

Module	List of Books and Texts noted as having a content warning in <b>reading lists or in lectures and seminars/tutorials.</b>	Content Warning or Not applicable
<b><i>Reading Literature in History</i></b>	<ol style="list-style-type: none"> <li>1) Julian of Norwich, <i>Revelations of Divine Love</i></li> <li>2) <i>The Book of Margery Kempe</i></li> <li>3) Chaucer, The General Prologue to <i>The Canterbury Tales</i></li> <li>4) Chaucer, <i>The Pardoner's Tale</i></li> <li>5) Selection of Early Modern Sonnets</li> <li>6) Thomas Kyd, <i>The Spanish Tragedy</i></li> <li>7) Olaudah Equiano, <i>The Interesting Narrative of Olaudah Equiano</i></li> <li>8) Patience Agbabi, <i>Telling Tales</i></li> </ol>	<p>1) and 2) Julian of Norwich's text occasionally depicts quite graphic wounds, illness, and discussion of motherhood. Margery Kempe's work depicts illness (both mental and physical), self-harm, sexual assault and violence. If you have any concerns about engaging with any of this material, please speak to your seminar tutor who will be happy to support you.</p> <p>3) In his descriptions of the pilgrims Chaucer sometimes utilises crude stereotypes, particular with reference to sex and gender. If you have any concerns about engaging with any of this material please contact your seminar tutor who will be happy to support you.</p> <p>4) This week our discussion of the Pardoner will involve considerations of medieval attitudes to gender and sexuality</p>

		<p>which you may find offensive; in particular, these are discussed in the recommended secondary reading. We will also touch on the Black Death - a fourteenth-century pandemic and its effects. As always, please let your seminar tutor know if you have concerns about engaging with any of this material.</p> <p>5) Some of this week's material (some of the sonnets, and the optional secondary reading) depicts and discusses harmful and offensive racial stereotypes. If you have any concerns about engaging with any of this material, please speak to your seminar tutor who will be happy to support you.</p> <p>6) This week's play, <i>The Spanish Tragedy</i>, is deeply concerned with death, dying, and funerals, and key elements of the plot revolve around murder and graphic physical violence, as well as suicide, while bereavement underpins much of the plot's action throughout the play. We</p>
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		<p>understand that topics surrounding both grief and violence will affect people in different ways, according to your personal circumstances and experiences, so please do contact your seminar leader if you would like to talk with them about any of the reading this week.</p> <p>7) Olaudah Equiano's <i>Interesting Narrative</i> is concerned throughout with slavery and racism contains a chapter with unflinching depictions of the violence inflicted on enslaved people. We understand that topics surrounding both slavery and violence will affect people in different ways, according to your personal circumstances and experiences, so please do contact your seminar leader if you would like to talk with them about any of the reading this week.</p> <p>8) <i>Telling Tales</i> contains descriptions of and references to violence and racism. If you have any concerns about engaging</p>
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		with any of this material please contact your seminar tutor who will be happy to support you.
<b>Shakespeare</b>	<ol style="list-style-type: none"> <li>1) <i>Richard III</i></li> <li>2) <i>The Comedy of Errors</i></li> <li>3) <i>Romeo and Juliet</i></li> <li>4) <i>Measure for Measure</i></li> <li>5) <i>Hamlet</i></li> <li>6) <i>King Lear</i></li> </ol>	<ol style="list-style-type: none"> <li>1) Shakespeare's portrayal of Richard has become notorious for the problematic connections it draws between his physical disabilities and his villainy - something which both emerged out of stereotypical views in his own time and helped to encode them within later cultures. The play also includes episodes of violence and misogynistic language.</li> <li>2) The farcical nature of much of the play's action includes numerous episodes of physical violence which form the basis of much of its physical or 'slapstick' comedy. This violence is, troublingly, usually employed against the Dromio twins, who act as slaves for the Antipholus twins. There are also</li> </ol>

