

# **School of Languages, Linguistics and Cultures**

**PGR Research Training Handbook**

**2008 - 2009**

**Research Training Directors:**

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and  
Dr Karl Posso**

First Edition September 2008  
Please note, some information may be subject to change.

For updates, please check our web pages:  
<http://www.llc.manchester.ac.uk/intranet/pg/phd-mphil/phdtraining/>

N.B. This Handbook should be read in conjunction with the Training Section of the School of Languages, Linguistics and Cultures PGR Handbook

# **School of Languages, Linguistics and Cultures** **Training for Postgraduate Research Students 2008-2009**

## **1. Introduction**

In order to improve the quality of service offered to postgraduate researchers in the arts and humanities, the AHRC has set out a new framework of Research Training, which is detailed in Section 4 of the School of Languages, Linguistics and Cultures (SLLC) PGR Handbook.

In the School of Languages, Linguistics and Cultures, three main sources of training are open to PhD students: SLLC, SAGE (Skills Awareness for Postgraduate Education), and the Faculty of Humanities. This document gives details of training available through **SLLC and SAGE**.

There are overlaps in some areas, but generally the Faculty programme offers generic skills training, whereas SLLC and SAGE offer a more discipline-specific approach to research methods and skills training. The purpose of the SLLC and SAGE training is to provide a variety of opportunities through which you can meet your 70 hours training requirement. Once you have completed the Skills Audit and begun your Personal Development Plan (PDP) (see School PGR Handbook for further information) you should select which sessions you will find most beneficial or are most interested in. **It is important that you are involved in activities relevant to your needs, which will evolve and change as your research progresses.** In your first year of research, for instance, you may be particularly interested in learning more about key concepts in research in the Humanities, techniques of academic writing, how to complete a literature review, bibliographic skills, or how to use the internet for research. In your second or third year of research, you may want to find out more about writing conference, journal and book submissions, preparing for your viva, and career opportunities.

**Please note that it is mandatory for full-time students to undertake 70 hours research training per academic year.** Your fulfilment of this requirement will be monitored at your 6-monthly Research Panel, to which you must bring your completed 'Training Plan and Report' as well as your 'Record of Supervisions'.

**N.B.** First Year PhD students in SLLC are strongly encouraged to attend the Conceptual Skills seminars.

[It is acknowledged that these seminars may be less directly relevant to students working in certain areas (for example certain subdisciplines of formal linguistics). Such students may want to take the advice of their supervisory panel on whether they should approach the Conceptual Skills seminars more selectively, and to draw more heavily on the discipline-specific provision described below.]

Please note that attendance at Research Governance and Ethics training is mandatory for **ALL** PhD students.

### **Learning Objectives:**

- The training offered will treat the research degree as a two-fold process; it will focus not only on a scholarly piece of work that will make a significant contribution to knowledge and

understanding, but also on the development of research and other skills that will in many cases go far wider than the original research. It will therefore emphasise both traditional research training and training in transferable skills to prepare students for careers outside as well as within academia.

- A range of training opportunities will be provided to enable a choice tailored to the individual needs of each student.
- The Research Training will enable students not only to prepare for the research which they are undertaking, but also to develop research skills throughout their course of study.

### **Teaching and Learning Outcomes:**

By the end of the three years of study, students should be able to demonstrate:

- The acquisition of the transferable skills and knowledge appropriate to their needs, as identified by the Research Skills Audit.
- An understanding of, and familiarity with, the basic critical and theoretical concepts underlying research in the arts and humanities at the start of the 21<sup>st</sup> century.
- The capacity to reflect on these concepts and to incorporate them into their own research.
- The ability to present a piece of their own research to an audience, and to defend their work in open debate with other researchers and academic colleagues.

## 2. Year One

**Training in the first year of study comprises four elements:**

- (1) **The Faculty's On-Line Skills Audit** which **ALL** PhD students must complete at the start of their programme, and update twice yearly. Go to:

<http://www.humanities.manchester.ac.uk/humnet/acaserv/pgresearch/training>

- (2) You will also be required to complete a **Personal Development Plan (PDP)** for PGR students. (See School PGR Handbook for further information.)
- (3) **Training in a variety of skills**, which will be identified by the Skills Audit. See Section 4.

Students who did not obtain an MA at Manchester, and who have not taken the discipline-specific Research Methods course, are strongly encouraged to attend the relevant MA Research Methods course, details of which are available from the Postgraduate Office.

- (4) **A series of 'Conceptual Skills' seminars/workshops** in semesters 1 and 2, dealing with key concepts in research in the Humanities, of which all postgraduate research students should be aware. Details of the Conceptual Skills programme are given below. All first year PhD students in the School of Languages, Linguistics and Cultures are expected to attend the majority of these seminars, unless specifically advised by their supervisory panel to rely more heavily on an alternative discipline-specific provision.

**N.B. ALL** students wishing to attend these seminars must register on the online Central Booking system through SAGE:

<http://www.arts.manchester.ac.uk/sage/training/>

Booking will open four weeks in advance of the seminar. **STUDENTS MUST BOOK ONE WEEK BEFORE THE SESSION.**

For the sessions in weeks 1, 2 and 3, please email Angela Aspden, in the Postgraduate Office ([angela.aspden-2@manchester.ac.uk](mailto:angela.aspden-2@manchester.ac.uk)) to book a place.

