

## **DEPARTMENT OF LITERATURE AND CULTURE COURSES 2025-26**

### **1<sup>ST</sup> SEMESTER**

#### **ENGLISH FICTION (63LY01)**

This course aims at presenting a variety of genres, indicative of the artistic movements of their era, in diachronic succession and in relation to their historical and cultural parameters. Introductory lectures will include references to the timeline of the birth of the novel as well as excerpts from 18th-century prose by authors such as Daniel Defoe and Jonathan Swift. The rest of the syllabus will include a 19th-century novel, representative of realism, by Charles Dickens or George Eliot, as well as short stories (or even a novel) from the 20<sup>th</sup> century by authors such as Conrad, Joyce, Lawrence, and Forster.

### **2<sup>ND</sup> SEMESTER**

#### **AMERICAN FICTION (63LY02)**

The course deals with American fiction from its first period of development through the 19th-century classics and onwards towards the postmodern and multi-cultural authors of today. The historical and cultural parameters of fiction are examined in conjunction with stylistic differences as these were expressed via the various literary movements, that is realism, symbolism, modernism and postmodernism. The course also aims to develop the students' capacity for critical analysis of texts as both artistic textual singularities and as cultural products and carriers of ideological and socio-cultural debates within the larger context of the era that produced them.

### **3<sup>RD</sup> SEMESTER**

#### **ENGLISH POETRY (63LY03)**

This course has a twofold purpose. First, to familiarize students with the elements of poetry, such as imagery, figures of speech, rhythm, symbol, and other conventions that will help them read, analyze, and understand poetry. Second, to offer students a historical overview of British poetry, examining the ways in which authors have used the above elements to express ideas and emotions throughout the centuries. The course is offered in the form of a series of lectures, always in dialogue with the students. Texts are taken from a main anthology and leaflets (provided). For the evaluation of knowledge gained, there will be a final exam, as well as the opportunity for optional extra-credit research papers. Students evaluate the course anonymously through a final questionnaire.

#### **CONTEMPORARY ANGLOPHONE THEATRE (63LY04)**

This introductory course examines contemporary anglophone plays through the sociohistorical cultural context of the 20th and 21st centuries. We analyze representative texts of various theatrical genres representing realism, expressionism, the epic, the theatre of the absurd, etc. The course aims at sensitizing students to the particularities of the dramatic form, as well as at the development of critical thinking. There are weekly classes with lectures and dialogue. Course material includes plays, lectures from invited speakers, a photocopy pack with study questions and bibliographical lists. Students are encouraged to

conduct further research on their own. The evaluation of knowledge gained is based on a final exam (80% of the grade) and on short critical essays (20%), written in the context of the critical essay workshop conducted separately as part of this course. The course will be evaluated through a questionnaire filled by the students at the end of the semester anonymously.

## **4<sup>TH</sup> SEMESTER**

### **THEORY AND CRITICISM OF LITERATURE (63LY06)**

The course examines the most important developments in 20th-century literary theory and criticism, from Russian formalism to New Historicism and Post-colonial theory. It focuses on select representative approaches to literature but also introduces students to a wide spectrum of schools and movements such as formalism, structuralism, psychoanalysis, deconstruction, feminism, cultural studies and so on. Emphasis is given to the reading of well-known texts by theoreticians and literary critics, as well as the application of those theories on literary text analysis.

### **AMERICAN POETRY (63LY05)**

The course studies the tradition and development of American poetry from Bradstreet and Wheatley to the 21<sup>st</sup> century, with the aim of a detailed, comparative analysis of the work of major American poets who helped shape the cultural face of their era in their search for a personal poetic style that would help them determine truths about themselves and express its connections with the wider conceptual space that is “America.” The main schools of thought influencing poetry, from Puritanism to Ecocriticism, will be examined, along with overviews of the political and social developments that led to the formation and constant re-formulation of literary movements. Finally, class analysis will attempt to highlight the distinct characteristics of American poetry, which created the “tradition of the new.”

