**M.A. Issues in Modern Culture**

**Reading List 2018–19**

**AUTUMN TERM**

**AUTHORS**

1.

**Walter Pater**

Professor Matthew Beaumont

Walter Pater, *Studies in the History of the Renaissance*, ed. Matthew Beaumont (OUP, 2010), esp. the Preface, the Conclusion, the chapters on Michelangelo and Leonardo, and the Appendices on Giorgione and ‘Diapheneite’.

Further Reading:

Laurel Brake, *Walter Pater* (Northcote House, 1994)

L. Brake & I. Small, eds, *Pater in the 1990s* (ELT, 1991)

L. Brake et al., eds, *Walter Pater: The Transparencies of Desire* (ELT, 2002)

Denis Donohue, *Walter Pater: Lover of Strange Souls* (Knopf, 1995)

Kate Hext, *Walter Pater: Individualism and Aesthetic Philosophy* (Edinburgh UP, 2013)

Carolyn Williams, *Transfigured World: Walter Pater's Aesthetic Historicism* (Cornell UP, 2017)

2.

**Henry James**

Professor Philip Horne

Henry James, *In the Cage*, in *Selected Tales*, ed. John Lyon, Penguin, 2001

*The Turn of the Screw*, in *The Turn of the Screw and Other Stories*, ed. T. J. Lustig, OUP, 1998

Further Reading:

John Carlos Rowe, *Henry James and the Other*

Philip Horne. ed. *Henry James: A Life in Letters*

3.

**James Joyce**

Dr Julia Jordan

*Ulysses*, ed. Jeri Johnson (Oxford: Oxford University Press, 2008)

Further Reading:

Derek Attridge, *Joyce Effects: On Language, Theory, and History* (Cambridge: Cambridge University Press, 2000).

Derek Attridge and Marjorie Howes (eds.), *Semicolonial Joyce* (2000)

Richard Ellmann, *James Joyce*, revd edn (Oxford: Oxford University Press, 1982).

Hugh Kenner, *Joyce’s Voices* (London: Faber and Faber, 1978).

Terence Killeen*, ‘Ulysses’ Unbound: A Reader’s Companion to James Joyce’s ‘Ulysses’* (Dublin: Wordwell, 2005).

Sean Latham (ed.), *The Cambridge Companion to ‘Ulysses’* (Cambridge: Cambridge University Press, 2014).

Karen Lawrence, *The Odyssey of Style in ‘Ulysses’* (Princeton, New Jersey: Princeton University Press, 1981).

4.

**T.S. Eliot**

Professor Mark Ford

The Love Song of J. Alfred Prufrock – Portrait of a Lady – Preludes – Rhapsody on a Windy Night – Gerontion – Whispers of Immortality – The Waste Land – Sweeney Agonistes – Four Quartets

All in *Collected Poems* (Faber) or *The Poems of T.S. Eliot*, Vol. 1 ed. Christopher Ricks and Jim McCue (Faber)

Further Reading:

*Selected Prose of T.S. Eliot* (ed. Frank Kermode)

*The Letters of T.S. Eliot* (Vols. 1-6)

Ackroyd, Peter, *T.S. Eliot* (1984)

Asher, Kenneth, *T.S. Eliot and Ideology* (1998)

Bergonzi, Bernard, ed. *T.S. Eliot, Four quartets : a casebook* (1994)

Bush, Ronald, ed. *T.S. Eliot: the Modernist in History* (1991)

Cooper, John Xiros, ed., *The Cambridge introduction to T.S. Eliot* (2006)

Donoghue, Denis, *Words Alone: The Poet T.S. Eliot* (2000)

Ellmann, Maud The poetics of impersonality : T.S. Eliot and Ezra Pound (1987)

Gordon, Lyndall, *Eliot’s Early Years* (1977)

Julius, Anthony, *T.S. Eliot, Anti-Semitism, and Literary Form* (1995)

Laity, Cassandra, and Nancy. K. Gish, eds. *Gender, Desire, and Sexuality in T.S. Eliot*, (2004)

Moody, David, *Tracing T.S. Eliot’s spirit : essays on his poetry and thought* (1996)

Murphy, Russell Elliott, *Critical companion to T.S. Eliot : a literary reference to his life and work* (2007)

Raine, Craig, *T.S. Eliot* (2006)

Rainey, Lawrence, *Revisiting ‘The Waste Land’* (2005)

Ricks, Christopher, *T.S. Eliot and Prejudice* (1994)

Schuchard, Ronald, *Eliot’s Dark Angel: Intersections of Life and Art* (1999)

Sigg, Eric W., *The American T.S. Eliot : a study of the early writings* (1989)

Southam, B.C., *A Student’s Guide to the Selected Poems of T.S. Eliot* (1968)

5.

