TEXTS AND CONTEXTS  
Tuesday, 9.00am-12.00pm

Instructor Information

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Course Overview

This module offers an opportunity to study adaptation/remediation in diverse forms, genres, and styles across stage, page, and screen. First, we will analyse the language, structure, and politics of specific texts from the sixteenth- to the twenty-first centuries. Then, we will investigate how these texts change as they transition from one form to another and/or from one context to another, and to what effect. The works selected have a clear relationship with Britain and students are guided towards ways to explore these connections in London.

Course Objectives

By the end of this course, you will be able to:

- confidently research, analyse, and evaluate different narrative forms
- map the connections and differences between distinct media and engage in effective comparative analyses
- demonstrate a critical understanding of dominant theoretical, aesthetic, cultural, and practical questions involved in reshaping a text
- relate the specific texts studied to the historical, cultural, social, and industrial contexts in which they were produced and re-produced
- put into practice a number of transferable skills such as close reading, reviewing, presentation, researching, and critical writing
- exhibit an enhanced understanding of British literature and culture

Course Methodology

Course content is delivered through close reading, discussion, seminars, workshops, and field trips. Each of these activities is mutually enhancing.

Course Assessment

Mid-Term Assessments (20%)

Instead of a mid-term assessment, you are given a series of quizzes throughout the term. Further guidance is provided prior to the quizzes.
Portfolio (60%)
You will write a portfolio of ten to twelve pages consisting of research exercises, case-studies, and reflection on seminar topics. Ample guidance is given prior to the submission.

Attendance & Participation (20%)
Marks are awarded for presentations, punctuality, attendance, robust participation in seminars including completing preparatory reading and research tasks, and meeting deadlines. It is essential that you read/see and reflect upon the relevant reading before each class.

Time-Table: Case-studies, Assignment Deadlines, Field Trips

Week 1: 5 September
Introduction

Week 2: 12 September
Case-Study: Mary Shelley, *Frankenstein*

**Assessment Deadline: Frankenstein Quiz**

Week 3: 19 September
Case-Study: Mary Shelley, *Frankenstein*
Field Trip [within the seminar]: National Theatre Archives

Week 4, 5: 26 September, 3 October
Case-Study: Jane Austen, *Pride and Prejudice*

**Assessment Deadline: 26 September: Pride and Prejudice Quiz**

Week 6, 7: 10 October, 17 October
Case-Study: Angela Carter, *The Bloody Chamber and Other Stories*

**Assessment Deadline: 10 October: The Bloody Chamber and Other Stories Quiz**
**Week 8:** 24 October: No Seminar: Mid-Term Break

**Week 9:** 31 October

**Evening Field Trip:** The Lorax

**Week 10:** 7 November

Case Study: Dr. Seuss, The Lorax

Guest Lecture: Daisy Hale

Daisy Hale is a young and dynamic theatre producer with a keen interest in children’s literature. She was assistant producer on Iris Theatre's production of Alice in Wonderland, which was nominated for a Off West End Award: Best show for young people. She is also a founding member of the The Minerva Collective - a female forward theatre and political collective using performance as a platform for social commentary. Recently, she produced the highly successful production of Waking Beauty, an LGBTQ fairy tale.

**Week 11:** 14 November

Case Study: William Shakespeare, Romeo and Juliet


**Evening Movie Screening (make-up class): Ram-Leela [A Bollywood Romeo and Juliet]**

**Assessment Deadline:** Romeo and Juliet Quiz

**Week 12:** 21 November

Topic: Portfolio Feedback and Preparation

**Week 13:** 28 November

Topic: Theoretical Questions


**Week 14:** 5 December

Topic: Revision, Future Directions

**Week 15:** 12 December

**Assessment Deadline:** Final Portfolio Submission