## **5<sup>TH</sup> SEMESTER**

### **THEORY OF CULTURE (63LY07)**

The aim of this course is the definition of the various concepts and figurations of culture, through which critical approaches to cultural/textual phenomena and the understanding of the ways in which creative activities contribute to the quality of human life will be examined. Issues concerning the relationship of culture and society, “higher” and “popular” culture, as well as the relations between sciences and the arts are investigated, while questions pertaining to the goals of cultural activities and the interaction among them are put forth and explored.

#### **A.**

### **BLACK CULTURES AND ACTIVISM IN THE U.S. (63LE164)**

The course maps how activist thinkers, poets, and artists approached a black African American consciousness, its histories and expression, from the early 20<sup>th</sup> century to the present day. Through a focus on a range of forms, spanning political speeches, manifestos, poems, music and the visual arts, we will explore how cultural production at large intersects with activism and visions of social change. We will begin with the origins and the formation of the New Negro Renaissance in Harlem; we will discuss networks and the dissemination of the cultural production of Harlem and we will focus on the paradoxes and blindspots

of the promotion of racial uplift, and the prevalent affirmative rhetoric of the leading figures of the movement. We will move onto the entanglement of race, class and gender through literary representations of New Negro Women, and explore the troubled political alliances with the Marxist Left through the trajectory Langston Hughes.

We will then examine how literature remains a form of protest after the New Deal, specifically in the writing of Richard Wright and James Baldwin, and how these writers paved the way for the political alliances that emerged in the Civil Rights era as the Black Power movement was gaining momentum. We will focus on how figures like Amiri Baraka and Sonia Sanchez, Jazz musicians like Max Roach and Abbie Lincoln, artists that were brought together in AfriCobra, embraced Black Power and engaged in their work the complex co-articulations of race and racism, gender, sexuality, cultural self-determination, the activist imperative, and formal experimentation. Throughout the course, we will discuss how an art form and/or cultural practice is conceived as a form of resistance and active intervention, as is the case with black feminist abolitionism, how a cultural practitioner becomes an ally to a political and cultural vision, whether embracing a political cause may or may not compromise experimentation, and in the case of hip hop, how artists navigate fame, oppositionality and co-option.

It is essential that you familiarise yourselves with materials and related documentation before each class and that you study recommended secondary resources and handouts in advance of each session. You also need to become familiar with the richness of African American culture and tradition in order to approach critically the materials that we will study; you can access numerous links and resources on the e-class. All seminar material can be accessed on the eclass.

### **AMERICAN MODERNISM (63LE120)**

This course will aim to examine various forms of American modernism that developed in the early years of the twentieth century and sought to perform a radical break from earlier conventions so as to reflect the socio-cultural, economic and financial turbulence of the interwar times. Modernism saw an explosion of literary innovation and unfolded in conversation with several phenomena of modernity: new forms of social and economic integration, but also expatriate life and displacement; new modes of perspective and experience emerging from psychology, philosophy, and the visual arts; changes in urban structures; an ambivalence towards a technologically innovative mass culture; and new political discourses that altered understandings of race and gender. In view of all this, the course will pursue an interdisciplinary study of this moment by looking at literary and critical texts, but also painting and photography; it will explore aesthetic experimentation, but also alternative visions of modernism that engage ideas of progress, race and the advent of technology. Lectures will underscore the dynamic relationship between literature and history—including the history of visual arts, politics and ideas; they will consider questions of genre, and will consider a variety of topics, including the "middlebrow" and "high art" modernism, transnational mobility, and the shifting pressures of gender, race, ethnicity, and class during the modern era.

### **B.**

### **TRAGIC MYTH IN INTERCULTURAL THEATRE (63LE179)**

This course introduces students to the reception of ancient Greek tragic myth in contemporary intercultural theatre. Through the study of representative works from around the world, students will examine the ethical, political, and aesthetic dimensions of modern reimaginings of tragic narratives. Particular emphasis is placed on adaptations of tragic myth within socially and politically engaged dramaturgy—for example, in theatre programs designed for at-risk youth, survivors of sexual violence, individuals living with PTSD, and communities in crisis such as those in war zones, refugee camps, or urban ghettos. The course also investigates the role of tragic myth in digital performance, with special attention to projects that use online

and immersive platforms to support vulnerable populations. By the end of the course, students will have developed skills in critical analysis, intercultural awareness, and applied dramaturgy, while gaining a deeper understanding of the continuing relevance of tragic myth in shaping theatre's response to contemporary global challenges.

