

**OPEN A BOOK
OPEN UP WORLDS**



**Maynooth
University**
National University
of Ireland Maynooth

Discover more with Third Year English

Maynooth University Department of English
Third Year English 2020/21
Module Details and Reading Lists

Ahead of your move into Third Year English, we want to inform you about your options. Our Third-Year modules will extend your study of literature and literary theory into the final year of your degree, delving further into how literature enables us to engage with the world. The Second Year English modules you have now completed are designed to prepare you for Third Year. You have begun to study theories of literature, the forms that literature takes and examined literature's dynamic interrelations with history and the politics of place. You have also done some more specialist work in option modules that will have introduced you to a deep and sustained study of an aspect of literary studies. Building on this work, your Third-Year core modules will

- extend of your knowledge of literary theory;
- study literary responses to migration and expressions of critical geographies;
- examine how literary genres change through experimentation;
- explore the relationship between revolutionary times in history and literature;
- and appreciate the richness and diversity of current research in English literary studies.

You will also choose an option module (or modules) in the first semester and in the second semester you will choose from a range of elective modules that provide exciting opportunities for specialisation. These final semester modules will allow you to bring all the skills and knowledge you have accumulated over your degree to a particular area of study. Here you will be able to develop and apply your understanding of literary texts and cultural production with the guidance of your seminar leader.

As with Second Year English, Third Year English consists of four core module and option modules with the addition of elective modules on specialist areas of study in the second semester.

In Second Year, you began to think about how to conceptualise literature through literary theory. This year **Contemporary Literary Theory** looks at some of the most recent developments in how we read and understand literature. Last year **Literatures of Place** started you on the process of thinking about the relationship between literature, place and identity. Now, in **Critical Geographies**, we will discuss the literature which people write when they move, or are forced to move, from one part of the world to another. So far you have looked at how literature takes particular shapes and forms. This year **Experimental Forms** extends your thinking about the formal nature of literature, with examples of writers unsettling those forms to make new ones. Finally, in Second Year you looked at examples of how history and literature interact. This year in **Revolution and Dissidence** we will discuss the dynamic process by which revolutionary moments are anticipated by and produce literary texts.

Degree choices
Every student in Maynooth University takes a total of 60 credits per year. The proportion of those credits which you devote to your various subjects determines the type of degree pathway you are on. You should already know which degree you are taking but as a recap:
Single Major English
Single Major English means that all 60 credits you take in Second Year are in English. As a Single Major student, you will take modules with all other students taking English but, because the Single Major group is usually relatively small, you will have the added advantage of taking additional modules which are only for Single Major students.
Major English
For a Major in English you take 40 credits in English across the year, plus 20 credits in another subject, which will be your Minor subject. Major English allows you to specialise in English, to take more option modules and to participate in more seminar-based learning. Students on Major English are also able to participate in Creative Writing .
Double Honours
Double Honours students take 30 credits in English and 30 credits in another subject. In Second Year, English this allows you to take two compulsory modules plus one option module in the first semester, and two compulsory modules plus one elective module in the second semester. Please note that Creative Writing is not currently available to Double Honours students unless spaces become available after registration.
Minor English
Students on Minor English take 20 credits in English and 40 credits in another subject. These 40 credits will be made up of one of the compulsory modules plus one of the option modules in the first semester and one compulsory module plus one elective module in the second semester. Please note that students on Minor English cannot take Creative Writing.
Terminology:
Compulsory modules – Must be taken by all English students. ¹ Compulsory modules are taught by lecture only.
Option module – There are three option modules in first semester of Third Year. Option modules are taught by a combination of lectures and tutorials. Please note that places in option modules are limited to 80 and are allocated on a first-come first-served basis.
Elective modules – Elective modules are specialist courses designed to allow you to study a topic in depth with an expert in the area. They are taught by seminar only.

¹ Minor students take one compulsory module in each semester.

Overall Third Year Skills Aims and Objectives

By Third Year, what is typically the final year of your BA degree, you will be approaching your English modules from a position of prior knowledge and a strong foundation in the discipline but with more still to learn. Your BA degree is defined as a Level 8 award in the National Framework of Qualifications. Innovation is a key feature of learning outcomes at this level:

“Learning outcomes relate to being at the forefront of a field of learning in terms of knowledge and understanding. The outcomes include an awareness of the boundaries of learning in the field and the preparation required to push back those boundaries through further learning. The outcomes relate to adaptability, flexibility, ability to cope with change and ability to exercise initiative and solve problems within your field of study”.²

Our aims for Third Year English are designed with these principles in mind:

Aims
analytical skills: mastering specific literary skills of close reading and working with texts, both literary in the traditional sense, and other forms of cultural production, as well as the ability to apply critical thinking and to assess the validity of arguments;
reading and interpretative skills: the ability to understand and to analyse the varieties of the ways and forms by which texts communicate meaning;
communication skills: the capacity to discuss and present opinions;
research skills: learning to manage your learning independently, with the ability to locate and gather relevant information from a variety of sources, to engage and appropriately apply academic research and to identify the boundaries of the field and to push back those boundaries or paradigms;
writing and presentational skills: the ability to structure argument, and to present it in a variety of forms, including an academic essay, to select supporting evidence, to write and present work confidently with clarity and lucidity, and to present work with consistent use of bibliographical and typographical conventions.
Objectives
extensive and detailed reading in a wide range of literature across the major forms (poetry, prose and drama) and an appreciation of their historical formations, evolution and development from a variety of different literary periods and cultures;
analysis and discussion of literary texts, of their historical and cultural contexts, and the application of contemporary critical ideas and theory;
participation in lectures and small group discussion;
the regular writing of essays and other modes in a continuous assessment system;
the use of a critical vocabulary and the application of current concepts in critical theory.

² [https://www.qqi.ie/Articles/Pages/National-Framework-of-Qualifications-\(NFQ\).aspx](https://www.qqi.ie/Articles/Pages/National-Framework-of-Qualifications-(NFQ).aspx)

Module Choices

Third Year English is a mixture of compulsory, optional and elective modules. All English modules are worth 5 credits. The table below sets out the range of modules, choices and codes.³ Alternative ways of understanding this choice (one for each degree programme) follow on subsequent pages. Details of the contents of individual modules, including indicative content and assessment methods, also follow.

