

## EN5114: Supplementary Discourses

View Online



---

Adorno, T. (2004a). On Lyric Poetry and Society. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Adorno, T. (2004b). On Lyric Poetry and Society. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Agamben, G. (2006). *The Archive and Testimony*. In *The Archive*. Whitechapel.

Alvarez, A. (2006). Finding a Voice. In *The Writer's Voice*. Bloomsbury.

Alvi, M. (2000a). The Least International Shop in the World. In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.

Alvi, M. (2000b). The Least International Shop in the World. In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.

Attridge, D. (1995). *Poetic Rhythm: An Introduction*. Cambridge University Press.

Atwood, M. (2002a). Chapter 5: Communion—Nobody to Nobody. In *Negotiating With the Dead: A Writer on Writing*. Cambridge University Press.

Atwood, M. (2002b). Orientation: Who Do You Think You Are? In *Negotiating With the Dead: A Writer on Writing* (pp. 1–28). Cambridge University Press.

Auerbach, E. (2003). The Brown Stocking. In *Mimesis the Representation of Reality in Western Literature* (pp. 525–553). Princeton University Press.  
<http://hdl.handle.net/2027/heb.09353>

Bachelard, G. (1994a). *The Poetics of Space* ([New] ed). Beacon.

Bachelard, G. (1994b). *The Poetics of Space* ([New] ed). Beacon.

Bachelard, G. (2014). *On Poetic Imagination and Reverie*. Spring Publications.

Bal, M. (1985). *Narratology: Introduction to the Theory of Narrative* (2nd ed). University of Toronto Press.

Baraka, A. (2004). Hunting Is Not Those Heads on the Wall. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Baraka, I. (2004). Hunting Is Not Those Heads on the Wall. In *Poetry in Theory: An*

Anthology, 1900-2000. Blackwell Pub.

Barfield, O. (2010). *Poetic Diction: A Study in Meaning* (Fourth edition). Barfield Press.

Barthes, R. (2004). *Is There Any Poetic Writing?* In *Poetry In Theory: An Anthology, 1900-2000*. Blackwell.

Barthes, R. (2008). Chapter 17: *The Death of the Author*. In *Modern Criticism and Theory: A Reader* (3rd ed). Pearson Longman.

Bartlett, P. (1951). *Poems in Process*. Oxford University Press.

Bate, J. (2001a). *The Place of Poetry*. In *The Song of the Earth*. Picador.

Bate, J. (2001b). *The Place of Poetry*. In *The Song of the Earth*. Picador.

Baxter, C. (2008a). *Dysfunctional Narratives, or: 'Mistakes Were Made'*. In *Burning Down the House: Essays on Fiction* (2nd expanded ed). Graywolf.

Baxter, C. (2008b). *Stillness*. In *Burning Down the House: Essays on Fiction* (2nd expanded ed). Graywolf.

Benjamin, W. (2008). Chapter 4: *The Task of the Translator*. In *Modern Criticism and Theory: A Reader* (3rd ed). Pearson Longman.

Bennett, A., & Royle, N. (2009a). Chapter 5: *The Uncanny*. In *An Introduction to Literature, Criticism and Theory* (4th ed). Pearson Longman.

Bennett, A., & Royle, N. (2009b). Chapter 5: *The Uncanny*. In *An Introduction to Literature, Criticism and Theory*. Pearson Longman.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315834252>

Bennett, A., & Royle, N. (2009c). *'Me', 'Queer', 'Racial Difference'*. In *An Introduction to Literature, Criticism and Theory* (4th ed). Pearson Longman.

Bennett, A., & Royle, N. (2009d). *'Me', 'Queer', 'Racial Difference'*. In *An Introduction to Literature, Criticism and Theory*. Pearson Longman.

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1734006>

Bernstein, C. (1990). *The Politics of Poetic Form: Poetry and Public Policy*. Roof.

Bernstein, C. (2004). *The Dollar Value of Poetry*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Blanchot, M. (2001). *Time and the Novel*. In *Faux Pas*. Stanford University Press.