		<p>instances of misogynistic and body-shaming language, again, often used within a disturbingly comedic context in the play.</p> <p>3) As a tragedy, the play contains many episodes of violence and death, including suicide and suicidal ideation among young people.</p> <p>4) <i>Measure for Measure</i> deals with and interrogates difficult and sensitive topics, most notably those around sexual consent, rape, violence and the abuse of power, which is one of the reasons the play has seen a resurgence of interest in the context of the #MeToo movement. There is violent and misogynistic language throughout, while more broadly the play also deals with topics surrounding death and bereavement.</p>
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<b>Romantic Transformations: 1740-1830</b>	<p>Week 3: Sensibility            Ignatious Sancho, <i>Letters of the late Ignatius Sancho, An African</i>            Laurence Sterne, <i>Tristram Shandy</i></p>	<p>The readings from Sancho and Sterne this week concern the topic of slavery and Snacho deliberately uses an offensive ethnic slur to describe balck people in his letter to Laurence</p>

	<p>Week 8: Exploration and Empire Samuel Taylor Coleridge, 'Rime of the Ancient Mariner' Selection from James Cook, <i>The Journals of Captain Cook</i>.</p>	<p>Sterne. In the biography of Sancho that opens his letters there is a reference to his father's death from suicide. If you have any concerns, please talk to your seminar tutor.</p> <p>James Cook's writing contains racist representation of the people whom he encounters. Both Coleridge and Cook's writings contain depictions of cruelty towards animals. Please talk to your seminar tutor if you have any concerns.</p>
<b>Early Modern Writing 1600-1740</b>	<p>Week 3: Hester Pulter, selected poems Week 4: Edward Winslow, <i>Good News from New England</i> (1624) Week 5: Thomas Dekker and Thomas Middleton's <i>The Roaring Girl</i>  Week 7: Andrew Marvell's 'An Horatian Ode'  Week 9: Aphra Behn's <i>Oroonoko</i></p>	<p>Week 3: 'Why Must I Thus Forever be Confined': Hester Pulter and Women's Textual Cultures</p> <p>Hester Pulter's poetry, rediscovered in the 1990s and gradually published in the 2010s, continues to take on ever greater urgency. The poems we'll study this week feel inseparable from our memories of COVID-19. They speak with extraordinary eloquence about isolation – which is seen often</p>

