



NOTE: the number of optional modules is subject to change depending on the final number of registered students. Make sure you provide alternatives when you send in your course selection form in case we are not able to place you in the modules that are your first choice.

The course literature is preliminary and changes may occur. Full module descriptions, as well as schedules, will be made available before the start of the course.

Term dates are available on the [university website](https://www.su.se/en).

OPTIONAL LITERATURE MODULES (Period A-B)

Writing Women in Early Modern England

Teacher: Anna Swärdh

Module description

In early modern England, a number of women were active writers, and women were also represented in the literature of the period. Taking as its starting point this dual perspective on writing women, the module examines a rich selection of textual material from a number of genres, some of which were considered more fitting for female writers at the time. The module encourages students to analyse texts by early modern female writers, as well as examines the representation of women in early modern texts by male as well as female authors. Different ways of critically and theoretically approaching the period and its literature are addressed, as well as the social, technological and institutional conditions underwriting early modern texts. By examining how the texts studied on the module were influenced by not only gender, but also by, for instance, manuscript and print cultures, education, class, patronage, and theatrical practices, the module functions as an introduction to the literary culture of the period.

The module comprises eight two-hour seminars, all of which involve active participation from the students. The students will read primary texts and secondary material before each seminar. They will discuss the material in groups, in and outside of class, using these meetings as occasions to reflect upon and voice their ideas about the reading of primary texts and understanding of the secondary material. The final examination will be comprised of one written and one oral assignment.

Required reading

Primary Texts

Poetry:

Philip Sidney: from *Astrophil and Stella* (c. 1582): Sonnets 1, 2, 20, 47, 71, 81

Mary Wroth: from *Pamphilia to Amphilantus*, Folger MS version: Sonnets MS1 (When nights black mantle), MS16 (Am I thus conquer'd?), MS22 (Come darkest night), MS30 (Most blessed Night) MS33 (Fly hence O!), MS68 (Deare cherish this); Song MS77 (The birds doe sing)

John Donne: "A Valediction Forbidding Mourning", "The Sunne Rising", and "The Good-Morrow", and "To the Lady Bedford", from *Poems* (1633)

Katherine Philips: "Friendship's Mystery, To My Dearest *Lucasia*", "To Mrs. M. A. at Parting", "To the Excellent Mrs Anne Owen upon her receiving the name of *Lucasia*...", "To my Dearest Antenor on his parting", from *Poems...* (1667)

PDFs will be provided for all poetry

Letters:

Princess Elizabeth to her brother King Edward VI, September 20, 1547

Anne Cooke Bacon, Letter to mother defending learning Italian against her will (c 1551)

Elizabeth Bourne and John Conway: formal letter: no. 20 (to Caesar), 67–69; familiar letter no. 14 (to her mother), 56–57; love letters between Bourne and Conway (no. 39–42, 148–156)

Letters by Elizabeth I and Anne Cooke Bacon will be provided as PDFs

Letters to and from Elizabeth Bourne are found in: Alfar, Christina Léon and Emily Sherwood. *Reading Mistress Elizabeth Bourne: Marriage, Separation, and Legal Controversies*. Routledge, 2001. E-book Stockholm University Library.

Drama:

Jane Lumley: *Iphigeneia at Aulis* (1555)

Elizabeth Cary: *The Tragedy of Mariam* (1613)

William Shakespeare: *Romeo and Juliet* (1597)

William Shakespeare: *Titus Andronicus* (1594)

Plays by Jane Lumley and Elizabeth Cary are available in: Purkiss, Diane. *Three Tragedies by Renaissance Women*. London: Penguin, 1998. Internet Archive: borrow with free account.

Lumley's play is also in: *Iphigenia at Aulis translated by Lady Lumley*, The Malone Society Reprints, 1909. Internet Archive: borrow with free account.

Elizabeth Cary's *The Tragedy of Mariam* is also available in scholarly editions, such as the Arden edited by Ramona Wray.

Plays by Shakespeare: buy or borrow. Recommended scholarly editions are: Arden, Oxford, New Cambridge.

Secondary Reading

The following articles and chapters are all available as e-texts via Stockholm University Library.

Bell, Ilona. "'Joy's Sports': The Unexpurgated Text of Mary Wroth's *Pamphilia to Amphilanthus*." *Modern Philology*, 111.2 (2013): 231–52.

Detmer-Goebel, Emily. "The Need for Lavinia's Voice: *Titus Andronicus* and the Telling of Rape." *Shakespeare Studies*, 29 (2001): 75–92.

Hall, Meghan E. Cu. 25: "Race and Geographies of Escape in Elizabeth Cary's *The Tragedy of Mariam*." *The Oxford Handbook of Early Modern Women's Writing in English, 1540–1700*. Ed. Danielle Clarke et al. 365–76.

Lees-Jeffries, Hester. "Body Language: Making Love in Lyric in *Romeo and Juliet*." *The Review of English Studies*, 74.314 (2023): 237–53.