Student performance in this course is evaluated through a combination of in-class participation (10%), an individual presentation (30%), and a final examination (60%). The assessment design emphasizes consistent engagement, individual accountability, and opportunities for both critical and creative expression. Active contribution to seminar discussions and group activities is expected throughout the semester. At selected points, students are asked to produce short responses in class (e.g., adaptation of myth or theoretical text). Between weeks 6 and 8, students present either a research-focused task or a piece of creative work inspired by the course. Presentations may be delivered live in class or submitted as a recorded video. This assignment should draw directly on class discussions and assigned readings, demonstrating both individual analysis and responsiveness to the course's shared learning environment. A written exam, held during the official examination period (60%), assesses students' understanding of key works and discussions in intercultural theatre involving tragic myth. The exam requires close analysis, critical reflection, and the ability to make connections across the material studied. Finally, students evaluate the course by filling a special questionnaire anonymously.

### **THE CITY IN ANGLOPHONE FICTION (63LE184)**

The course focuses on the concept of urban space as well as the lived experience associated with it, and explores the ways in which Anglophone literature grapples with the multifaceted challenges that the city signifies in different cultural, ethnic, historical, geographical and other contexts. Through the study of different literary genres (poetry, short stories, novels, essays and travel narratives) that may represent any era and/or geographical context, students will have the opportunity to examine the diverse ways in which Anglophone literature contributes to the vigorous and ever-evolving debate on urban space and the urban experience. The city may be defined in terms of geography, time and/or themes and areas of interest may revolve around manifestations of constant change in urban space and/or power relations as they are negotiated and shaped through it. Furthermore, interest may focus on one or more cities thanks to the works of representative authors that both reflect and shape the history of this/these city/cities through the ages.

### **GREECE IN VICTORIAN LITERATURE (63LE150)**

Greece, as a site of relations between the classical and the modern, the West and the East, figured vividly in the Victorian imagination, inspiring novels, short stories, travelogues, essays, poems, as well as the visual arts. While ancient Greece informed Victorian Hellenism as a constitutive part the West and its imaginary tropes, civilization and democracy, Modern Greece confused and often disappointed Victorians who took a critical distance from the hybridity that it represented. Through the analysis of representative texts which offered the British readers stories of heroism, war, and romance or satirized through word and image the historical and political developments in Greece, this course will explore the cultural relationship between Britain and Greece in the Victorian period. Starting from Mary Shelley in the 1830s and ending with Virginia Woolf in the 1900s, we will discuss ideas such as: empire and nationhood, the role of gender, race, and class in interpretations of Greece, the interface between the popular and the scholarly readings of Greece, popular adaptations of Greek mythology, and Greece in Victorian material culture. Moreover, by doing their own research and finding new relevant texts, students will actively contribute to the original research project "Representations of Modern Greece in Victorian Popular Culture (REVICTO)" which is supported by the Hellenic Foundation for Research & Innovation (HFRI).

Course material and bibliography is available online on the e-class site. The course is assessed by two midterm examinations that will be held during term-time as well as optional short entries to be posted online

### **C.**

#### **OSCAR WILDE: AESTHETICISM AND ITS LEGACIES IN THE LITERARY AND THEORETICAL THOUGHT OF THE 20<sup>TH</sup> CENTURY (63LE133)**

This course will concentrate on the study of important critical, theoretical and literary works by Oscar Wilde, familiarizing students with the basic principles of aestheticism in Britain during the 1890s. Seminal philosophical questions will be addressed such as the affinity between truth and lying, the critic as artist, and the importance of art and the beautiful in the 20<sup>th</sup> century and the contemporary world. Major concerns of the course will be the exploration of the legacies of aestheticism in the first decades of the 20<sup>th</sup> century, and its impact upon the literary theory and critical thought of that century. More specifically, the course will establish the connections between Wilde's aestheticism (and aesthetics) and crucial theoretical schools of the twentieth century, such as the New Criticism and Deconstruction.

This course will be a combination of lectures and seminar activities. Evaluation will be based on the student's overall performance, optional written assignments (that will be presented in class), midterms and final exam.