Students requiring more information about any of these seminars should contact the individual tutor directly. Weekly sessions are offered in blocks of three to allow for breadth of coverage and development of discussion. There will be a total of six blocks: 'Culture', 'Gender & Sexuality', 'The Language of Images', 'Ideology', 'Narrative', and 'Postcolonial Studies & Diaspora'. Each session will last one hour approximately. The sessions will be deliberately broad in scope to enable speakers to approach topics from a variety of perspectives. Students will be expected to participate and to bring their own research to bear on the discussion.

### 3. Conceptual Skills 2008-2009

**Classes will take place in Room A113, Samuel Alexander Building, Tuesdays, 5:00-6:00pm**

NB. The following sessions are also offered as an optional course on the MA in European Languages and Cultures. **MA students are required to submit coursework, PhD students are not.** MA essay questions, however, have been included here to offer general guidance in the preparation for class discussion.

#### **SEMESTER ONE**

#### **BLOCK 1 (Weeks 2, 3 and 4): CULTURE**

**Dr Francesca Billiani ([francesca.billiani@manchester.ac.uk](mailto:francesca.billiani@manchester.ac.uk))**

#### **Session 1: Antonio Gramsci**

##### **Prescribed Reading:**

- 'Introduction', in *The Gramsci Reader: Selected Writings 1916-1935*, ed. by D. Forgacs (New York: New York University Press, 2000).
- 'Problemi della cultura nazionale italiana. I Letteratura popolare' Quaderno 21 (xvii) 1934-1935. (Any edition in English or Italian)

##### **Outline of Session:**

This session will provide an introduction to the work of Antonio Gramsci as well as various examples of its impact on different areas of literary and cultural studies. We will begin by discussing three main domains of Gramsci's political theory: intellectual agency, the notions of hegemonic and subaltern, and the *nazionale-popolare*. In general, we will focus on Gramsci's theoretical reflection in light of the emergence of a critical sociology of culture and the politicisation of culture. Specifically, by looking at some case studies, we will analyse how Gramsci's understanding of the relations between power and knowledge affects the spheres of popular and elite culture. Finally, by looking at a selection from the *Notebooks from Prison* we will discuss the role played by intellectuals as active agents in shaping and forming cultural and aesthetic scenarios and identities.

##### **Preparation:**

- By 'ideological hegemony' Gramsci means the process whereby a dominant class contrives to retain political power by manipulating public opinion, creating what he refers to as the 'popular consensus'. Read Forgacs 'Introduction', and focus on what Gramsci identifies as typical of the Italian case and what instead has a transnational relevance.
- Read Gramsci's *Notebook 21* focusing on the following points:
  - Nation
  - Intellectual
  - Popular culture

- Dominant/subaltern
- Hegemony
- Detective novel as a popular genre
- In preparation for the class, please think about a possible application of Gramsci's theory to any topic you are familiar with. In doing so, please consider advantages and disadvantages of a Gramsci reading of cultural and literary issues.

#### **Further Reading:**

- Peter Barry, *Beginning Theory*, 2<sup>nd</sup> ed. (Manchester: MUP, 2002), Chapter 9: 'New Historicism and cultural materialism', pp. 172-91
- Billiani, Francesca, "Renewing a literary culture through translation: poetry in post-war Italy", in ed. by J. Munday, *Translation as Intervention* (London: Continuum, 2007), pp. 138-60.
- Boothman, Derek, *Antonio Gramsci: further selections from the Prison Notebooks* (London: Lawrence & Wishart, 1995)
- Forgacs, David (ed.), *The Gramsci Reader: Selected Writings 1916-1935*, (New York: New York University Press, 2000)
- Holub, Renate, *Antonio Gramsci: Beyond Marxism and Postmodernism* (London: Routledge, 1992)
- Martin, James, *Gramsci's Political Analysis: A Critical Introduction* (Basingstoke: Macmillan, 1998)

## **Session 2: Pierre Bourdieu**

#### **Prescribed Reading:**

- Pierre Bourdieu, *Distinction. A Social Critique of the Judgment of Taste* (London: Routledge, 1984), pp. 63-95.

#### **Outline of Session:**

In this session we will explore the work of the French theorist and sociologist Pierre Bourdieu. By building on Gramsci's work on the relationship between aesthetics, culture and society, we will analyse further the role played by patterns of taste in designing cultural landscapes and structuring social constituencies. In particular, we will focus on the notions of habitus, field, and symbolic capital as developed by Bourdieu in his work *Distinction. A Social Critique of the Judgment of Taste*.

#### **Preparation:**

Thinking about Bourdieu's description of habitus and field, provide two examples of possible fields of cultural production and habitus circulating and accepted in those fields.