**D. H. Lawrence**

Dr Hugh Stevens

D. H. Lawrence, *Birds, Beasts and Flowers!* (1923) – any edition, also available on Kindle on from Project Gutenberg

Further Reading:

A Banerjee, *D. H. Lawrence’s Poetry: Demon Liberated. A Collection of Primary and Secondary Material* (1990)

Amit Chaudhuri, *D. H. Lawrence and ‘Difference’: Postcoloniality and the Poetry of the Present* (2003)

Sandra Gilbert, *Acts of Attention: The Poems of D. H. Lawrence* (1972)

Holly A. Laird, *Self and Sequence: The Poetry of D. H. Lawrence* (1988)

M. J. Lockwood, *A Study of the Poetry of D. H. Lawrence: Thinking in Poetry* (1987)

Gail Porter Mandell, *The Phoenix Paradox: A Study of Renewal Through Change in the Collected Poems and Last Poems of D. H. Lawrence* (1984)

Ross C. Murphin, *The Poetry of D. H. Lawrence: Texts and Contexts* (1983)

Helen Sword, *Engendering Inspiration: Visionary Strategies in Rilke, Lawrence and H. D.* (1995)

6.

**Willa Cather**

Professor Peter Swaab

Willa Cather, *Death Comes for Archbishop* (1927)

Further Reading:

Willa Cather, *My Àntonia* (1918), ‘Coming, Aphrodite!’ (1920) *A Lost Lady* (1923), *The Professor’s House* (1925)

Jonathan Goldberg, *Willa Cather and Others* (2001)

Hermione Lee, *Willa Cather: A Life Saved Up* (1989)

Marilee Lindemann, *Wiila Cather: Queering America* (1999)

Guy Reynolds, ‘The Ideology of Cather's Catholic Progressivism in *Death Comes for the Archbishop*’, *Cather Studies* 3 (1996)

The Willa Cather Archive <http://cather.unl.edu/> has a good deal of useful material, including electronic versions of the scholarly editions of some of Cather’s novels published by the University of Nebraska Press. It also includes the full run of the biennial journal *Cather Studies*, first published in 1990 (<http://cather.unl.edu/index.cs.html>).

7.

**Sylvia Townsend Warner**

Professor Peter Swaab

Sylvia Townsend Warner, *Lolly Willowes* (London: Chatto and Windus, 1926)

Further Reading:

Sylvia Townsend Warner, *Mr Fortune’s Maggot* (1927)

––––––––––. *Opus Seven* (1931), reprinted in *Collected Poems*, ed. Claire Harman (2009)

––––––––––. ‘But at the Stroke of Midnight’, first published in *The New Yorker* in 1967, collected in *The Innocent and the Guilty* (1971)

––––––––––. ‘The Way I Have Come’, first published in *The Countryman* (July 1939), reprinted in *The Journal of the Sylvia Townsend Warner Society* (2007)

David Garnett, *Lady Into Fox* (1922)

Virginia Woolf, *Mrs Dalloway* (1925)

––––––––––. *A Room of One’s Own* (1929)

Gillian Beer, ‘Sylvia Townsend Warner: “The Centrifugal Kick”’, in *The Journal of the Sylvia Townsend Warner Society* (2004), pp. 18-31, reprinted from *Women Writers of the 1930s: Gender, Politics, History*, ed. Maroula Joannou (Edinburgh University Press, 1999)

Jane Garrity, *Stepdaughters of England* (2003), chapter 3, pp. 140-187.

Claire Harman, *Sylvia Townsend Warner* (1989) (biography)

Mary Jacobs, ‘Sylvia Townsend Warner and the Politics of the English Pastoral 1925-1934’, in *Critical Essays on Sylvia Townsend Warner, English Novelist*, ed. Gill Davies, David Malcolm and John Simons (Lampeter: Edwin Mellen Press, 2006), pp. 61-82

Wendy Mulford, *This Narrow Place* (London: Pandora, 1986) (biographical study of Warner and Valentine Ackland)

Peter Swaab, ‘The Queerness of Lolly Willowes’, *The Journal of the Sylvia Townsend Warner Society* (2010), pp. 29-52

Rosemary Sykes, ‘The Willowes Pattern’, *The Journal of the Sylvia Townsend Warner Society* (2001), pp. 1-17.