Boland, E. (1995a). *The Woman Poet: Her Dilemma*. In *Object Lessons: The Life of the Woman and the Poet in Our Time* (pp. 239–254). W.W. Norton.

Boland, E. (1995b). *The Woman The Place The Poet*. In *Object Lessons: The Life of the*

Woman and the Poet in Our Time (pp. 154–174). W.W. Norton.

Booker, C. (2004). Introduction and Historical Notes. In *The Seven Basic Plots* (pp. 1–13). Continuum.

Borges, J. L., & Burgin, R. (1973). *Conversations With Jorge Luis Borges*. Souvenir Press.

Bourriaud, N. (2002). *Relational Aesthetics*. Dijon.

Bowland, E. (2004). The Woman Poet: Her Dilemma. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Braidotti, R. (1993). Embodiment, Sexual Difference, and the Nomadic Subject. *Hypatia*, 8 (1), 1–13. <https://doi.org/10.1111/j.1527-2001.1993.tb00625.x>

Broodthaers, M. (2006). Interview with Jurgen Harten and Katharina Schmidt. In *The Archive*. Whitechapel.

Brooke-Rose, C. (1958). *A Grammar of Metaphor*. Secker & Warburg.

Brooks, P. (1992). *Reading for the Plot: Design and Intention in Narrative*. Harvard University Press.

Brotchie, A., & Gooding, M. (1995). *A Book of Surrealist Games*. Shambhala Redstone Editions.

Brown, C., & Paterson, D. (2004). *Don't Ask Me What I Mean: Poets in Their Own Words*. Picador.

Bryan, S., & Olsen, W. (2003). *Planet on the Table: Poets on the Reading Life* (Vol. 4). Sarabande Books.

Buell, L. (2008a). Place. In *Modern Criticism and Theory: A Reader* (3rd ed). Pearson Longman.

Buell, L. (2008b). Place. In *Modern Criticism and Theory: A Reader* (3rd ed). Pearson Longman.

Burroway, J., & Weinberg, S. (2003). *Writing Fiction: A Guide to Narrative Craft* (6th ed). Longman.

Calvino, I. (1987). *The Literature Machine: Essays*. Secker & Warburg.

Casterton, J. (2005). *Creative Writing: A Practical Guide* (3rd ed). Palgrave Macmillan.

Césaire, A. (2004). Poetry and Knowledge. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Cesaire, A. (2004a). Poetry and Knowledge. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Cesaire, A. (2004b). Poetry and Knowledge. In *Poetry in Theory: An Anthology, 1900-2000*.

Blackwell Pub.

Collis, S. (n.d.). Reading Wordsworth in the Tar Sands | *The Goose*, Volume 13, Issue 12, article 37, 2015.

<https://scholars.wlu.ca/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1059&context=thegoose>

Collis, S. (2016). *Once In Blockadia*. Talon Books, Canada.

Cuddon, J. A. (1991). *A Dictionary of Literary Terms and Literary Theory* (3rd ed). Blackwell.

Cunningham, V. (2008). Chapter 46: Touching Reading. In *Modern Criticism and Theory: A Reader* (3rd ed). Pearson Longman.

Curran, S. (1986). *Poetic Form and British Romanticism*. Oxford University Press.

Curran, S. (1989). *Poetic Form and British Romanticism*. Oxford University Press.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4702200>

Curtis, T. (1996). *How Poets Work*. Seren.

Da Vinci, L. (1998). *The Notebooks of Leonardo Da Vinci*. Oxford University Press.

Danchev, A. (2011). *100 artists' manifestos*. Penguin.

Davie, D. (1955). *Articulate Energy: An Enquiry Into the Syntax of English Poetry*. Routledge & Kegan Paul.

Davie, D. (2011). *Purity of Diction in English Verse*. Nabu.

Debord, G. (1958). *Theory of the Derive* | Situationist International Online.  
<https://www.cddc.vt.edu/sionline/si/theory.html>

Derrida, J. (2006). *Archive Fever*. In *The Archive*. Whitechapel.

Deutsch, B. (2002). *Poetry Handbook: A Dictionary of Terms* (4th ed). Harper Perennial.