#### **Further Reading:**

- Bourdieu, Pierre 'Censure et mise en forme', in *Ce que parler veut dire* (Paris: Fayard, 1982), pp. 167-205.
- ---, *In Other Words. Essays Towards a Reflexive Sociology* (Cambridge: Polity, 1990)
- Lane, Jeremy, *Pierre Bourdieu: A Critical Introduction* (London: Pluto, 2000)
- Robbins, Derek, *Bourdieu and Culture* (London: Sage, 2000)

- Shusterman, Richard, *Bourdieu: A Critical Reader* (Oxford: Blackwells, 1999)
- Swartz, David (ed.), *After Bourdieu: Influence, Critique, Elaboration*, e-book

### **Session 3: Practical Session**

#### **Outline of Session:**

The third session on the concept of culture will be a practical one. Therefore, examples of applications of Gramsci and Bourdieu's work to literary and cultural studies will be provided and discussed in groups.

#### **Preparation:**

Details to be supplied at the end of session 2 and 3

#### **Essay Questions:**

- (1) Discuss the possible application of Gramsci's notion of cultural hegemony to a case study of your choice.
- (2) Discuss the notion of 'intellettuale organico' in light of contemporary debates on the public role of the intellectual.
- (3) Chose a field of cultural production and explain how therein different habitus are formed and what kind of symbolic capital certain 'objects' carry.

<b>BLOCK 2 (Weeks 5, 7 and 8): GENDER &amp; SEXUALITY</b>
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**Dr Karl Posso (karl.posso@manchester.ac.uk)**

### **Session 1 (Week 5)**

#### **Prescribed Reading:**

- Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 2006 [1990]), chapter 1 (pp.1-46)
- Glover, David and Cora Kaplan, *Genders* (London and New York: Routledge, 2000), introduction (pp.ix-xxxiv)

#### **Outline of Session:**

In relation to David Glover's introduction to *Genders* the first session will examine core ideas in the history and development of gender studies and gender theory for those who are new to the field. We will then focus on the work of Judith Butler, whose volume *Gender Trouble* (1990) has become a key reference in the discussion of how we think about gender, sex and desire. Her readings of Foucault and elaboration of a theory of the subject as construct have been used endlessly by cultural critics and sociologists to deconstruct binary categories such as male/female or queer/straight. Here we will think of how identity is constructed or 'performed' and the difference between 'performativity' and performance. We will conclude with a look at the criticisms which have been made of such 'post-structuralist' analyses of identity and difference.

The following may be used to illustrate some of the points:

- Passages from Clarice Lispector's *The Hour of the Star*
- Passages from Julio Cortázar's *Hopscotch*
- Photographs by Herb Ritts and Robert Mapplethorpe

### **Preparation:**

Prepare the following points for discussion in class:

- How does sex relate to gender and how are these 'constructed'?
- Discuss the differences between performance and 'performativity'.
- How is heterosexuality 'compulsory and naturalized'?
- What criticism could be made of such 'postmodern' analyses of identity and difference?

## **Sessions 2 and 3 (Weeks 7 and 8)**

### **Outline of Sessions:**

This session will explore a few of the ways in which recent feminism has adapted some of the anti-psychoanalytic theories of Gilles Deleuze and Félix Guattari, in particular those of *Anti-Oedipus* (1972), to try to move away from a traditionally 'reactive' position whereby feminism anchors itself negatively to phallogocentric systems of meaning. In relation to Colebrook and Kaufman we will examine feminism's attempt to distance itself from poststructuralist analyses of the body as a mere sign, and to propose new ways of non-oppositional thinking.

The following may be used to illustrate some of the points:

- Extracts from *4 Months, 3 Weeks and 2 Days*, dir. Cristian Mungiu

### **Preparation:**

Read the short extract on Deleuze and Guattari taken from Bristow's *Sexuality*; you may then want to consider Deleuze's (characteristically sprawling) summary of the ideas presented in *Anti-Oedipus* in his discussion with Claire Parnet, 'Dead Psychoanalysis: Analyse'. Once you have done this, read the essays by Colebrook and Kaufman on the body and feminism today.

- Bristow, Joseph, *Sexuality* (London and New York: Routledge, 1997), pp.128-136
- Colebrook, Claire, 'Is Sexual Difference a Problem?', in Ian Buchanan and Claire Colebrook (eds), *Deleuze and Feminist Theory* (Edinburgh: Edinburgh University Press, 2000), pp.110-127
- Kaufman, Eleanor, 'Towards a Feminist Philosophy of Mind', in Ian Buchanan and Claire Colebrook (eds), *Deleuze and Feminist Theory* (Edinburgh: Edinburgh University Press, 2000), pp.128-143
- Deleuze, Gilles, and Claire Parnet, 'Dead Psychoanalysis: Analyse', in *Dialogues*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 1987), pp.77-123.

Prepare the following points for discussion in class:

- Summarize Deleuze and Guattari's understanding of desire and explain how this might have revolutionary consequences for our understanding of gender and sexuality.
- What is the significance of the notion of 'anti-representation' within these theories?

- Evaluate the uses and limitations of Butler versus so-called Deleuzian developments within feminism.