Scott-Baumann, Elizabeth. Ch. 4: "Katherine Philips and Lucy Hutchinson Reading John Donne." *Forms of Engagement: Women, Poetry and Culture 1640–1680*. Oxford, 2013. 113–43 (focus on 113–125).

Smith, Daniel Starza and Leah Veronese. Ch. 36: Desire, Dreams, Disguise: The Letters of Elizabeth Bourne. *The Oxford Handbook of Early Modern Women's Writing in English, 1540–1700*. Ed. Danielle Clarke. Oxford, 2022. 531–46.

Uman, Deborah. ““Wonderfully astonished at the stoutenes of her minde’: Translating Rhetoric and Education in Jane Lumley’s *The Tragedie of Iphigeneia*”, Ch. 4 in *Performing Pedagogy in Early Modern England: Gender, Instruction, Performance*. Ed. Kathryn R. McPherson and Kathryn M. Moncrief. 53–64.

OPTIONAL LITERATURE MODULES (Period C-D)

Bad Modernisms

Teacher: Irina Rasmussen

Module description

Bad Modernisms: The Avant-Garde and the Rear Guard of Modernism

“It was modernism itself that gave bad a good name. Being bad has always meant crossing the line, turning away from what is accepted and familiar, heading out for the unknown; but it was only with modernism that the value of such transgression underwent a sharp reversal ... it was modernism that gave currency to the idea that going to the limits might be essential to the recreation of the world.”

—Heather K. Love

The aim of this module is to help undergraduate students to develop advanced skills for reading and analyzing English-language literature. Students will study literary texts in English from specific historical, critical or generic perspectives and will learn advanced analytic methods, as well as theoretical perspectives. The module comprises a number of seminars, all of which involve active participation from the students. The students will read primary texts and secondary material before each seminar. The final examination will be comprised of one oral and one written assignment.

More specifically, this module will cover a range of literary texts written in the early twentieth century—the period that became known as modernism. It introduces students to some major literary figures of the period, its cultural contexts and key concepts, and aims to illuminate the relationship between literary innovations and the culture of modernism. The topics will include modernism's preoccupation with new technologies, psychology, race and empire, and popular culture. Other concepts that will help to organize the course are space, time, and the body, which were greatly altered by the dynamic processes of modernization. By studying a select group of British and American modernist texts, we will consider how modernization transformed cultural and aesthetic sensibilities. The texts include novels, poems, manifestos, and essays, all of which aspire to convey modernity's radically changed understanding of the self and the world. Modernism entailed a radical break with tradition and we will explore these changes in the writers' experimental rendering of interiority and the social world.

Required reading

Primary Texts

Reading will include a selection of 1800–2000 pages from the following list.

1. S. Greenblatt. *The Norton Anthology of English Literature, Volume F: Twentieth Century and After*. From *Norton*: A selection of readings on modernist manifestoes.
2. James Joyce. *Dubliners* (1914)
3. Ford Madox Ford. *The Good Soldier* (1915)
4. Virginia Woolf. *Jacob's Room* (1922)
5. T.S. Eliot. *The Waste Land* (1922) (Norton)
6. Ernest Hemingway. *The Sun Also Rises* (1926)
7. Zora N. Hurston. *Their Eyes Were Watching God* (1937)
8. Jean Rhys. *After Leaving Mr Mackenzie* (1931)

The assigned selection of texts from secondary sources (see the titles below) will be available on Athena as PDFs.

For the **Oral Presentation** (Assignment #1), please choose the seminar slot for your presentation and sign-up for it in Seminar 1.

For the **Analytical Essay** (Assignment #2), please choose among any of the primary texts – novels, short stories, or poetry – assigned for this course.

Secondary Readings

Selection from:

Armstrong, Tim. *Modernism: A Cultural History*. Cambridge: Polity Press. 2005.

Bradshaw, David. Ed. *A Concise Companion to Modernism*. Oxford: Blackwell, 2003.

Whitworth, Michael. Ed. *Modernism*. Blackwell Guides to Criticism Series. Oxford: Blackwell, 2007.

Narratives & Desire

Teachers: Joakim Wrethed and Marina Ludwigs

Module description

Desire is a fundamental principle of human life. It spans over basic desires as hunger, thirst, need for sleep, safety, love and sex. In addition, it encompasses curiosity generally and science specifically through the desire to know and to know more and more. Inevitably, desire figures in literature and the arts, as the very basis of narration, alongside such basic literary concepts as plot and suspense, which indicate our need for closure. On top of that, we require notions of desire to even be able to understand the motivations behind the actions of characters in narratives and to be able to root for or against them. Finally, in a more subtle way, desire factors into the interaction between different levels of narrative perspectives in the form of readers responding to narrators and their agendas. Since the phenomenon of desire is such a fundamental part of humanity and human life, the narratives we create often thematize and problematize the workings of desire. Is a world without desire even imaginable? According to Slavoj Žižek, film is the ultimate art of desire, since it displays desire at the same time as it teaches us how to desire. The whole advertising world of consumerism is all about how to manipulate our desires. Not even our religious and spiritual spheres are free from desire. If anything, all religions have some aspect of finding ways of harnessing and regulating desire. In this module, you will have the chance to examine the concept of desire and many of its different forms as it appears in literary works and films.

