

PROVISIONAL FINAL-YEAR READING LIST 2024-25

Final Year Semester ONE, 2024-2025

Students are required to choose **TWO** of the following three lecture modules:

EN3141, EN3138 and ENG238
Plus ONE seminar module

EN3141 NORTH AMERICAN LITERATURE

NB: Students who have already take this module in a previous 2nd year iteration should NOT register for this module.

In this module, we will examine a selection of six notable North American novels: *Of Mice and Men* by John Steinbeck; *One Flew Over the Cuckoo's Nest* by Ken Kesey; *In Cold Blood* by Truman Capote; Julie Otsuka's *When the Emperor was Divine*, *The Bluest Eye* by Toni Morrison; and Octavia E. Butler's *Kindred*. We will explore the relationship between social history and the aesthetic and generic development of North American writing with an emphasis on the way in which these novels reflect key cultural concerns including: madness, murder, incarceration, isolation, the 'The American Dream', identity, prejudice, and resilience.

Venue: Tuesday 5-6pm IT250, IT Building AND Thursday 11-12 noon AMB-1021 O'hEocha Theatre

Lecturers: Dr Dermot Burns (dermot.burns@universityofgalway.ie) and Dr Fiona Bateman (fiona.bateman@universityofgalway.ie)

Texts:

John Steinbeck, *Of Mice and Men*, Penguin Books New York, N.Y., U.S.A. [ISBN: 9780140186420]

Ken Kesey, *One Flew over the Cuckoo's Nest*, London; Penguin Books, 2005. [ISBN: 9780141187884]

Truman Capote, *In Cold Blood*, Penguin London [ISBN: 9780141182575]

Julie Otsuka, *When the Emperor was Divine*, Penguin, 2013 (2002) [ISBN: 978-0-241-96344-9]

Maya Angelou, *I Know Why the Caged Bird Sings*, Virago, 1984 (1969) [ISBN: 978-0-86068-511-1]

Octavia E. Butler, *Kindred*, Headline, 2018 (1979) [ISBN: 1472258223]

Assessment: Continuous Assessment (40%); End-of-Semester Essay (60%)

EN3138 LITERATURE IN THE DIGITAL AGE

Why bother reading literature in our digital age when we have so many other media and entertainments to absorb our time and attention? Given the effects that digital media have had on our concentration and attention spans, is the novel—or, indeed, is literature more generally—doomed?

On the contrary: we find ourselves in a potentially golden age for literature. History shows that periods of transition between media are enormously fruitful times for the production of

innovative literary forms and for reflection on key questions about the essential nature of literature.

This lecture course exploits our ongoing place in the media shift from print to digital to address a range of these key questions: What is literature? How is it changing, and what is it for? What happens to ‘the book’ in an age of digital culture? By reading contemporary and historical literature, and print and born-digital texts, we will explore themes such as language and communication, form and content, creativity and originality, networks and connections, cognition and artificial intelligence, privacy and surveillance, identity and subjectivity, longevity and obsolescence. In so doing, we will explore how literary forms are transforming in digital age.

Venue/Times: Monday 4-5pm AC001 O’Flaherty Theatre AND Wednesday 9-10am AC002 Anderson Theatre

Lecturer: Dr Alexandra Peat

Texts:

E. M. Forster, “The Machine Stops” (available on Canvas)

Deena Larsen, *The Disappearing Rain* (<http://www.deenalarsen.net/rain/>)

Kate Pullinger, *Breathe*, Editions at Play/Visual Editions (<https://www.breathe-story.com/>)

R. F. Kuang, *Yellowface*, Harper Collins ISBN 9780008626372

Kazuo Ishiguro, *Klara and the Sun*, Faber and Faber ISBN 9780571364909

Students will also read literature published on fan fiction and subscription sites as well as a range of short texts, available on Canvas, by authors including: Vannevar Bush, William Gibson, Teju Cole, Eric Loyer and Sharon Daniel, Jennifer Egan, Brian Kim Stefans, Ara Shirinyan, Tao Lin, and Young-Hae Chang Heavy Industries.

Assessment: 40% mid-term essay and 60% end-of-term assignment

ENG238: NINETEENTH-CENTURY BRITISH LITERATURE

This module addresses selected British prose, poetry, fiction, and drama from 1832 until the turn of the century, the period known as the Victorian Age. Victorian literature grapples with the environmental and psychological impacts of extraordinary industrial and technological development; the disruptive potential of changing conceptions of gender and sexuality; the relationship between evolutionary science, faith and nature; discourses of race, slavery and the expansion of empire; and what it ultimately means to produce art in an age of machines.

Students wishing to read ahead should begin with Mary Elizabeth Braddon's scandalous bestseller *Lady Audley's Secret*.

Venue/Times: **Wednesday 2-3 pm IT250 and Friday 9-10am IT250, IT Building**

Lecturers: Dr Muireann O' Cinneide muireann.ocinneide@universityofgalway.ie

Required reading:

Catherine Robson et al, ed., *The Norton Anthology of English Literature: Volume E, The Victorian Age* (New York and London, 2018)

Mary Braddon, *Lady Audley's Secret* (1862)

Pref. Oxford UP edition, ed. Lyn Pykett

Charles Dickens, *Great Expectations* (1860)

Pref. Oxford UP edition eds. Cardwell and Robert Douglas-Fairhurst or Penguin ed. Mitchell.

