

# CONTENTS

<i>List of figures</i>	xv
<i>Preface and acknowledgements</i>	xvii
What the book is about and how to use it	1
<b>PROLOGUE: CHANGE AND CHALLENGE TODAY</b>	<b>5</b>
Crossing borders, establishing boundaries	5
Texts in contexts: literature in history	6
Seeing through theory	6
Technologising the subject: actual and virtual communities	7
English Literature and Creative Writing	9
English still spells EFL, ESL, ESP, EAP	11
The shaping of things to come . . .	12
<b>PART ONE: INTRODUCTION TO ENGLISH STUDIES</b>	<b>13</b>
Preview	13
1.1 <i>Which ‘Englishes’?</i>	16
1.2 One English language, literature, culture – or many?	20
1.2.1 historically	20
1.2.2 geographically	23
1.2.3 socially	24
1.2.4 by medium	24
1.3 Summary: one <i>and</i> many	25
1.4 Activities and reading	27
1.5 <i>How studied?</i>	29
1.5.1 English as a school subject	29
1.5.2 English as a foreign or second language	31
1.5.3 English as a university degree subject	33

1.5.4	English and Classics	33
1.5.5	English and Theology	35
1.5.6	Rhetoric, composition and writing	36
1.5.7	History and English	38
1.5.8	From Literary Appreciation to Literary Criticism	41
1.5.9	English into Literary Studies	43
1.5.10	English with Theatre or Film Studies	44
1.5.11	English into Cultural, Communication and Media Studies	45
1.5.12	Critical Theory into Cultural Practice	47
1.6	Summary: pasts, presents and futures	48
1.7	Activities, discussion, reading	48
1.8	Fields of study	50
1.8.1	Language	53
1.8.2	Literature	59
1.8.3	Culture, communication and media	63
1.9	Summary: keeping on course and making your own way	70

## **PART TWO: THEORETICAL POSITIONS AND PRACTICAL APPROACHES** 73

	Preview	73
2.1	Getting some initial bearings	74
2.2	Theory in practice – a working model	76
2.3	Practical Criticism and (old) New Criticism	82
2.4	Formalism into Functionalism	88
2.5	Psychological approaches	96
2.6	Marxism, Cultural Materialism and New Historicism	105
2.7	Feminism, Gender and Sexuality	114
2.8	Poststructuralism and Postmodernism	127
2.9	Postcolonialism and multiculturalism	138
2.10	Towards a new eclecticism: Ethics, Aesthetics, Ecology . . . ?	155

## **PART THREE: COMMON TOPICS** 167

	Preview	167
	Absence and presence, gaps and silences, centres and margins	168
	Accent and dialect	170
	Addresser, address, addressee	172
	Aesthetics and pleasure, art and beauty	174
	Author and authority	177
	Auto/biography and travel writing: self and other	179
	Bibles, holy books and myths	182

Canon and classic	186
Character and characterisation	189
Comedy and tragedy, carnival and the absurd	191
Creative writing, creativity, re-creation	196
Difference and similarity, preference and re-valuation	199
Discourse and discourse analysis	202
Drama and theatre, film and TV	205
Foreground, background and point of view	208
Genre and kinds of text	212
Images, imagery and imagination	214
Narrative in story and history: novel, news and film	218
Poetry and word-play	224
Realism and representation: fiction, fact, faction and metafiction	228
Speech and conversation, monologue and dialogue	232
Standards and standardisation, varieties and variation	236
Subject and agent, role and identity	241
Text, context and intertextuality	245
Translation and translation studies	247
Versification: rhythm, metre and rhyme	250
Writing and reading, response and rewriting	255
Your own additions and modifications	263
<b>PART FOUR: TEXTUAL ACTIVITIES AND LEARNING STRATEGIES</b>	<b>265</b>
Preview	265
4.1 Overview of textual activities	266
4.2 Frameworks and checklists for close reading	268
4.3 Writing and research from essays to the Internet	272
4.4 Alternative modes of critical and creative writing	276
<b>PART FIVE: ANTHOLOGY OF SAMPLE TEXTS</b>	<b>281</b>
Preview	281
5.1 <b>Poetry, song and performance</b>	282
5.1.1 Early English verse	282
a Anglo-Saxon poem: anonymous, 'Wulf and Eadwacer'	282
b Medieval lyric: anonymous, 'Maiden in the mor lay'	283
c Geoffrey Chaucer, <i>The General Prologue</i> (the Knight)	284
d William Langland, <i>Piers Plowman</i>	285
e anonymous, <i>Pearl</i>	285
f Sir Thomas Wyatt, 'They flee from me'	286