### **Essay Questions:**

- (1) Discuss the ways in which a cultural text or film of your choice problematizes ideas of gender construction.
- (2) 'Can feminism be the affirmation of an event and not one more grounding narrative?' (Colebrook). Discuss.

### **Further Reading:**

#### **Feminisms:**

- Adkins, Lisa and Beverley Skeggs (eds.), *Feminism after Bourdieu* (Oxford: Blackwell, 2004). A set of key texts for gender, cultural, and social theory.
- Grosz, Elizabeth, *Sexual Subversions: Three French Feminists* (St Leonards: Allen & Unwin, 1989). See especially the section on Irigaray. Of interest for gender and language.
- Humm, Maggie (ed.), *Feminisms: A Reader* (London and New York: Harvester Wheatsheaf, 1992)
- Schiach, Morag (ed.), *Feminism and Cultural Studies* (Oxford: Oxford University Press, 1999)

#### **Body Theories:**

- Braidotti, Rosi, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994)
- Brook, Barbara, *Feminist Perspectives on the Body* (Harlow: Longman, 1999). Covers socio-political and physiological issues.
- Gatens, Moira, *Imaginary Bodies: Ethics, Power and Corporeality* (London and New York: Routledge, 1996). Links sociological with philosophical issues.
- Longhurst, Robyn, *Bodies: Exploring Fluid Boundaries* (London and New York: Routledge, 2001)
- Price, Janet and Margrit Shildrick (eds.), *Feminist Theory and the Body: A Reader* (Edinburgh: Edinburgh University Press, 1999)
- Sawicki, Jana, *Disciplining Foucault: Feminism, Power, and the Body* (London and New York: Routledge, 1991)

#### **Psychoanalysis and Subjectivity:**

- Deleuze, Gilles and Félix Guattari, *The Anti-Oedipus*, trans. Robert Hurley, Mark Seem, and Helen R. Lane (London: Continuum, 2004)
- Wright, Elizabeth (ed.), *Feminism and Psychoanalysis: A Critical Dictionary* (Oxford: Blackwell, 1992).

#### **Perspective, Look, Gaze, Spectatorship, Audience:**

- Evans, Caroline and Lorraine Gamman, 'Reviewing Queer Viewing', in *A Queer Romance: Lesbians, gay men, and popular culture* (London and New York: Routledge, 1995): 14-32. This gives a useful, broad-brush account of the major issues.

- Kuhn, Annette, *The Power of the Image: Essays on Representation and Sexuality* (London and New York: Routledge, 1985)
- Mulvey, Laura, 'Visual Pleasure and Narrative Cinema', *Screen* 16:3 (1975), 6-18

### **Masculinity Studies:**

- Adams, Rachel and David Savran (eds.), *The Masculinities Studies Reader* (Oxford: Blackwell, 2002)
- Connell, Robert W., *Masculinities* (Cambridge: Polity, 1995)
- Neale, Steve (1993), 'Masculinity and Spectacle: Reflections on Men and Mainstream Cinema', in Steven Cohan and Ina Rae Hark (eds.), *Screening the Male: Exploring Masculinities in Hollywood Cinema* (London and New York: Routledge), pp.9-20.
- Whitehead, Stephen M. and Frank J. Barrett (eds.), *The Masculinities Reader* (Cambridge: Polity, 2001)

### **Nation and Race (Postcolonial Perspectives):**

- McClintock, Anne, "No longer in a future heaven: Gender, Race and Nationalism", in Anne McClintock, Aamir Mufti and Ella Shoat (eds.) *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives* (Minneapolis: University of Minnesota Press, 1997), pp.89-112.

### **Gender Pluralist Theory:**

- Monro, Surya, *Gender Politics: Citizenship, Activism and Sexual Diversity* (London and Ann Arbor MI: Pluto Press, 2005). Discusses ways of thinking beyond 'gender' as conceived in binary terms; explores the politics, agency and desires of 'trans' subjects.

### **Sexuality:**

- Abelove, Henry, Michèle Barale, and David Halperin, *The Lesbian and Gay Studies Reader* (London and New York: Routledge, 1993)
- Foucault, Michel, *The History of Sexuality – Vol. 1: An Introduction*, trans. Robert Hurley (London: Allen Lane, 1979)
- Freud, Sigmund, *On Sexuality: Three Essays on the Theory of Sexuality*, trans. James Strachey (Harmondsworth: Penguin, 1977)

<b>BLOCK 3 (Weeks 9, 10 and 11): THE LANGUAGE OF IMAGES</b>
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**Professor Stephen Hutchings (stephen.hutchings@manchester.ac.uk)**

### **Outline of Sessions:**

The first session will consider what the proposition that 'We live in a visual era' means to students of the Humanities. It will touch briefly upon what constitutes an image, and on the different types of image. It will examine how images acquire meaning and ask whether it is possible to talk of a 'language' (or rhetoric) of images. The second session will investigate the principles according to which we combine images in sequences. It will consider the differences between moving and static images and the relationship between visual and verbal culture. The third session will provide

students with the opportunity to conduct some brief practical analysis of the visual aspects of advertisements, and of simple film sequences.