Module Code	Module Name	Semester	Double Major	Major	Single Major	Minor	EN500/P
EN301	Contemporary Literary Theory	1	c	c	c	o	c
EN302	Critical Geographies	1	c	c	c	o	c
EN303	Experimental Forms	2	c	c	c	o	c
EN304	Revolution and Dissidence	2	c	c	c	o	c
EN341	Global Cinema	1	o	o	o	o	o
EN342	Lost Worlds	1	o	o	o	o	o
EN343	Writing in Focus	1	o	o	o	o	o
EN361	Creative Writing	2	x	x	c	x	x
EN362	Research Seminar	1	x	x	c	x	x
EN363	Dissertation	1&2	x	c	c	x	x
EN378	States of Exposure: American Literature in the 21st Century	2	o	o	o	o	o
EN379	Global Arab Migrant Writing and Film	2	o	o	o	o	o
EN383	Reading the Historical Novel	2	o	o	o	o	o
EN384	Shakespeare Across Media	2	o	o	o	o	o
EN385	Joseph Conrad: Melancholy Herald of the Modern	2	o	o	o	o	o
EN387	Black Atlantic Feminist Dialogues	2	o	o	o	o	o
EN388	Contemporary Irish Cinema	2	o	o	o	o	o
EN389	Theories for Troubled Times	2	o	o	o	o	o
EN390	Satire	2	o	o	o	o	o
EN392	A World Neither Brave Nor New: Utopia, Dystopia and Ideology	2	o	o	o	o	o
EN393	Environmental Catastrophe	2	o	o	o	o	o
EN394	Graphic Content	2	o	o	o	o	o
EN396	Contemporary Poetry	2	o	o	o	o	o
EN398	War Writing	2	o	o	o	o	o
EN399	The Novel and the University	2					

³ Codes: C: Compulsory; o: Optional; X: Not available

Third Year English - Choices for Single Major (EN3SM)

Single Major students take a mixture of compulsory modules, options and electives (second semester) in order to make up their 60 credits of English

Semester One

Compulsory

EN301 Contemporary
Literary Theory

EN302 Critical
Geographies

Compulsory (modules for Single Major Students only)

EN362 Research Seminar

EN363 Dissertation

Optional: choose two of

EN341 Global Cinema

EN343 Writing in Focus

EN342 Lost Worlds

Semester Two

Compulsory

EN303 Experimental
Forms

EN304 Revolution &
Dissidence

Compulsory (modules for Single Major Students only)

EN361 Creative Writing

EN363 Dissertation

Electives: choose two of

Elective modules EN378-EN399 inclusive

Third Year English - Choices for Major (EN3MJ)

Major students take a mixture of compulsory modules, options and electives (second semester) in order to make up their 40 credits of English

Semester One

Compulsory

EN301 Contemporary
Literary Theory

EN302 Critical
Geographies

Compulsory (Single Major and Major Students only)

EN363 Dissertation

Optional: choose one of

EN341 Global Cinema

EN343 Writing in Focus

EN342 Lost Worlds

Semester Two

Compulsory

EN303 Experimental
Forms

EN304 Revolution &
Dissidence

Compulsory (modules for Single Major and Major Students only)

EN363 Dissertation

Electives: choose one of

Elective modules EN378-EN399 inclusive

Third Year English - Choices for Double Major (EN3DM)

Double Major students take a mixture of compulsory modules, options and electives (second semester) in order to make up their 30 credits of English

Semester One

Compulsory

EN301 Contemporary
Literary Theory

EN302 Critical
Geographies

Optional: choose one of

EN341 Global Cinema

EN343 Writing in Focus

EN342 Lost Worlds

Semester Two

Compulsory

EN303 Experimental Forms

EN304 Revolution &
Dissidence

Electives: choose one of

Elective modules EN378-EN399 inclusive

Third Year English - Choices for Minor English (EN3MI)

Major students take a mixture of compulsory modules, options and electives (second semester) in order to make up their 40 credits of English

Semester One

Compulsory: choose one of

EN301 Contemporary
Literary Theory

EN302 Critical
Geographies

Optional: choose one of

EN341 Global Cinema

EN343 Writing in Focus

EN342 Lost Worlds

Semester Two

Compulsory: choose one of

EN303 Experimental
Forms

EN304 Revolution &
Dissidence

Electives: choose one of

Elective modules EN378-EN399 inclusive

MODULE DESCRIPTIONS

CORE MODULES

EN301 Contemporary Literary Theory **Dr Karl O’Hanlon and Dr Moynagh Sullivan**

5 credits – Semester 1

This module introduces students to some of the major developments in contemporary literary theory. It examines the relationship between such theoretical debates and ways of reading literature. Students will extend their knowledge of literary and cultural theory from second year, deepening their understanding of contemporary cultural and literary theory and examining the ways in which theory allows for an opening and questioning of the meaning of literary texts. Theoretical positions discussed in the module might include, but will not necessarily be limited to, post-Marxism; intersectionalism; eco-criticism; the ‘ethical turn’; the posthuman.

Assessment: Mid-term (40%); exam (60%).

Units 1-5: Dr Moynagh Sullivan

Units 6-10: Dr Karl O’Hanlon

Unit 1: Introduction, Intersectionality: the raced, gendered, abled body, class, voice and disembodiment in cultural theory

- 1: Introduction: politics of power; politics of care
2. Governmental Biopolitics and neoliberal biopolitics

Reading on Moodle

Unit 2: Abjection: Witches, Women and Persecution

3. Abjected bodies, women and disability studies
4. Witches, birth and bodies

Reading on Moodle

Unit 3: Queer Theory and Critical Race Theory

5. Queer Theory
6. Race theory and intersectionality

Reading on Moodle

Unit 4: Zombie Theory and the Transhuman Horizon

7. Bare Life and embodiment
8. Zombie theory and transhumanism

Reading on Moodle

Unit 5 Ecofeminism, Critical Race Studies and Queer Ecology

1. eco-criticism and feminism
2. eco-criticism, speciesism, and queer ecology

Reading on Moodle

Dr Karl O'Hanlon

- Bulleted texts indicate required reading, viewing, or listening.