#### **20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY ANGLOPHONE POETRY: SPECIAL TOPICS (63LE176)**

The course traces the period from the beginning of the 20<sup>th</sup> century up to now through anglophone poetry. In particular, it explores the ways in which poets experiment with language and image, find the proper means to speak about gender, race and history, emphasize the role of poetry in public discourse and manage to defy all sorts of boundaries. Through a creative and critical analysis of poems and poetic mechanisms, students will become familiar with some of the most important and distinct poetic voices of the 20<sup>th</sup> and 21<sup>st</sup> century, but also with some of the theoretical tools used in reading and analyzing poetry.

### **6<sup>TH</sup> SEMESTER**

#### **WILLIAM SHAKESPEARE (63LY08)**

The aim of the course is to introduce students to Shakespeare's drama through the analysis of representative plays taking into consideration the historical, social and theatrical context of the Renaissance society. Emphasis is also placed on the ways by which contemporary literary theories have affected the reading of his plays regarding the treatment of important issues such as gender, race, power relations.

### **A.**

#### **WOMEN'S STORIES IN THE LONG EIGHTEENTH CENTURY (63LE172)**

The course will investigate women's stories in the long eighteenth century (1688-1815), focusing on questions of authority and authorship, as well as on issues of gender, race and class. Although in the past decades, scholars have rediscovered an extensive corpus of women's literature and have reconsidered women's participation in political and social transformations in Britain and abroad, it is still a challenge to move beyond the traditional narratives of female empowerment and disempowerment as an approach to women's writing. The course aims to introduce students to the narratives of British women writers in the long eighteenth century by examining a diverse range of genres, prose fiction, letters, journals, essays and travel writing, and reflecting on the interplay between fiction and life writing. It will explore constructions

of gendered and racial difference and themes such as romance, domesticity, feminism and anti-feminism, slavery, colonialism and education in works by Aphra Behn, Lady Mary Wortley Montagu, Frances Burney, Mary Wollstonecraft, Helen Maria Williams, Mary Prince, and Jane Austen among others.

The course sessions include lectures and discussion, where students will be expected to make presentations and the final grade will depend on a midterm exam, a final exam, and a class project.

### **LITERATURE AND SOCIETY OF THE VICTORIAN PERIOD (63LE58)**

This course examines representative fiction of the Victorian period in relation to the socio-historical framework that shaped the themes and styles of the fiction of that period. Romanticism, the gothic, realism, and aestheticism will be discussed in relation to the themes of industry and ecology, urbanization and slums, the impact of science, pseudoscience, and technology on theoretical and cultural understandings of gender, psychology, and religion, vivisection, the position of women and domestic abuse, and commodity culture that permeate the fiction of Charlotte Bronte, Charles Dickens, George Eliot, Margaret Oliphant, and Henry James. The ultimate aim of this course is to draw connections between the Victorian period and our own, by demonstrating how the social challenges of the nineteenth century are fundamentally linked to the social and political debates that concern us today. The course is conducted as a seminar, encouraging the participation of the students. The final grade is based on the students' overall performance: written or oral assignments, active participation, and final exam.

### **B.**

### **TWENTIETH-CENTURY AMERICAN DRAMA (63LE09)**

The aim of this course is to familiarize students with the aesthetic and ideological character of twentieth-century American drama. Through the study of representative works by playwrights such as Eugene O'Neill, Tennessee Williams, Arthur Miller, Edward Albee, Sam Shepard, Adrienne Kennedy, Maria Irene Fornes, August Wilson, Tony Kushner, Paula Vogel, Suzan-Lori Parks students are led to attain a thorough understanding of the theoretical trends and practical modes that define modern American drama. In addition, attention is given to the ways in which the plays of these outstanding American voices interrelate with their immediate socio-political and cultural contexts.

Students are expected to participate actively in class discussions and will be asked to react and comment on excerpts from filmed productions of the plays studied. Also, students will have access to a select list of relevant articles and books and will be invited to produce research papers on topics of their own interest in an effort to develop their writing and analytical skills. Finally, students evaluate the course by submitting anonymously a written questionnaire at the end of the semester.

