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

**Letteratura Inglese – II Anno**

**8 CFU – (II semestre)**

**Prof. Franca Dellarosa**

[**franca.dellarosa@uniba.it**](mailto:franca.dellarosa@uniba.it)

***Reading List***

**COURSE**

**LITERATURE MATTERS: TEXTS, GENRES, HISTORIES**

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. Bate, ed., *The Public Value of the Humanities* (London-New York: Bloomsbury Academic, 2011): pp. v-vii; 1-13; 247-82 [print]

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

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

1. **Working with Genres across History: A Selection of Primary Sources, 1790s-2010s**

**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 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): 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: 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 (pp. 15-29) (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 [print]

----- “Tradition and the Individual Talent” (1919, 1920). Web. <https://www.poetryfoundation.org/resources/learning/essays/detail/69400>

----- “*Ulysses*, Order and Myth” (1923). Web. <http://people.virginia.edu/~jdk3t/eliotulysses.htm>

<https://www.bl.uk/collection-items/review-of-ulysses-by-t-s-eliot-from-the-dial>

**Virginia Woolf**, *Mr Bennett and Mrs Brown* (London: Hogarth Press, 1924) [e-learning platform]

----- ‘Modern Fiction’ (1919), *The Common Reader* (1925), First Series (London: Hogarth Press, 1951): 184-195 [e-learning platform]

R. Majumdar, A. McLaurin, eds.,*Virginia Woolf: The Critical Heritage* (London-New York: Routledge, 2003): ‘Introduction’ (1-18); A. Bennett, ‘Is the Novel Decaying?’ (1923) (112-114); V. Woolf, ‘Mr Bennett and Mrs Brown’, First version (1923) (115-119) [print]

**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. [print]

*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’ [*optional reading only*]**

**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]

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

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

*General*

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

A. K. Mellor, *Mothers of the Nation: Women’s Political Writing in England, 1780-1830* (Bloomington, IN: Indiana University Press, 2000), pp. 1-13 [print]

*Texts*

D. J. O’Quinn, **‘Elizabeth Inchbald's**The Massacre**: Tragedy, Violence and the Network of Political Fantasy.’** British Women Playwrights around 1800**. 1 June 1999. 8 pars.** <http://www.etang.umontreal.ca/bwp1800/essays/oquinn_massacre.html>

***or, alternatively,***

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]

**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]**

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

**2.2. ‘The Age of Machinery’**

*General*

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]

*Texts*

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]

E. Starr, ‘Manufacturing Novels: Charles Dickens on the Hearth in Coketown’, *Texas Studies in Literature and Language*, 51, 3 (Fall 2009): 317-340 [e-learning platform]

***or, alternatively,***

P. E. Johnson, ‘*Hard Times* and the structure of industrialism: The novel as factory’, *Studies in the Novel*, 21, 2 (1989): 28-37 [e-learning platform]

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

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]

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

*General/Texts*

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]

D. E. Chinitz, ed., *A Companion to T. S. Eliot* (Chichester: Wiley-Blackwell, 2013): S. Schwartz, ‘Eliot’s Ghosts: Tradition and its Transformations’ (15-26); M. Manganaro, ‘Mind, Myth, and Culture: Eliot and Anthropology’ (79-90); M. Coyle,‘“Fishing, with the arid plain behind me”: Difficulty, Deferral, and Form in *The Waste Land*’ (157-167); L. Rainey, ‘Eliot’s Poetics: Classicism and Histrionics’ (301-310); A. Ardis, ‘T. S. Eliot and Something Called Modernism’ (311-322). [print]

A. E. Fernald, ‘Woolf’s Essays, Diaries, and Letters’, in J. Berman, ed., *A Companion to Virginia Woolf* (Chichester, Wiley-Blackwell, 2016): 178-187 [print]

M. Quigley, *Modernist Fiction and Vagueness: Philosophy, Form and Language* (Cambridge: Cambridge University Press, 2015): 1-20; 63-89 [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>

A. Egoyan, ‘Memories are made of hiss: Remember the good old pre-digital days?’ *Guardian*, 7 Feb. 2002. Web. <https://www.theguardian.com/culture/2002/feb/07/artsfeatures1>

**REFERENCE TEXTS\***

***\*Students are asked to select for discussion two essays from one of the texts below:***

*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)

*\*****Compulsory reading:***

A. Sportelli, ‘Deconstructing Time or Deconstructing the Text’: Some Problems in Romantic Historiography’, in *Poetic and Dramatic Forms in British Romanticism,* F. Dellarosa, ed., with an Introduction by A. Sportelli (Roma-­‐Bari: Laterza/Università degli Studi di Bari, University Press Online, 2006) [e-learning platform]

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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.***

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