Texts will either be made available via the library as an e-book, or as a pdf on Moodle – stay tuned!

Unit 6: Contemporary Marxist Theory

Lecture 1: Capitalist Realism

- Selections from Mark Fisher, *Capitalist Realism: Is There No Alternative?* (Zero Books: Hants, 2009).

Lecture 2: Radical Democracy

- Chantal Mouffe, 'Learning from Thatcherism' and 'Radicalising Democracy', in *For a Left Populism* (Verso, 2019).

Unit 7: Queer Theory, Trans Theory

Lecture 3: Queer Temporalities

- Lee Edelman, 'The Future is Kid Stuff', in *No Future: Queer Theory and the Death Drive* (Duke University Press, 2004).

Lecture 4: Trans Theory

- Jack Halberstam, 'Making Trans Bodies' and 'Trans Feminisms' in *Trans: A Quick and Quirky Account of Gender Variability* (University of California Press, 2018).

Unit 8: Critical Race Theory

Lecture 5: Race and Biopolitics

- Dorothy Roberts, 'The Invention of Race', in *Fatal Invention: How Science and Big Business Re-create Race in the Twenty-First Century* (New York: The New Press, 2011).

Lecture 6: Intersectionality and Critical Race Theory

- Kimberlé Williams Crenshaw, 'Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Colour', in Crenshaw et al., *Critical Race Theory: The Key Writings That Formed the Movement* (New York: New Press, 1995).

Unit 9: Postcolonial Theory

Lecture 7: Subaltern Studies

Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?' in Rosalind C. Morris, *Can the Subaltern Speak?: Reflections on the History of an Idea* (Columbia University Press, 2010).

Lecture 8: Gloria Anzaldúa, 'How to Tame a Wild Tongue' and 'La Prieta'.

Unit 10: Theory in the Age of Climate Crisis

Lecture 9: Theory for the Anthropocene 1—The Field of Inhumanities

McKenzie Wark, selections from *Molecular Red: Theory for the Anthropocene* (Verso, 2015).

Lecture 10: Theory for the Anthropocene 2—Possible Futures

Anna Lowenhaupt Tsing, 'What's Left?' in *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton University Press, 2015).

Indicative Readings:

The Routledge Critical and Cultural Theory Reader, eds. Neil Badmington and Julia Thomas. London: Routledge, 2008.

Introduction to Women's, Gender & Sexuality Studies: Interdisciplinary and Intersectional Approaches eds, L Ayu Saraswati; Barbara L Shaw; Heather Rellihan, OUP (2018)

Additional Primary Texts (all available as e-book in the Library):

Queer: A Graphic History, Meg-John Barker and Jules Schele. London, Icon Books, 2016.
Gender: A Graphic Guide, Meg-John Barker and Jules Schele. London, Icon Books, 2019.
Feminism: A Graphic Guide, Meg-John Barker and Jules Schele. London, Icon Books, 2019.

EN302 Critical Geographies

Dr Ide Corley and Dr Rita Sakr

5 credits – Semester 1

This module examines the literary representation of sociocultural patterns of everyday movement and activity that have escaped, or actively evaded, the disciplinary spatial practices and functionalist management strategies of different historical systems of power to constitute vibrant, translocal and transnational cultures of modernity. Addressing protracted histories of forced removal and transportation, restriction of movement and regulation of travel, and the demarcation of cities and nation-states that embodies both unequal socioeconomic relations and distortions of historical memory and public space, the module will explore the ethics and politics of real and imagined, alternative geographies of justice and liberation in light of various influential interdisciplinary, literary-geographical approaches.

Assessment: Mid-term assignment (40%); end of semester essay (60%).

Indicative Readings:

Ngũgĩ Wa Thiong'o [Kenya] *Weep Not Child* (1964)
Salman Rushdie [India] *Midnight's Children* (1981)
J.M. Coetzee [South Africa] *Life and Times of Michael K* (1983)
Zadie Smith [U.K.] *White Teeth* (2000)
Zoë Wicomb [South Africa] *Playing in the Light* (2006)

EN303 Experimental Forms
Dr Moynagh Sullivan and Dr Rita Sakr

5 credits – Semester 2

This module examines how literary forms change rapidly and radically through experimentation and asks why this happens. It introduces students to the ways in which literary forms (in drama, fiction, prose, or poetry) undergo sudden alterations, explores the reasons behind such changes, and asks students to consider the aesthetic, political, historical and literary impact of such moments of formal experimentation. The module will discuss case studies in experimentation, concentrating on the formal and textual nature of that experimentation, while setting texts in their historical moments. Case studies might include texts which exemplify: the rise of the novel; Romantic poetry; internet poetry; magic realism; modernism; postmodernism.

Assessment – Mid-term (40%); 90-minute exam (60%)

Indicative Readings:

Virginia Woolf, *The Waves* Margaret Atwood, *The Testaments* (2019)
Ocean Vuong, *On Earth we are Briefly Gorgeous* (2019)
Jeanette Winterson, *Frankissstein: A Love Story* (2019)
Kimberley Campanello, *MOTHERBABYHOME*

EN304 – Revolution and Dissidence
Dr Conrad Brunstrom and Dr Conor McCarthy

5 credits – Semester 2

This module explores literature's role in revolutionary times, and how literature creates a space in which dissident voices can find articulation. The module asks students to examine the relationship between literature and power, literature and momentous historical events, and literature and alternative futures. Students will be asked to place texts in historical context and to develop the ability to explore how literature can work with or against the grain of history. Case studies may include, but are not limited to, the French Revolution, the Russian Revolution, the Harlem Renaissance, the 1960s, the Troubles.

Assessment – Mid-term assignment (40%); end of semester essay (60%).