### **ISSUES OF GENDER IN 20<sup>TH</sup> CENTURY ANGLOPHONE LITERATURE (63LE167)**

This course explores gender and sexuality in 20th-century Anglophone Literature focusing on prose fiction (novels and short stories). It traces some of the main questions that have triggered theoretical discussion around the study of gendered subjects and sexualities in literature. It explores how Anglophone novels and short stories represent prescribed gender roles and heteronormative, patriarchal cultures, register love and gender relations, define sexual difference and same-sex desire, embrace the Postcolonial reconfigurations of the family unit, and adapt, towards the end of the 20th century, to the evolving notional understanding and fluidity of these complex terms at a moment prior to the looming radicalism of LGBTIQ+. We will explore the figuration of sexuality in a range of literary texts and illustrate through literary examples the difference between sex and gender examining through specific examples the ways in which gender roles appear to be constructed. The course surveys theoretical and critical perspectives (Gender Studies, Feminist Criticism, Queer Theory, Postcolonial Sexualities) and charts how different theories and methodologies

work in practice engaging with a variety of literary texts. The broad range of themes and approaches explored will assist students build a sound critical discourse. The course aims at developing a critical understanding of the literary intersections of gender and sexuality with questions of race, class, and nationality, presenting the centrality of gender and sexuality in the discussion of literature.

### **VICTORIAN POETRY (63LE78)**

Victorian poetry is influenced by both Romanticism and Neo-Classicism, while also paving the way for Modernism. Despite being more conservative than the 19<sup>th</sup> Century English novel due to its conventional form and somewhat didactic tone, Victorian poetry displays interesting innovations, such as the “painterly” evocation of scene and realistic representation of emotion. The leading poets of the day such as Alfred Lord Tennyson, Elizabeth and Robert Browning, Matthew Arnold, Dante Gabriel and Christina Rossetti are concerned with the same topical issues as the novelists, such as the rapid pace of social change and the Empire, class and gender relations, and the challenge of scientific progress to religion and morality. However, there is also a tendency for these poets to sometimes take refuge in an idyllic nature and/or mythical past that appears less unsettled and conflictual than 19<sup>th</sup> Century Industrialized England. Hence, this kind of poetry reflects certain typical responses of the period to the challenges of the modern world and lends itself particularly to cultural or historicist analysis.

The course takes the form of weekly planned lectures/seminars that allow for dialogue to develop in class. Besides the set texts themselves, the study materials include photocopied handouts and a list of printed and electronic sources. Assessment is based on the final examination and an optional, supervised, term paper. Finally, the students have the chance to express their views on the instructor and the course by filling out a special anonymous questionnaire.

### **C.**

#### **ENGLISH ROMANTICISM (63LE173)**

The Romantic Movement in England, traditionally spanning from the publication of The Preface to *Lyrical Ballads* in 1789 to the death of Sir Walter Scott in 1832, although heterogeneous and diverse, typically reacted to the Enlightenment’s emphasis on emotional restraint, reason, and decorum. Born out of eighteenth-century landscape painting and infused with the Idealist philosophies of Schlegel and Kant, Romanticism promoted the wildness or sublimity of nature as opposed to the narrow conception of beauty favoured by Neoclassicism. In sympathy with the American and French Revolutions but critical of the ravages of the Industrial Revolution, Romanticism was politically, religiously, and aesthetically radical. Romantic writers chose subjects from everyday life, describing them not in the polished and high-flown language of the 18<sup>th</sup> Century, but in the vernacular spoken by the common man or woman. Romantic writers sought to represent and give a voice to labourers, children, and the poor, i.e. those disadvantaged, marginalized, or oppressed by an increasingly urban and utilitarian English culture. They also testified to the importance of the individual in an ever more faceless modernity by foregrounding the poet’s own subjectivity and imagination at its most idiosyncratic or experimental.

The course takes the form of weekly planned lectures that allow for dialogue to develop in class. Contextualized close readings of representative works by both poets and novelists will be performed in class, focusing on their distinctive styles and unique contributions to the Movement. Besides the set texts themselves, the study materials include photocopied handouts and a list of printed and electronic sources. Assessment is based on the final examination and an optional, supervised, course paper. Finally, the students have the chance to express their views on the instructor and the course by filling out a special anonymous questionnaire.