Donaghy, M. (2009). *The Shape of the Dance: Essays, Interviews and Digressions*. Picador.

Dorn, E. (2004). *What I See in the Maximus Poems*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Doty, M. (2010). *The Art of Description: World Into Word*. Graywolf Press.

Eagleton, T. (2005a). *The English Novel: An Introduction*. Blackwell.

Eagleton, T. (2005b). *The English Novel: An Introduction*. Blackwell Pub.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1209429>

- Eco, U. (1995a). *Lingering in the Woods*. In *Six Walks in the Fictional Woods* (Vol. 1993). Harvard University Press.
- Eco, U. (1995b). *Possible Woods*. In *Six Walks in the Fictional Woods* (Vol. 1993). Harvard University Press.
- Eco, U. (2004). *Mouse or Rat?: Translation as Negotiation*. Phoenix.
- Empson, W. (2004). *Seven Types of Ambiguity*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Explore the History and Works of the Situationist International Online | CDDC. (n.d.). <https://www.cddc.vt.edu/sionline/>
- Fahlström, Ö. (n.d.). *Manifesto for Concrete Poetry* | UBU. <http://www.ubu.com/papers/fahlstrom01.html>
- Feaver, V. (2000). *Body & Soul: The Power of Sharon Olds*. In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.
- Ferguson, M. W., Salter, M. J., & Stallworthy, J. (1996). *The Norton Anthology of Poetry* (4th edition). W.W. Norton.
- Forrest-Thomson, V. (2004). *Continuity in Language*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Forster, E. M. (2005a). *Flat and Round Characters*. In *Aspects of the Novel* ([New ed.]). Penguin.
- Forster, E. M. (2005b). *The Plot*. In *Aspects of the Novel* ([New ed.]). Penguin. <https://www.gutenberg.org/cache/epub/70492/pg70492-images.html#chap05>
- Foster, H. (2006). *An Archival Impulse*. In *The Archive*. Whitechapel.
- Foucault, M. (2006). *The Historical a Priori and the Archive*. In *The Archive*. Whitechapel.
- Freud, S. (2004). *The Interpretation of Dreams*. In *Literary Theory: An Anthology* (2nd ed). Blackwell.
- Freud, S. (2006). *A Note upon the Mystic Writing-Pad*. In *The Archive*. Whitechapel.
- Freud, S. (2017). *The Interpretation of Dreams*. In *Literary Theory: An Anthology* (Third edition). Wiley Blackwell. <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781118718315>
- Fussell, P. (1979). *Poetic Meter and Poetic Form* (Rev. ed). Random House.
- Genette, G. (1980). *Narrative Discourse*. Blackwell.
- Genette, G. (2004). *Poetic Language, Poetics of Language*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Gifford, T. (1999a). *Pastoral*. Routledge.

Gifford, T. (1999b). *Pastoral*. Routledge.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=165191>

Ginsberg, A. (2004a). *When the Mode of the Music Changes*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Ginsberg, A. (2004b). *When the Mode of the Music Changes ....* In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Glu

ck, L. (1999). *Against Sincerity*. In *Proofs & Theories: Essays on Poetry*. Carcanet.

Guest, B. (2003). *Radical Poetics and Conservative Poetry*. In *Forces of Imagination: Writing on Writing*. Kelsey St. Press.

Haraway, D. (n.d.). *A Cyborg Manifesto*.

<http://faculty.georgetown.edu/irvinem/theory/Haraway-CyborgManifesto-1.pdf>

Hartman, C. O. (1980a). *Free Verse: An Essay on Prosody*. Princeton University Press.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1701036>

Hartman, C. O. (1980b). *Free Verse: An Essay on Prosody*. Princeton University Press.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1701036>

Hawthorn, J. (2001). *Studying the Novel* (4th ed). Arnold.

Hayles, N. K. (2006). *The Time of Digital Poetry: From Object to Event*. In *New Media Poetics: Contexts, Technotexts, and Theories*. MIT Press.