Indicative Readings:

Jean-Jacques Rousseau, *Emile*
Edmund Burke, *Reflections on the Revolution in France* (1790)
Tom Paine, *Rights of Man* (1791)
Mary Wollstonecraft, *Vindication of the Rights of Woman* (179); and *Letters from Sweden, Norway, and Denmark* (1796)
Percy Shelley, *The Masque of Anarchy* (1819)
Mary Shelley, *The Last Man* (1826)
Charles Dickens, *A Tale of Two Cities* (1859)

Part II of module

Maxim Gorky, *My Childhood* (1913)

Alexandra Kollontai, *Love of Worker Bees* (1918)

Mikhail Bulgakov, *The White Guard* (1926)

OPTION MODULES – Semester 1**EN341 Global Cinema**

Dr Denis Condon

5 credits

This module examines debates and films classified under the rubric of Global Cinema. Since the 1920s, US cinema has dominated cinema screens around the world, while European cinemas have most often defined themselves in national terms and/or in relation to such art practices as neorealism, impressionism and expressionism. Cinema beyond these US- and Eurocentric models has often been ghettoized as the consumption category “world cinema.” Moving beyond these categories, this module focuses on film and filmmaking practices that meaningfully address the global, examining how a medium consisting of moving images and recorded sound engages with experiences of international mobility, border crossing, migration, and population flows.

Assessment – 20% continuous assessment; 80% exam (90 minutes)

Course Text: Steven Rawle, *Transnational Cinema: An Introduction* (Palgrave, 2018)

EN342 Lost Worlds

Professor Pat Palmer and Dr Kevin Tracey

5 credits

The planet is in crisis: climate change and ‘the great extinction’ are already well underway. Recent attention to the high levels of plastic in the world’s oceans and the loss of natural ecosystems has focused minds on how much the world is losing. As we become increasingly conscious of the impact of humanity on the natural and biophysical environment, this module asks how it came to this and what we can do about it. Primarily focusing on early modern literature, the module draws on developments in ecocriticism to consider how literary texts provide ecological insights, how they represent the complex interrelations between humans and nature, how they unsettle human exceptionalism, and how they address questions of sustainability. The early modern period, associated with the rise of capitalism, advances in cartography and navigation, colonial incursions into the “New World”, Africa and Asia (the first globalisation), offers a unique case study for eco-critical interpretation and for exploring the literatures and histories of environmentalism. The module encourages students to read from this present moment of climate change and to consider the creative and ethical insights available within past expressions of nature, of animals and non-human life, and of oceans, which Shakespeare calls “Neptune’s empire”.

Assessment – 40% mid-term; 60% end of semester essay

Indicative Readings:

Frances Bacon, 'Of Plantations', extract from *New Atlantis*.

Aphra Behn, *Oroonoko*.

Christopher Marlowe, *The Jew of Malta*.

John Milton, *Paradise Lost* (extracts)

William Shakespeare, *As You Like It*;

William Shakespeare, *King Lear*.

EN343 Writing in Focus

Dr Michael Cronin

5 credits

On this module, students will study an author, a range of texts, or a set of comparative texts. Texts will vary from year-to-year. Students will examine the set texts in detail, learn advanced skills of close reading and textual analysis, have the opportunity to engage with and think about the relationship between primary texts and secondary criticism, and be encouraged to deepen their knowledge of the author and/or texts under consideration while honing their critical analytical and research skills.

Assessment – 40% mid-term; 60% end of semester essay

Indicative Readings:

Oscar Wilde, *The Picture of Dorian Gray* (1891)

Alan Hollinghurst, *The Swimming Pool Library* (1988)

EN362 Research Seminar: Poetry, Witness, Resistance (Single Major students only)

Dr Catherine Gander

5 credits

This module is concerned with the unique place and power of poetry in times of crisis, and with how poetry can be an agent of social change. Beginning by exploring ideas of documentary poetics and poetics of witness, we will move through a number of works by contemporary poets from diverse backgrounds, thinking particularly about the following:

- Reanimating and rewriting the archive
- Forms of protest and resistance
- Experimental and hybrid poetics
- Embodiment and the senses
- The bridge between the personal and the political
- War and displacement
- Precarious life
- Racism
- Homophobia and transphobia
- State and institutional violence

Assessment for this module is across three learning diaries, module participation and preparedness, and a final essay.

Some texts will be available as eBooks at the library, some via hard copy. You will also be provided with some of the readings. It is your responsibility to obtain and read the literature in advance of the seminar in which it is discussed.

It is the minimum requirement of this module that you come to each class prepared.

Learning objectives/outcomes

On completion of this module, students are expected to:*

- Identify key aesthetic and formal elements of documentary and contemporary poetry
- Describe and understand the cultural conditions under which, and in response to which, such poetry is written
- Reflect on their own learning and cultural practices
- Identify, describe, and contextualise techniques in poetry, including intertextual and cross-disciplinary techniques
- Perform close textual analysis of poetic texts
- Apply various theoretical approaches to the analysis of poetry and to the wider cultural contexts with which the poetry engages

*Please note that developing a skill set requires dedication and effort. As in all things, what you get out of the module is directly proportional to what you put in.

Weekly seminars

Week 1: Poetry in times of crisis: opening ideas on docpo and poetics of witness

Selected writing by Muriel Rukeyser, Carolyn Forché, and Philip Metres (supplied)

Week 2: Haunting the archive (1)

Jay Bernard, *Surge* (2019)

Week 3: Haunting the archive (2)

M. NourbeSe Philip, *Zong!* (2008)

Week 4: Bodies, language, and the state (1)

Claudia Rankine, *Citizen: An American Lyric* (2014)

Week 5: Bodies, language, and the state (2)

Layli Long Solider, *Whereas* (2017)

Week 6: Reflections and analyses

This week will be given to taking stock of where we are in the module, and to close-reading some of the primary texts alongside some relevant theory and scholarship.

You will be required to read selected theoretical and critical writings ahead of class. These will be provided for you on Moodle.

Week 7: Wars at home and abroad (1)

Solmaz Sharif, *Look* (2016)

Week 8: Wars at home and abroad (2)

Philip Metres, *Shrapnel Maps* (2020)

Week 9: Wars at home and abroad (3)

Ilya Kaminsky, *Deaf Republic* (2019)

Week 10: Conclusions

This week we will gather our thoughts on the key themes, forms, techniques, and concepts encountered throughout the module. We will also discuss our ideas for final essays and offer peer and tutor feedback.

SEMESTER 2**EN361 Creative Writing 2 (Single Major students only)**

Dr Oona Frawley and Maynooth University Writer-in-Residence

5 credits

Students on this module will deepen their experience of creative writing by developing a mini-portfolio of writings around a particular theme, exploring the possibilities of their creative practice through writing in a variety of genres linked by that theme. Workshops will guide students towards the creation of their final portfolio via readings around the theme and a list of writing tasks which will lead students into writing in a range of genres (such as auto-fiction, documentary, poetry, found text, short story, flash fiction).