## **BORDERS IN CONTEMPORARY ANGLOPHONE LITERATURE, CINEMA AND ART (63LE181)**

The module focuses on the representation of the border as architecture, a geopolitical entity and symbol of division, as well as a conceptual space within which the identity of the subject is negotiated and redefined, contributing thus to the development of alternative political structures. Drawing on the terminological framework of Border Studies, Border Theory and the Theories of the Third Space, the module will engage with contemporary anglophone literary and cinematographic narratives which depict real borders such as those of Cyprus, Israel-Palestine, the UK-Ireland and the US-Mexico, emphasizing both the experience of obstruction as well as the possibility of transgression.

### **7<sup>TH</sup> SEMESTER**

**A.**

**NO LITERATURE COURSES OFFERED IN THIS SLOT**

**B.**

#### **MODERNIST FICTION: THEMES AND STYLE (63LE18)**

This course offers a study of English Modernism considered within the historical, cultural, and social framework of the first part of the twentieth century. This period is generally thought to contain a particularly dense concentration of experimentation and innovation in literary form and theme as writers struggled to come to terms with drastic socio-political changes before and after World War I. Texts to be studied include fiction by James Joyce, Virginia Woolf, and Jean Rhys, poetry and short stories, which address issues such as the modern city, mobility, exile, and alienation, and gender conflicts. The course is conducted as a seminar, encouraging the participation of the students. The final grade will be based on the students' overall performance: written or oral assignments, active participation, and final exam.

#### **MEDIEVAL LITERATURE (63LE158)**

Welcome to the Dark Ages—a colorful time, actually, which we will attempt to shed light to in this introductory seminar! The aim of this course is to approach the European Middle Ages through a number of key English texts of the early, middle, and late period, in modern English translation. We will focus on both the formal aesthetic particularities of medieval literature, as well as its thematic idiosyncrasies, so foreign to us albeit so influential to the literary and cultural ages that followed since: the interplay between a strict religious worldview and a carnivalesque secularism; the construction of the socio-philosophical codes of fatalism and chivalry; the complex yet misunderstood role of women; and the formation of cultural idols. Through this brief but important selection of must-know texts, we will hopefully dispel common misconceptions about the Middle Ages while learning the truth behind them. Readings will be long, and often hard to identify with contextually; but the world they reveal is a fascinating one, and certainly worth knowing! At the end of the semester, students will be asked to evaluate this course via anonymous electronic questionnaires.

Although the instructor will provide introductory and analytical lectures for each item, your strong participation is indispensable for the implementation and assimilation of this course.

**C.**  
**HISTORY AND POLITICS IN 21ST-CENTURY ANGLOPHONE DRAMA AND THEATRE(63LE186)**

Focusing on acclaimed British and American plays that have been originally produced over the course of the past twenty-five years, this course examines the reciprocal and multileveled interrelation between drama and theatre, on the one hand, and history and politics, on the other. Students are invited to familiarize themselves with examples of docudrama, cases of political allegory, contemporary instances of musical, rewrites of the classics, as well as post-Brechtian ventures. The overall aim of this course is to explore the manifold ways in which 21st-century Anglophone drama and theatre engage with specific landmarks and political issues of both past history as well as recent and contemporary history and are thus shaped as cultural forms. To this purpose, the course resorts to the employment of select elements and analytical tools from the work of outstanding contemporary radical historians and labor historians.

The course is conducted as a seminar and students are encouraged to participate actively in class discussions. Also, students will have access to a select list of relevant articles and books and will be invited to produce research papers on topics of their own interest in an effort to develop their writing and analytical skills. Assessment is based on the final examination and an optional, supervised, research paper. Finally, students evaluate the course by submitting anonymously a written questionnaire at the end of the semester.

