

Paola Spinozzi

English Literature II
MA Course in MODERN LANGUAGES AND LITERATURES

Academic Year 2019-2020

Obiettivi formativi

Gli studenti approfondiranno le loro conoscenze della letteratura e della cultura britannica in una prospettiva teorica, metodologica, diacronica e sincronica.

La trattazione di argomenti teorici e metodologici mira a mettere in luce la dimensione metaletteraria. Lo studio di specifici autori e testi è finalizzato a: inquadrare il contesto storico-culturale della Gran Bretagna e dell'Europa; utilizzare gli strumenti critici per indagare i testi letterari.

Students will widen their knowledge of British literature and culture from a theoretical, methodological, diachronic and synchronic perspective.

Discussion of theoretical and methodological topics will highlight the metaliterary dimension. The study of specific authors and texts is aimed at: presenting the historical and cultural contexts in Great Britain and Europe; applying critical tools for examining literary texts.

Contenuti del corso

PLATFORMS FOR ECOLOGICAL MINDS. Theatre and the Environment

How does ecological thought inspire contemporary theatre? Which critical tools are needed to assess eco-conscious plays? We will examine how ecocriticism can offer new insights into literary works that express environmental concerns and how the genre of theatre interrogates the interactions between humans and nature nowadays. We will explore *On the Beach* and *Resilience*, two plays included in *The Contingency Plan*, written by Steve Waters, and first performed at the Bush Theatre in London on 22 April 2009.

PIATTAFORME PER MENTI ECOLOGICHE. Il teatro e l'ambiente

Come può il pensiero ecologico ispirare il teatro contemporaneo? Quali strumenti critici sono necessari per valutare opere teatrali eco-consapevoli? Esamineremo come l'ecocritica possa offrire nuove visioni dei testi letterari che esprimono preoccupazioni per l'ambiente e come il genere del teatro interroghi le interazioni fra gli umani e la natura oggi. Esploreremo *On the Beach* e *Resilience*, due opere incluse in *The Contingency Plan*, scritte da Steve Waters e rappresentate per la prima volta al Bush Theatre a Londra il 22 aprile 2009.

Metodi didattici

Le lezioni si incentrano tanto sul contesto storico e culturale quanto su specifici autori/autrici e testi letterari. Incoraggiano un'interazione dialogica basata sia sulla presentazione di specifici contesti e testi sia sulla ricezione espressa dagli studenti attraverso commenti e interventi.

Classes tackle the historical and cultural context as well as specific authors and literary texts. They foster a dialogical interaction based on the presentation of specific contexts and texts as well as on the students' reception expressed through remarks and comments.

Modalità di verifica dell'apprendimento

L'esame si articola in:

- A. una prova scritta, che verte su argomenti trattati nel corso monografico e indicati nei Contenuti del corso;
- B. una prova orale, incentrata sulla storia della letteratura e sul corso monografico.

La prova scritta può essere sostenuta separatamente dalla prova orale solo nell'appello previsto alla fine del corso e rivolto agli studenti frequentanti. A partire dall'appello successivo, le due prove devono essere sostenute unitamente nello stesso appello.

Agli studenti frequentanti si richiede lo studio di:

- Carl Lavery, "Introduction: Performance and Ecology – What Can Theatre Do?", *Green Letters*, 20, 3, 2016, pp. 229-236.
 - David J. Curtis, Nick Reid and Ian Reeve, "Towards Ecological Sustainability: Observations on the Role of the Arts", *S.A.P.I.E.N.S.*, 7, 1, 2014, Online since 01 July 2014, connection on 19 April 2019, <http://journals.openedition.org/sapiens/1655>.
 - Stephen Bottoms, Aaron Franks & Paula Kramer, "On Ecology", *Performance Research*, 17, 4, 2012, pp. 1-4.
 - Baz Kershaw, "Ecoactivist Performance: The Environment As Partner in Protest?", *The Drama Review*, 46, 1, Spring, 2002, pp. 118-130.
 - Steve Waters, *On the Beach e Resilience*, in *The Contingency Plan*, 2009.
 - Stephen Bottoms, "Climate Change 'Science' on the London Stage", *WTREs Climate Change*, 3, 2012, pp. 339-348.
 - Michael Billington, "Review of *The Contingency Plan*", *The Guardian*, Friday 8 May 2009.
- Storia della letteratura inglese 1950 ai giorni nostri.

Agli studenti non frequentanti si richiede lo studio di:

- Carl Lavery, "Introduction: Performance and Ecology – What Can Theatre Do?", *Green Letters*, 20, 3, 2016, pp. 229-236.
 - David J. Curtis, Nick Reid and Ian Reeve, "Towards Ecological Sustainability: Observations on the Role of the Arts", *S.A.P.I.E.N.S.*, 7, 1, 2014, Online since 01 July 2014, connection on 19 April 2019, <http://journals.openedition.org/sapiens/1655>.
 - Stephen Bottoms, Aaron Franks & Paula Kramer, "On Ecology", *Performance Research*, 17, 4, 2012, pp. 1-4.
 - Baz Kershaw, "Ecoactivist Performance: The Environment As Partner in Protest?", *The Drama Review*, 46, 1, Spring, 2002, pp. 118-130.
 - Steve Waters, *On the Beach e Resilience*, in *The Contingency Plan*, 2009.
 - Stephen Bottoms, "Climate Change 'Science' on the London Stage", *WTREs Climate Change*, 3, 2012, pp. 339-348.
 - Michael Billington, "Review of *The Contingency Plan*", *The Guardian*, Friday 8 May 2009.
- Storia della letteratura inglese dal ventesimo al ventunesimo secolo.