Assessment – 100% continuous assessment

ELECTIVE MODULES - Semester 2⁴**EN378 States of Exposure: American Literature in the 21st Century – Dr AN Other**

The texts under discussion in this seminar engage with variations on the theme and meanings of exposure—including vulnerability, revelation, experience, transparency, and the effects of lens-based and digital technology—to communicate contemporary American social and ecological realities. Employing a contemporary theoretical apparatus that might include thinkers such as Lauren Berlant, Giorgio Agamben, and Judith Butler, we consider some of the most pressing concerns for American writers, citizens and residents today, including: how identity narratives of state, gender and race shape structures of nationhood; how these narratives are played out on and through the human body; the affective implications of neoliberal and capitalist systems of control; enduring ideologies of exceptionalism; the precincts of the ‘real’ and of the ‘human’; the exigencies of visibility and the ethics of attention.

⁴ Please note all elective modules are 100% continuous assessment

Indicative Readings:

Amy Waldman, *THE SUBMISSION* ([2010] Windmill, 2012)

Paul Beatty, *THE SELLOUT* (One world Books, 2016)

Alexandra Kleeman, *YOU TOO CAN HAVE A BODY LIKE MINE* (4th Estate, 2015)

Gary Shteyngart, *SUPER SAD TRUE LOVE STORY* (New York: Random House, 2010)

EN379 Global Arab Migrant Writing and Film - Dr Rita Sakr

This seminar explores the transcultural, transnational, and translingual spaces imaginatively created in the works of contemporary Arab writers and filmmakers who are originally from the Middle East and North Africa and migrated to Europe and North America. The seminar works (in English and in translation) are novels, short stories, memoirs, and films (including documentary) that address the waves of socio-political oppression, conflicts (including the Lebanese civil war, the Arab-Israeli conflict, the Iraq wars, and the Arab uprisings) and associated human rights violations in the Arab world, as well as unprecedented rates of clandestine and forced migration, especially to Europe. These aesthetically and politically important works invite reflections on trauma and storytelling, diaspora and exile, asylum seekers and refugees, biopolitics and violence, multiculturalism and interculturalism, neoliberalism and globalisation, gender and sexuality rights, religious diversity and extremism, environmentalism and more-than-human rights, as well as language and the transformative power of the literary and filmic imagination in the context of global migration studies.

Texts and Films:

Barghouti, Mourid. *I Saw Ramallah*, trans. Ahdaf Soueif, Anchor Books, 2003.

Faqir, Fadia. *My Name is Salma*, Transworld, 2007.

Hage, Rawi, *Cockroach*, Harper Perennial, 2008.

Al-Kataeb, Waad and Edward Watts, *For Sama*, 2019. Film.

Kechiche, Abdellatif, *Couscous*, 2008. Film.

Lalami, Laila, *Hope and Other Dangerous Pursuits*, Algonquin Books of Chapel Hill, 2005.

Matar, Hisham, *In the Country of Men*, Viking, 2011.

Noujaim, Jehane. *The Square*, 2013. Film.

EN383 Reading the Historical Novel – Dr Michael Cronin

From *War and Peace* to *Wolf Hall*, the historical novel has been a resilient genre consistently capturing the imagination of fiction readers. It has also been of great interest to theorists of the novel. A key insight of this criticism is that a historical novel is less interesting for the story it tells us about history – the events of the past – than for those ideological perspectives on history – the *weltanschauung* or world-view – encoded in the texture of the novel. Does a novel convey a static or a dynamic sense of history? Is history merely a setting, a colourful backdrop, against which the action unfolds? Or does the author find a way of writing that conveys the complexity of historical development as it is experienced – intellectually,

emotionally and sensuously – by individuals in the flux and flow of their lives as social beings? Does a novel construct history as an inevitable force to which we must tragically submit? Or does a novel encourage us to imagine history as something which collectively we can seize hold of and transform? In this module students will explore these, and related critical questions, through their close reading of a selection of late twentieth-century and contemporary fiction.

Pat Barker, *Regeneration* (1991)
Sarah Waters, *The Night Watch* (2006)
Sebastian Barry, *Days Without End* (2016)

EN384 Shakespeare Across Media - Dr Kevin Tracey

This module offers students the opportunity to work closely with select Shakespeare plays and to attend to their adaptation in contemporary popular culture and digital media. Informed by current critical debates within Shakespeare studies as well as theories of adaptation, the module will address a range of texts that variously appropriate, cite and reimagine Shakespeare. From novels and plays to film and digital media productions, the module will consider the aesthetics and politics of adaptation. In particular, it will examine how and why Shakespeare ghosts contemporary literary texts, popular culture and social media, ask what it means to adapt a Shakespearean text, or to describe something as “Shakespearean”, and investigate the ideologies that iterations of Shakespeare might serve. To this end, the module asks to what extent Shakespeare functions as a metalanguage for race, gender, and class in our contemporary world. By the end of the elective, students should have an understanding of different theories of and approaches to Shakespeare and a rich appreciation of the forms Shakespeare takes across media. Students will be encouraged to develop a writing journal or online portfolio that details their responses to the texts and to curate.

Indicative Readings:

Al Bassam, Sulayman. *The Al-Hamlet Summit*, in *The Arab Shakespeare Trilogy* (London: Bloomsbury, 2014).
Baz Luhrmann. Dir. *Romeo + Juliet* (1996).
Muller, Heiner. *Hamletmachine* (1977). PDF.
Peele, Jordan. Dir. *Get Out* (2017).
Morrison, Toni and Rokia Traoré. *Desdemona* (2011). Kindle.
Sears, Djanet. *Harlem Duet* (1997). PDF.
Shakespeare. *Hamlet* (RSC Macmillan edition).
Othello. Ed. Ayanna Thompson (Arden edition).
Romeo and Juliet (Arden edition).