8.

**Samuel Beckett**

Dr Julia Jordan

Samuel Beckett, *Molloy* (London: Faber, 2009)

Further Reading:

Chris Ackerley and Stanley E. Gontarski, eds., *The Grove Companion To Samuel Beckett* (2004)

Steven Connor, *Samuel Beckett: Repetition, Theory, Text* (Davies Group, 2007) \_\_\_\_\_. *Beckett, Modernism, and the Material Mind* (Cambridge, Cambridge University Press,

2014)

Dirk Van Hulle, ed., *The New Cambridge Companion to Samuel Beckett* (Cambridge: Cambridge University Press, 2015) [This should be read in tandem, ideally, with the 1994 version edited by John Pilling.]

Christopher Ricks, *Beckett’s Dying Words* (Oxford, Oxford University Press, 1993)

9.

**Elizabeth Bishop**

Professor Mark Ford

The Map - The Fish - A Cold Spring - Over 2,000 Illustrations and a Complete Concordance - The Bight - At the Fishhouses - Brazil, January 1, 1502 - Questions of Travel - First Death in Nova Scotia - Filling Station - In the Waiting Room - Crusoe in England - Poem - One Art - The End of March - Five Flights Up - North Haven - Sonnet

All in *The Complete Poems* or *Poems: The Centenary Edition* (both Chatto & Windus)

Further Reading:

*The Collected Prose* (1984)

*One Art: The Selected Letters* (1994)

*Edgar Allan Poe and the Juke-Box* (2006)

*Prose: The Centenary Edition* (2011)

Blasing, Mutlu Konuk, *Politics and Form in Postmodern Poetry* (1995)

Blasing, Mutlu Konuk, *American Poetry: The Rhetoric of Its Forms* (1984)

Bloom, Harold (ed.), *Elizabeth Bishop: Modern Critical Views* (1985)

Bromwich, David, *Skeptical Music* (2001)

Colwell, Anne, *Inscrutable Houses* (1997)

Costello, Bonnie, *Elizabeth Bishop: Questions of Mastery* (1991)

Doreski, C.K., *Elizabeth Bishop: The Restraints of Language* (1993)

Goldensohn, Lorris, *Elizabeth Bishop: The Biography of a Poetry* (1992)

Harrison, Victoria, *Elizabeth Bishop’s Poetics of Intimacy* (1993)

Kalstone, David, *Becoming a Poet: Elizabeth Bishop with Marianne Moore and Robert Lowell* (1989)

Kalstone, David, *Five Temperaments* (1977)

Lombardi, Marilyn May (ed.), *Elizabeth Bishop: The Geography of Gender* (1993)

Mazzaro, Jerome, *Postmodern American Poetry* (1980)

Millier, Bret, *Elizabeth Bishop: Life and the Memory of It* (1993)

Parker, Robert Dale, *The Unbeliever* (1988)

Schwartz, Lloyd and Sybil Estess (eds.), *Elizabeth Bishop and Her Art* (1983)

Shetley, Vernon, *After the Death of Poetry* (1993)

Stevenson, Anne, *Five Looks at Elizabeth Bishop* (1998)

Travisano, Thomas, *Elizabeth Bishop: Her Artistic Development* (1988)

Travisano, Thomas, *Modernist Quartet* (2000)

Vendler, Helen, *Part of Nature, Part of Us* (1980)

10.

**Alfred Hitchcock**

Professor Philip Horne

Alfred Hitchcock (dir.), *Shadow of a Doubt* (1943)

Alfred Hitchcock (dir.), *Rear Window* (1954)

Further Viewing:

*Rebecca* (1940)

*Spellbound* (1945); *Notorious* (1946)

*Strangers on a Train* (1951)

*Rear Window* (1954)

*The Wrong Man* (1957)

*Vertigo* (1958);

*North by Northwest* (1959)

*Psycho* (1960)

*The Birds* (1963)

*Marnie* (1964)

*Frenzy* (1972)

*Family Plot* (1976)

Further Reading:

Richard Allen & S. Ishi Gonzalès, *Alfred Hitchcock: Centenary Essays* (bfi Publishing, London 1999).

Charles Barr, *English Hitchcock* (A Movie Book: Cameron and Hollis, Moffat (Scotland), 1999).

Jonathan Coe, *James Stewart, Leading Man* (Bloomsbury: London, 1994).

