**Corso di Laurea Magistrale in Lingue e Letterature Moderne**

**Letteratura Inglese – II Anno**

**8 CFU – (II semestre)**

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**COURSE**

**LITERATURE MATTERS:**

**TEACHING AND RESEARCHING LITERATURE IN THE 21ST CENTURY**

***READING LIST\****

\* ***Supplementary materials available on the e-learning platform***

1. **Introduction: Literature Matters**

M. Nussbaum, *Not for Profit: Why Democracy Needs the Humanities* (Princeton: Princeton University Press, 2010): pp. 1-26; 95-120; 145-54. [e-learning platform]

J. Hillis Miller, ‘Literature Matters Today’, *SubStance* 42, 2 (2013): 12-32. [e-learning platform]

J. Hillis Miller, *Literature Matters*, ed. M. Reif-Hulserb (London: Open Humanities Press, 2016): “Introduction” (7-14), “Cold Heaven, Cold Comfort” (15-30). [e-learning platform]

1. **Working with Genres across History: A Selection of Primary Sources**

**A. PRIMARY SOURCES**

**2.1.** **War (I), Revolution and Empire**

**E. Inchbald**, *The Massacre* (1792), Eds. Thomas C. Crochunis and Michael Eberle-Sinatra, with an Introduction by Danny O'Quinn. *British Women Playwrights around 1800.* 15 April 1999. [e-learning platform].

**J. Boaden**, *Memoirs of Mrs. Inchbald* […] *to which are added The Massacre and A Case of Conscience; now first published from her Autograph Copies*, vol. 1 (London: Bentley, 1833) [Google Books, e-learning platform]: 299-305; 355-380.

**R. Southey**, *Carmen Triumphale, for the Commencement of the Year 1814,* 2nd edn. (London: Longman, Hurst, Rees, Orme, and Brown, 1821) [Google Books, e-learning platform]

------ *Carmen Triumphale, for the Commencement of the Year 1814.* Web.

<http://spenserians.cath.vt.edu/TextRecord.php?textsid=35899>

**E. Rushton**, “Lines Addressed to Robert Southey, on Reading His *Carmen Triumphale”* (1814), in P. Baines ed., *The Collected Writings of Edward Rushton* (Liverpool: Liverpool University Press, 2014): 168-170 [print]

----- *Poems and Other Writings by the Late Edward Rushton* (London: Effingham Wilson, Royal Exchange, 1824) [Internet Archive, e-learning platform]

**P. B. Shelley**, *The Masque of Anarchy* (1819), ed. Leigh Hunt (London: Edward Moxon, 1832) [Google Books, e-learning platform]

----- A Song: “Men of England” (1819)

<https://www.poetryfoundation.org/poems/52304/a-song-men-of-england>

----- *A Defence of Poetry* (1821). Web. <https://www.poetryfoundation.org/resources/learning/essays/detail/69388>

----- *The Mask of Anarchy*; “England in 1819”; *A Defence of Poetry*; in *Opere*, ed. annotate con testo a fronte, e tr. it. a c. di F. Rognoni (Torino: Einaudi-Gallimard, 1995), pp. 152-72; 210-211; 1014-1045 + notes. [print]

**2.2. ‘The Age of Machinery’**

**C. Dickens**, *Hard Times* (1854), ed. and intro. P. Schliecke (pp. viii-xxxvii) (Oxford World’s Classics, OUP, 2008)

**-----** *Hard Times*, ed. and intro. J. Ford, S. Monod (New York-London: Norton, 1990): source materials, pp. 277-97 [print]

----- ‘Astley’s’, *Sketches by Boz* (1836)(London: Chapman & Hall, 1850): 63-66 [Google Books, e-learning platform]

**G. Eliot,** *Silas Marner* (1861), ed. and intro. D. Carroll (vii-xxv) (Harmondsworth: Penguin Classics, 2003)

----- *Middlemarch*, ed. and intro. by B. G. Hornback (New York: Norton, 1998): source materials, pp. 519-538 [print]

**2.3. War (II), Language, Silence**

**\*T. S. Eliot,** *The Waste Land* (1922), ed. con testo a fronte, tr. e intro. a c. di A. Serpieri (Milano: BUR, 2002); ‘Notes’, *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*, ed. V. Eliot (London: Faber and Faber, 1971): 147-149 [e-learning platform]

**Samuel Beckett,** *Krapp’s Last Tape* (1957), in *Collected Shorter Plays* (London: Faber & Faber, 1984) [print]

----- ‘Suggestions for T.V. *Krapp*’, in C. Zilliacus, *Beckett and Broadcasting: A Study of the Works of Samuel Beckett for and in Radio and Television* (Abo: Abo Akademi, 1976): 203-210. [e-learning platform]

*Samuel Beckett – Krapp’s Last Tape (Patrick Magee).* BBC tv2, November 29, 1972

<https://www.youtube.com/watch?v=otpEwEVFKLc>

**2.4. ‘The Anxiety of Belonging’**

**\*Caryl Phillips**, *Color Me English: Migration and Belonging Before and After 9/11* (New York-London: The New Press, 2011): ‘Color me English’ (3-17); *Growing Pains* (107-138) [print]

**\**optional reading only***

**B. SECONDARY SOURCES [print material: available @ Inkarta copy shop]**

**2.1. War (I), Revolution and Empire**

*General*

D. Higgins, S. Ruston, eds., *Teaching Romanticism* (Basingstoke: Palgrave Macmillan 2010): “Introduction” (1-8); T. Crochunis, “Romantic Theatre” (24-37).