Heaney, S. (1980). *Feeling into Words*. In *Preoccupations: Selected Prose, 1968-1978*. Faber.

Heaney, S. (1988). *The Government of the Tongue*. Faber.

Heaney, S., & Hughes, T. (1982). *The Rattle Bag*. Faber and Faber.

Heidegger, M. (1975). *Poetry, Language, Thought*. Harper & Row.

Heidegger, M. (2004). *What are Poets For?* In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Hejinian, L. (2000a). *The Rejection of Closure*. In *The Language of Inquiry* (pp. 40–58). University of California Press.

Hejinian, L. (2000b). *The Rejection of Closure*. In *The Language of Inquiry* (pp. 40–58). University of California Press.

<http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=275874>

Hiller, S. (2006). *Working Through Objects*. In *The Archive*. Whitechapel.

- Hiolub, M. (1990). *The Dimension of the Present Moment*. In *The Dimension of the Present Moment: Essays*. Faber and Faber.
- Hirsch Jr, E. D. (2008). Chapter 14: In Defence of the Author. In *Modern Criticism and Theory: A Reader* (3rd ed). Pearson Longman.
- Hobsbaum, P. (1995). *Metre, Rhythm and Verse Form*. Routledge.
- Hobsbaum, P. (1996). *Metre, Rhythm, and Verse Form*. Routledge.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=165939>
- Hollander, J. (1981). *The Figure of Echo: A Mode of Allusion in Milton and After*. University of California Press.
- Hollander, J. (1985). *Vision and Resonance: Two Senses of Poetic Form* (2nd ed). Yale University Press.
- Hollander, J. (1989). *Rhyme's Reason: A Guide to English Verse* (New, enl. ed). Yale University Press.
- Hollander, J. (2014). *Rhyme's Reason: A Guide to English Verse*.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3421476>
- Hollis, M., & Herbert, W. N. (2000). *Strong Words: Modern Poets on Modern Poetry*. Bloodaxe Books.
- Hoover, P. (1994). *Postmodern American Poetry: A Norton Anthology*. Norton.
- Hughes, L. (2004a). *The Negro Artist and the Racial Mountain*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Hughes, L. (2004b). *The Negro Artist and the Racial Mountain*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Jaggi, M. (2010). *Barbara Kingsolver: A Life in Writing*. The Guardian.  
<https://www.theguardian.com/books/2010/jun/12/life-in-writing-barbara-kingsolver>
- Jakobson, R. (2004). *Linguistics and Poetics*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- James Baldwin, interviewed by Jordan Elgrabhy, *The Art of Fiction* No. 78. (n.d.).  
<https://www.theparisreview.org/interviews/2994/james-baldwin-the-art-of-fiction-no-78-james-baldwin>
- Jarrell, R. (2001). *Poetry and the Age* (Expanded ed). University Press of Florida.
- Jelinek, E. (1994). *Women as Lovers*. Serpent's Tail.
- Josipovici, G. (1996). *Thirty-three Variations on a Theme of Graham Greene*. In *Real Voices: On Reading*. Macmillan.
- Kaye, N. (2000a). *Introduction*. In *Site Specific Art*. Routledge.

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=166116>

Kaye, N. (2000b). *Site Specific Art*. Routledge.

Kinzie, M. (1999). *A Poet's Guide to Poetry*. University of Chicago Press.

Kundera, M. (1990). *The Art of the Novel*. Faber.

Kundera, M. (2001). *Testaments Betrayed: An Essay in Nine Parts*. Harper Perennial.

Lacan, J. (2004). The Instance of the Letter in the Unconscious or Reason since Freud. In *Literary Theory: An Anthology* (2nd ed). Blackwell.

Lakoff, G., & Johnson, M. (1981a). *Metaphors We Live By*. University of Chicago Press.

Lakoff, G., & Johnson, M. (1981b). *Metaphors We Live By*. University of Chicago Press.

Lakoff, G., & Johnson, M. (1999). Who Are We? In *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (pp. 3–4). Basic Books.

Lawrence, D. H. (2004). Preface to the American Edition of *New Poems*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Leader, Z. (2002). *On Modern British Fiction*. Oxford University Press.

