



Stockholm
University

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](#).

OPTIONAL LITERATURE MODULES (Period A-B)

Shakespeare in Theory, in Print, and on Stage

Teacher: Anna Swärdh

Module description

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 (on campus), 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 class, using seminars as occasions to reflect upon and voice their ideas about their reading of primary texts and understanding of the secondary material. The final examination will be comprised of an oral presentation and a written assignment.

More specifically, this module will explore William Shakespeare's plays from the major genres of tragedy, comedy, history, and lyric poetry. Our main focus will be on what defines Shakespearean dramatic form and how the plays capture new understandings of sexuality, political authority, Englishness, and social class. The course will introduce key debates in Shakespeare studies and the major critical approaches to Shakespeare such as new historicism, cultural materialism, feminism, and psychoanalysis to ask how his literary works validate these critical approaches, but also to attend to the ways these different interpretations and the media of print and stage affect Shakespeare's texts.

Required reading / viewing

Primary Texts

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

Recommended scholarly editions for the plays and sonnets are: The Arden Shakespeare, New Cambridge Shakespeare, The Oxford Shakespeare. These editions provide very helpful notes to

explain details of the text and useful introductions. Please note that for *Hamlet* we read the Second Quarto version.

1. William Shakespeare. *The Sonnets* (first printed 1609)
2. ---. *Henry IV, Part I* (prtd. 1598)
3. ---. *Richard III* (prtd. 1597)
4. ---. *The Merchant of Venice* (prtd. 1600)
5. ---. *Twelfth Night* (prtd. 1623)
6. ---. *King Lear* (prtd. 1608) in the edition by R. A. Foakes, Arden Shakespeare, Bloomsbury, 1997. ISBN: 9781903436592
7. ---. *Romeo and Juliet* (prtd. 1597)

Secondary Readings

Dutton, R. and J. E. Howard. *A Companion to Shakespeare's Works*. 4 vols. Oxford: Blackwell, 2003. All chapters are available electronically at SUB (abbreviated as ACSW below).

Hadfield, Andrew. "The Power and Rights to the Crown in *Hamlet* and *King Lear*: 'The King: The King's to Blame'". *The Review of English Studies*, New Series, 54:217 (2003): 566–86. Available electronically at SUB.

Electronic Resources

On *Original Pronunciation*:

<http://www.openculture.com/2013/09/what-shakespeare-sounded-like-to-shakespeare.html>

The Folger Shakespeare Library holds numerous early editions: <https://www.folger.edu/>

Stockholm University Library provides access to EEBO (Early English Books Online): <https://search-proquest-com.ezp.sub.su.se/eebo/fromDatabasesLayer?accountid=38978>

OPTIONAL LITERATURE MODULES (Period C-D)

American Fiction after 1945

Teacher: Bo G. Ekelund

Module description

This course will explore the fictional Americas that American writers of fiction have presented to readers in the long half-century from 1945 to 2001 (and beyond). Of the tens of thousands of American novels by hundreds of writers published over these sixty-odd years, we will be reading a small sample of works that have gained the status of major works in the eyes of critics, readers and scholars. It is a list of works published across this long period, by writers of diverse backgrounds, evoking different genre conventions or establishing new such conventions. They all grapple with something we may call the American condition, or even the ideology of American exceptionalism.

In this course unit we read some 2 000 pages of American prose, a few critical articles, and some extracts from influential theoretical discussions. Students will learn to analyze modern US works of fiction understood as symbolic acts and will acquire a critical perspective on significant trends and themes in American fiction of the past half-century.

The module comprises eight two-hour seminars, all of which involve active participation from the students. The students will read primary texts and, in some instances, 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 their reading of primary texts and understanding of the secondary material. Each student will give a brief oral presentation and write a course essay.

Required reading / viewing
(subject to minor changes)

Don DeLillo, *White Noise* (1985).