Raymond Durgnat, *The Strange Case of Alfred Hitchcock* (Faber: London, 1974)

Sidney Gottlieb (ed.), *Hitchcock on Hitchcock: Selected Writings and Interviews* (University of California Press: London, 1995).

Patrick McGilligan, *Alfred Hitchcock: A Life in Darkness and Light* (2003)

Tania Modleski, *The Women Who Knew Too Much: Hitchcock and Feminist Theory* (Methuen: London & New York, 1988)

Eric Rohmer & Claude Chabrol, *Hitchcock: The First Forty-Four Films* (Ungar: New York, 1979; first published as Hitchcock (Presses Universitaires: Paris, 1957))

Donald Spoto, *The Art of Alfred Hitchcock* (W.H. Allen: London, 1977)

Donald Spoto, *Alfred Hitchcock: The Dark Side of Genius* (Collins: London, 1983)

John Russell Taylor, *The Life and Work of Alfred Hitchcock* (Faber: London, 1978)

François Truffaut, *Hitchcock* [1968] (Granada, 1978)

Robin Wood, *Hitchcock’s Films Revisited* [a revision of the 1965 book *Hitchcock’s Films*] (Columbia University Press, 1989

‘The MacGuffin’ webpage, ed. Ken Mogg (‘Alfred Hitchcock Scholars Meet Here!’): links to many sources: <http://www.labyrinth.net.au/~muffin/>

The Internet Movie Data Base, of course: [www.imdb.com](http://www.imdb.com/)

**CONTEXTS: MODERNITY AND THE CITY**

**1.**

**Modernity and the City**

Dr Julia Jordan

The purpose of this seminar is somewhat introductory to ‘Contexts’ as a whole; I have asked you to read some of the seminal Baudelaire metropolitan texts, and to look at some Sophie Calle. I will also likely distribute some other poems for close-reading in the seminar, ones that shed light on the particular intersection between urban encounter, sexuality and chance that will form the central topic of discussion. (It’s not that crucial whether you read the Baudelaire texts in French or English, and differences in translations, far from being avoided, may be in fact be worth raising for discussion. The primary aim of the seminar will be to think about these writers/artists as thinkers about the city and modernity.)

Primary Reading:

Charles Baudelaire, ‘Tableaux Parisiens’ (Poems LXXXVI-CIII) from *Les Fleurs du Mal*, ed. by E. Starkie (Oxford: Basil Blackwell, 1959). The English/French parallel text is worth having, and is available in *Selected Poems* ed. Carol Clark (Penguin), or *The Flowers of Evil*, trans. James McGowan (Oxford, Oxford University Press, 1993). This latter has the advantage of an introduction by Jonathan Culler.

Sophie Calle, *Double Game*(Violette Editions, 2007). This text is quite expensive, but some of it is available online: <http://www.reflexionesmarginales.com/biblioteca/15/Lit/6.pdf> and <http://scottbankert.net/UrbanArtsParis/Readings/Additional%20Readings/Sophie%20Calle_The%20Detective.pdf> ]

Poems to be close-read in class will be circulated: ‘To a Passer-by’ by Baudelaire; (<https://fleursdumal.org/poem/224)>, ‘The Day Lady Died’ by Frank O’Hara, and T.S. Eliot’s ‘Preludes’.

If possible, please also read:

Charles Baudelaire, ‘The Painter of Modern Life’ in *The Painter of Modern Life and other essays* (London: Phaidon, 2001).

Further Reading(not necessary for the class, but may be of interest if you choose to pursue the topic further):

Walter Benjamin, ‘The Flâneur’ from *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso Books).

Rachel Bowlby, ‘Walking, Women and Writing: Virginia Woolf as *fl*â*neuse*’, in *Still Crazy After All these Years* (London: Routledge, 1992).

Mary Ann Caws, *The Surrealist Look: An Erotics of Encounter* (MIT Press, 1997)

Lauren Elkin, *Flaneuse: the (Feminine) Art of Walking in Cities* (London: Chatto & Windus, 2016)

2.

**Underworlds**

Dr Owen Holland

Henry James,*The Princess Casamassima* (1886)

From Walter Benjamin, *The* *Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Harvard University Press, 1999): sections C, 'Ancient Paris, Catacombs, Demolitions, Decline of Paris' (pp. 82–100) and k, 'The Commune' (pp. 788–795) from 'Convolutes'

Further Reading:

John Kimmey, *Henry James and London: The City in his Fiction* (Oxford: Peter Lang, 1991)

Vesna Kuiken, '1884: *The Princess Casamassima*, Anarchy, and Henry James's Materialist Poetics', *The Henry James Review* 38:2 (Spring 2017), 113-133

David Pike, *Subterranean Cities The World Beneath Paris and London, 1800-1945* (Cornell University Press, 2005)

Mark Seltzer, '*The Princess Casamassima*: Realism and the Fantasy of Surveillance', Nineteenth-Century Fiction 35:4 (March 1981), 506-534

3.