Leighton, A. (2007). Chapter 6: Just a Word: On Woolf. In *On Form: Poetry, Aestheticism, and the Legacy of a Word*. Oxford University Press.

Lodge, D. (1992a). Narrative Structure. In *The Art of Fiction: Illustrated From Classic and Modern Texts* (pp. 215–218). Penguin.

Lodge, D. (1992b). Point of View. In *The Art of Fiction: Illustrated From Classic and Modern Texts* (pp. 25–29). Penguin.

Lodge, D. (1992c). Telling in Different Voices. In *The Art of Fiction: Illustrated From Classic and Modern Texts* (pp. 125–129). Penguin.

Lodge, D. (2002). Consciousness and the Novel. In *Consciousness & the Novel: Connected Essays*. Harvard University Press.

Lorca, F. G. (2010). Play and the Theory of Duende. In *In Search of Duende* (Vol. 1164, pp. 48–62). New Directions.

Lowell, A. (2004). Poetry as a Spoken Art. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.

Loy, M. (2011a). Aphorisms on Futurism. In *100 artists' manifestos*. Penguin.

Loy, M. (2011b). Aphorisms on Futurism. In *100 artists' manifestos*. Penguin.

Loy, M. (2011c). Feminist Manifesto. In *100 artists' manifestos*. Penguin.



- Loy, M. (2011d). *Feminist Manifesto*. In *100 artists' manifestos*. Penguin.
- Marinetti, F. (1909). *The Founding and Manifesto of Futurism* | UBU.  
[http://www.ubu.com/papers/marinetti\\_futurist-manifesto.html](http://www.ubu.com/papers/marinetti_futurist-manifesto.html)
- Marinetti, F. (2004a). *Technical Manifesto*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Marinetti, F. (2004b). *Technical Manifesto*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Mark, A. (2000). *Writing About Writing*. In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.
- Marks, A. (2000). *Writing About Writing....* In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.
- Marks, E. R. (1998). *Taming the Chaos: English Poetic Diction Theory Since the Renaissance*. Wayne State University Press.
- May, C. E. (1994). *The New Short Story Theories*. Ohio University Press.
- Mayakovsky, V. (2004a). *How Are Verses Made*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Mayakovsky, V. (2004b). *How Are Verses Made?* In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- McQuillan, M. (2000). *The Narrative Reader*. Routledge.
- Metzger, G. (1960). *Auto-Destructive Art* | UBU.  
[http://www.ubu.com/papers/metzger\\_auto-destructive.html](http://www.ubu.com/papers/metzger_auto-destructive.html)
- Miller, A. (2011). *How to Write Fiction: Creating Characters* | The Guardian. Guardian.  
<https://www.theguardian.com/books/2011/oct/16/how-to-write-fiction-andrew-miller>
- Moten, F. (2003a). *In the Break: The Aesthetics of the Black Radical Tradition*. University of Minnesota Press.
- Moten, F. (2003b). *In The Break: The Aesthetics Of The Black Radical Tradition*. University of Minnesota Press. <http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=310622>
- Muldoon, P. (2000a). *All Souls' Night—W.B. Yeats*. In *The End of the Poem*. Oxford University Press.
- Muldoon, P. (2000b). *Chapter 1: All Souls' Night—W.B. Yeats*. In *The End of the Poem*. Oxford University Press.
- Nabokov, V. (1964). *Notes on Prosody and Abram Grannibal (Vol. 72)*. Princeton University Press.