5.1.2	Sonnets by various hands	287
a	William Shakespeare, 'My mistress' eyes' (Sonnet 130)	287
b	Lady Mary Wroth, 'Unseen, unknown, I'	287
c	Percy Shelley, 'Sonnet: England in 1819'	288
d	Elizabeth Barrett Browning, 'To George Sand – A Desire'	289
e	Gerard Manley Hopkins, 'The Windhover'	289
f	Rupert Brooke, 'The Soldier'; with Winston Churchill	290
g	Ursula Fanthorpe, 'Knowing about Sonnets'; with Terry Eagleton	291
5.1.3	Heroics and mock-heroics	292
a	John Milton, <i>Paradise Lost</i>	292
b	Alexander Pope, <i>The Rape of the Lock</i>	293
c	Elizabeth Hands, 'A Poem, . . . by a Servant Maid'	294
d	William Blake, 'And did those feet' ('Jerusalem')	295
e	George Gordon, Lord Byron, <i>The Vision of Judgement</i>	296
f	Terry Pratchett and Neil Gaiman, <i>Good Omens</i>	297
5.1.4	Classics re-visited	298
a	William Butler Yeats, 'Leda and the Swan'	298
b	Judith Kazantzis, 'Leda and Leonardo the Swan'	298
5.1.5	Some 'New' English varieties	299
a	πo, '7 daiz'	299
b	Chan Wei Meng, 'I spik Ingglish'	300
c	Merle Collins, 'No Dialects Please'	301
5.1.6	Singing culture	303
a	Seminole chants: 'Song for the Dying'; 'Song for Bringing a Child into the World'	303
b	Billy Marshall-Stoneking, 'Passage'	304
c	Queen, 'Bohemian Rhapsody'	305
5.2	<b>Prose fiction, life-writing and news</b>	307
5.2.1	Letters, diaries and auto/biography	307
a	Margery Brews, 'A Valentine', from the <i>Paston Letters</i>	307
b	Samuel Pepys, <i>Diary</i>	308
c	Mary Butts, <i>Journals</i>	308
d	Janet Frame, <i>To the Is-land</i>	309
e	Helen Fielding, <i>Bridget Jones's Diary</i>	309
f	Lorna Sage, <i>Bad Blood</i>	310
5.2.2	Travellers' tales, names, maps . . .	311
a	Sir Walter Raleigh, <i>The Discovery of . . . Guiana</i>	311
b	Charles Darwin, <i>Beagle Diary</i>	311
c	Amy Tan, 'Feathers from a thousand li away', <i>The Joy Luck Club</i>	312