EN385 Joseph Conrad: Melancholy Herald of the Modern - Dr Conor McCarthy

This module will introduce students the novels of Joseph Conrad, one of the greatest of English fiction writers. ‘English’, but of Polish birth and possessed of multiple languages, Conrad forged a distinguished second career as a writer partly out of his early career as a seaman and master. In novels such as *The Nigger of the ‘Narcissus’*, *Nostromo*, and *The Shadow Line*, Conrad charts the contours of modernity, a world where ‘all that is solid turns into air’ in Marx’s words. Conrad’s fictions narrate a world of globalisation, exile, movement

and alienation, where ideals are undermined, where authority is fabricated and where conflict is omnipresent. In other words, Conrad describes a world very like our own – few writers of the nineteenth century seem so strikingly our contemporary. Though his writing is often marked by dramatic and violent action, Conrad also stands as one of the great stylists of English prose, a characteristic which emerges partly at least from the exigencies of his own situation and from his sophisticated sense of language as uncertain and impalpable. This elective module will introduce students to novels across the full range of Conrad's career. We will also look at his short stories and his autobiographical writing. A full and detailed sense of Conrad's contexts – Polish, maritime, imperial, literary and political – will be developed in this closely focussed study of a great and dramatic novelist.

Indicative Readings:

Joseph Conrad, *The Nigger of the 'Narcissus': A Tale of the Forecastle* (1897)

Nostromo: A Tale of the Seaboard (1904)

The Shadow Line: A Confession (1917)

A selection of short stories, possibly including 'Amy Foster', 'Karain', 'Typhoon' and 'The Secret Sharer', will be covered, along with excerpts from *The Mirror of the Sea* and *A Personal Record*

EN387 Black Atlantic Feminist Dialogues – Dr Íde Corley

Taking its cue from the Black Lives Matter# and MeToo# social movements, this seminar offers a survey of twentieth and twenty-first century stories of and by black women across a range of multi-ethnic, sociocultural contexts in North America, the Caribbean, Europe, and Africa. Engaging with the legacies of slavery, colonialism, nationalism and neoliberalism, the selected stories—comprising novels, short stories, life writing (possibly including autofiction or autoethnography) and travel writing—will demonstrate how black women writers have used print literature to negotiate and traverse the norms and dominant conventions that threatened to delimit their social possibilities and self-representation. Their themes variously encompass: the tensions between tradition and modernity that shape women's identities and self-understanding; the role of education as an instrument of self-advancement and a form of alienation; the question of how to bear witness to the histories of women and peoples who have been inadequately represented; and the creation of "hybrid" identities and forms of multiple belonging in the contexts of cultural displacement, translation and change. During the seminar, you will explore how social, sexual and ethnic differences shape access to representation in both literature and media, more widely, and develop your understanding of the practice of reading (and interpretation) itself as a crucial site in the ongoing struggle for equality.

Indicative Readings:

Zora Neale Hurston, *Their Eyes Were Watching God* [USA] (1937)

Toni Morrison, *Beloved* [USA] (1987)

Chimamanda Ngozi Adichie, *Purple Hibiscus* [Nigeria/USA] (2006)

Noo Saro-Wiwa, *Looking for Transwonderland: Travels in Nigeria* [Nigeria/UK] (2013)

EN388 Contemporary Irish Cinema – Dr Denis Condon

In this module, we will explore both Irish cinema and Irish film studies. During the semester, we will examine Irish cinema in the twentieth century as well as focusing on the contemporary moment. The module is timetabled in parallel to the Dublin International Film Festival and will engage with new Irish work that will be premiered at the festival. Beyond the films themselves, it will consider their industrial and institutional contexts, including not only the film festival but also such organizations as the Irish Film Board and the Irish Film Institute. If you are taking this module, you should be prepared to travel to Dublin to experience the film festival and to attend regular on-campus screenings associated with weekly seminars.

EN389 Theories for Troubled Times – Professor Pat Palmer

‘Theories for Troubled Times’ examines some of concepts that shed light on the problems of the present (property, race, violence, neoliberalism...). And it explores discourses and dissident practices which challenge the present settlement (eco-criticism, the queer, the zombie, the post-human...). Each seminar will be built around the close reading of an essay on theory. In each case, we will illustrate the theoretical concept with short extracts (literary, but also videos, film clips). Such texts might include Roberto Bolaño, *By Night in Chile*, and Ronan Bennett, *The Catastrophist*.

EN390 Satire – Dr Conrad Brunstrom

This module looks at techniques and traditions of satirical writing from ancient times to the present day. Acknowledging the contrasting legacies of “moral” satire offered by the Latin poets Horace and Juvenal, the great age of Augustan satire will be treated - involving detailed studies of Dryden, Swift and Pope. The redeployment of satirical techniques and preoccupations taking advantage of new literary and media forms in the nineteenth, twentieth and twenty-first centuries will sponsor a discussion of what essential or definitional qualities of satire may be said to persist and evolve over long periods of time. Political, literary, and personal satires will be considered within this module that intends to consider a range of authorial positions, from passionate outrage at national, international, and cosmic injustices to affectionate pastiches that may or may not have any reformative/transformational agenda.

Indicative Readings:

John Dryden: *Macflecknoe*
Alexander Pope: *The Dunciad*
Jonathan Swift: *A Modest Proposal*
George Orwell: *Animal Farm*
Waterford Whispers: Selections.

EN392: A World Neither Brave Nor New: Utopia, Dystopia, and Ideology - Dr Sinéad Kennedy

Our current social and economic relations condemn the majority of the world's population to poverty and premature death, and subjects even those who are relatively affluent to forms

of alienation, repression, and separation, all incompatible with a fully human existence. Living in such world, our sense of utopian possibility is predictably limited, retreating from offering a potential catalyst for change to being a bearer of consolation or a vehicle of criticism. This perhaps explains the dominance of the dystopian mode in contemporary culture where the modern city in particular emerges as a dominant symbol of the incomprehensibility and alienation of modern life, and, paradoxically, as a manifestation of authoritarian order. By focusing on a number of literary and visual texts, this course will attempt to explore the crisis of urban capitalism by way of imagining the end of the world and pose the question of whether an alternative political culture is possible in a world of terror and apathy. We will consider how critical dystopia dominates contemporary culture, articulating perhaps the most effective narrative framework for imagining the dark side of hope in a world that has run out of political ideas and is appears incapable of harbouring any utopian vision.