	<p>Week 10: The Novel Emerges: Daniel Defoe's <i>Robinson Crusoe</i></p>	<p>simultaneously as a source of anger, frustration, and creative inspiration. As their titles suggest, her poems are constantly animated both by mourning and loss – especially the death of her children – and by unsentimental accounts of childbirth.</p> <p>Week 4: Writing in New England: Colonisation and Collaboration?</p> <p>This week, as we read a first-person account of early English activities in New England, part of the purpose of which was to justify the emergent colonial project and its resulting atrocities to seventeenth-century readers, you will encounter upsetting content throughout, including racism and derogatory language, religious intolerance, and episodes of explicit and sometimes graphic violence, usually directed towards members of New England's indigenous Native American communities. Winslow's depiction of the relationships</p>
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		<p>between colonists and Native Americans and his own complex and sometimes contradictory responses to indigenous peoples and cultures can also sometimes surprise modern readers, and challenge twenty-first century assumptions about the historical development of conceptions of race, religion, and national identity which we are still confronting in urgent ways in the world today. Our reading this week confronts the ways in which cross-cultural encounters and exchanges in the early modern period were understood and expressed, and, importantly, enables us to reflect on both the historical specificity of these exchanges and their far-reaching consequences in our own lifetimes. We understand that students from different backgrounds and different experiences will respond differently to this material, and as always, please reach out to your seminar leader if you are in need.</p>
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		<p>Week 5:</p> <p>This is a play from an entirely different era from our own; and yet it touches on topics that cannot but feel to be of the most immediate contemporary relevance. It's important when we read the play, therefore, to reflect on both of these aspects. The play is full of crude responses to Moll's dress; moreover, it is packed with innuendo and sexualised puns which often embody an objectification and commodification of sexuality and the human body (especially the female body), as well as instances of racist language. Nevertheless, we might also think that there are elements in the play that <i>resist</i> the logic of such language too. While the play's interest in gender non-conformity may in itself seem strikingly modern, however, the way it goes about exploring these issues is world's apart from how they might be talked about today. Even today, we must acknowledge we are part of a</p>
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		<p>quickly evolving conversation on how most appropriately to talk and think about trans identities and gender non-conformity, such that even some of the criticism written in the 21st century on the play now contains terms and frameworks that can seem very dated and offensive. We also must note that not everyone will feel equally confident in talking about the issues that the play raises, for all sorts of reasons. Therefore, we've positioned this play not at the very start of the module, but a few weeks in so that you've had a chance to get to know one another and build up that all-important care and trust that will need to underpin a discussion. Do also remember that the play is a comedy and performances in relatively recent times have suggested it can be absolutely hilarious on stage - we hope you'll enjoy the venture into this play and find it fun as well as (hopefully) meaningful.</p>
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		<p>Week 7: Politics and Poetic Form: Andrew Marvell's "An Horatian Ode"</p> <p>This week's central text, Marvell's 'Horatian Ode', deals with Cromwell's wars in Ireland. The violence unleashed by Cromwell in Ireland has sent shockwaves through British and Irish history, and interpretation of these events remained furiously contentious within the twentieth-century 'Troubles' in Northern Ireland and beyond. This is therefore not a poem about things which are far away -- and some students may find the depiction of the Irish and Cromwell's wars in Ireland to be disturbing. We think it's important to acknowledge this at the outset, and we hope that by doing so it will encourage everyone to be able to come together in our seminars to share their interpretations of what is often called 'the greatest political poem in English'.</p>
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		<p>Week 9: The Novel Emerging: Aphra Behn's <i>Oroonoko</i></p> <p>Behn's <i>Oroonoko</i> is written with a matter-of-fact tone that belies its extremely disturbing content. Racist attitudes are on display throughout the text, including in off-hand asides -- even if they're sometimes being invoked by the narrator to be dismissed, that will not lessen their impact. Racism is sometimes directed to Behn's <i>Oroonoko</i> is written with a matter-of-fact tone that belies its extremely disturbing content. Racist attitudes are on display throughout the text, including in off-hand asides -- even if they're sometimes being invoked by the narrator to be dismissed, that will not lessen their impact. Racism is sometimes directed toward Native Americans, but more toward African people -- including the highly racialised description of Oroonoko's physical appearance. The main first part of the story, with Oroonoko in Africa, concerns power and sex. There is the</p>
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		<p>threat of rape in these pages, and not by any means for the only time in the text. The second part of the story, with Oroonoko a slave in Surinam, contains some extremely graphic violence, including vivid and violent descriptions of attacks on people who have been enslaved. The last pages are particularly disturbing, perhaps especially (but not only) Oroonoko's killing of his wife and her unborn child. There are also detailed discussions of slavery throughout this second part of the story. As we will see, <i>Oroonoko's</i> attitude toward slavery is not quite clear -- and, in a sense, slavery is perhaps not even the work's own main concern. Regardless of that, the kind of first-hand documenting of the slave trade, and <i>Oroonoko's</i> wider exploration of the intersection between colonialism, gender, and sex, has given this book an extraordinary urgency in critical debates about the seventeenth century for a very long time,</p>
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		<p>especially so in the last twenty or thirty years. We hope you will feel fully able to join in that debate. As ever, please feel free to reach out to your seminar leader if you find yourself in distress.</p> <p>Week 10: The Novel Emerges: Daniel Defoe's <i>Robinson Crusoe</i></p> <p><i>Robinson Crusoe</i> contains elements you will find disturbing. Slavery is a given in <i>Crusoe</i>, and the novel's protagonist expresses a moral indifference about it. The instances of enslavement are based on a white western supremacist attitude. This means that it's very obviously <i>racist</i> in its posture on non-white, non-western ethnic groups. It also contains discussions of cannibalism and descriptions of violent murders. Please reach out to your seminar leader if you find yourself in distress.</p>
<b>Medieval Writing: Quest, Fable and Romance</b>	The Wife of Bath's Prologue and Tale	The Wife of Bath's Prologue contains an account of domestic violence and The

