First	Demonstrates detailed knowledge of primary text(s) effectively and pertinently.	Demonstrates good engagement with relevant contexts.	Demonstrates good evaluative analysis of texts and relevant contexts.	Offers a sustained argument, clearly and coherently structured. Sharp focus on topic.	Demonstrates very effective use of appropriate critical terminology with very clear and articulate use of English. Full and accurate references and bibliography.

60-69% Good 2.1	Demonstrates thorough knowledge of primary text(s) and an ability to apply it appropriately.	Demonstrates a thorough engagement with relevant contexts.	Demonstrates thorough evaluative analysis of texts and relevant contexts.	Offers a clear and coherently structured argument. Good focus on topic.	Demonstrates effective use of appropriate critical terminology with clear use of English. Full and largely accurate references and bibliography.
50-59% Fair 2.2	Demonstrates reasonable knowledge of primary text(s) and a reasonable ability to apply it appropriately.	Demonstrates a reasonable engagement with relevant contexts.	Demonstrates some evidence of evaluative analysis of texts and relevant contexts.	Offers a largely clear and coherent structured argument. Periodic focus on topic.	Demonstrates reasonably effective use of appropriate critical terminology with reasonably clear use of English. Mostly accurate references and bibliography.
40-49% Bare pass 3rd	Demonstrates limited knowledge of primary text(s) and a limited ability to apply it appropriately.	Demonstrates a limited engagement with relevant contexts.	Demonstrates limited evaluative analysis of texts and relevant contexts.	Offers limited evidence of structural coherence. Only occasional focus on topic.	Demonstrates some evidence of appropriate critical terminology; stylistic inaccuracies in use of English. Limited accuracy of references and bibliography.
30-39% Fail	Demonstrates very limited or scant knowledge of primary text(s) and a very limited ability to apply it.	Demonstrates very limited evidence of engagement with relevant contexts.	Demonstrates very limited evaluative analysis of texts and relevant contexts.	Offers very limited or no evidence of structural coherence. Little or no contact with topic.	Demonstrates very limited or no evidence of appropriate critical terminology; substantial inaccuracies in use of English. Very limited accuracy of references and bibliography.
20-29% Insufficient	Inadequate knowledge of texts	Inadequate grasp of contexts	Inadequate analysis of texts	Inadequate argument	Extensive errors in use of English
10-19% Unsatisfactory	Little knowledge of text(s).	Little engagement with contexts or critical ideas.	Little analysis of texts.	Little sign of an argument	Substantial inaccuracies in use of English; no critical terminology; little care with presentation.
0-9% Poor	No knowledge of text(s).	No engagement with contexts or critical ideas.	No evident analysis	No coherence in writing or argument; largely irrelevant to the topic.	Substantial inaccuracies in use of English; no critical terminology; no care with presentation.