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

**Letteratura Inglese – II Anno**

**6 CFU – (II semestre)**

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**‘LITERATURE MATTERS’: TEACHING AND RESEARCHING**

**ENGLISH LITERATURE IN THE 21ST CENTURY**

***READING LIST\****

\* ***All materials (except for recent critical editions of source texts) available on the Teams platform or via the web, including supplementary tools and sources***

I materiali d'esame sono accessibili dalla piattaforma TEAMS del corso (codice: **grj63f0**), seguendo il percorso: Generale > File > Materiali del Corso

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.

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

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

1. **Across Genres and History: A Selection of Primary Sources**

**A. PRIMARY SOURCES**

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

*Paul and Virginia.* *Translated from the French of Bernardin Saint-Pierre; By Helen Maria Williams, Author of Letters on the French Revolution, Julia A Novel, Poems, &c* (London: Vernor & Hood: 1796).

**James Cobb**, *Paul and Virginia: A Musical Entertainment, in Two Acts, as Performed at the Theatres Royal, London and Dublin* (Dublin: Patrick Byrne, [1800?]).

**George Gordon, Lord Byron,** *Manfred* (1817), Modernized version edited by Peter Cochran. Web.

<https://petercochran.files.wordpress.com/2009/03/manfred\_modernised.pdf>

***-------- Manfred*, ed. con testo a fronte e trad. a curadi Diego Saglia (Venezia: Marsilio, 2019)**

Lord Byron, *Manfred* (Audiobook). A LibriVox Recording. Web.

<https://www.youtube.com/watch?v=L59sH6ZmM1o&t=3859s>

Gilbert Abbott A’ Beckett, *Man-Fred: A Burlesque Ballet Opera in One Act* (London: John Cumberland, [1835?]) **[*OPTIONAL READING*]**

**2.2. ‘The Age of Machinery’**

**George Eliot, *Silas Marner: The Weaver of Raveloe* (1861), ed. and intro. D. Carroll (vii-xxv) (Harmondsworth: Penguin Classics, 2003)**

----- Extracts: *Adam Bede*, Chapter xvii, “In which the story pauses a little” (1859); “The Natural History of German Life,” (1856). In *Middlemarch*, ed. and intro. by B. G. Hornback (New York: Norton, 2000): 520-526.

***NB: Il modulo 2.3. War (II), Language, Silence si intende cancellato***

**B. SECONDARY SOURCES**

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

*General*

D. Higgins, S. Ruston, eds., *Teaching Romanticism* (Basingstoke: Palgrave Macmillan 2010): ‘Introduction’ (1-8); S. Ruston, ‘Gender and Sexuality’ (62-74), T. Crochunis, ‘Romantic Theatre’ (24-37).

*Teaching Global Romanticism.* Ed. Wendy C. Nielsen. March 2020. Romantic Circles. 30 March 2020:

W. Nielsen, ‘Introduction: Teaching Romanticism in a Global Age’. Web. <https://romantic-circles.org/pedagogies/commons/global>

F. Dellarosa, ‘Teaching the Illegitimate: *A London Street Scene* and Other Stratagems.’ *Romantic Textualities: Literature and Print Culture, 1780-1840* [ISSN 1748-0116]. Teaching Romanticism XXVIII: Drama, Part IV. Ed. Dana Van Kooy. 28.07.2018 <http://www.romtext.org.uk/teaching-romanticism-xxviii-drama-part-4/>

J. Faflak, J. M. Wright, eds., *A Handbook of Romanticism Studies* (Chichester: Wiley Blackwell, 2012): ‘Introduction’ (pp. 1-15); A. Janovitz, ‘Sublime’ (55-67); J. M. Wright ‘Nation and Empire’ (259-275).

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

*Texts*

**WILLIAMS/COBB**

P. R. Feldman, D. Robinson, ‘Introduction,’ *A Century of Sonnets: The Romantic-Era Revival, 1750-1850*, ed. Feldman and Robinson (Oxford-New York: OUP, 1999): 3-19.

A. Barker. "Helen Maria Williams' *Paul and Virginia*and the Experience of Mediated Alterity.” *Translating Women,* ed. Luise Von Flotow (Ottawa: University of Ottawa Press, 2011): 57-70.

F. Dellarosa. "Translating Spaces: The Case of *Paul and* *Virginia*."*Romantic Dialectics: Culture, Gender, Theater,* ed. Stuart Curran, Serena Baiesi (Bern: Peter Lang 2018): 203-218.

**BYRON**

Jerome J McGann, ‘Introduction,’ in Lord Byron, *The Major Works* (Oxford: Oxford World’s Classics, 2008): xi-xxvi.

Jeffrey N. Cox. “After-War: *Manfred* and the Melodrama.” In *Poetic and Dramatic Forms in British Romanticism*, ed. by F. Dellarosa (Roma-Bari: Università degli Studi di Bari/Editori Laterza – University Press online, 2006): 17-38.

Omar Miranda, ed. On *the 200th Anniversary of Lord Byron’s Manfred: Commemorative Essays.\** Romantic Circles (June 2019). <https://romantic-circles.org/praxis/manfred>

*\*Students are required to read the Introduction, and select for discussion two essays from the volume, one of which at least should be from Part III.*

**2.2. ‘The Age of Machinery’**

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)

*Researching the Nineteenth-Century* NINES. Web. <https://nines.org/about/>

G. Levine, *Realism, Ethics, and Secularism: Essays on Victorian Literature and Science* (Cambridge: Cambridge University press, 2008): ‘Preface’ (vi-ix); ‘Introduction’ (1-14); ‘Realism’: I (185-193)

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)

**GEORGE ELIOT**

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.

M. Rignall, '*Silas Marner, The Weaver of Raveloe*', in J. M. Rignall, ed., *The Oxford Reader's Companion to George Eliot*(Oxford-New York: Oxford University Press, 2001): 382-389.

**ADDITIONAL RESOURCES**

Additional reference material and ppt. presentations are available in the “Class Material” Section of the Teams platform.

**WEB RESOURCES**

Romantic Circles. <https://romantic-circles.org/>

Oxford Reference. Timeline: English Literature. Web. <https://www.oxfordreference.com/view/10.1093/acref/9780191737053.timeline.0001>

the living handbook of narratology. Web. <https://www.lhn.uni-hamburg.de/>

*Researching the Nineteenth-Century* NINES. Web. <https://nines.org/about/>

**GUIDELINE FOR THE ORAL EXAMINATION**

***The examination will consist of a discussion of both source texts and general issues debated during the course and specified in the reading list above. Additionally, students are asked to research and select for discussion one essay from one core focus (The Crisis of the Humanities, Romanticism and The Victorian Age). They are expected to give reasons for their choice, introduce and discuss it as appropriate. Short ppt. presentations are welcome.***

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**TUTTE LE INFORMAZIONI SONO COSTANTEMENTE AGGIORNATE E DISPONIBILI SULLA PAGINA WEB/DOCENTE:** <https://www.uniba.it/docenti/dellarosa-franca/attivita-didattica>