The exam consists of:

- A. a written essay on the topics tackled during the classes and defined in the Contents of the course;
- B. an oral exam, focusing on the history of English literature as well as on the topics tackled during the classes.

The written part of the exam can be taken separately from and before the oral part only if you choose the first date available after the end of the course. After that date the written and the oral part of the exam will have to be taken jointly on the same day.

Assignments for the students who attend the course:

Carl Lavery, "Introduction: Performance and Ecology – What Can Theatre Do?", *Green Letters*, 20, 3, 2016, pp. 229-236.

David J. Curtis, Nick Reid and Ian Reeve, "Towards Ecological Sustainability: Observations on the Role of the Arts", *S.A.P.I.E.N.S.*, 7, 1, 2014, Online since 01 July 2014, connection on 19 April 2019, <http://journals.openedition.org/sapiens/1655>.

Stephen Bottoms, Aaron Franks & Paula Kramer, "On Ecology", *Performance Research*, 17, 4, 2012, pp. 1-4.

Baz Kershaw, "Ecoactivist Performance: The Environment As Partner in Protest?", *The Drama Review*, 46, 1, Spring, 2002, pp. 118-130.

Steve Waters, *On the Beach* and *Resilience*, in *The Contingency Plan*, 2009.

Stephen Bottoms, "Climate Change 'Science' on the London Stage", *WIREs Climate Change*, 3, 2012, pp. 339-348.

Michael Billington, "Review of *The Contingency Plan*", *The Guardian*, Friday 8 May 2009.

History of English Literature from 1950 to the present day.

Assignments for the students who do not attend the course:

Carl Lavery, "Introduction: Performance and Ecology – What Can Theatre Do?", *Green Letters*, 20, 3, 2016, pp. 229-236.

David J. Curtis, Nick Reid and Ian Reeve, "Towards Ecological Sustainability: Observations on the Role of the Arts", *S.A.P.I.E.N.S.*, 7, 1, 2014, Online since 01 July 2014, connection on 19 April 2019, <http://journals.openedition.org/sapiens/1655>.

Stephen Bottoms, Aaron Franks & Paula Kramer, "On Ecology", *Performance Research*, 17, 4, 2012, pp. 1-4.

Baz Kershaw, "Ecoactivist Performance: The Environment As Partner in Protest?", *The Drama Review*, 46, 1, Spring, 2002, pp. 118-130.

Steve Waters, *On the Beach* and *Resilience*, in *The Contingency Plan*, 2009.

Stephen Bottoms, "Climate Change 'Science' on the London Stage", *WIREs Climate Change*, 3, 2012, pp. 339-348.

Michael Billington, "Review of *The Contingency Plan*", *The Guardian*, Friday 8 May 2009.

History of English Literature from the twentieth to the twenty-first century.

Testi di riferimento

TESTI PRIMARI PRIMARY TEXTS

Steve Waters, *On the Beach* e *Resilience*, in *The Contingency Plan*, 2009.

TESTI CRITICI CRITICAL TEXTS

Reviews of the two plays;

Baz Kershaw, *Theatre Ecology. Environments and Performance Events* (Cambridge: Cambridge University Press, 2007).

Storia della letteratura inglese

Andrew Sanders, *The Short Oxford History of English Literature* (Oxford: Clarendon Press, 1994).

Edward Albert, *History of English Literature*, 5th edition (Oxford: Oxford University Press, 2000).

a) *The New Cambridge History of English Literature*

L'Indice è consultabile all'indirizzo <https://www.cambridge.org/core/series/new-cambridge-history-of-english-literature/B453DBCE2E05A655AD55BB0DB4A25AC0>

b) *Oxford English Literary History*

L'Indice è consultabile all'indirizzo <https://global.oup.com/academic/content/series/o/oxford-english-literary-history-oelh/?lang=en&cc=it>

c) *The Norton Anthology of English Literature*

L'Indice è consultabile all'indirizzo <https://www.wwnorton.com/college/english/nael/>

HISTORY OF ENGLISH LITERATURE

Andrew Sanders, *The Short Oxford History of English Literature* (Oxford: Clarendon Press, 1994).

Edward Albert, *History of English Literature*, 5th edition (Oxford: Oxford University Press, 2000).

a) *The New Cambridge History of English Literature*

The Table of Contents is available at <https://www.cambridge.org/core/series/new-cambridge-history-of-english-literature/B453DBCE2E05A655AD55BB0DB4A25AC0>

b) *Oxford English Literary History*

The Table of Contents is available at <https://global.oup.com/academic/content/series/o/oxford-english-literary-history-oelh/?lang=en&cc=it>

c) *The Norton Anthology of English Literature*

The Table of Contents is available at <https://www.wwnorton.com/college/english/nael/>