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<th>MODULE CODE</th>
<th>TRU 3022</th>
<th>MODULE LEVEL</th>
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<tr>
<td>MODULE TITLE</td>
<td>Literary Decadence</td>
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<tr>
<td>LECTURER(S)</td>
<td>Dr. Alex Murray</td>
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<tr>
<th>PRE-REQUISITES</th>
<th>120 points at Level 2</th>
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<th>DURATION OF MODULE</th>
<th>11 weeks</th>
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<tr>
<th>TOTAL STUDENT STUDY TIME</th>
<th>300 hours (including 1 x 3 hour lecture / seminar per week)</th>
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**AIMS**

This subject will provide students with a comprehensive introduction to literary and cultural decadence. Beginning with the French decadence of the second empire and moving through into British aestheticism, classic Fin de siècle writers like Wilde and Beardsley before finishing with the relationship between Decadence and Modernism, this subject will introduce students to a range of both canonical and forgotten texts. Importantly these texts will be augmented with a number of critical frameworks, including deconstruction and queer theory. Student should expect to cover such issues as the linguistic idea of decadence; philosophical anthropology; sexual perversion and obsession; impressionist and symbolist poetry; decadence and the construction of space; decadent nostalgia; postmodern decadence; The New Woman; Orientalism and exoticism, decadent poetics and literary celebrity.

**INTENDED LEARNING OUTCOMES (ILO's)**

*On successful completion of this module, students should be able to:*

**Module Specific Skills:**

1) An in depth understanding of the politics and practice of Decadence with a special emphasis on social and historical contexts.
2) An ability to theoretically frame both poetry and prose writing in relation to key post-structuralist and other critical perspectives
3) A knowledge of the particular racial, gendered and class politics which are often obscured in these texts.

**Discipline Specific Skills:**

1) An ability to analyze texts closely and to locate them firmly within their socio-historical context;
2) An ability to compare and contrast texts within the same socio-historical constraints
3) An ability to understand and incorporate critical thinking, including specific terminology, into discussions of texts
4) An ability to understand the generic conditions of certain forms of literary practice.

**Personal and Key Skills:**

1) to present, within given formats and to a required standard, coherent and well-substantiated analyses and arguments, both orally and in writing;
2) to study independently; an ability to incorporate tutor feedback into written work.
3) to engage in classroom debate and foster a vibrant intellectual environment
4) reflect on these learning process

**LEARNING/TEACHING METHODS**

*Details of Learning and Teaching Methods:*

This module is taught through weekly seminars. Where appropriate, the seminar will include a formal student presentation on the text or texts in question.

**ASSIGNMENTS & ASSESSMENTS**

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<th>Form of</th>
<th>Size of the ILO's</th>
<th>Feedback</th>
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<tr>
<td>% Contribution</td>
<td>Assessment</td>
<td>assessment e.g. duration/length</td>
<td>assessed by this assessment</td>
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<tr>
<td>Formative</td>
<td>Class Presentation</td>
<td>10-20 minutes</td>
<td>MSS 1,2,3 DSS 1,2,3 PKS 1,3,4</td>
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<tr>
<td>35% Contribution</td>
<td>Shorter Essay</td>
<td>2,000 words</td>
<td>MSS 1,2,3 DSS 1,2,3 PKS 1,2,4</td>
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<td>15% Contribution</td>
<td>Annotated Bibliography</td>
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<td>MSS 1,2,3 DSS 1,2,3 PKS 1,2,4</td>
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<td>50% contribution</td>
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**SYLLABUS PLAN**

**Week One: Introduction and Decadent foundations and theories**
Selections of French poetry and prose in translation, including Baudelaire and Gautier; Critical and Theoretical readings from Dowling, Nordau, Derrida, Gagnier. All found in course reader on ELE.

**Week Two:: Aestheticism and the fleshly school of poetry**
Swinburne (poetry, in course reader)
Pater, *Studies in the History of the Renaissance*

**Week Three: French Decadence**
Joris-Karl Huysmans, *À Rebours (Against Nature)*

**Week Four: Wildean Decadence**
Oscar Wilde, *The Soul of Man Under Socialism and Selected Prose* (focusing on ‘The Decay of Lying’ and ‘The Critic as Artist’).

**Week Five: Decadent Sex**
Leopold von Sacer Masoch, *Venus in Furs*

**Week Six: Poetry of the English Decadents**
Lisa Rodensky (ed) *Decadent Poetry: from Wilde to Naidu* (focusing on Symons, Dowson, Johnson and others)

**Week Seven: Decadence and The New Woman**
Angelique Richardson(ed) *Women Who Did: Stories by Men and Women 1890-1914*

**Week Eight: Decadent Hauntings**
John Meade Falkner, *The Lost Stradivarius*
Stories by Kate Chopin and Gertrude Atherton (in course reader)

**Week Nine: The Poetics of Gender.**
Thain & Vadillo (eds), *Michael Field, the Poet.*

**Week Ten: Decadent Modernism**
Ronald Firbank, *Valmouth*
Djuna Barnes, *Nightwood*

**Week Eleven: Decadent Nostalgia –**
Evelyn Waugh, *Brideshead Revisited.*
### Indicative Learning Resources

**Indicative basic reading list:**

The Following should be purchased. A voluminous subject reader will include critical readings, poetry and prose by Charles Baudelaire, Paul Verlaine, Theophile Gautier, Algernon Swinburne, Louise Imogen Guiney, John Addington Symonds, Vernon Lee, Richard Le Gallienné, selected current criticism, along with Ronald Firbank’s *Valmouth.* If you would like to buy *Valmouth* then I strongly encourage you to do so. It can be purchased for a few pence plus postage on any number of booksites. Try [www.bookfinder.com](http://www.bookfinder.com) which should be your first port of call for all book buying.

John Meade Falkner, *The Lost Stradivarius.* (any edition. Soft Edts, 2004 is available on Amazon, but the older Oxford’s World’s Classics, now out of print, is preferable). In general it is much better to spend the extra money on getting an OUP or Penguin edition. Whatever you do, DO NOT buy print on demand books from Dodo and the like which are often retyped and filled with errors.


**Indicative web based resources e.g. Webct:**

WebCT site with links to relevant sites

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**Date of Last Revision**: 6th March 2011