Ralph Ellison, *Invisible Man* (1952), selections: The Prologue, Chapter 1 and 2, and the Epilogue.

Louise Erdrich, *A Plague of Doves* (2009).

Ihab Hassan, "The Question of Postmodernism." *Performing Arts Journal* 6, no. 1 (1981): 30-37.

Fredric Jameson, "Postmodernism and Consumer Society." In *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998*. (London: Verso, 1998). 1-20. (Hand-out)

Mark McGurl, "Processing Impersonality," extract from *The Program Era* (2009): 136-48. (SUB e-book)

Toni Morrison, *Jazz* (1992).

Toni Morrison, "Black Matters" from *Playing in the Dark* (1992), 3-17 (Hand-out)

Flannery O'Connor, the following short stories from *The Complete Stories*: "The Barber," "The Crop," "The Displaced Person," "Good Country People," "The Lame Shall Enter First." (1953-1964).

Thomas Pynchon, *The Crying of Lot 49* (1966).

Philip Roth, *American Pastoral* (1997).

Sandra Cisneros, *The House on Mango Street* (1984).

Hand-out with a discussion of and brief extracts from Kenneth Burke, Fredric Jameson and Jane Tompkins.

Carolyn M. Jones, "Traces and Cracks: Identity and Narrative in Toni Morrison's *Jazz*." *African American Review* 31.3 (Autumn 1997) 481-495.

Students will choose two articles from a range of critical articles for their second essay.

The Art of Crime

Teacher: Joakim Wrethed

Module description

This module is generally built around the seminars in which I hope that we will have interesting and stimulating discussions about the literature and films we have engaged with before each occasion. I wish to stress the importance of coming to the seminars well prepared. All of the seminars are constructed in such a way that active participation is a requirement. We will discuss the module content both in smaller groups and in the whole class. There will be plenty of space for your individual performance, but you will also have to engage with the ideas and views of your teacher and your fellow students. We will focus on the theme of crime, but also on various sidetracks as they appear during the module's progression. The aim of this module is to examine the complicated relation between art and crime. There will be a historical dimension mirrored in the narratives selected, but there will also be aspects of the module that focus on crime in fiction as a philosophical issue and a mass culture phenomenon. We will read classics as well as less well known detective and crime fiction and we will also work with other media. Together we will explore different sides of the phenomenon and hopefully our joint efforts will enable us to discern patterns that lead us in various exciting directions. Please note that the module is designed to stimulate your own capacity to read, observe, argue, draw conclusions and form your own

understanding by means of the module content. Key concepts and ideas will grow out of our seminar discussions. Your own creativity as readers and your ideas about art and crime will ultimately constitute the core of the module.

Required reading / viewing
(subject to minor changes)

American Psycho, 2000. Directed by Mary Harron.

Auster, Paul. *The New York Trilogy*. London: Faber and Faber, 2011.

Black, Benjamin. *Christine Falls*. London: Picador, 2011.

Bound, 1996. Directed by the Wachowski siblings.

Chandler, Raymond. *The Big Sleep*. London: Penguin, 2011.

Christie, Agatha. *The Murder of Roger Ackroyd*. London: Harper/Collins, 2002.

Cornwell, Patricia. *Postmortem*. London: Sphere, 2007.

CSI Miami, 2002 (season 1, part 1). The first episode and another one of your own choice.

Doyle, Sir Arthur Conan. *The Sign of Four*. London: Penguin, 2005.

Poe, Edgar Allan. "The Purloined Letter" and "The Murders in the Rue Morgue" in *Selected Tales*, Oxford World's Classics, 2008.

Scaggs, John. *Crime Fiction*. Abingdon, Oxfordshire: Routledge, 2005.

Shakespeare, William. *Macbeth* [Arden Shakespeare second series]. London: Methuen, 2003.

Sherlock (A New Sleuth for the 21st Century), 2010 (Series 1). Directed by Paul McGuigan.