J. Faflak, J. M. Wright, eds., *A Handbook of Romanticism Studies* (Chichester: Wiley Blackwell, 2012): ‘Introduction’ (pp. 1-15 [e-learning platform]);

R. C. Sha, ‘Imagination’ (19-35); A. Janovitz, ‘Sublime’ (55-67); J. Labbe, ‘Poetics’ (143-158); M. Scrivener, ‘Class’ (277-288) [print]

J. Moody, ‘The theatrical revolution, 1776-1843’, in J. Donohue, ed. *The Cambridge History of British Theatre*, vol. 2: 1660 to 1895 (Cambridge: Cambridge University Press, 2004): 199-215 [print]

P. Clemit ed., *British Literature of the French Revolution in the 1790s* (Cambridge: Cambridge University Press, 2011): Chronology (xx-xxviii); H. T. Dickinson, ‘The Political Context’ (1-15); G. Russell, ‘Revolutionary Drama’ (175-189); S. Bainbridge, ‘Politics and Poetry’ (190-205) [print]

*Texts*

**INCHBALD**

W. C. Nielsen, ‘a Tragic Farce: Revolutionary Women in Elizabeth Inchbald’s *The Massacre*’ *ERR* 17, 3 (July, 2006): 275-88. [e-learning platform];

M. Tomko, ‘Remembering Elizabeth Inchbald’s *The Massacre*: Romantic cosmopolitanism, sectarian history, and religious difference’, *European Romantic Review* 19:1 (2008): 1-18[e-learning platform, *optional reading*]

**SOUTHEY/RUSHTON**

C. W. Mahoney, *Romantics and Renegades: The Poetics of Political Reaction* (New York and Basingstoke: Palgrave Macmillan, 2003), pp. 13-32 [print]

F. Dellarosa, ‘Writing against Empires’, in *Talking Revolution: Edward Rushton’s Rebellious Poetics* (Liverpool: Liverpool University Press, 2014), pp. 99-126 [print]

**SHELLEY**

J. Gardner, *Poetry and Popular Protest: Peterloo, Cato Street, and the Queen Caroline Controversy*(Basingstoke: Macmillan, 2013: "Peterloo" (13-20); "Shelley: Doggerel and Dialectics" (72-101). [e-learning platform]

K. Kuiken, ‘Shelley’s *Mask of Anarchy* and the Problem of Modern Sovereignty’, *Literature Compass* 8, 2 (2011): 95-106 [e-learning platform]

A. Franta, ‘Shelley and the Politics of Poetic Indirection’, *Poetics Today* 22, 4 (Winter 2001): 765-793 [*optional reading*, e-learning platform]

**2.2. ‘The Age of Machinery’**

*General*

J. Cadwallader, L. W. Mazzeno, eds., *Teaching Victorian Literature in the Twenty-First-Century* (Basingstoke: Palgrave Macmillan, 2017): E. J. Deis, “Using Debate to Help Undergraduate Non-majors Connect with *Silas Marner*” (99-110); L. V. Mazzeno, “A Model Victorian Survey Course” (291-299) [print].

G. Levine, *Realism, Ethics, and Secularism: Essays on Victorian Literature and Science* (Cambridge: Cambridge University press, 2008): ‘Preface’ (vi-ix); ‘Introduction’ (1-21); ‘Realism’ (185-209) [print]

D. David, ed., *The Cambridge Companion to the Victorian Novel* (Cambridge: Cambridge University Press, 2001): Chronology (xiii-xx); D. David, ‘Introduction’ (1-16); L. M. Shires, ‘The aesthetics of the Victorian novel: form, subjectivity, ideology’ (61-76) [print]

G. Leech, M. Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 2nd edn., Harlow: Pearson Education, 2007: Ch. 10 “Speech and Thought Presentation” (255-281) [e-learning platform]

*Texts*

**DICKENS**

D. Paroissien, ed., *A Companion to Charles Dickens* (Chichester: Wiley-Blackwell, 2008): M. Fludernik, ‘The Eighteenth-century Legacy’ (65-80); A. Humpherys, ‘*Hard Times’* (390-400) [print]

M. Hollington, ‘Dickens and the Circus of Modernity’, in *Dickens and Modernity*, ed. J. John (Cambridge: D. S. Brewer, 2012), pp. 133-149 [print]