### **Session 1**

#### **Prescribed Reading:**

- Roland Barthes, 'Rhetoric of the Image', from R. Barthes, *Image, Music, Text*, essays selected and translated by Stephen Heath (London: Fontana, 1977), pp.32-51

### **Session 2**

#### **Prescribed Reading:**

- Lurii Lotman, *Semiotics of Cinema*, Ann Arbor: University of Michigan Press, 1981

### **Session 3**

#### **Preparation for Practical Analysis:**

Select two magazine advertisements and prepare a 5 minute presentation on how they achieve their ideological effects OR

Choose a 2-3 minute sequence from a DVD film and prepare a 5 minute presentation explaining the 'positional' and 'associative' meanings of the shots it contains.

#### **Essay Questions:**

- (1) At the beginning of his 'Rhetoric of the Image', Roland Barthes proposes to 'submit the image to a spectral analysis of the messages it may contain'. Discuss the extent to which he does justice to his claim in what follows this statement.
- (2) Drawing on specific examples from films, analyse the merits and shortcomings of Lotman's efforts to articulate a 'language of cinema'.

## **SEMESTER TWO**

<b>BLOCK 4 (Weeks 1, 2 and 3): IDEOLOGY</b>
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**Dr Matthew Philpotts (matthew.philpotts @manchester.ac.uk)**

### **Session 1: Marx and Althusser**

#### **Prescribed Reading:**

- 'Preface to *A Critique of Political Economy*', in Karl Marx, *Selected Writings*, ed. by David McLellan (Oxford: OUP, 1977), pp. 388–91

- Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays*, trans by Ben Brewster (London: Monthly Review Press, 1971), pp. 127-86

### Outline of Session:

In this session we shall consider notions of ideology which derive from Karl Marx's foundational writings from the mid-19<sup>th</sup> century. After a brief summary of the key terms which underpin a conventional Marxist definition of ideology, we shall move forward to the thinking of the late 20<sup>th</sup>-century French theorist Louis Althusser. Above all, we shall consider his attempts to synthesise Freudian and Lacanian psychoanalysis into a theory of ideology and subjectivity which emphasises the role of 'ideological state apparatuses' in shaping the self. The main content of the session will be a close reading of Althusser's essay which highlights the main concepts which can be taken away and applied productively in critical analysis of cultural products.

### Preparation:

- Read Marx's 'Preface' and, using other sources if necessary, try to define briefly the following terms used by Marx and the relationships between them:
  - relations of production
  - productive forces
  - superstructure
  - consciousness
  - ideology
- Read Althusser's essay and make notes on the key points and key terms which emerge from it. What, in your view, are the three most important points Althusser makes about ideology? Also ensure you make a note of any passages which seem particularly unclear.

### Further Reading:

- Marx, Karl, *Selected Writings*, ed. by David McLellan (Oxford: OUP, 1977)
- Barry, Peter, *Beginning Theory* (Manchester: MUP, 1995), chapter 8
- Bottomore, Tom (ed.), *A Dictionary of Marxist thought* (Oxford: Blackwell, 1983)
- Eagleton, Terry *Marxism and literary criticism* (London: Methuen, 1976)
- Eagleton, Terry and Drew Milne (eds), *Marxist literary theory : A reader* (Oxford: Blackwell, 1996)
- Forgacs, David, 'Marxist Literary Theories', in Ann Jefferson and David Robey (eds), *Modern Literary Theory* (London: Batsford, 1986), pp. 166–203

### Essay Questions:

- (1) What does Althusser mean by the notion of 'interpellation'? How useful is this notion for literary and cultural criticism? Answer with reference to specific cultural texts with which you are familiar.
- (2) Attempt a reading of a cultural text using Foucault's discourse theory. Which procedures combine to control the production of discourse in the text? How does the text escape these procedures?
- (3) Analyse the ideological dimension of a cultural text of your choice. To what extent does the text propagate dominant ideologies, to what extent does it undermine them? How do the theoretical

concepts of ideology elaborated by Marx, Althusser, and Foucault illuminate your understanding of the text?

## **Session 2: Foucault**

### **Prescribed Reading:**

- Michel Foucault, 'The Order of Discourse', trans. by Ian McLeod, in R. Young (ed.), *Untying the Text: A Post-Structuralist Reader* (London: Routledge & Kegan Paul, 1981), pp. 48-78

### **Outline of Session:**

The reading for this session is Foucault's inaugural lecture, given at the Collège de France on 2 December 1970, which constitutes his most explicit discussion of the notion of 'discourse' and the mechanisms which constrain its production in any society. After a brief introduction to Foucault and his writings, we shall discuss in detail Foucault's paper, seeking to summarise the principal elements of his theory of discourse and the practical methodology which follows on from it. Above all, we shall consider how the paper relates to the notions of ideology we met in the previous session.

### **Preparation:**

Foucault's paper is divided into 8 sections, numbered I–VIII. In preparation for the discussion, please write a single-sentence summary (MAX 10 words) for each of the 8 sections. We shall begin the discussion by comparing the 8 sentences which we have each come up with.