Joseph Conrad, *Heart of Darkness* (1899). Pref. ed. *Heart of darkness and other tales*, ed.

Cedric Watts. Oxford UP, 2002.

Additional readings on Canvas.

Assessment: Continuous Assessment (40%); End-of-term Exam (60%)

Final Year Semester TWO, 2023-2024

Students are required to choose TWO of the following THREE modules:

ENG228, EN385, EN4112

AND

ONE of the Seminar Module

OR

Instead of one lecture module, students can apply to take EN399 Extended Essay module

ENG228: OLD ENGLISH LITERATURE

This course is not only a study of early poetry in English, but a reflection on what we study, how we study it, and why. We'll explore the poetry in translation with a view to holding scholarly traditions up to scrutiny. We'll analyse texts that have been classed as wisdom poems, battle poems, riddles, elegies, and even charms, and we'll consider how useful or appropriate these designations are. While we'll produce collaborative close readings and experimental translations of texts, we'll also reflect on our own scholarly practices and the tradition that has shaped the field of study. In doing so, we'll engage with a range of theoretical perspectives.

Venue/Time: Monday 4-5 in AC001 O'Flaherty Theatre AND Wednesday 9-10 SC001 Kirwan Theatre

Lecturer: Dr. Frances McCormack (frances.mccormack@universityofgalway.ie)

Texts:

Primary Sources, will be available on Canvas

Assessment: mid-term assignment (40%) and final exam (60%)

EN385 DRAMA AND THEATRE STUDIES

NB: Students who have already take this module in a previous 2nd year iteration should NOT register for this module.

This course offers students an introduction to theatre history and dramatic writing. The first half explores medieval and early modern drama, the second half focuses on modern and contemporary theatre. We pay special attention to the modes in which meanings are produced by theatre as a performance medium and to the various ways in which the theatre functions as a social institution.

Venue/Times: Wednesday 2-3 pm IT250 and Friday 1-2pm AC002, Anderson Theatre

Lecturers: Dr Dermot Burns (Dermot.burns@universityofgalway.ie) and Dr Ian Walsh (ian.walsh@universityofgalway.ie)

Required reading:

The York Play of the Crucifixion. Available

at: <https://d.lib.rochester.edu/teams/text/davidson-play-35-crucifixio-christi> and <https://pls.artsci.utoronto.ca/wp-content/uploads/2015/09/York35.html>

Gorboduc, Thomas Sackville and Thomas Norton. Available

at: https://archive.org/stream/cu31924013133834/cu31924013133834_djvu.txt and <https://www.luminarium.org/renascence->

[editions/gorboduc.html](https://www.luminarium.org/renascence-editions/gorboduc.html) and <https://resources.warburg.sas.ac.uk/pdf/emh68b2456709.pdf>

King Lear, William Shakespeare. Oxford World Classics. Ed. Stanley Wells. ISBN 0199535825

Macbeth, William Shakespeare. Oxford World Classics. Ed. Nicholas

Brooke. ISBN 0199535833.

One Servant Two Masters, Carlo Goldoni, <https://gutenberg.ca/ebooks/goldonident-twomasters/goldonident-twomasters-00-h.html> we will be also viewing *One Man Two*

Govners by Richard Bean available through National Theatre Live.

The Rover, Aphra Behn, <https://www.gutenberg.org/files/21339/21339-h/21339-h.htm>

The Shaughraun, Dion Boucicault, Samuel French and Son, available online through Hardiman Library website.

The Seagull, Anton Chekhov translated by Christopher Hampton– available through Drama Online

Machinal, Sophie Treadwell, London, Nick Hern Books, 2018. Available free through Hardiman Library website.

Assessment: Continuous Assessment (40%) and a Final Assignment (60%)

EN4112 ECOLOGY AND LITERATURE

TBC

This module surveys and analyses the representation of nature and environmental change in literary and other texts, and examines theoretical perspectives for understanding these representations.

Venue/Time: Tuesday 5-6pm, AMB-1021 O'hEocha Theatre AND Thursday 11-12noon IT250 IT Building

Lecturers: Prof. Sean Ryder

Texts:

TBC

Assessment: 40% mid-term essay and 60% end-of-term assignment

EN399 EXTENDED ESSAY

For this course, students conceive and conduct an independent research project culminating in a thoughtful and well-written final extended essay. Guidance with research and writing techniques includes reflections on skills such as study methodologies and research, creating a bibliography, micro and macro writing skills, essay writing as a genre, thinking about an audience, crafting an argument, writing habits, introductions and conclusions, redrafting, and

so on. Classes may include the chance to discuss your own and others' work, and there is also some individual support and consultation available on your topic and writing progress.

The option of writing an extended research essay is only available to a select group of third-year students of English whose grade average in second year was 60% (2:1) or higher and who can put forward a clear, rigorous, and well-conceived project proposal, outlining the topic, the chief research questions and the methodology/sources. The number of places available is strictly limited, and acceptance is based on a combination of strength of proposal and grade average.

This course requires a good deal of your own input and drive.

You should consider this course if you enjoy active independent research and the challenge of intellectual thinking, can conceive an exciting project and have the capacity to manage your time well.

NB to apply for this course you must submit a proposal by December 2023, Semester One.
****You cannot register for this module directly online****

Assessment: **NB Final Assessment 100%: 4,000- 5,000 word research essay**

Venue: **Wednesday 3-5 TB306, Tower 2**

Lecturer: **Dr. Clíodhna Carney**