**Early Cinema and the City: City Symphonies**

Professor Matthew Beaumont

There will be a screening of Vertov’s *Man with a Movie Camera* before the seminar (time and place to be confirmed), and readings (from Vertov, Eisenstein, Trotsky, and others) will be distributed.

Further Reading:

Peter Burger, *Theory of the Avant Garde* (University of Minnesota Press, 1984)

Christopher Butler, *Early Modernism* (OUP, 1994)

Steve Edwards and Paul Wood (eds), *Art of the Avant-Gardes* (Yale UP, 2004)

Susan McCabe, *Cinematic Modernism* (CUP, 2005)

Graham Roberts, *The Man with a Movie Camera* (IB Tauris, 2000)

4.

**Blackness and the City**

Dr Christine ‘Xine’ Yao

Nella Larsen, *Passing*

Lorraine Hansberry, *A Raisin in the Sun*

Further Reading:

William A Gleason, *Sites Unseen: Architecture, Race, and American Literature*

Audre Lorde, *Sister Outsider*

Ta-Nehisi Coates, “The Case for Reparations”

5.

**Class and the City**

Dr Matthew Sperling

Zadie Smith, *NW* (2012)

Ben Lerner, *10:04* (Granta, 2015)

Further Reading:

Gary Day, *Class* (The New Critical Idiom) (Routledge, 2001)

Lawrence Driscoll, *Evading Class in Contemporary British Literature* (Palgrave, 2011)

Writers For The 99%, *Occupying Wall Street: The Inside Story Of An Action That Changed America*

(Scribe Publications, 2012)

Philip Tew (ed), *Reading Zadie Smith: The First Decade and Beyond* (Bloomsbury, 2013)

6.

**Art and the City: Abstract Expressionism**

Dr Linda Freedman

In addition to the suggested background reading, you might like to browse the websites of MOMA for images by Grace Hartigan, George Baziotes, Jackson Pollock and Arshile Gorky, whose paintings we will discuss in detail. You might also browse the permanent collections on Level 2 of the Tate Modern which house works by artists including Gorky, Baziotes, Pollock and Rothko.

David Anfam, *Abstract Expressionism* (London: Thames and Hudson, 1990). Good overview

David Anfam, *Abstract Expressionism: A World Elsewhere* (Haunch of Venison, 2008). Exhibition catalogue curated by one of the pre-eminent art-historians of Abstract Expressionism.

Harold Rosenberg, ‘The American Action Painters’ (1952), reprinted in *The Tradition of the New* (New York: Horizon, 1959), pp.23-39, p.25. – classic contemporary essay

Kirk Varnedoe, ‘Comet: Jackson Pollock’s Life and Work’, *Jackson Pollock* (New York: The Museum of Modern Art, 1998). – Good Catalogue Introduction

Michael McClure, ‘Allen for Real: Allen Ginsberg’, *Lighting the Corners: On Art, Nature and the Visionary* (Albuquerque: University of New Mexico Press, 1993), pp.161-172. Interesting insights into Ginsberg’s Six Gallery Reading.

*Reading Abstract Expressionism*, ed. Ellen G, Landau (New Haven: Yale University Press, 2005) – Excellent casebook containing artists’ statements and key critical pieces from every decade.

Problems of Contemporary Art: Possibilities 1 An Occasional Review Winter 1947/8 – the single issue magazine that showcased the emergent abstract expressionism.

*The New American Painting* Arranged by the Museum of Modern Art, New York and The Arts Council of Great Britain 24th Feb-22nd March 1959, The Tate Gallery, London – key exhibition catalogue which toured internationally.

Stephen C. Foster, *The Critics of Abstract Expressionism* (Ann Arbor: UMI, 1980) – An assessment of the critical historiography of Abstract Expressionism

Ann Eden Gibson, *Abstract Expressionism: Other Politics* (New Haven and London: Yale University Press, 1997) – Thematic and beautifully illustrated monograph

7.

