**Corso di Laurea in Lingue, Culture e Letterature Moderne**

**Cultura Inglese – I Anno**

**6 CFU – (II semestre)**

**Docente responsabile:**

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***Reading List***

***CORSO***

***From the* Brookes *to the* EmpireWindrush *and beyond: Transatlantic Itineraries in British Culture***

**N.B.: I MATERIALI NON IN FORMATO ELETTRONICO SONO DISPONIBILI IN DOSSIER PRESSO LE COPISTERIE INKART@ E VISTOSISTAMPI. SI RACCOMANDA LO STUDIO DEI MATERIALI DIDATTICI (PRESENTAZIONI), *PARTE INTEGRANTE E OGGETTO D’ESAME*, DISPONIBILI SULLA PAGINA DEDICATA DELLA PIATTAFORMA E-LEARNING** [**http://www.elearninglelia.uniba.it/moodle/**](http://www.elearninglelia.uniba.it/moodle/)

**Introduction: The Lessons of History**

The *Brookes –* Visualizing the Transatlantic Slave Trade. Web.

https://www.history.ac.uk/1807commemorated/exhibitions/museums/brookes.html

# West Indians arrive in Britain on board the *Empire Windrush* – archive. The Guardian, 23 June 1948.

<https://www.theguardian.com/uk-news/2016/jun/23/immigration-windrush-west-indians-jamaica-britain>

1. **PRIMARY SOURCES**

***From the* Brookes *to the* Empire Windrush *and beyond: An Anthology of Primary Sources***

* Richard Steele, ‘Inkle and Yarico.’ *The Spectator*, 11 March 1711.
* Olaudah Equiano, *The Interesting Narrative of Olaudah Equiano or, Gustavus Vassa, the African* (1789) [extracts from Ch. 1 and 2]. Tr. it., *L’incredibile storia di Olaudah Equiano, o Gustavus Vassa, detto l’Africano*.
* James Cobb, *Paul and Virginia* (1800) [extracts]
* Thomas Clarkson, *The History of the Rise, Progress, and Accomplishment of the Abolition of the Slave Trade*, vol. 1 (1808) [Extracts]
* Edward Rushton, “Lucy’s Ghost” (1800); “Will Clewline” (1806); “The Coromantees” (1814).
* Jane Austen, *Mansfield Park* (1814): Extracts: Vol. I: Chapters I-IV, XVIII; Vol. II: Chapters I-III; Vol. III: Ch. XVII.
* Joseph Mallord William Turner, *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*,1840. Museum of Fine Arts, Boston. Web.
* <http://www.mfa.org/collections/object/slave-ship-slavers-throwing-overboard-the-dead-and-dying-typhoon-coming-on-31102>
* Caryl Phillips, “The Pioneers: Fifty Years of Caribbean Migration to Britain”; “Conclusion: The High Anxiety of Belonging”, in *A New World Order* (2001) [Extracts]
* *Belle*, a film by Amma Asante (2013)

**B. SECONDARY SOURCES**

**Keywords: Culture, Difference, Memory**

R. Williams “Culture,” in *Keywords* [1976] (Oxford: Oxford University Press, 1983)

J. Storey, “Becoming British,” in M. Higgins, C. Smith, J. Storey, eds*., Modern British Culture* (Cambridge: Cambridge University Press, 2010), pp. 12-25.

P. Gilroy, “Introduction: On Living with Difference”, in *After Empire: Melancholia or Convivial Culture?* (Abingdon: Routledge, 2009), pp. 1-13.

M. Rediker, Transcript of “The Floating Dungeon: A History of the Slave Ship” (31 October 2007) [pp. 1-10]

<http://www.liverpoolmuseums.org.uk/podcasts/transcripts/slave_ship.aspx>

**The Historical, Cultural and Literary Contexts**

G. Day, B. Keegan, eds., *The Eighteenth-Century Literature Handbook* (London-New York: Continuum, 2009): ‘Introduction’ (pp. 1-15); ‘Contexts, Identities and Consumption: Britain 1688–1815’ (32-46); ‘Key Critical Concepts and Topics’ (119-133).

N. Roe, ed., *Romanticism: An Oxford Guide* (Oxford-New York: Oxford University Press, 2005): ‘Introduction’ (1-12); ‘The Historical Context’ (15-26) ; ‘Postcolonialism’ (237-256).

S. Chaplin, J. Faflak, eds., *The Romanticism Handbook*, London-New York: Continuum, 2011: ‘Key Critical Concepts and Topics’ (101-118); ‘Race and Ethnicity’ (pp. 172-184).

F. Dellarosa, *Slavery on Stage: representations of Slavery in British Theatre, 1760s-1830s* (Bari: Edizioni dal Sud, 2009), 73-77; 86-97; 101-106.

F. Dellarosa, *Talking Revolution: Edward Rushton’s Rebellious Poetics, 1782-1814* (Liverpool: Liverpool University Press, 2014), 48-51, 56-57; 119-126.

G. Davis, “Jane Austen’s *Mansfield Park*: The Antigua Connection” (2004). Web.

<http://www.open.uwi.edu/sites/default/files/bnccde/antigua/conference/papers/davis.html>

C. Kenyon Jones, “Ambiguous cousinship: *Mansfield Park* and the Mansfield Family” (2010). Web. <http://www.jasna.org/persuasions/on-line/vol31no1/jones.html>

J. Walvin, *The Zong: A Massacre, the Law & the End of Slavery* (New Haven-London: Yale University Press, 2011), pp. 1-12.

*The Oxford Companion to Black British History*, ed. D. Dabydeen et al. (Oxford-New York: Oxford University Press, 2008), Entries: “Empire Windrush;” “Olaudah Equiano”; “Noble Savage”; “Notting Hill Carnival”; “Notting Hill Riots”.

O. Wambu, Introduction, in *Empire Windrush: Fifty Years of Writing about Black Britain* (W&M, 1998), pp. 19-27.

A. Robinson, “The Birth of the Campaigning Museum” in *Slavery: Histories, Fictions, Memory, 1760-2007*, ed. F. Dellarosa (Napoli: Liguori, 2012), pp. 193-204; 211-215.

**Reference Websites**

[www.bl.uk](http://www.bl.uk)

<http://www.liverpoolmuseums.org.uk/ism/>

<http://www.museum.manchester.ac.uk/collection/livingcultures/>

**NOTA SULL’USO DEI SITI WEB**

Si raccomanda la consultazione del sito dell’International Slavery Museum di Liverpool, che mette a disposizione materiale documentario ed informazioni sul fenomeno storico della tratta transatlantica degli schiavi. Si rimanda in particolare alle pagine della sezione “The history of the transatlantic slave trade”: [**http://www.liverpoolmuseums.org.uk/ism/slavery/**](http://www.liverpoolmuseums.org.uk/ism/slavery/)Si raccomanda anche la consultazione del sito ufficiale di Caryl Phillips [**http://www.carylphillips.com**](http://www.carylphillips.com) , che mette a disposizione dati bio-bibliografici aggiornati.

**TUTTE LE INFORMAZIONI SUL CORSO, ORARI LEZIONI E RICEVIMENTO ED EVENTUALI VARIAZIONI 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)

**L’ESAME SI SVOLGE IN LINGUA INGLESE, FATTA ECCEZIONE PER QUELLE PARTI IN CUI I MATERIALI CRITICI DI RIFERIMENTO SONO IN LINGUA ITALIANA; IN TAL CASO LA SCELTA DELLA LINGUA PER LA DISCUSSIONE È LASCIATA ALLO STUDENTE.**