### **Further Reading:**

- Braidotti, Rosi, *Patterns of Dissonance* (Cambridge: Polity Press, 1991)
- During, Simon, *Foucault and literature: Towards a genealogy of writing* (London: Routledge, 1992)
- Foucault, Michel, *Language, Counter-memory, Practice: Selected Essays and Interviews* (Oxford: Blackwell, 1977)
- Foucault, Michel, 'Politics and the study of discourse', *Ideology and Consciousness*, 3 (1978), 7–26
- McHoul, Alec and Wendy Grace, *A Foucault Primer: Discourse, power and the subject* (London: UCL Press, 1995)
- Mills, Sara, *Michel Foucault: Routledge Critical Thinkers* (London: Routledge, 2003)

## **Session 3: Practical Session**

### **Outline of Session:**

The third session on the concept of ideology will be a practical session in which we explore how ideas deriving from Marx, Althusser and Foucault can be applied productively to the analysis of cultural and historical texts.

## Preparation:

Details to be supplied at the end of session 2 and 3

## BLOCK 5 (Weeks 4, 5 and 6): NARRATIVE

**Professor Adrian Armstrong** ([adrian.armstrong@manchester.ac.uk](mailto:adrian.armstrong@manchester.ac.uk))

### Prescribed Reading:

#### Session 1

- H. Porter Abbott, *The Cambridge Introduction to Narrative* (Cambridge: Cambridge University Press, 2002), ch. 4, 'The rhetoric of narrative', pp. 36-50.

#### Session 2

- Mark Currie, *Postmodern Narrative Theory* (Basingstoke: Macmillan, 1998), ch. 4, 'Narrative, Politics and History', pp. 73-95.

#### Session 3

- Seán Burke, *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida* (Edinburgh: Edinburgh University Press, 1992), 'Conclusion: Critic and Author', pp. 154-74, 197-99.

### Outline of Sessions:

The reading for the opening session is taken from a major recent study of narrative, and sets out some of the important effects which narratives produce. We shall identify the principles which emerge from Abbott's analysis, before focusing on one of these narrative effects – the masterplot – in different cultural contexts.

The second session pursues this issue further: Currie's study problematizes the notion of the masterplot, outlining ideological issues of key interest to the critical school known as New Historicism. We shall again concentrate on a single crucial topic, in this instance the processes of narrative exclusion, examples of which we shall identify in artistic and critical practice.

The final session addresses the vexed question of authorship, in ways that themselves constitute a powerful narrative. Burke's critique of the post/structuralist suspicion of authorship is both a thought-provoking statement in itself, and a valuable outline of a key period in 20<sup>th</sup>-century intellectual history. We shall revisit some of the issues addressed in the previous sessions, by examining the narrative dimension of Burke's argument.

### Preparation:

#### Session 1:

- Abbott's chapter contains four principal sections: 'Causation', 'Normalization', 'Masterplots', and 'Narrative rhetoric at work'. Summarize the key principles emerging from each section, *in at most twenty words per section*.
- Identify a masterplot from one of your areas of specialism (e.g. the version of the quest plot, common in medieval romance, which involves the integration into society of a hitherto

marginalized male hero). Prepare a mini-presentation which outlines this masterplot's characteristic features and implications.

*Session 2:*

Select *either* a primary *or* a critical text from one of your areas of specialism. Prepare a short presentation that identifies processes of narrative exclusion in the chosen text.

*Session 3:*

Summarize the narrative through which Burke's argument unfolds on pp. 162-69, *in at most fifty words*. Prepare a mini-presentation on the ways in which narrative devices (e.g. masterplots, exclusion) contribute to shaping this argument.

**Essay Questions:**

- (1) How useful is the notion of narrative exclusion for the analysis of texts? Illustrate with detailed reference to a specific field of cultural production (e.g. 15<sup>th</sup>-century Italian prose fiction, post-war French cinema).
- (2) Identify the ways in which a *cultural* text of your own choice draws on and/or problematizes one or more masterplots.
- (3) Identify the ways in which a *critical* text of your own choice employs narrative devices (e.g. masterplots, exclusion) to shape its argument.

<b>BLOCK 6 (Weeks 7, 8 and 9): POST-COLONIAL STUDIES AND DIASPORA</b>
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**Dr Joseph McGonagle (joseph.mcgonagle@manchester.ac.uk)**

**Outline of Sessions:**

An introductory session will first discuss notions of the 'post-colonial' within recent critical theory and briefly outline the field of post-colonial studies. A second session will then examine a key strand within this field: the concept of diaspora. Both Paul Gilroy and Stuart Hall have been instrumental in developing our understanding of the importance of diaspora and its relevance to contemporary life and culture. This second session will therefore examine two key examples of their work: the first chapter of Gilroy's landmark and highly-influential text, *The Black Atlantic*, and an important theoretical article written by Hall in the late 1980s. We will analyse how notions of identity and diaspora are theorised by both writers, and examine how transferable such concepts could be to students' own research areas. A final session will aim to put the ideas discussed into practice by considering the work of the British-based artist Zineb Sedira, a Frenchwoman of Algerian origin, whose art has been marked by her engagement with issues surrounding identity and diaspora with regard to contemporary France and Algeria.