Indicative reading

Children of Men (2005). director Alfonso Cuarón

Aldous Huxley, *Brave New World* (1932)

George Orwell, *Nineteen Eighty-Four* (1948)

Margaret Atwood, *The Handmaid's Tale* (1985) (Atwood's sequel *The Testaments* (2019) is optional)

EN393 Environmental Catastrophe – Dr Oona Frawley

Literature has always provided a space to consider the human relationship to our environment; in the age of the Anthropocene, when human impact on the planet is the defining feature, literature is also a space in which to analyse and to protest against environmental degradation. Using the work of key ecocritics (such as Cheryll Glotfelty, Ursula Heise, Elizabeth DeLoughrey, Rob Nixon and others), we will consider a series of texts that represent and explore environmental catastrophe. Our texts will look at various geographical spaces under the headings of 'Earth', 'Air', 'Water' and 'Fire'. In reading these texts, we will consider the role that literature plays in new discourses of the environmental humanities and environmental justice. Students will discuss and explore key concepts and debates in ecocriticism and will be encouraged to nominate and select two cli-fi films that the class will watch and discuss in addition to the sample texts above.

Indicative texts:

Earth

Walden (Henry David Thoreau)

Silent Spring (Rachel Carson)

Photography of Edward Burtynsky

Air

'The Smog Society' (Chen Qiufan)

Their Eyes Were Watching God (Zora Neale Hurston)

Water

'The Fjord of Killary' (Kevin Barry)

'Solesearcher1' (Sara Baume)

Fire

The Tree of Man (Patrick White)

The Narrow Road to the Deep North (Richard Flanagan)

EN394 Graphic Contents - Dr Moynagh Sullivan

The module will examine the intersection of text and visual imagery in selected graphic novels. The course will ask, what can we learn from graphic novels in an increasingly visual culture? Taking a number of now iconic graphic novels, the students will look at each original story, and ask why this particular story has been told in graphic novel form and not in more traditional text forms. The course will explore the politics, the aesthetics and the historical moment of each graphic novel. Students will be asked to keep a learning journal throughout the module. Students will develop a number of critical skills in reading visual narratives specific to the comic format. Students will be able to describe the visual grammar used by graphic novelists and discuss how graphic novels provide new modes of expression. By the end of the module, the student will be able demonstrate their understanding of this hybrid form as well as the contexts that produced it.

Indicative Texts:

Alison Bechdel, *Fun Home* (2006)

Are You My Mother? (2012)

Joe Sacco, *Palestine* (1997)

Marjani Satrapi, *Persepolis* (2000)

Art Spiegelman, *Maus* (1984)

EN396 Contemporary Poetry – Dr Karl O’Hanlon

This reading list comprises core texts that will be studied on the module; as this is a contemporary poetry module, some collections published before the new academic year commences may be added to the list. All texts will be available either as an e-book via the library, or as pdf on Moodle. Texts will also be available to purchase in the Maynooth University Bookshop.

Antrobus, Raymond. *The Perseverance* (Penned in the Margins, 2018).

Capildeo, Vahni. *Odyssey Calling* (Bristol: Sad Press, 2020).

Carson, Anne. *Autobiography of Red* (London: Jonathan Cape, 1999).

Chan, Mary Jean. *Flèche* (London: Faber and Faber, 2019).

Howe, Susan. *Debths* (New York: W.W. Norton and Co., 2017).

Hutchinson, Jericho. *House of Lords and Commons* (London: Faber and Faber, 2018).

Karim, Fawzi. *Plague Lands and other poems* (Carcenet, 2011).

McConnell, Gail. *Fothermather* (Ink, Sweat and Tears, 2019).

Sullivan, Hannah. *Three Poems* (Faber and Faber, 2018).

Key critical text:

Welsch, J.T. *The Selling and Self-Regulation of Contemporary Poetry* (Anthem Press, 2020).

EN398 War Writing - Professor Lauren Arrington

We live in a time of “permanent war.” Military discourse is present in the everyday language of our social and political institutions and by the dependency of global economies on war or its imminent threat. In this course, we will consider theories of

“permanent war,” notions of “wartime” and “peacetime” as they are imagined by writers in the 20th and 21st centuries, and the way that fiction and non-fiction writing deals with questions such as the concept of the civilian and issues such as forced migration.

Reading List

Core Texts:

*Please try to obtain your own copy of each of the four novels. Print (e.g. paperback) copies are preferred to e-books, if possible. *

Kamila Shamsie, *Home Fire* (London: Bloomsbury, 2017).

Kevin Powers, *The Yellow Birds* (London: Sceptre, 2012).

Brian Turner, 'My Life as a Foreign Country' in *Virginia Quarterly Review* (Fall 2011),

<https://www.vqronline.org/essay/my-life-foreign-country>

* See Moodle for additional short extracts from Turner's book-length memoir *My Life as a Foreign Country*

Rebecca West, 'Extraordinary Exile,' *The New Yorker* (31 Aug 1946),

<https://www.newyorker.com/magazine/1946/09/07/extraordinary-exile>

Martha Gellhorn, *The Face of War* (London: Granta, 2016). *excerpts on Moodle

Lyra McKee, *Lost, Found, Remembered* *excerpts on Moodle

Hannah Arendt, *Eichmann in Jerusalem* *excerpts on Moodle

Edna O'Brien, *The Little Red Chairs* (London: Faber, 2020)

Deirdre Madden, *One by One in the Darkness* (London: Faber, 1997).

