



### ENGLISH CIVILIZATION

<b>Enrollment year</b>	2014/2015
<b>Academic year</b>	2016/2017
<b>Regulations</b>	DM270
<b>Academic discipline</b>	L-LIN/10 (ENGLISH LITERATURE)
<b>Department</b>	DEPARTMENT OF HUMANITIES
<b>Course</b>	MODERN LANGUAGES AND CULTURES
<b>Curriculum</b>	LINGUISTICO-FILOLOGICO-LETTERARIO
<b>Year of study</b>	3°
<b>Period</b>	2nd semester (27/02/2017 - 01/06/2017)
<b>ECTS</b>	6
<b>Lesson hours</b>	36 lesson hours
<b>Language</b>	English.
<b>Activity type</b>	ORAL TEST
<b>Teacher</b>	PASOLINI ANNA (titolare) - 6 ECTS
<b>Prerequisites</b>	None.
<b>Learning outcomes</b>	Students will be required to know and be able to analyse literary, critical and cinematic texts in English, from heterogeneous cultural areas using the critical and methodological tools offered in class. Texts will be selected according to the course programme.
<b>Course contents</b>	<p>From grandes histoires to petits récits: critical and empowering strategies in "popular" revisions of the literary canon.</p> <p><b>ATTENDING STUDENTS</b> The course sets out to introduce some key concepts and part of the basic critical tools of Cultural Studies and Gender Studies in order to analyse contemporary texts which re-interpret and re-write characters, genres and narrative conventions of the English literary canon with political, critical and/or parodying purposes.</p>

More specifically, three main analytical paths will be outlined:

- the critical reinterpretation of the fairy tale as a traditional genre (which goes beyond national borders, but is deeply rooted in the cultural context of its production and circulation) in order to question the gender roles and relationships it hands down (through the analysis of Angela Carter's and Tanith Lee's tales);
- the re-appropriation of the literary canon of the Motherland as a way to re-appropriate colonized subjects' cultural identity and reclaim the voice they were deprived of or denied (through Jane Rhys' novel);
- the re-writing / re-contextualization of typical characters and atmospheres of late-Romantic and Victorian Gothic literature in contemporary popular culture, with different purposes and achievements (e.g. mocking and parodying in Mel Brook's film or dramatic and humanising in the TV Series Penny Dreadful).

#### NON-ATTENDING STUDENTS

The course sets out to introduce some key concepts and part of the basic critical tools of Cultural Studies and Gender Studies in order to analyse contemporary texts which re-interpret and re-write characters, genres and narrative conventions of the English literary canon with political, critical and/or parodying purposes.

More specifically, three main analytical paths will be outlined:

- the critical reinterpretation of the fairy tale as a traditional genre (which goes beyond national borders, but is deeply rooted in the cultural context of its production and circulation) in order to question the gender roles and relationships it hands down (through the analysis of Angela Carter's, Tanith Lee's and John Connolly's texts);
- the re-appropriation of the literary canon of the Motherland as a way to re-appropriate colonized subjects' cultural identity and reclaim the voice they were deprived of or denied (through Jane Rhys' novel);
- the re-writing / re-contextualization of typical characters and atmospheres of late-Romantic and Victorian Gothic literature in contemporary popular culture, with different purposes and achievements (e.g. mocking and parodying in Mel Brook's film or dramatic and humanising in the novel by Valerie Martin).

#### Teaching methods

Lessons.

#### Recommened or required readings

#### ATTENDING STUDENTS

Critical texts:

- Sardar Z. and Van Loon B., *Introducing Cultural Studies. A graphic guide*, London: Icon Books, 2013.
- PPT slides of the lessons and (if need be) other critical excerpts uploaded on KIRO.

Primary texts

A. Carter, 1979, *The Bloody Chamber and Other Stories* (a selection of tales: "The Werewolf", "The Company of Wolves" and "Wolf-Alice")

T. Lee, 1983, "Wolfland" (fairy tale, in *Red as Blood or Tales from the Sisters Grimmer*)

J. Rhys, *Wide Sargasso Sea*, 1966 (novel). Any edition; recommended ed.: Penguin (1997/2000, with an introduction by Angela Smith)

M. Brooks, *Young Frankenstein*, film, (USA, 1974)

J. Logan, Penny Dreadful, TV Series (USA, UK, 2014-2016), some excerpts.

#### NON-ATTENDING STUDENTS

Critical texts:

- Sardar Z. and Van Loon B., Introducing Cultural Studies. A graphic guide, London: Icon Books, 2013.
- Handout Critical readings for non attending students to be downloaded from the KIRO website
- Vallorani N. (a cura di), Introduzione ai Cultural Studies, Roma: Carocci, 2016. (Optional. This text can help a better understanding of the critical notions and methodologies introduced by Sardar and Van Loon, as well as to analyse the primary texts)

Primary texts

- A. Carter, 1979, The Bloody Chamber and Other Stories (a selection of tales: "The Werewolf", "The Company of Wolves" and "Wolf-Alice")
- T. Lee, 1983, "Wolfland" (tale, in Red as Blood or Tales from the Sisters Grimm)
- J. Connolly, The Book of Lost Things, 2004. Any edition.
- J. Rhys, Wide Sargasso Sea, 1966 (novel). Any edition; recommended ed.: Penguin (1997/2000, with an introduction by Angela Smith)
- M. Brooks, Young Frankenstein, film, (USA, 1974)
- V. Martin, Mary Reilly, 1990 (novel).

#### Assessment methods

WRITTEN exam, which aims to test specific content – both of the critical readings and of the primary texts – as well as text analysis.  
ATTENDING students can take a – NON-compulsory – midterm test.

#### Further information

Course material and schedules, PPT presentations, news and the final syllabus for attending students will be uploaded to KIRO, so please check the website regularly.

#### Sustainable development goals - Agenda 2030

[\\$|bl legenda sviluppo sostenibile](#)