	<p>Julian of Norwich</p> <p>Margery Kempe</p>	<p>Wife of Bath's Tale contains sexual assault. The lecture / seminar will discuss these topics, and sensitively so.</p> <p>Contains graphic injury detail. The lecture / seminar will discuss this topic, and sensitively so.</p> <p>Contains details of mental illness and self-harm. The lecture / seminar will discuss these topics, and sensitively so.</p>
<b><i>Victorian Writing</i></b>	<p>General indication of the range of writing and language in module introduction</p> <p>Robert Browning, selections</p> <p>Mary Seacole, <i>Wonderful Adventures of Mrs Seacole</i></p> <p>Roger Luckhurst (ed.), <i>Late Victorian Gothic Tales</i></p>	<p>Representations of misogynistic violence</p> <p>Representations of enslavement and violence, racially charged language</p> <p>Representations of colonial violence, racially charged language</p>



<b><i>Shakespeare's Dramatic Worlds</i></b>	N/A	N/A
<b><i>Banned Books</i></b>	<p>A general warning for all the reading on the module (in the module outline)</p> <p>Specific warnings for each novel, both on the module outline and verbally in class. (I do not have time to extract each warning)</p> <p>Novels:            Radclyffe Hall, 'The Well of Loneliness'            D. H. Lawrence, 'Lady Chatterley's Lover'            Vladimir Nabokov, 'Lolita'            George Orwell, 'Nineteen Eighty-Four'            Maya Angelou, 'I Know Why The Caged Bird Sings'            Ngũgĩ wa Thiong'o, 'Devil on the Cross'            Salman Rushdie, 'The Satanic Verses'            Margaret Atwood, 'The Handmaid's Tale'</p>	<p>The books on this module explore the representation of subjects such as violence, racism, race hate speech, homophobic speech and sexual assault, which some students may find distressing. Discussions of gender, sexuality and race will also feature as part of the teaching content. Some of this may be emotionally and intellectually challenging to engage with. I will try to flag especially graphic or intense content and will do my best to make this classroom a space where we can engage, empathetically and thoughtfully with difficult content every week.</p>
<b><i>Imaginary Endings</i></b>	A general warning for all the reading (in the module outline).	Apocalyptic fiction can be extreme in the events it depicts.

	<p>Specific warnings for each novel, both on the module outline and on the blackboard pages. (I do not have time to extract each warning)</p> <p>Novels:</p> <p>HG Wells, The War of the Worlds</p> <p>John Christopher, The Death of Grass,</p> <p>Doris Lessing, Memoirs of a Survivor</p> <p>Russell Hoban, Riddley Walker</p> <p>Jeanette Winterson, The Stone Gods</p> <p>Sam Taylor, The Island at the End of the World</p> <p>Waubgeshig Rice, Moon of the Crusted Snow</p> <p>Short stories (general warning covering all):</p> <p>'Dune Song' by Suyi Davies Okungbowa</p> <p>'More Sea than Tar' by Osahon Ize-Iyamu</p>	<p>There can be a focus on violent events, sudden catastrophe, the experience of trauma, and ideas of divine punishment. You will find disturbing content in a number of novels. I will endeavour to give you an indicative content note for each primary text. These will appear on Blackboard.</p> <p>We recognise that not everyone will be affected in the same way by this kind of material: that students from different backgrounds or with different experiences will each respond in your own way; it is important we acknowledge this at the outset. As always, if you find yourself in distress, or uncertain over whether to read a text or participate in a seminar, please do reach out to me.</p>
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<b>MYTHOS</b>	<p>'If it Keeps on Raining' by Jon McGregor 'Later His Ghost' by Sarah Hall</p> <p>Weeks 3 &amp; 4: Dido and Aeneas</p> <p>Week 5: Sappho and Catullus</p>	<p>Dido commits suicide. The seminar will discuss this topic, and sensitively so.</p> <p>Certain of Catullus' poems contain sexually violent imagery. If the seminar discusses one of these particular poems, this topic will be sensitively discussed.</p>
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