

EN2J6-30 Modes of Reading

26/27

Department

English and Comparative Literary Studies

Level

Undergraduate Level 2

Module leader

Myka Tucker-Abramson

Credit value

30

Module duration

20 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

This module offers an introduction to the practices of criticism. Form, genre and literary inheritance will be among the topics addressed. The module aims to enable students to work with a variety of critical approaches, and to develop an informed awareness of the possibilities available to them as readers and critics. Thematically organised lectures provide a frame of cultural reference on which the students will draw in their close readings in seminars. The module is taught in four units of four lectures each

[Module web page](#)

Module aims

This module offers an introduction to the practices of criticism. Form, genre and literary inheritance will be among the topics addressed. The module aims to enable students to work with a variety of critical approaches, and to develop an informed awareness of the possibilities available to them as readers and critics. Thematically organised lectures provide a frame of cultural reference on which the students will draw in their close readings in seminars. The module is taught in four units of four lectures each

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Term 1 Week 1: Introduction to the course

Unit I: Narrative *** Text to read over the summer for this unit, Chris Kraus I Love Dick (1997)

Week 2: Viktor Shklovsky, "Art, as Device" (1917) and Ferdinand de Saussure, Course in General Linguistics (1916; trans. Roy Harris): 'Introduction. Chapter 3. The Object of Study.' (pp. 9-19) and 'Part One. General Principles. Chapter 1. Nature of the Linguistic Sign' (pp.75-91)

Week 3: Karl Marx, excerpt from The German Ideology (1845)

Week 4: Sigmund Freud "The Method of Interpreting Dreams: An Analysis of a Specimen Dream" (1899) and Louis Althusser "Ideology and Ideological State Apparatuses" (1970)

Week 5: Helene Cixous, "Laugh of the Medusa" (1976)

Unit II: Poetics Week 7 Comparative Poetry: Mahmood Darwish "Sonnet V"; W.B. Yeats "No Second Troy"; Lorna Goodison "Mother, the Great Stones Got To Move" Cleanth Brooks and Robert Penn Warren, "Poetry as a Way of Saying" Understanding Poetry (1938)

Week 8 Comparative Poetics: Adonis, "Poetics and Modernity" in An Introduction to Arab Poetics (1984); Édouard Glissant "For Opacity" (1990); Audre Lorde "Poetry is Not a Luxury" (1984)

Week 9 Contemporary Poetics I: M. NourbeSe Philip, Zong plus the "Notanda" (Wesleyan Press, 2008) Evie Shockley, "Is 'Zong!' conceptual poetry? Yes, it isn't." (2013)

Week 10 Contemporary Poetics II: Janelle Monae, The ArchAndroid (2010) Donna Haraway, "A Cyborg Manifesto" (1985)

Term 2 Unit III: Performance *** Text to be read alongside material for weeks 1-3: Saadallah Wannous, Soiree for the 5th of June (1967)

Week 1: Ric Knowles, excerpts from How Theatre Means (2014)

Week 2: Antonin Artaud "The Theatre of Cruelty: First Manifesto" in The Theatre and Its Double (1938)

Week 3: Augusto Boal, "Preface to the 1974 Edition" and "Poetics of the Oppressed" in Theatre of the Oppressed (1970)

Week 4: To read: Judith Butler "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" Theatre Journal (1988) and Sylvia Federici "Wages Against Housework" (1975) To watch: Martha Rosler Semiotics of the Kitchen (1975)

Week 5: To listen to: Childish Gambino "This is America" (2018) To view: selected artworks by Carrie Mae Weems and Kara Walker To read: Frantz Fanon "The Fact of Blackness" Black Skin White Masks (1952)

Unit IV: Image Week 7 Photography: Julio Cortazar "Blow Up" (1959) Roland Barthes Camera Lucida (excerpts, 1980) and Susan Sontag "On Photography" (1977)

Week 8 Spectacle: To watch: Xin Xin "Faxconn.tv" (excerpt, 2015) and ipod ads and ipod ads culturejammed To read: Guy Debord "Separation Perfected" Society of the Spectacle (1967)

Week 9 Graphic: Alison Bechdel, Fun Home (2006) Eve Kosovsky Sedgwick, "Queer and Now" Tendencies (1993)

Week 10 Digital: To watch: Andrew Norman Wilson "Workers leaving the Lumiere Factory/Workers Leaving the Googleplex" (2014) To read: Lisa Nakamura "Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture" (2014)

Learning outcomes

By the end of the module, students should be able to:

- By the end of the module students should be able to: - discuss a particular work of literature in relation to a variety of theoretical questions and optics
- further their critical analysis skills through the incorporation of new theoretical frameworks
- situate their own work in relation to the existing theoretical / interpretative optics within the field
- show knowledge of how contemporary (post-1973) historical developments have shaped the development of literature and literary theory
- show a critical understanding of the relationship between literature, literary theory, and the politics of various intellectual/political movements (feminism, critical race theory, postcolonial studies, gender studies)
- participate in discussions regarding the role of literature in society, questions of institutional authority and contemporary cultural debates

Indicative reading list

[Reading lists can be found in Talis](#)

Subject specific skills

Show knowledge of how contemporary (post-1973) historical developments have shaped the development of literature and literary theory

Show a critical understanding of the relationship between literature, literary theory, and the politics of various intellectual/political movements (feminism, critical race theory, postcolonial studies, gender studies)

Transferable skills

Discuss a particular work of literature in relation to a variety of theoretical questions

Understand the terms literary theory and literary criticism and explain the emergence of both fields as a discipline of study

Further their skills in critical analysis through the incorporation of new theoretical frameworks

Situate their own work in relation to the existing theoretical / interpretative optics within the field

Participate in discussions regarding the role of literature in society, questions of institutional authority and contemporary cultural debates

Study

Study time

Type	Required
Lectures	19 sessions of 1 hour (51%)
Seminars	18 sessions of 1 hour (49%)
Total	37 hours

Private study description

Private library research detailed in seminars; guidance from other modules in the department on academic writing and use of library resources.

Costs

No further costs have been identified for this module.

Assessment

You must pass all assessment components to pass the module.

Assessment group A1

	Weighting	Study time	Eligible for self-certification
Assessment component			
Assessed Essay 1 3000 word essay	50%		Yes (extension)
Reassessment component is the same			
Assessment component			
Assessed Essay 2 3000 word essay	50%		Yes (extension)
Reassessment component is the same			

Feedback on assessment

Office hours provide space for feedback; comments and grades delivered via our internal marking cover sheet, uploaded onto Tabula for students to download.

Availability

Courses

This module is Optional for:

- Year 2 of UENA-Q300 Undergraduate English Literature
- Year 2 of UENA-QP36 Undergraduate English Literature and Creative Writing
- Year 2 of UENA-VQ32 Undergraduate English and History
- Year 2 of UENA-VQ34 Undergraduate English and History (with a term in Venice)
- Year 2 of UTHA-QW34 Undergraduate English and Theatre Studies
- Year 2 of UFIA-QW25 Undergraduate Film and Literature

This module is Core option list A for:

- Year 3 of UPHA-VQ52 Undergraduate Philosophy, Literature and Classics