**Preparation:**

*Session 1:*

Please read at least *one* of the following texts in advance of the class:

- Childs and Williams (1997) [Introduction]
- Hall (1996) ['When Was the Post-Colonial? Thinking at the Limit']
- Young (2003) [*Postcolonialism: A Very Short Introduction*]

Based upon your reading and own ideas, prepare a 2-3 minute presentation in response to the question: 'What does "post-colonial" mean?'

*Session 2:*

Read Chapter 1 of Gilroy (1993) ['The Black Atlantic as a Counterculture of Modernity', pp. 1-40] and Hall (1990) ['Cultural Identity and Diaspora'].

Please summarise – in bullet-point form – both Gilroy's and Hall's texts (maximum 400 words in total) and come prepared to discuss contemporary or historical examples of diaspora that confirm or confound Hall and Gilroy's ideas.

*Session 3:*

Consult the following DVD-ROM in the Language Centre:

Sedira, Zineb, *Telling Stories with Differences* (Manchester: Cornerhouse, 2004)

and/or browse the website: <http://www.zinebsedira.com>

Prepare notes for a group discussion on how notions of diaspora and identity inform Sedira's work. Videos and images by the artist will also be shown in class.

**Essay Questions:**

- (1) In what ways do recent theoretical notions of diaspora transform our understanding of identity and ethnicity? Answer with detailed reference to a specific national and historical context (e.g. post-1945 migration between North Africa and Europe; contemporary relations between metropolitan France and French overseas territories).
- (2) 'Diasporic movement signifies loss more than gain'. Discuss with reference to a specific case study of your choice.

**Further Reading:**

[NB. Please note that this is a very brief bibliography and mostly focussed on works that specifically discuss diaspora]

- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, *Post-Colonial Studies: The Key Concepts* (London: Routledge, 2000)
- Bhabha, Homi, *The Location of Culture* (London: Routledge, 1994)
- Boyarin, Daniel, and Jonathan Boyarin, 'Diaspora: Generation and the Ground of Jewish Identity', *Critical Inquiry*, 19 (1993), 693–725
- Brah, Avtar K., *Cartographies of Diaspora: Contesting Identities* (London: Routledge, 1996)
- Childs, Peter, and Patrick Williams, *An Introduction to Post-Colonial Theory* (London: Prentice Hall, 1997)
- Chow, Rey, *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies* (Bloomington: Indiana University Press, 1993)
- Clifford, James, 'Diasporas', *Current Anthropology*, 9 (1994), 302–38
- *Diaspora and Visual Culture: Representing Africans and Jews*, ed. by Nicholas Mirzoeff (London: Routledge, 2000)
- Gilroy, Paul, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993)

- Hall, Stuart, 'Cultural Identity and Diaspora', in *Identity: Community, Culture, Difference*, ed. by Jonathan Rutherford (London: Lawrence & Wishart, 1990), pp. 222-37
- Hall, Stuart, 'New Ethnicities', in *Stuart Hall: Critical Dialogues in Cultural Studies*, ed. by David Morley and Kuan-Hsing Chen (London: Routledge, 1996), pp. 441-49
- Hall, Stuart, 'When Was the Post-Colonial? Thinking at the Limit', in *The Post-Colonial Question: Common Skies, Divided Horizons*, ed. by Iain Chambers and Lidia Curti (London: Routledge, 1996), pp. 242-60
- Hall, Stuart, 'Introduction: Who Needs Identity?', in *Questions of Cultural Identity*, ed. by Stuart Hall and Paul du Gay (London: Sage, 1997), pp. 1-17
- Hall, Stuart, 'The Spectacle of the "Other"', in *Representation: Cultural Representations and Signifying Practices*, ed. by Stuart Hall (London: Sage, 2001), pp. 223-90
- Kalra, Virinder S., Raminder Kaur, and John Hutnyk, *Diaspora and Hybridity* (London: Sage, 2005)
- Misrah, Sudesh, *Diaspora Criticism* (Edinburgh: Edinburgh University Press, 2006)
- Nelson, Steven, 'Diaspora: Multiple Practices, Multiple Worldviews', in *A Companion to Contemporary Art since 1945*, ed. by Amelia Jones (Oxford: Blackwell, 2006), pp. 296-316
- *Questions of Cultural Identity*, ed. by Stuart Hall and Paul du Gay (London: Sage, 1997)
- Smith, Andrew, 'Migrancy, Hybridity, and Postcolonial Literary Studies', in *The Cambridge Companion to Postcolonial Literary Studies*, ed. by Neil Lazarus (Cambridge: Cambridge University Press, 2004), pp. 241-61
- Wisker, Gina, *Key Concepts in Postcolonial Literature* (London: Palgrave, 2007)
- Young, Robert J. C., *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001)
- Young, Robert J. C., *Postcolonialism: A Very Short Introduction* (Oxford: Oxford University Press, 2003)

## 4. Advanced: Years 2 and 3

Training in the second and third years of study comprises three major elements:

- (1) **The Faculty's On-Line Skills Audit** which **ALL** PhD students must update twice yearly. Go to:

<http://www.humanities.manchester.ac.uk/humnet/acaserv/pgresearch/training>

- (2) You will also be required to continue your **Personal Development Plan** (PDP) for PGR students. (See School PGR Handbook for further information.)