**COMPARATIVE APPROACHES TO GLOBAL ANGLOPHONE LITERATURE (63LE185)**

This course offers an in-depth exploration of Anglophone literature from regions beyond the traditional British and American canon. Global Anglophone Literature introduces students to a variety of voices from Africa, South Asia, the Caribbean, Australia, among other postcolonial and diasporic locations. Through novels, short stories, essays, poetry, and plays, the course examines how the English language has been used both as a tool of colonial power and as a medium of resistance, identity formation, and cultural expression. The course will investigate how writers from former colonies engage with issues such as language, migration, hybridity, nationalism, race, gender, and memory. Texts will be studied in relation to their historical, political, and cultural contexts, with particular emphasis on colonial and postcolonial legacies, globalization, and the cross-border and eclectic kinships of narratives. The course encourages critical thinking around what constitutes "world literature" in the English language and how literary genres travel and transform across different cultures. Students will develop a nuanced understanding of how Anglophone writers engage with both local and global concerns.

**D.**  
**AMERICAN NOVEL FROM THE 1960S ONWARDS (63LE155)**

The course examines novels by representative authors of American literature from the 1960s until today, with an emphasis on difference, pluralism and the socio-historical context of their era. We take into account the aesthetic trends and formal models affecting the selected authors, as well as the multifaceted and composite character of the United States as a nation. The selected novels are additionally examined in relation to the way they oppose or reflect a world where civil movements and rights, war, terrorism, capitalism and the increasing globalization forces destabilize and deconstruct the concept of national identity. Course authors may include Baldwin, Morrison, Walker, DeLillo, Roth, Auster, Juno Diaz, Eugenides, Franzen, McCarthy, Chabon, and Whitehead.

### **CHRISTOPHER MARLOWE (63LE13)**

The course examines representative texts by Christopher Marlowe, three plays, *The Jew of Malta*, *Doctor Faustus* and *Edward II*, and the epyllion *Hero and Leander*. We will read the texts closely and intensively, exploring Marlowe's relentless critique of his era, involving state power, class conflict and sexual desire. The course will also introduce students to the cultural and political contexts of Marlowe's writings, as well as to contemporary critical approaches to Marlowe, and raise questions such as: What kind of poetry, action and spectacle did Marlowe put on stage? What kind of expectations did he target in the audience? Where is he imitating antiquity and where is he introducing novelty? We will discuss these questions through a range of topics, including faith, ambition, conscience and desire. Assessment will be based on a midterm exam and a research paper.

### **TWENTY-FIRST-CENTURY ENGLISH FICTION (63LE183)**

Twenty-first-century English fiction reflects a diverse, globalized society grappling with issues of identity, cultural hybridity, and postcolonial legacies. The course will be focusing on novels and short stories that explore this complex sociopolitical landscape by challenging traditional notions of "Britishness". It will study authors who have contributed to the evolution of fiction, by experimenting with unconventional narrative structures, pushing the boundaries of storytelling through fragmented narratives and hybrid forms that explore the relationship between the novel and other contemporary genres (including visual and digital media). The course will develop thematically, considering issues such as (trans)national identity and cultural hybridity, gender and sexuality, race, Brexit, history, and posthumanism, within a contemporary theoretical and critical framework set by texts that will be studied alongside the novels and short stories.

## **8<sup>TH</sup> SEMESTER**

### **A.**

#### **NO LITERATURE COURSES OFFERED IN THIS SLOT**

### **B. THE TEXT AS GHOST: COLONIAL LEGACIES, DECOLONIAL TRANSFORMATIONS (63LE187)**

This course explores the critical rewriting of colonial narratives in literature, focusing on the transformation of canonical texts through a decolonial methodology. Students will examine how contemporary writers engage with and subvert colonial ideologies embedded in works from the long period of colonial modernity. The course will center on the elective affinities, reciprocities, and/or antagonistic relations between the texts written during the earlier periods of colonial modernity and their decolonial counterwritings in postcolonial modernity. Texts under study will include William Shakespeare's *The Tempest* and *Othello* alongside Aimé Césaire's *A Tempest* and Caryl Phillips' *The Nature of Blood*, Aphra Behn's *Oroonoko* and Joan Anim-Addo's *Imoinda*, Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* and Patrick Chamoiseau's *The Old Slave and the Mastiff*.