**Filming New York**

Professor Philip Horne

Films by Martin Scorsese

*Taxi Driver* (1976)

*The King of Comedy* (1983)

Further Viewing:

*Mean Streets* (1974)

*Italianamerican* (1974)

*New York, New York* (1977)

*Raging Bull* (1980)

*After Hours* (1985)

*GoodFellas* (1990)

*Bringing Out the Dead* (1999)

Further Reading:

Peter Brunette (ed.), *Martin Scorsese Interviews* (Jackson: University of Mississippi, 1999)

Ian Christie and David Thompson (eds), *Scorsese on Scorsese* (Faber, 2003)

Paul Schrader, *Taxi Driver*, screenplay (Faber, 1990)

Paul Schrader, *Transcendental Style in Film: Ozu, Bresson, Dreyer* (Berkeley: University of California, 1972)

Martin Scorsese and Michael Henry Wilson, *A Personal Journey with Martin Scorsese through American Movies* (Faber 1999; book of excellent long documentary)

Martin Scorsese & Nicholas Pileggi, *Goodfellas* (script), Faber

Amy Taubin, *Taxi Driver* (London: British Film Institute, 2000)

Michael Henry Wilson, *Scorsese on Scorsese* (Cahiers du Cinéma, 2011)

Paul Schrader, *Taxi Driver* (script) (Faber)

Amy Taubin, *Taxi Driver* (BFI Modern Classics)

Paul A. Woods (ed.), *Scorsese: A Journey through the American Psyche* (Plexus)

For early script for *The King of Comedy*, see <http://sfy.ru/sfy.html?script=king_of_comedy>

8.

**Queer Fictions and the City**

Dr Hugh Stevens

*Extracts will be made available from:*

Gore Vidal, *The City and the Pillar* (1948)

Andrew Holleran, *Dancer from the Dance* (1978)

Oscar Moore, *A Matter of Life and Sex* (1991)

Edmund White, *The Farewell Symphony* (1997)

Further Reading:

Les Brookes, *Gay Male Fiction Since Stonewall: Ideology, Conflict, and Aesthetics* (New York: Routledge,

2009)

Guy Davidson, *Queer Commodities: Contemporary US Fiction, Consumer Capitalism, and Gay and Lesbian Subcultures* (New York: Palgrave, 2012)

Stevens, Hugh, ed. *The Cambridge Companion to Gay and Lesbian Writing* (Cambridge: Cambridge UP, 2011)

9.

**TV and the City: *The Wire***

Professor Matthew Beaumont

David Simon et al., *The Wire*, Season One (13 episodes, 2002)

Further Viewing:

*The Wire*, Seasons 2-5 (47 episodes, 2003-2008)

Further Reading:

Alvarez, Rafael, *The Wire: Truth Be Told* (Canongate, 2009)

Anderson, P.A., ‘“The Game Is the Game”: Tautology and Allegory in *The Wire*,’ *Criticism*, 52.3 (2010): 373-98

Jameson, Fredric, ‘Realism and Utopia in *The Wire*,’ *Criticism*, 52.3-4 (2010): 359-372

Klein, A. A. (2009) ‘“The Dickensian Aspect”: Melodrama, Viewer Engagement and the Socially Conscious Text’; in T. Potter and C.W. Marshall (eds), *The Wire: Urban Decay and American Television*, (Continuum, 2009), 177-189

Marshall, C.W. and Potter, T., ‘“I am the American Dream”: Modern Urban Tragedy and the Borders of Fiction,’ in Marshall and Potter (eds), *The Wire: Urban Decay and American Television*, (Continuum, 2009), 1-14.

Simon, David, *Homicide: A Year on the Killing Streets* (Canongate, 1991)

10.

**Domestic Space**

Dr Matthew Sperling

The following texts (or excerpts from them) will be provided:

J. G. Ballard, ‘Billennium’ (1961) and ‘The Enormous Space’ (1989), in *The Complete Short Stories of J. G. Ballard* (Fourth Estate), volumes 1 and 2 respectively

Emma Donoghue, *Room* (2010)

Georges Perec, excerpts from ‘Species of Spaces’ (1974), in *Species of Spaces and Other Pieces* (Penguin), ed. and trans. John Sturrock

Harold Pinter, *The Room* (1957) and *The Caretaker* (1960) – both published by Faber & Faber in various editions

Further Reading and Viewing:

Georges Perec, *Life: A User’s Manual*, trans. David Bellos (1987)

Clive Donner (dir.), *The Caretaker* (1963)

Richard Curson Smith (dir.), *Home* (2003) – BBC adaptation of Ballard’s ‘The Enormous Space’, available on Youtube: <https://www.youtube.com/watch?v=Kce94adFCMc>

Gerry Smyth and Jo Croft (ed.), *Our House: The Representation of Domestic Space in Modern Culture* (Rodopi, 2006)

Chiara Briganti and Kathy Mezei (ed.), *The Domestic Space Reader* (University of Toronto, 2012)

**SPRING TERM**

**AUTHORS**

1.