- (3) Training in skills identified by the Skills Audit.

The bulk of this training will be provided by SAGE (Skills Awareness in Graduate Education) based in the School of Arts, Histories and Cultures, in collaboration with the School of Languages, Linguistics and Cultures. Using the Skills Audit for guidance, you can choose the components of the programme which are best suited to your needs.

The majority of the SAGE programme is split into 4 main SAGE 'Training weeks' spread throughout the year. There is no expectation for you to attend all the sessions offered or even all 4 weeks. Rather, it is hoped that you will choose the elements of most interest or use to you for your own development. These SAGE Training Weeks will include student organised conferences, masterclasses led by Manchester academics and 'How to...' sessions delivered in conjunction with some of our partners in various cultural assets in Manchester, as well as formal training workshops on a wide variety of topics. An overview of SAGE can be found in Section 5. The full programme is available via the SAGE website: [www.arts.manchester.ac.uk/sage/](http://www.arts.manchester.ac.uk/sage/).

Training weeks include a variety of events including postgraduate conferences, full day masterclasses and training workshops. Workshop topics which may be on offer include Interviewing for Oral History, Working with Government Documents, Project Management, Opportunity Recognition, Preparing for your Viva and Academic Publishing.

There are also opportunities to get involved in the SAGE programme as a student conference organiser, giving a paper at a student conference or helping with the organisation during the training weeks. You can also be involved in the SAGE MA programme as a facilitator for the MA Research Design sessions. These positions require training beforehand and are usually open to second and third year students (and their part time equivalents). More information on what is involved and details of how to apply will be provided as positions become available.

We also recommend that all new students attend our two-day **Speed PhD**, during which all the key milestones of doctoral life from the research outline to the viva are covered. The Speed PhD is a good way to hit the ground running, to meet other students and to think clearly about the processes involved in undertaking a PhD.

There are many other activities which you can engage in to meet the 70 hours Research Training requirement. This could be, for example, attending a conference, giving a paper, taking part in a workshop provided elsewhere in the University or at another institution or being coached by a fellow student or academic to gain a new skill.

The **SAGE Conference and Training Weeks** for 2008-9 will be held in these weeks:

3 – 7 November 2008

January 2009 (exact dates to be confirmed)

April 2009 (exact dates to be confirmed)

June 2009 (exact dates to be confirmed)

Running in tandem with the main SAGE programme, discipline-specific events will be scheduled through the **School of Languages, Linguistics and Cultures** to take account of the specialist training needs of students in **Linguistics** and in **Translation and Intercultural Studies (CTIS)**.

Please note you should record the activities you undertake in your PDP and discuss your PDP with your Supervisor, who will report to your PhD Research Panel.

For information on research training events in **Linguistics**, please see the updated version of this Handbook and relevant event details at

<http://www.llc.manchester.ac.uk/intranet/pg/phd-mphil/phdtraining/>

Linguistics-specific events include our annual International Postgraduate Linguistics Conference, which takes place early in the second semester. For details of last years conference, see <http://personalpages.manchester.ac.uk/staff/Fillipo.Nereo/>

To get involved in the organisation of this year's conference, please contact Dr Nuria Yañez-Bouza ([nuria.yanez-bouza@manchester.ac.uk](mailto:nuria.yanez-bouza@manchester.ac.uk))

A large community of doctoral students is attached to the Centre for Translation and Intercultural Studies (CTIS). CTIS arranges a half-day session at the beginning of the academic year to provide a forum for existing and new research students to present their work and get to know each other. This is also attended by CTIS staff and other School staff involved in CTIS research panels.

In 2008-9 CTIS will hold two 3-hour seminars/workshops by invited speakers for research students. In addition to presenting their latest work, the invited speakers will also hold a 'surgery' to allow individual research students to raise and address issues relevant to their own work.

CTIS is a founding partner of the Translation Research Summer School, a joint initiative with the Comparative Literature Graduate Programme at University College London (UCL), and the Translation Studies Graduate Programme, School of Languages, Linguistics and Cultures, University of Edinburgh. This is an annual two-week course offering intensive research training in translation and intercultural studies for prospective researchers in the field. Each year, two CTIS research students are sponsored to attend this school. As part of this initiative, CTIS has been developing an online theoretical and research training course which will be made available to all research students in the participating institutions. This initiative is funded by the ARHC. See [www.researchschool.org](http://www.researchschool.org).

## **CONTACT US – WHO’S WHO IN THE SCHOOL OF LANGUAGES, LINGUISTICS AND CULTURES/SAGE**

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**Training websites:**

[www.arts.manchester.ac.uk/sage/](http://www.arts.manchester.ac.uk/sage/)

<http://www.humanities.manchester.ac.uk/humnet/acaserv/pgresearch/training/>

<http://www.llc.manchester.ac.uk/intranet/pg/phd-mphil/phdtraining/>