Through these texts, students will investigate questions of race, identity, power, language, and resistance via a comparative and decolonial methodological approach. The course encourages critical engagement with both the historical contexts of colonialism and the aesthetic strategies employed by contemporary authors to reclaim voice and agency. Additional readings may include works from Caribbean, African, and South Asian writers who reimagine the imperial archive. This course is designed for fourth-

year English majors with an interest in global anglophone and comparative literature, literary theory, decolonial and postcolonial studies. Students will be given the opportunity to present short responses to the literary and theoretical texts and write a final research paper.

### **POSTWAR BRITISH THEATRE (63LE13)**

This course examines the dynamic evolution of British theatre in the post-war period, highlighting the interplay between tradition and innovation that reshaped the art form. It considers not only the aesthetic styles and thematic concerns of influential works, but also the changing practices of performance, theatre architecture, company organization, and cultural policy. Students explore the contrasts and connections between national and fringe theatres, between experimentation and heritage, between subversive voices and mainstream stages. Particular attention is given to diverse movements and styles—including kitchen-sink realism, the theatre of the absurd, the theatre of cruelty, and in-her-face theatre—and to how these responded to shifting social, political, and artistic contexts. Throughout, the course emphasizes how playwriting, dramaturgy, and production practices adapted to meet the evolving needs of theatre-makers and audiences in post-war Britain, and in doing so, it offers new ways to interpret both the stage and society.

Student performance in this course is evaluated through a combination of in-class participation (10%), an individual presentation (30%), and a final examination (60%). The assessment design emphasizes consistent engagement, individual accountability, and opportunities for both critical and creative expression. Active contribution to seminar discussions and group activities is expected throughout the semester. At selected points, students are asked to produce short responses in class (e.g., to a performance excerpt or critical reading). Between weeks 6 and 8, students present either a research-focused task or a piece of creative work inspired by the course. Presentations may be delivered live in class or submitted as a recorded video. This assignment should draw directly on class discussions and assigned readings, demonstrating both individual analysis and responsiveness to the course's shared learning environment. A written exam, held during the official examination period (60%), assesses students' understanding of key plays and debates in postwar British theatre. The exam requires close analysis, critical reflection, and the ability to make connections across the material studied. Finally, students evaluate the course by filling a special questionnaire anonymously.

### **C.**

#### **TRENDS IN CONTEMPORARY AMERICAN LITERATURE (63LE123)**

What relationship exists between new, post-9/11 literature and recent transformations in American culture? What formal and thematic trends make 21st-century fiction unique? How has the war on terror, globalization, neo-liberalism, digital media and new technologies affected contemporary American writing? This course will examine these questions by focusing on the relationship that exists between new American fiction and recent transformations in American economics, politics and media. It will engage with the most important fiction published since 2000.

### **D.**

#### **TERRORISM AND LITERARINESS IN THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURIES (63LE116)**

This course studies the phenomenon and different aspects of terrorism through the examination of philosophical, literary and political texts of the twentieth and twenty-first centuries. We will address the affinity between literary thought and the concept of terror and terrorism, also posing the question of the interrelatedness between aesthetics and terrorism and the role of ethics in this debate. A number of thinkers and novelists will be discussed, such as De Lillo, Conrad, Burgess, Waldman, Hamid, and others, in conjunction with texts by diverse thinkers like Lyotard, Baudrillard, Žižek, Kant and Burke. The course

takes the form of a seminar so that in-class dialogue and critical thinking are encouraged. The course material includes literary and theoretical texts, various handouts, and a selected bibliography. Student evaluation is based on the final exam, class participation, in-class presentation, a research project, or in-class assignments.

### **IDENTITY AND SEXUALITY IN ANGLOPHONE THEATRE (63LE168)**

Focusing on Anglophone plays that may represent any era and/or geographical context, the course introduces students to important topics relating to the notions of identity and sexuality. In particular, students will have the opportunity to study through various theories of gender and identity the conceptual interrelation between “sexuality” and “identity” and to engage critically with the very representation of “sexual identity” as it is constructed and deconstructed in relation to social, political, historical and ideological structures to which it is subject. The study of plays may facilitate the development of a critical dialogue with contemporary theoretical approaches and may also lead to a careful examination of the connections between drama and theatre, on the one hand, and various movements emphasizing issues of gender, racial and sexual identity, and social class, on the other.