**Patricia Highsmith**

Dr Matthew Sperling

Patricia Highsmith, *The Talented Mr Ripley* (1955)

–––––––––––. *Ripley Under Ground* (1970)

Further Reading and Viewing:

Patricia Highsmith, *Strangers on a Train* (1950), *The Price of Salt* (1952; later re-issued as Carol), *Deep Water* (1957), *The Cry of the Owl* (1962), *Ripley’s Game* (1974)

Joan Schenkar, *The Talented Miss Highsmith: The Secret Life and Serious Art of Patricia Highsmith* (2009)

Film adaptations: Alfred Hitchcock (dir.), *Strangers on a Train* (1952), René Clément, *Purple Noon [Plein Soleil]* (1960), Wim Wenders (dir.), *The American Friend* (1977), Anthony Minghella (dir.), *The Talented Mr Ripley* (1999), Liliana Cavani (dir.), *Ripley’s Game* (2002), Todd Haynes (dir.), *Carol* (2015)

2.

**Chinua Achebe**

Dr Matthew Sperling

Chinua Achebe, *Things Fall Apart* (1958)

Selected essays and poems by Achebe which will be distributed on Moodle

Further Reading:

Achebe, *No Longer At Ease* (1960), *Arrow of God* (1964) – both available, along with *TFA*,in the omnibus edition, *The African Trilogy*, published by Everyman.

C. L. Innes, *Chinua Achebe* (Cambridge)

Jago Morrison, *Chinua Achebe* (Manchester UP)

Nahem Yousaf, *Chinua Achebe* (Northcote House / British Council in the Writers and their Work series)

3.

**Bob Dylan**

Professor Philip Horne

Bob Dylan, *Blonde on Blonde* (1966)

––––––––. *Blood on the Tracks* (1975)

Further Listening:

*Highway 61 Revisited* (1965)

*Bringing It All Back Home* (1965)

*Oh Mercy* (1989)

*Love and Theft* (2001)

*Biograph* (1985)

*The Bootleg Series Vols 1-3* (1991) are good compilations

Further Reading:

John Bauldie (ed.), *Wanted Man: In Search of Bob Dylan* (1992)

Bob Dylan*, Chronicles: Volume One* (2004)

Michael Gray, *Song and Dance Man III: The Art of Bob Dylan* (2000)

Michael Gray & John Bauldie (eds), *All Across the Telegraph: A Bob Dylan Handbook* (1987)

Clinton Heylin, *Behind the Shades Revisited* (2001)

Christopher Ricks, *Dylan’s Visions of Sin* (2003)

4.

**Sylvia Plath**

Dr Linda Freedman

*Collected Poems* (Faber 1981)

Further Reading:

*The Bell Jar* (1966)

*Journals 1950-1962*,ed. Karen v Kukil (2000)

*Letters Home: correspondence 1950-1963* ed. Aurelia Plath (1977)

*Birthday Letters* ed. Ted Hughes (1998)

*Johnny Panic and the Bible of Dreams and other prose writings* (1979)

Anne Stevenson, *Bitter Fame: A Life of Sylvia Plath* (1989)

Jaqueline Rose, *The Haunting of Sylvia Plath* (1991)

Janet Malcolm, *The Silent Woman* (1994)

Paul Giles, *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary* (2002)

*Sylvia Plath* edited and with an introduction by Harold Bloom (1989)

Christina Britzolakis, *Plath and the Theatre of Mourning* (1999)

*The Unravelling Archive: Essays on Sylvia Plath* ed. By Anita Helle (2007)

Linda Freedman, ‘Plath and the ‘blessed, glossy New Yorker’ in *Writing for the New Yorker* ed. Fiona Green (2015)

Marta Figlerowicz, ‘Thresholds: Wallace Stevens and Sylvia Plath’, *Spaces of Feeling: Affect and Awareness in Modernist Literature* (Cornell University Press, 2017), pp.20-43.

5.

