



Studying Modern Languages - Comparative Literature at St Anne's College

Visiting students who are already studying English and American Literature, or comparative literature may be interested in studying comparative literature at St Anne's. The following courses are recommended to visiting students.

The Avant-Garde and the European Modernism courses overlap and are designed to teach the development of European avant-garde Literature in the period 1880 to 1930. All literature will be taught in translation, but some knowledge of original languages will be useful. The major languages whose literatures you will study are French, German, Italian, Spanish and Russian, though texts from the Norwegian, Danish, Swedish and Hungarian may also be studied. The course is also designed to map European literary movements in a context that aligns with American literature (e.g. Walt Whitman's influence on French literature, Ezra Pound and Italy, etc.).

Courses are taught in a mix of fortnightly seminars and tutorials, for which essays will be set and graded.

The courses are taught broadly chronologically, but also by theme and by genre.

Themes include: individual and society; nature and technology; literature and politics; realism, naturalism and symbolism; the battle of the ancients and the moderns; epic and fragment; literature, politics and the state.

Genres include: Poetry; Theatre; Fiction; Philosophy and Aesthetics; literary collaborations (with art, music, etc).

Please see below for reading lists.

European Avant-Garde: Literature in the Age of Manifestos

One term in Michaelmas, Hilary or Trinity term

The following is a list of manifestos and declarations covering a range of European movements. Seminars are devoted to individual movements such as Symbolism, Naturalism, Futurism, Acmeism, Socialist-Realism, Imagism, Expressionism etc.

Whistler, 'The Ten O'clock lecture' (1885)

'Aux Lecteurs!', Anatole Baju, Le Décadent littéraire et artistique, 1886 (issue 1.1)

'Manifeste du Symbolisme', by Jean Moréas (1886)

'The Poets and the People', Oscar Wilde (1887); see also preface to Portrait of Dorian Gray

'Le Tragique Quotidien', Maeterlinck (on theatre)

Mallarmé, interview with Jules Huret in Enquête sur l'évolution littéraire (also in M's oeuvres complètes)

V. Bryusov, 'Keys to the Mysteries'

The Futurist Manifesto, by Marinetti (1909)

'The Art of Noises/L'Arte dei Rumori', Luigi Russolo'

'Vorticist Manifesto', Wyndham Lewis, from Blast

'Vortex', by Ezra Pound, Blast

Apollinaire, Preface to Les Mammelles de Tirésias and 'Picasso'

Kandinsky and Marc, Preface to Der Blaue Reiter

Mandelstam, 'The Morning of Acmeism'

'A few don't by an imagiste', Ezra Pound (see

http://www.english.illinois.edu/maps/poets/m_r/pound/retrospect.htm

Francis Picabia, 'Dada manifesto'

Surrealist manifestos, by André Breton, 1924
Tristan Tzara, Dada Manifestos and Lampisteries

Many of these manifestos are found in Mary Ann Caws, ed., Manifesto: A Century of isms (Nebraska, 2001). The rest can be found in online resources.

Seminars will discuss not just the content of manifestos but their cultural politics and their place in literary history, along with examples of the literature that the manifestos pertain to. Students will choose a manifesto and present on it in seminar for general discussion. Subjects for individual essay-writing and follow-up tutorials are then chosen between the Tutor and the student.

European Modernism

Taught over one, two or three terms; Michaelmas, Hilary and Trinity and can also be combined with the European Avant-Garde: Literature in the Age of Manifestos course.

Prose:

J-K Huysmans, *Against Nature*
Georges Rodenbach, *Bruges-la-Morte*
Alfred Döblin, *Berlin Alexanderplatz*
Djuna Barnes *Nightwood*
James Joyce, *Ulysses*
Endre Ady, *Neighbours of the Night*
Mihail Sebastian, *For Two Thousand Years*
Virginia Woolf, *The Waves*
André Breton, *Nadja*
Franz Kafka, *The Trial*

Poetry

Rilke, *Duino Elegies*
Mallarmé, *Poems* (trans. Peter Manson)
Rimbaud, *poems*
Laforgue, *Poems*
TS Eliot, *The Waste Land*, *The Love Song of J Alfred Prufrock*
Hope Mirrlees, *Paris*
Mayakovsky, *Poems*
Lynette Roberts, *Collected Poems*
Apollinaire, *Poems*
Ungaretti, *Poems*
Ezra Pound, *Hugh Selwyn Mauberley*, *Draft of XXX Cantos*

Theatre

Maeterlinck, *The Blind*, *Interior*, *The intruder*
August Strindberg, *Ghost Sonata*, *Dance of Death*
Ibsen, *Hedda Gabler*, *A Doll's House*, *Brand*
Jarry, *Ubu Roi*
Büchner, *Woyzeck*
Brecht, *The Good Lady of Sechuan*, *The Caucasian Chalk Circle*
Synge, *Playboy of the Western World*
Beckett, *Endgame*
Ionesco, *Rhinocéros*
Chekhov, *The Seagull*

Queer Perspectives

Taught over one or two terms

This course explores literature and film by and about LGBTQ+ individuals from across the globe. It begins with reflections on how queer identities have been constructed and contested in theoretical debates, before looking to the imaginative ways queer lives have been sketched in print and on the big screen. It examines the clichés of queer representation as well as how writers and filmmakers working in different regions have responded to and made use of different aesthetic traditions and socio-cultural contexts in their craft. Whilst it would be impossible to cover all the global variety of queer expression, this course intends to go beyond the white, male voices that have tended to gain most visibility.

Topics might include:

Representing AIDS
Victims and Villains
Melodrama
Queer Pastoral
Imagining the Queer Past
Queer Hagiography
Crossing Genders
Narratives of Becoming
Staging Queers