G. Law, ‘Industrial Relations: Carlyle’s influence on *Hard Times’.* Web. <http://www.f.waseda.jp/glaw/arts/IndRels.pdf>

**ELIOT**

M. Harris, ed., *George Eliot in Context* (Cambridge: Cambridge University Press, 2013): K. Hughes, ‘George Eliot’s Life’ (pp. 3-11); N. Henry, ‘Genre’ (pp. 34-40); R. Livesey, ‘Class’ (95-103); J. Wilkes, ‘Historiography’ (145-152); R. Menke, ‘Industry and Technology’ (153-59); M. Raines, ‘Language’ (176-82); D. Coleman, ‘Money’ (197-205); J. Wilkes, ‘Romanticism’ (248-255). [print]

S. Markovits, ‘*Scenes of Clerical Life* and *Silas Marner*: Moral Fables’, in *A Companion to George Eliot*. Ed. A. Anderson, H. E. Shaw (Chichester: Wiley-Blackwell, 2013), 93-104. [print]

I. M. Blumberg, ‘Stealing the “Parson’s Surplice” / the Person’s Surplus: Narratives of Abstraction and Exchange in *Silas Marner*’, *Nineteenth-Century Literature*, 67, 4 (2013): 490-519. [e-learning platform]

**2.3. War (II), Language, Silence**

*General/Texts*

E. M. Hinnov, L. Harris and L.M. Rosenblum, *Communal Modernisms: Teaching Twentieth-Century Literature and Culture in the Twentieth-First Century Classroom* (Basingstoke: Palgrave Macmillan, 2013): “Introduction: Teaching Twentieth-Century Literature and Culture in the Twenty-First Century Classroom” (1-17); Afterword: Some Notes on Radical Teaching” (189-198) [print].

A. Serpieri, *Avventure dell’interpretazione: Leggere I classici oggi* (Pisa: Edizioni ETS 2015): ‘Interpretare e tradurre’ (111-138): ‘Tradurre poesia’ (pp. 113-129); ‘Libertà e vincoli nel tradurre il linguaggio drammatico’ (131-138) [print]

J. Knowlson, ‘*Krapp’s Last Tape*: the evolution of a play, 1958-1975’, *Journal of Beckett Studies* 1 (Winter 1976). Web. <http://www.english.fsu.edu/jobs/num01/Num1Knowlson2.htm>

Chabert, Pierre, ‘The Body in Beckett’s Theatre’, *Journal of Beckett Studies* 8 (1982). Web. <http://www.english.fsu.edu/jobs/num08/Num8Chabert.htm>

A. Rodríguez-Gago, ‘Re-Figuring the stage Body through the Mechanical Re-Production of Memory’, in L. Ben-Zvi, A. Moorjani, eds., *Beckett at 100: Revolving it All* (Oxford-New York: Oxford University Press, 2008):202-212 [print]

K. Elam, ‘ “Extraordinary silence this evening”: Beckett, the Royal Court Theatre and *Krapp’s Last Tape*’, *Status Quaestionis* 2 (2012): 41-51. Web. <http://ojs.uniroma1.it/index.php/statusquaestionis/article/view/10064>

F. Rich, ‘Theater: Beckett’s Staging of *Krapp’s Last Tape*. *The New York Times*, September 5, 1986. Web. <https://www.nytimes.com/1986/09/05/theater/theater-beckett-s-staging-of-krapp-s-last-tape.html>

**REFERENCE TEXTS\***

***\*Students are asked to select for discussion one essay for each core focus (Romanticism, The Victorian Age, Modernism and beyond) from the texts below. They are expected to introduce them, give reasons for their choice, and discuss them as appropriate. Short ppt. presentations are welcome.***

*The Cambridge History of Literary Criticism,* gen. eds. H. B. Nisbet, C. Rawson, vols. 5, 7, 9 (Cambridge: Cambridge University Press, 2000-­‐2008)

J. Chandler, ed., *The Cambridge History of English Romantic Literature* (Cambridge: Cambridge University Press, 2008)

L. Marcus, P. Nicholls, eds., *The Cambridge History of Twentieth-Century English Literature* (Cambridge: Cambridge University Press, 2004)

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**NB: Si raccomanda la consultazione dei materiali didattici (*parte integrante dei materiali d’esame*) disponibili sulla pagina dedicata della piattaforma e-learning** [**http://www.elearninglelia.uniba.it/moodle/**](http://www.elearninglelia.uniba.it/moodle/)

***L’esame si svolge interamente in lingua inglese.***

**TUTTE LE INFORMAZIONI SONO COSTANTEMENTE AGGIORNATE E DISPONIBILI SULLA PAGINA WEB/DOCENTE:**

[**http://www.uniba.it/docenti/dellarosa-franca/attivita-didattica**](http://www.uniba.it/docenti/dellarosa-franca/attivita-didattica)