**Maxine Hong Kingston**

Dr Christine ‘Xine’ Yao

Maxine Hong Kingston, *The Woman Warrior* (1976)

Further Reading:

Lisa Lowe, *The Intimacies of Four Continents* (2015)

Edward Said, *Orientalism* (1978)

6.

**Octavia Butler**

Dr Christine ‘Xine’ Yao

Octavia Butler, *Kindred* (1979)

Further Reading:

Christina Sharpe, *In the Wake: On Blackness and Being* (2016)

Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-making in Nineteenth-century America* (1997)

7.

**Toni Morrison**

Dr Hugh Stevens

Toni Morrison, *Song of Solomon*, 1977. Recommended edition: Vintage edition, with Morrison’s own introduction.

Further Reading:

Harold Bloom, ed., *Toni Morrison’s* Song of Solomon (Philadelphia: Chelsea House, 1999).

Jan Furman, ed., *Toni Morrison’s* Song of Solomon: *A Casebook* (New York: Oxford University Press, 2003)

Carmen Gillespie, *Critical Companion to Toni Morrison: A Literary Reference to her Life and Work* (New York: Facts on File, 2008).

Trudier Harris, *Fiction and Folklore: The Novels of Toni Morrison* (Knoxville: University of Tennessee Press, 1991)

Nellie Y. McKay, ed., *Critical Essays on Toni Morrison* (Boston: G. K. Hall, 1988)

Tessa Roynon, *The Cambridge Introduction to Toni Morrison* (Cambridge: Cambridge University Press, 2012)

Valerie Smith, ed., *New Essays on* Song of Solomon (Cambridge: Cambridge University Press, 1995)

Taylor-Guthrie, Danille, ed., *Conversations with Toni Morrison* (Jackson: U of Mississippi P, 1994)

8.

**Bill Manhire**

Professor Peter Swaab

Bill Manhire, *Selected Poems* (Carcanet Press, 2014)

Further Reading:

*Collected Poems* (Carcanet Press, 2001)

*South Pacific* (Carcanet Press, 1994)

*Doubtful Sounds: Essays and Interviews* (Victoria University Press, 2000)

*The Stories of Bill Manhire* (Victoria University Press, 2015)

*Some Things to Place in a Coffin* (Victoria University Press, 2017)

‘Introduction’ to Janet Frame, *The Goose Bath: Poems*, edited by Pamela Gordon, Denis Harold and Bill Manhire, with an introduction by Bill Manhire (Random House, NZ, 2006 and Vintage, USA, 2006)

The introductions to the 1960 and 1985 Penguins are a good place to get a sense of various histories of NZ poetry. See:

*Penguin Book of New Zealand Poetry* (1960) ed. Allen Curnow

*Penguin Book of New Zealand Verse* (1985) ed. Ian Wedde and Harvey McQueen

See also *Twenty Contemporary New Zealand Poets: An Anthology*, edited by Andrew Johnston and Robyn Marsack (Carcanet Press, 2009).

There’s an excellent account of NZ’s cultural and other histories in Michael King’s *The Penguin History of New Zealand* (Penguin, 2003).

Other key figures in the history of NZ poetry include (above all) Allen Curnow, also James K. Baxter and Hone Tuwhare. Two of the major older contemporary poets prolific in many genres are Vincent O’Sullivan and C.K. Stead. Other contemporaries I especially recommend are Jenny Bornholdt (especially *The Rocky Shore*) and James Brown (*Lemon* and *Floods Another Chamber*) and Hera Lindsay Bird (*Poems*).

9.

**Alan Hollinghurst**

Dr Matthew Sperling

Alan Hollinghurst, *The Line of Beauty* (2004)

Further Reading:

*The Swimming-Pool Library* (1988), *The Folding Star* (1994), *The Spell*, (1998)

Allan Johnson, *Alan Hollinghurst and the Vitality of Influence* (Palgrave Macmillan, 2014)

Michele Mendelssohn and Denis Flannery (ed.), Alan Hollinghurst: *Writing Under the Influence* (Manchester University Press, 2016)

Peter Terzian, ‘Alan Hollinghurst: The Art of Fiction No. 214’ (interview), *The Paris Review* (2011) <http://www.theparisreview.org/interviews/6116/the-art-of-fiction-no-214-alanhollinghurst>

10.

**Alison Bechdel**

Dr Christine ‘Xine’ Yao

Alison Bechdel, *Fun Home* (2006)

Further Reading:

Ann Cvetkovich, *An Archive of Feeling* (2003)

Judith Butler, *Bodies That Matter* (1993)