- Nelson, R. (2013a). *Practice as Research in the Arts*. Palgrave Macmillan.
- Nelson, R. (2013b). *Practice as Research in the Arts*. Palgrave Macmillan.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1209462>
- Ngai, S. (2007a). *Stuplimity*. In *Ugly Feelings*. Harvard University Press.
- Ngai, S. (2007b). *Stuplimity*. In *Ugly Feelings*. Harvard University Press.  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780674041523>
- Ngai, S. (2007c). *Ugly feelings*. Harvard University Press.
- Ngai, S. (2007d). *Ugly Feelings*. Harvard University Press.  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780674041523>
- O'Hara, F. (2004a). *Personism: A Manifesto*. In *Poetry in Theory: An Anthology, 1900-2000* (pp. 367-369). Blackwell Pub.
- O'Hara, F. (2004b). *Personism: A Manifesto*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Orwell, G. (2013). *Politics and the English Language*. Penguin Books.
- Padgett, R. (2000). *The Straight Line: Writings on Poetry and Poets*. University of Michigan Press.
- Paulin, T. (1996). *Writing to the Moment: Elizabeth Bishop*. In *Writing to the Moment: Selected Critical Essays, 1980-1996*. Faber and Faber.
- Perloff, M. (2004). *Avant-Garde or Endgame?* In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Perloff, M. (2014). *Can(n)on to the Right of Us, Can(n)on to the Left of Us: A Plea for Difference*. In *The Lyric Theory Reader: A Critical Anthology*. Johns Hopkins University Press.
- Pinsky, R. (1976). *The Situation of Poetry: Contemporary Poetry and Its Traditions*. Princeton University Press.
- Pope, R. (2005). *Creativity: Theory, History, Practice*. Routledge.
- Pound, E. (1913). *A Few Don'ts by an Imagiste*. *Poetry*, 1(6), 200-206.  
<https://www.jstor.org/stable/20569730>
- Pound, E. (2004). *A Retrospect*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Preminger, A., & Brogan, T. V. F. (1993). *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press.

- Rankine, C., & Spahr, J. (2002). *American Women Poets in the 21st Century: Where Lyric Meets Language*. Wesleyan University Press.
- Rees-Jones, D. (2000). Nothing That Is Not There and the Nothing That Is. In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.
- Rich, A. (2004a). Blood, Bread and Poetry. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Rich, A. (2004b). Blood, Bread and Poetry: The Location of the Poet. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Rich, A. (2007). *Poetry and Commitment: An Essay*. W.W. Norton & Co.
- Richards, I. A. (2004a). The Poetic Experience. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Richards, I. A. (2004b). The Poetic Experience. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Ricks, C. (2008). *The Pursuit of Metaphor*. In *Allusion to the Poets*. Oxford University Press.
- Rigby, K. (2004). Earth, World, Text: On the (Im)possibility of Ecopoiesis. *New Literary History*, 35(3), 427-442. <https://www.jstor.org/stable/20057847>
- Riley, D. (1992). *Poets on Writing: Britain, 1970-1991*. Macmillan Academic and Professional.
- Riley, D. (2000). *The Words of Selves: Identification, Solidarity, Irony*. Stanford University Press.
- Rilke, R. M. (1954). *Letters to a Young Poet (Rev. ed)*. Norton.
- Rivkin, J., & Ryan, M. (2004). *Literary Theory: An Anthology (2nd ed)*. Blackwell.
- Rivkin, J., & Ryan, M. (2017). *Literary Theory: An Anthology (Third edition)*. Wiley Blackwell. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4792586>
- Robertson, L. (2001). Office for Soft Architecture -- Spatial Synthetics: A Theory | Jacket. <http://jacketmagazine.com/14/robertson-lisa.html>
- Robertson, L., & Robertson, L. (2017). Proverbs of a She Dandy | Buenos Tiempos International. [http://buenostiemposinternational.com/lisa-robertson\\_13-4-2017/](http://buenostiemposinternational.com/lisa-robertson_13-4-2017/)
- Royle, N. (2003). *The Uncanny*. Manchester University Press.
- Rushdie, S. (2010). Imaginary Homelands 'Errata' The Riddle of Midnight. In *Imaginary Homelands*. Vintage.
- Said, E. (2004). Jane Austen and Empire. In *Literary Theory: An Anthology (2nd ed)*. Blackwell.

