***PROVISIONAL* FINAL-YEAR READING LIST 2025-6**

**Final Year Semester ONE, 2025-26**

**Students are required to choose TWO of the following three lecture modules:**

**EN3141, EN3138 and ENG238**

**Plus ONE seminar module**

**Please note that all lecture times/venues are subject to change.**

# EN3141 NORTH AMERICAN LITERATURE

## \*NB: Students who have already take this module in a previous 2nd year iteration should NOT register for this module.\*

In this module, we will examine a selection of six notable North American novels: *I Know Why the Caged Bird Sings* by Maya Angelou; Octavia E. Butler’s *Kindred*;Julie Otsuka's*When the Emperor was Divine*; *Of Mice and Men* by John Steinbeck; *One Flew Over the Cuckoo's Nest* by Ken Kesey; and *In Cold Blood* by Truman Capote. We will explore the relationship between social history and the aesthetic and generic development of North American writing with an emphasis on the way in which these novels reflect key cultural concerns including: madness, murder, incarceration, isolation, the ‘The American Dream’, identity, prejudice, and resilience.

## *Venue*: Tuesday 5-6pm IT250, IT Building AND Thursday 11-12 noon AMB-1021 O’hEocha Theatre

*Lecturers*: Dr Dermot Burns (dermot.burns@universityofgalway.ie) and Dr Fiona Bateman (fiona.bateman@universityofgalway.ie)

*Texts*:

Maya Angelou, *I Know Why the Caged Bird Sings* Virago, 1984 (1969) [ISBN: 978-0-86068-511-1]

Octavia E. Butler, *Kindred*, Headline, 2018 (1979) [ISBN: 1472258223]

Julie Otsuka,*When the Emperor was Divine*, Penguin, 2013 (2002) [ISBN: 978-0-241-96344-9]

John Steinbeck, *Of Mice and Men*, Penguin Books New York, N.Y., U.S.A. [ISBN: 9780140186420]

Ken Kesey, *One Flew over the Cuckoo's Nest*, London ; Penguin Books, 2005. [ISBN: 9780141187884]

Truman Capote, *In Cold Blood*, Penguin London [ISBN: 9780141182575]

*Assessment*: Continuous Assessment (40%); End-of-Semester Essay (60%)

# EN3138 LITERATURE IN THE DIGITAL AGE

Why bother reading literature in our digital age when we have so many other media and entertainments to absorb our time and attention? Given the effects that digital media have had on our concentration and attention spans, is the novel—or, indeed, is literature more generally—doomed? On the contrary: we find ourselves in a potentially golden age for literature. History shows that periods of transition between media are enormously fruitful times for the production of innovative literary forms and for reflection on key questions about the essential nature of literature.

This lecture module exploits our ongoing place in the media shift from print to digital to address a range of these key questions: What is literature? How is it changing, and what is it for? What happens to “the book” in an age of digital culture? By reading contemporary and historical literature, and print and born-digital texts, we will explore themes such as language and communication, form and content, creativity and originality, networks and connections, cognition and artificial intelligence, privacy and surveillance, identity and subjectivity, longevity and obsolescence. In so doing, we will explore how literary forms are transforming in our digital age.

## *Venue/Times:* Monday 4-5pm AC001 O’Flaherty Theatre AND Wednesday 9-10am AC002 Anderson Theatre

*Lecturer*: Dr Alexandra Peat

*Texts:*

E. M. Forster, “The Machine Stops,” available on Canvas

Stephen Marche, *Lucy Hardin’s Missing Period* (https://thewalrus.ca/lucy/lucy.html)

Kate Pullinger, *Breathe,* Editions at Play/Visual Editions (https://www.breathe-story.com/)

R. F. Kuang, *Yellowface,* Harper Collins ISBN 9780008626372

Kazuo Ishiguro, *Klara and the Sun*, Faber and Faber ISBN 9780571364909

Various short readings, available on Canvas

*Assessment:* 40% mid-term essay and 60% end-of-term assignment

# ENG238: NINETEENTH-CENTURY BRITISH LITERATURE

This module addresses selected British prose, poetry, fiction, and drama from 1832 until the turn of the century, the period often known as the Victorian Age. Victorian literature grapples with the environmental and psychological impacts of an era of extraordinary industrial and technological development. In this period, the workings of colonial capitalism fundamentally refigure relationships between the individual, society, and labour. The texts on this module engage with changing conceptions of class, gender, sexuality and selfhood; the relationship between evolutionary science, religious faith, and the natural world; and discourses of race, slavery, and the expansion of empire. Above all, these writers ask what it ultimately means to produce art in an age of machines. Students wishing to read ahead should begin with Mary Elizabeth Braddon’s scandalous bestseller *Lady Audley’s Secret*.

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## *Venue/Times:* Wednesday 2-3 pm IT250 and Friday 9-10am IT250, IT Building

*Lecturers:* Dr Muireann O’Cinneide muireann.ocinneide@universityofgalway.ie

*Required reading:*

Catherine Robson & Rachel Ablow, eds., *The Norton Anthology of English Literature:  Volume E, The Victorian Age*. Gen. Ed. Stephen Greenblatt. 11th edition. Norton, 2024.

Mary Braddon, *Lady Audley’s Secret* (1862). Pref. Oxford UP 2012 edition, ed. Lyn Pykett

Charles Dickens, *Great Expectations* (1860). Pref. Oxford UP 2008 edition eds. Cardwell and Robert Douglas-Fairhurst.

Additional readings on Canvas.