	d Harry Beck, Map of the London Underground (1931)	313
	e Bill Bryson, <i>Notes from a Small Island</i>	314
5.2.3	Slave narratives	314
	a Aphra Behn, <i>Oroonoko</i>	314
	b Daniel Defoe, <i>Robinson Crusoe</i> ('I call him Friday')	315
	c Geoff Holdsworth, 'I call him Tuesday Afternoon'	316
	d Frederick Douglass, <i>The Narrative and Life . . .</i>	317
	e Toni Morrison, <i>Beloved</i>	317
5.2.4	Romance	318
	a Delarivier Manley, <i>The New Atalantis</i>	318
	b Jane Austen, <i>Pride and Prejudice</i>	319
	c Charlotte Brontë, <i>Jane Eyre</i>	319
	d Jean Rhys, <i>Wide Sargasso Sea</i>	320
5.2.5	Further post/colonial tales	321
	a Rudyard Kipling, <i>The Story of Muhammad Din</i>	321
	b Joseph Conrad, <i>Heart of Darkness</i>	323
	c Zora Neale Hurston, <i>Their Eyes Were Watching God</i>	324
	d Amos Tutuola, <i>The Palm Wine Drinkard</i>	325
	e Chinua Achebe, <i>Things Fall Apart</i>	325
5.2.6	Science fiction: genre and gender	326
	a Mary Shelley, <i>Frankenstein, or The Modern Prometheus</i>	326
	b Philip K. Dick, <i>Do Androids Dream of Electric Sheep?</i>	327
	c Ursula Le Guin, <i>The Left Hand of Darkness</i>	328
5.2.7	News stories, novel histories	329
	a Headlines and captions	329
	b Tom Leonard, 'This is thi six a clock news'	330
	c Roddy Doyle, 'Gorillas in Vietnam', <i>Paddy Clarke ha ha ha</i>	331
	d Ian McEwan, 'Only love and then oblivion', <i>The Guardian</i>	331
	e Arundhati Roy, 'The Algebra of Infinite Justice', <i>The Guardian</i>	332
5.3	<b>Drama – scripts and transcripts, monologue and dialogue</b>	333
5.3.1	Dramatising 'English' in education	333
	a An exchange over change	333
	b Cross-cultural talk in class	333
	c Willy Russell, <i>Educating Rita</i>	334
	d Jeremy Jacobson, 'The Post-modern Lecture'	336
5.3.2	Early English stages	336
	a Chester Mystery Cycle, <i>Noah's Flood</i>	336
	b William Shakespeare, <i>The Tempest</i>	338
5.3.3	Voices with a difference	339
	a John Millington Synge, <i>The Playboy of the Western World</i>	339

b	Dylan Thomas, <i>Under Milk Wood</i>	340
c	Athol Fugard, <i>Boesman and Lena</i>	341
d	Samuel Beckett, <i>Not I</i>	342
e	Caryl Churchill, <i>Cloud 9</i>	343
f	James Kelman, <i>How late it was, how late</i>	344
5.3.4	'Identities in play – selves and others	345
a	John Clare, 'I am – yet what I am . . .'	345
b	Adrienne Rich, 'Dialogue'	346
c	Alan Hollinghurst, <i>The Swimming-Pool Library</i>	346
d	Personal adverts	347
e	Text messages and Internet chat	348
5.4	<b>Intertextual clusters</b>	349
5.4.1	Versions of 'Psalm 137', eighth to twentieth centuries	349
5.4.2	Daffodils?	350
a	William Wordsworth, 'I wandered lonely as a cloud'	350
b	Dorothy Wordsworth, <i>Grasmere Journals</i>	351
c	Lynn Peters, 'Why Dorothy Wordsworth is Not as Famous as her Brother'	351
d	'Heineken refreshes the poets other beers can't reach'	352
5.4.3	Rewriting: creative writing, critical process	352
a	Margaret Atwood, <i>Happy Endings</i>	352
b	Robyn Bolam, 'Gruoch' (Lady Macbeth)	355
c	Mario Petrucci, 'The Complete Letter Guide', 'Mutations', 'Reflections', 'Trench'	356
5.4.4	Translations and transformations	357
a	Three versions of a haiku by Basho	357
b	Edwin Morgan, 'The First Men on Mercury'	358
c	Brian Friel, <i>Translations</i>	359
d	George Gömöri, 'Daily I change tongues . . .'	360
5.4.5	Versions of age	361
a	May Sarton, <i>As We Are Now</i>	361
b	'Clarins the problem-solver' (skincare advert)	361
c	William Shakespeare, 'Devouring Time' (Sonnet 19)	362
d	Dennis Scott, 'Uncle Time'	362
5.4.6	Death and (not so) grave yards	363
a	Epitaphs by Pope, Gray, Burns, Monty Python, <i>et al.</i>	363
b	Charles Dickens, <i>Great Expectations</i>	364
c	Emily Dickinson, 'I felt a Funeral'	365
d	Grace Nichols, 'Tropical Death'	365

<b>PART SIX: GLOSSARY OF GRAMMATICAL AND LINGUISTIC TERMS</b>	<b>367</b>
APPENDICES	389
A Maps of Britain, the USA and the world	389
B A chronology of English language, literature, culture, communication and media	392
C English <i>and</i> or <i>as</i> other educational subjects	396
D An alphabet of speech sounds	398
<i>Bibliography</i>	399
<i>Relevant journals and useful addresses</i>	410
<i>Index</i>	411