- Said, E. (2017). *Jane Austin and Empire*. In *Literary Theory: An Anthology* (Third edition). Wiley Blackwell.  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781118718315>
- Said, E. W. (2012). *Beginnings: Intention and Method*. Granta.
- Saunders, G. (2007). *The Braindead Megaphone: Essays* (1st Riverhead trade pbk. ed). Riverhead Books.
- Schwartz, L. S. (2010). *The Emergence of Memory - Conversations with W. G. Sebald*. SEVEN STORIES PRESS.
- Shapcott, J. (2000a). *Confounding Geography*. In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.
- Shapcott, J. (2000b). *Confounding Geography*. In *Contemporary Women's Poetry: Reading, Writing, Practice*. Macmillan Press.
- Shapcott, J., & Sweeney, M. (2004). *Emergency Kit: Poems for Strange Times*. Faber.
- Shapiro, K. J., & Beum, R. L. (1965). *A Prosody Handbook*. Harper & Row.
- Shipley, J. T. (1984). *The Origins of English Words*. The Johns Hopkins University Press.
- Smith, Z. (2010a). Chapter4: Re-reading Barthes and Nabokov. In *Changing My Mind: Penguin*.
- Smith, Z. (2010b). *Their Eyes Were Watching God: What Does Soulful Mean?* In *Changing My Mind: Occasional Essays*. Penguin.
- Solomon, D. (2004). Elfriede Jelinek, 'A Gloom of Her Own'. *The New York Times*.  
[https://www.nytimes.com/2004/11/21/magazine/a-gloom-of-her-own.html?\\_r=0](https://www.nytimes.com/2004/11/21/magazine/a-gloom-of-her-own.html?_r=0)
- Spahr, J. (2014). Introduction to American Women Poets in the 21st Century: Where Lyric Meets Language. In *The Lyric Theory Reader: A Critical Anthology*. Johns Hopkins University Press.
- Stockwell, P. (2002). *Cognitive Deixis*. In *Cognitive Poetics* (pp. 41–57). Routledge.  
<http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203995143>
- Stein, G. (1975). *How to Write*. Dover.
- Stein, G. (2004). *Poetry and Grammar*. In *Poetry in Theory: An Anthology, 1900-2000*. Blackwell Pub.
- Stewart, S. (2002). *Poetry and the Fate of the Senses*. University of Chicago Press.
- Stockwell, P. (2002). *Cognitive Deixis*. In *Cognitive Poetics* (pp. 41–57). Routledge.
- Tarkovsky, A. (1989a). *Imprinted Time*. In *Sculpting in Time: Reflections on the Cinema*

(pp. 57–69). University of Texas Press.

Tarkovsky, A. (1989b). *Time, Rhythm and Editing*. In *Sculpting in Time: Reflections on the Cinema* (pp. 113–124). University of Texas Press.

Tsvetaeva, M. (2004). *Poets with History and Poets without History*. In *Poetry in Theory: An Anthology, 1900–2000*. Blackwell Pub.

Tuma, K. (2001). *Anthology of Twentieth-Century British and Irish Poetry*. Oxford University Press.

Valery, P. (2004). *Poetry and Abstract Thought*. In *Poetry in Theory: An Anthology, 1900–2000*. Blackwell Pub.

Vendler, H. (1995). Chapter 19: Mapping the Air: Adrienne Rich and Jorie Graham. In *Soul Says: Recent Poetry*. Belknap.

Walcott, D. (2004). *The Muse of History*. In *Poetry in Theory: An Anthology, 1900–2000*. Blackwell Pub.

Welty, E. (2002a). *Place in Fiction*. In *On Writing* (2002 Modern Library ed). Modern Library.

Welty, E. (2002b). *Some Notes on Time*. In *On Writing* (2002 Modern Library ed). Modern Library.

Wood, J. (2009a). Chapter 1: Narrating. In *How Fiction Works* (pp. 5–31). Vintage.

Wood, J. (2009b). Chapter 6: A Brief History of Consciousness. In *How Fiction Works* (pp. 107–127). Vintage.

Wood, J. (2009c). *Character*. In *How Fiction Works*. Vintage.

Woolf, V. (2008). Chapter 5: A Room of One's Own. In *Modern Criticism and Theory: A Reader* (3rd ed). Pearson Longman.