



MYTHOLOGY IN ENGLISH LITERATURE

FALL-FRIDAYS 14:45-17:40 A-2

PRIMARY SOURCES:

SUMERIAN MYTHOLOGY:

SUMERIAN MYTHOLOGY: A STUDY OF SPIRITUAL AND LITERARY ACHIEVEMENT IN THE THIRD MILLENNIUM B.C.

(SAMUEL NOAH KRAMER, UNIVERSITY OF PENNSYLVANIA PRESS PHILADELPHIA, 1961)

THE EPIC OF GILGAMESH

(MY EDITION: TRANSLATED BY ANDREW GEORGE, PENGUIN BOOKS, 1999)

GREEK AND ROMAN MYTHOLOGY:

HESIOD'S THEOGONY AND WORKS AND DAYS - PAGES 23-105

(MY EDITION: TRANSLATED BY R. M. FRAZER, UNIVERSITY OF OKLAHOMA PRESS, 1983)

HOMER'S THE ILIAD - BOOKS I, III, IV (LINES 1-140, V, VIII, XVI, XVIII, XIX, XX, XXII, XXIII, XXIV),

(MY EDITION: TRANSLATED BY ANTHONY VERITY, OXFORD WORLD'S CLASSICS, 2012)

& THE ODYSSEY

(MY EDITION: TRANSLATED BY RODNEY MERRILL, UNIVERSITY OF MICHIGAN PRESS, 2002
OR FOR THE PROSE TRANSLATION: WALTER SHEWRING, OXFORD WORLD'S CLASSICS, 2008)

NORSE MYTHOLOGY:

THE POETIC EDDA

(MY EDITION: TRANSLATED BY CAROLYN'S LARRINGTON, OXFORD WORLD'S CLASSICS, 2014)

SAGA OF THE VOLSUNGS

(MY EDITION: JESSE L. BYOCK, PENGUIN BOOKS, 2013)

CELTIC MYTHOLOGY:

EARLY IRISH MYTHS AND SAGAS

(MY EDITION: TRANSLATED BY JEFFREY GANTZ, PENGUIN BOOKS, 1986)

SIR THOMAS MALORY'S LE MORTE D'ARTHUR - BOOKS I & III

(MY EDITION: IN TWO VOLUMES, PENGUIN BOOKS, 2004)

SECONDARY SOURCES: 1) "MYTH TODAY" (ROLAND BARTHES, MYTHOLOGIES) 2) A HERO WITH A THOUSAND FACES (JOSEPH CAMPBELL) 3) THE GREEK MYTHS (ROBERT GRAVES, COMPLETE EDITION) 4) THE PENGUIN BOOK OF NORSE MYTHS: GODS OF THE VIKINGS (INTRODUCED AND RETOLD BY KEVIN CROSSLEY-HOLLAND) 5) THE CELTIC AND SCANDINAVIAN RELIGIONS (J. A. MACCULLOCH) 6) THE ULTIMATE ENCYCLOPAEDIA OF MYTHOLOGY (ARTHUR COTTERELL)

FOR THE PDF AND E.PUB COPIES OF THESE TEXTS YOU CAN FOLLOW THIS GOOGLE DRIVE LINK:
[HTTPS://DRIVE.GOOGLE.COM/OPEN?ID=0B2DwZ60JSj0JwWHCMjZWQ3QWwZG](https://drive.google.com/open?id=0B2DwZ60JSj0JwWHCMjZWQ3QWwZG)



16th Century English Literature

Fall-Fridays

11:45-13:10 A-2

Background Reading: Renaissance Literature and Culture, Lisa Hopkins and Matthew Steggle

The New World: Fact vs. Fiction:

Extracts from Eden's The Decades of the New World or West India

from Thomas Hariot's A Brief and True Report

from Sir Francis Drake's Drake's Account

vs.

Sir Thomas More's Utopia

Political Writings:

King Henry VIII's "Speech in Parliament,
towards the latter end of his Reign 1545"

Queen Elizabeth's "1559 Parliament Speech" &
"Speech to the Troops at Tilbury"

Poetry and Sonnet tradition:

King Henry VIII, "Lusty Youth should us ensue"

Henry Howard, Earl of Surrey's "The soote season"

Isabella Whitney's "Will and Testament"

Shakespeare's Sonnets no. 65, 116

Extracts from Spenser's Faerie Queen

*As this reading list includes extracts from different texts I will prepare a copy of the texts for you at the beginning of the term, yet for the full texts and poems you can find them online as they are on the public domain and here's a little help: <https://drive.google.com/open?id=0B2dwZe0jsJ0JSX3M3Y3lxRHZodlU>



English Theatre

Fall-Thursdays 11:00-13:55 A-5

Miracle and Morality Plays: Everyman, Anonymous

Elizabethan Drama: The Jew of Malta, Marlowe

Jacobean Drama: The White Devil, John Webster

*Restoration Drama: The Way of the World, William
Congreve*

Contemporary Drama:

Hangmen, Martin McDonagh &

Everyman, Carol Ann Duffy

For the pdfs and e.pubs of the old plays: <https://drive.google.com/open?id=0B2dwZcoj5J0JNlF7bEpycTFZLZ0E>



Introduction to Literary Criticism

Fall-Thursdays 14:00-15:25 A-5 & 15:30-16:55 A-7

Oedipus the King and Hamlet are our main literary texts that will be referred to all along the course

Ancient Greek and Roman:

Book VII “Simile of the Cave” and Book X “Theory of Art”

from Plato’s The Republic

(My edition: Translated by Desmond Lee, Penguin Classics, 2003)

Aristotle’s Poetics

(My edition: Translated by S. H. Butcher, Dover Thrift Editions, 1997)

Horace’s Ars Poetica

Renaissance and Restoration:

Sir Philip Sidney’s “The Defence of Poesy” (“An Apology for Poetry”)

John Dryden’s “An Essay on Dramatic Poesy”

Romantic view of Art:

William Wordsworth’s “Preface to Lyrical Ballads”

Extracts from Coleridge’s Biographia Literaria

Victorian views on Art:

Extracts from Matthew Arnold’s “Culture and Anarchy” vs. Oscar Wilde’s “Preface to The Picture of Dorian Gray”

Introduction to Political Criticism:

“Commodities” from Karl Marx’s Capital

(For this part please check Literary Theory: An Anthology ed. by Julie Rivkin and Michael Ryan pages 643-646, 665-672)

Introduction to Feminist Criticism:

Mary Wollstonecraft’s A Vindication of the Rights of Women, Chapter II

Virginia Woolf’s A Room of One’s Own, “Shakespeare’s Sister” and “Androgynous Mind”

Introduction to Psychoanalytic Criticism:

Extracts from Sigmund Freud’s The Interpretation of Dreams, The Uncanny

(For these extracts please check Literary Theory: An Anthology ed. by Julie Rivkin and Michael Ryan pages 389-414, 418-430)

***Follow this google drive link to find the aforementioned anthology by Rivkin and Ryan: <https://drive.google.com/drive/folders/OB2dwZeojsJoJUo1MbHlfNS1jMnM?usp=sharing>**

***The copies of the selected pages for other texts can be found in anthologies or there are photocopies for the extracts, and I will also give you my copy of the folder when the term begins.**



Drama Theory (M.A.)

(D/H/R:)

The aim of this course is to investigate contemporary British drama by re-building its ties with the history of drama. Starting with an Ancient Greek tragedy, the course aims to offer students a deeper understanding of theatre, its reception, and function through the ages. This close study will move us towards our focal point: "British Drama Today." The course's structure requires the close reading of exemplary plays and the theories on drama. Contemporary theories such as Heterotopia, Trauma Theory, Apocalypticism, Eco-criticism, Third-Wave Feminism, and Post-Feminism will also be under focus as the contemporary plays are closely related to them.

1. Ancient Greek tragedy and the birth of European drama
2. Renaissance and theatre
3. Modernism and theatre: Avant Garde Theatre, Theatre of the Absurd, Theatre of Cruelty (Stage and performance)
4. Political Drama then and now
 - a. Political plays
 - b. Theatre of Catastrophe
6. Post-Political Theatre:
 - a. In-yer-face theatre
 - b. Theatre Today

Playtexts:

Sophocles, *Oedipus the King*; Shakespeare, *Hamlet*
 Beckett, *Endgame*; Brecht, *Mother Courage and her Children*
 Barker, *Scenes from an Execution*; Churchill, *Cloud Nine*

Female Dystopias: Kane, *Blasted*; Kirkwood, *Tinderbox*
 Male Dystopias or nightmares: Ridley, *Mercury Fur*; Neilson, *The Wonderful World of Dissocia*

War on Terror: Ravenhill, *Shoot/Get Treasure/Repeat*; Stephens, *Motortown*
 Documentary Theatre: Hare, *Stuff Happens*; Gilroy, *Motherland*

Theories on Drama:

Aristotle, *The Poetics*
 Sir Philip Sidney, "An Apology for Poetry"
 John Kerrigan, *Revenge Tragedy: Aeschylus to Armageddon*
 Raymond Williams, *Drama from Ibsen to Brecht*
 Christopher Innes, *Avant Garde Theatre 1892-1992*
 Bertolt Brecht, *Brecht on Theatre*
 Antonin Artaud, *The Theatre and Its Double*
 Martin Esslin, *The Theatre of the Absurd*
 Howard Barker, *Arguments for a Theatre*
 Aleks Sierz, *In-Yer-Face Theatre: British Drama Today*
 Aleks Sierz, *Rewriting the Nation: British Theatre Today*