Unit 1: Home fronts and Battlefronts

Week 1: Theorising War Writing

- Kate McLoughlin, *Authoring War: the literary representation of war from the Iliad to Iraq* (Cambridge: Cambridge University Press, 2011). <http://tinyurl.com/y7xgvwjn>
Please read the Introduction
- Excerpts on Moodle from:
 - Virilio and Lotringer, *Pure War*
 - Judith Butler, *Frames of war: when is life grievable?*
Link to print <http://tinyurl.com/y9wtfv57>

Week 2: Kamila Shamsie's *Home Fire* and the Home Front

- Ahmed, Rehana. 'Towards an Ethics of Reading Muslims: Encountering Difference in Kamila Shamsie's *Home Fire*', *Textual Practice*, (2020), pp. 1-17.
<http://tinyurl.com/y8dw9gzw>
- Chambers, Claire. 'Kamila Shamsie' in *British Muslim Fictions: Interviews with Contemporary Writers* (London: Palgrave, 2011), 207-227.
<http://tinyurl.com/y8pajtmf> (link to print copy)

Week 3: Kevin Powers' *The Yellow Birds* and the Post-9/11 United States

- Holstun, Jim. 'Shoot and Cry: Modernism, Realism, and the Iraq War Fiction of Kevin Powers and Justin Sirois', *Cultural Critique*, vol. 104/no. 1, (2019), pp. 1-38.
<http://tinyurl.com/y9ygapgi>
- Deer, Patrick. 'Beyond Recovery: Representing History and Memory in Iraq War Writing', *MFS Modern Fiction Studies*, vol. 63/no. 2, (2017), pp. 312-335.
<http://tinyurl.com/ybm24erg>

Week 4: Brian Turner's *My Life as a Foreign Country*: trauma, narrative, genre

- Haytock, Jennifer. 'Reframing War Stories: Multivoiced Novels of the Wars in Iraq and Afghanistan', *MFS Modern Fiction Studies* 63.2 (2017), 336-354. <http://tinyurl.com/y7mjlerz>

Turner's essay is a memoir, but Haytock's idea of the 'multivoiced novel' will be helpful in analysing his work.

- Luckhurst, Roger. 'Iraq War Body Counts: Reportage, Photography, and Fiction,' *Modern Fiction Studies* 63.2 (2017), 355-372. <http://tinyurl.com/y737z3bf>

Unit 2: Reporting War

Week 5: Lyra McKee's *Lost, Found, Remembered* and inter-generational memory

- Chambers, Deborah, Linda Steiner, and Carole Fleming. *Women and Journalism* (London: Routledge, 2004). <http://tinyurl.com/y9vml3cu> Chapter 10 'Women War Correspondents'
- 'A Muckraker's Life; Lyra McKee', *The Economist* 431. 9141 (2019), 82. <http://tinyurl.com/ycsf5fto>

Week 6: Martha Gellhorn, *The Face of War*: questions of plot

- Dell'Orto, Giovanna. "'Memory and Imagination are the Great Deterrents': Martha Gellhorn at War as Correspondent and Literary Author", *The Journal of American Culture*, 27.3 (2004), 303-314. <http://tinyurl.com/ychj7gst>
- Lassner, Phyllis. "'Camp Follower of Catastrophe": Martha Gellhorn's World War II Challenge to the Modernist War', *Modern Fiction Studies*, 44. 3 (1998), 792-812. <http://tinyurl.com/y8zlwa8v>

Week 7: Rebecca West, 'Extraordinary Exile' and

- Stonebridge, Lyndsey. *The Judicial Imagination: Writing after Nuremberg* (Edinburgh: Edinburgh University Press, 2011). <http://tinyurl.com/yd38zh6v> Chapter 1
- Cohen, Debra Rae. 'Rebecca West's Palimpsestic Praxis: Crafting the Intermodern Voice of Witness' in Kristin Bluemel, ed. *Intermodernism: literary culture in mid-twentieth-century Britain* (Edinburgh: Edinburgh University Press, 2009), 150-168. <http://tinyurl.com/ybd2haay>

Unit 3: Non/Reconciliation

Week 8: Hannah Arendt, *Eichmann in Jerusalem*: understanding 'banality'

- Stonebridge, Lyndsey. 'Hannah Arendt's Testimony: Judging in a Lawless World', *New Formations*, 67. 1 (2009), 78-90. <http://tinyurl.com/ycwvnpml>
- Sinclair, Peter. 'Drama and Narrative in Hannah Arendt's *Eichmann in Jerusalem*', *Journal of Narrative Theory*, 43.1 (2013), 61-95. <http://tinyurl.com/ybyaqmz8>

Week 9: Edna O'Brien, *The Little Red Chairs*: evil and everydayness

- Langlois, Christopher. 'Violence, Trauma, Recovery' in Falci and Reynolds, eds. *Irish Literature in Transition* vol. 4 (Cambridge: Cambridge University Press, 2020). <http://tinyurl.com/y8aq58zl>

- Andrew Hammond, “‘An Uneven Killing Field’: British Literature and the Former Yugoslavia’ in Adam Piette, *Edinburgh Companion to Twentieth-Century British and American War Writing* (Edinburgh: Edinburgh University Press, 2012).
<http://tinyurl.com/ya6xbf3j>

Week 10: Deirdre Madden, *One by One in the Darkness*

- Snyder, Travis. 'Deirdre Madden's *One by One in the Darkness* (1996): Impossible Reconciliation?', *New Hibernia Review*, vol. 21/no. 1, (2017), pp. 143-159.
<http://tinyurl.com/y89voo9n>
- Higgins, Geraldine. "A Place to Bring Anger and Grief: Deirdre Madden's Northern Irish Novels', *Writing Ulster* 6 (1999), 142-161. <http://tinyurl.com/y78sd74t>

EN399 The Novel and the University – Professor Emer Nolan

How have writers used the university as a setting for novels about young people’s experiences and aspirations? How has our understanding of what university education might mean for the individual evolved over the twentieth century and into our own time? Is the university a utopian place where students enjoy unique opportunities to educate themselves and to form relationships with their peers? Does this enable young people to overcome inequalities of class, gender or race? Or do universities tend merely to reproduce, or even reinforce, social inequality? Beginning with Thomas Hardy’s *Jude the Obscure* (1895), a bleak account of an English working-class man’s obsession with Oxford University (called “Christminster” in the novel), we will then explore Evelyn Waugh’s *Brideshead Revisited* (1945) – a classic account of the freedoms and pleasures enjoyed by two young male students at Oxford before the Second World War. Moving forward to the contemporary elite American university, as it is depicted in Zadie Smith’s *On Beauty* (2006), we will explore how the increased presence of women and people of colour in institutions of higher education has contributed to complicating our ideas about “universal” or “high” cultural values. We will conclude with a recent best-selling narrative about an Irish university, Sally Rooney’s *Normal People* (2018), which demonstrates the impact of economic crisis and Irish politics on the lives of the students depicted in the narrative.