*Assessment*: Continuous Assessment (40%); End-of-term Exam (60%)

**Final Year Semester TWO, 2025-26**

***Students are required to choose TWO of the following THREE modules: ENG228, EN385, EN4112***

***AND***

***ONE of the Seminar Module***

**OR**

**Instead of one lecture module, students can apply to take EN399 Extended Essay module**

**Please note that all lecture times/venues are subject to change.**

# ENG228: OLD ENGLISH LITERATURE

This course is not only a study of early poetry in English, but a reflection on what we study, how we study it, and why. We’ll explore the poetry in translation with a view to holding scholarly traditions up to scrutiny. We’ll analyse texts that have been classed as wisdom poems, battle poems, riddles, elegies, and even charms, and we’ll consider how useful or appropriate these designations are. While we’ll produce collaborative close readings and experimental translations of texts, we’ll also reflect on our own scholarly practices and the tradition that has shaped the field of study. In doing so, we’ll engage with a range of theoretical perspectives.

## *Venue/Time*: Monday 4-5 in AC001 O’Flaherty Theatre AND Wednesday 9-10 SC001

**Kirwan Theatre**

*Lecturer*: Dr. Frances McCormack (frances.mccormack @universityofgalway.ie)

*Texts*:

***Primary Sources*, will be available on Canvas**

*Assessment*: mid-term assignment (40%) and final exam (60%)

# EN385 DRAMA AND THEATRE STUDIES

## \*NB: Students who have already take this module in a previous 2nd year iteration should NOT register for this module.\*

This course offers students an introduction to theatre history and dramatic writing. The first half explores medieval and early modern drama, the second half focuses on modern and contemporary theatre. We pay special attention to the modes in which meanings are produced by theatre as a performance medium and to the various ways in which the theatre functions as a social institution.

## *Venue/Times:* Wednesday 2-3 pm IT250 and Friday 1-2pm AC002, Anderson Theatre

*Lecturers:* Dr Dermot Burns (Dermot.burns@universityofgalway.ie) and Dr Ian Walsh (ian.walsh@universityofgalway.ie)

*Required reading:

The York Play of the Crucifixion*. Available at: https://d.lib.rochester.edu/teams/text/davidson-play-35-crucifixiochristi and https://pls.artsci.utoronto.ca/wp-content/uploads/2015/09/York35.html

*Gorboduc*, Thomas Sackvile and Thomas Norton. Available at: https://archive.org/stream/cu31924013133834/cu31924013133834\_djvu.txt and http s://www.luminarium.org/renascenceeditions/gorboduc.html and https://resources.warburg.sas.ac.uk/pdf/emh68b2456709.p df

*King Lear*, William Shakespeare. Oxford World Classics. Ed. Stanley Wells. ISBN 0199535825

*Macbeth*, William Shakespeare. Oxford World Classics. Ed. Nicholas Brooke. ISBN 0199535833.

*One Servant Two Masters*, Carlo Goldoni, https://gutenberg.ca/ebooks/goldonidenttwomasters/goldonident-twomasters-00-h.html. We will be also viewing *One Man Two Govnors* by Richard Bean available through National Theatre Live.

*The Rover*, Aphra Behn, <https://www.gutenberg.org/files/21339/21339-h/21339-h.htm>

*The Shaughraun*, Dion Boucicault, Samuel French and Son, available online through Hardiman Library website.

*The Seagull*, Anton Chekhov translated by Christopher Hampton– available through Drama Online

*Machinal*, Sophie Treadwell, London, Nick Hern Books, 2018. Available free through Hardiman Library website.

# EN4112 ECOLOGY AND LITERATURE

How have writers represented the relationships among humans, birds, animals, plants and landscapes? How have language and storytelling shaped our ideas of “Nature”? How are these representations related to cultural change and environmental justice? Can literature have a role in addressing ecological crisis? These are some of the questions to be surveyed in this course. The texts we examine range widely across time and geography - from the ancient *Epic of Gilgamesh* to Romantic landscape poetry, American environmental writing, Irish nature poetry, and contemporary ecological fiction.

## *Venue/Time*: Tuesday 5-6pm, AMB-1021 O’hEocha Theatre AND Thursday 11-12noon IT250 IT Building

*Lecturers*: Prof. Sean Ryder

*Texts:*

PDF Course Anthology (available on Canvas)

Richard Powers, *The Overstory*

Margaret Atwood, *Oryx and Crake*

Assessment: 40% mid-term essay and 60% end-of-term assignment

# EN399 EXTENDED ESSAY

The Extended Essay course gives students the opportunity to do independent research and to write an essay (of between 4000 and 5000 words) on a topic of their own choice. The topic should be a new one for you, one you have not previously studied in your coursework in English in Galway. To support you as you undertake your research and writing, we hold a weekly class (attended by all students on the course). In these weekly sessions we will discuss the ways in which you can find and develop your argument, deal with evidence, organise research and notes, advance your thinking and writing, and much more.

 There is a limited number of places in this module. If you would like be considered you should send a proposal in by the 2nd December (details as to what should be included in the proposal will be circulated to all 3BA/4BA students early in the first semester). The proposals will be considered on the basis of the strength of the proposed project in the first instance and secondarily of the academic record of the applicant.

This course requires a good deal of your own input and drive. You might consider this course if you enjoy active independent research and intellectual challenges, can conceive an exciting project, and have the capacity to manage your time well. NB to apply for this course you must submit a proposal by the 2nd December 2025, Semester One.
\*You cannot register for this module directly online\*

Assessment: **NB Final Assessment 100%:** *4,000- 5,000 word research essay*

## *Venue*: Tuesday

*Lecturer:* Dr. Dermot Burns