Required reading

- Barbaras, Renaud (2006). *Desire and Distance: Introduction to a Phenomenology of Perception*. Stanford, Calif.: Stanford University Press. [Chapter 5, 20 pages]
- Bishop, Bernardine. 'Stool' in Beard, Alan, et al. (2020) *The New Abject: Tales of Modern Unease*. United Kingdom, Comma Press, 1–8. [8 pages]
- Bosch, Magdalena (2020). *Desire and Human Flourishing*. Springer Nature Switzerland AG. "Desire in Freud". [4 pages]
- Brooks, Peter (1992). *Reading for the Plot: Design and Intention in Narrative*. Cambridge, Mass.: Harvard Univ. Press. Chapter 2. [Excerpt, 13 pages]
- Conan Doyle, Sir Arthur. (1892). "The Adventure of the Speckled Band". [14 pages]
- Deleuze, Gilles & Holland, Eugene W. (2001[1999]). *Deleuze and Guattari's Anti-Oedipus [Ebook] introduction to schizoanalysis*. London: Routledge. [Excerpt, 16 pages]
- Fitzgerald, F. Scott (2000). *The Great Gatsby*. London: Penguin Classics. [240 pages]
- Freud, Sigmund & Riviere, Joan (1989). *The Ego and the Id*. Standard ed. New York: W.W. Norton. [Excerpt 16 pages]
- Freud, Sigmund (2003). *Beyond the Pleasure Principle*. Penguin Books Ltd. [Excerpt 16 pages]
- Gans, Eric. 'A Brief Introduction to Generative Anthropology'. Available at: [A Brief Introduction to Generative Anthropology — Anthropoetics \(ucla.edu\)](#) [1 page]
- Gao, Jihai (2013) "Deleuze's Conception of Desire", *Deleuze Studies*, 7(3), pp. 406–420. doi:10.2307/45331557. [14 pages]
- Girard, René (1976[1965]). *Deceit, Desire, and the Novel: Self and Other in Literary Structure*. Baltimore: Johns Hopkins University Press. [Excerpt, 23 pages]
- Kristeva, Julia. (2018) "Approaching Abjection." *Powers of Horror: An Essay on Abjection*. Amsterdam: Amsterdam University Press. doi:10.1515/9781942401209-010. [7 pages]
- Lawrence, D.H. "The Rocking-Horse Winner". Available at: [The Rocking-Horse Winner—D. H. Lawrence \(1885-1930\) \(classicshorts.com\)](#). [12 pages]
- Miller, Henry (2015 [1934]) *The Tropic of Cancer*. London: Penguin Classics. [272 pages]
- Mulvey, Laura (1991). "Visual Pleasure and Narrative Cinema." *Feminisms: An Anthology*. Ithaca, NY: Rutgers University Press, pp. 432-442. <https://doi.org/10.36019/9780813568409-034> [11 pages]
- Nietzsche, Friedrich (1968). *The Will to Power*. Vintage books ed. New York: Vintage. [Excerpt, 12 pages]
- O'Neill, Joseph (2018) "The Poltroon Husband". [10 pages]
- Plath, Sylvia (2019). *The Bell Jar*. London: Faber and Faber. [240 pages]
- Poe, Edgar Allan (1843). "The Tell-Tale Heart". Available at: [The Tell-Tale Heart \(poemuseum.org\)](#). [2 pages]
- Schopenhauer, A. (2023) *The World As Will and Idea*. Taylor and Francis. Available at: <https://research.ebsco.com/linkprocessor/plink?id=9e406deb-1316-333b-abf4-20e64dd795e7> (Accessed: 26 March 2024). [Excerpt, 10 pages]

Films and Clips

- Psycho*, Alfred Hitchcock, 1960.
- American Psycho*, Mary Harron, 2000.
- Crash*, David Cronenberg, 1996.
- Club Zero*, Jessica Hausner, 2023.
- You Tube Clip: "Julia Kristeva's 'Powers of Horror: An Essay on Abjection'". Available at: [Julia Kristeva's 'Powers of Horror: An Essay on Abjection' - YouTube](#)
- You Tube Clip: "Slavoj Zizek on Norman Bates House". Available at: [Slavoj Zizek on Norman Bates House - YouTube](#)
- You Tube Clip: "Zizek on desire and film". Available at: [The Pervert's Guide To Cinema | How to know your desire | Slavoj Zizek \(youtube.com\)](#)