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Editorial

Welcome to the first edition of *Mesh: The Journal for Undergraduate Work across English Studies*. This international online journal is designed to showcase some of the interesting and excellent research that students create as undergraduates studying English.

This is the first of our regular issues. Our regular issues feature work which brings together or explores ideas relevant to two or more of areas of English studies (understood broadly, to include literature, linguistics, drama, media, publishing, and the teaching of English, including as a second language).

The opening article in this issue, by Rachel Egloff, draws on literature studies and publishing history to investigate the life and works of Rose Blaze de Bury, in an attempt to help return her to the literary canon.

The second article is a collaborative project by two students, Kathryn Jamshidi and Isobel Wood, which presents two designs, and accompanying rationales, for innovative and challenging courses drawing together elements of language and literature, focusing on social and news media.

Lastly, Aisling MacAonghusa's film and accompanying article discuss the views and versions of Los Angeles expressed in Bukowski's poem Waiting', Wanda Coleman's 'Angel Baby Blues', Joan Didion's 'Los Angeles Notebook', and *Los Angeles: The Architecture of Four Ecologies* by Reyner Banham.

We are delighted by the diversity of the work in this inaugural issue, and hope that you enjoy reading it.

Andrea Macrae, Billy Clark and Marcello Giovanelli

Rose Blaze de Bury and the Nineteenth-Century World of Publishing

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Abstract:
This essay draws on literature studies and publishing history to examine the life and works of Rose Blaze de Bury, a prolific nineteenth-century writer who has been written out of the literary canon. This essay highlights the complexities of the publishing process for women of the period. Blaze's work is used as a case study and is compared to the Brontës to show how publishing was not equally accomplishable for Victorian men and women, due to the obstacles that women were required to overcome, including accessing and dealing with publishers, the pressure to write under male pseudonyms, as well as critics' gendered reception of work.

Keywords:
English literature, publishing, gender, nineteenth century, women writers

Drawing on literature studies and publishing history, this essay investigates the life and works of Rose Blaze de Bury, who has been written out of the literary canon - a fate shared by many nineteenth-century women authors. Specifically, it highlights the complexities of the publishing process for women of the period in Britain. It argues that the publishing venture was not equally accomplishable for Victorian men and women due to the obstacles that women were required to overcome when accessing and dealing with publishers, the pressure to write under male pseudonyms, as well as critics' gendered reception of work. To better understand these complexities, Blaze is used as a mini case study and is contrasted with her contemporaries the Brontës, focusing on Charlotte Brontë in particular, whose work, unlike Blaze's, was not lost to history.

Rose Blaze de Bury: A biographical introduction

> [Y]ou might offer a modest thanksgiving, for the honour that stunning Lady did you in galloping madly all round Hyde Park in chase of your "brown wide-awake" […]. The Lady lashed her horse and set off in pursuit, leaving her party out of sight
> – and went all round the park at full gallop looking out for the wide-awake! She is an authoress in a small way, this charming French woman […]. Miss Farrer […] was evidently jealous of the sensation the Lady produced by her wit and eccentricities (Carlyle, 1858).

This stunning Lady, referred to by Jane Carlyle in a letter to her husband, is Baroness Blaze de Bury in her mid-forties. Carlyle's description of this resolutely independent, intelligent, and beautiful, if slightly unorthodox, woman reflects well what can be deduced about her life and works.

Blaze was born Mary Pauline Rose Stewart in Oban, Scotland. The cots Magazine announced on 'Jan. 4, [to] the Lady of Major Stewart, 9th Royal Veteran Battalion, a daughter' in 1813 (Anon., 1813). On 29th January 1984 the Pall Mall Gazette reported Blaze's death at the age of eighty (Anon., 1894). Given that date of the announcement, it is likely that she died after the 4th of January, in which case, she would have been eighty-one years old. The *Scots Magazine* could have been referring to the birth of a sister but it is more plausible that Blaze's age was reported incorrectly in the obituary. Another mystery, this time surrounding Blaze's birth, is the rumour that she was the illegitimate child of Lord Henry Brougham, Scottish born liberal statesman, Lord Chancellor, and co-founder of the *Edinburgh Review* and University College London (Brougham, 1871). The *Stanford Companion to Victorian Fiction*, one of the few sources that lists Blaze, states that 'she was brought up as the daughter of an army officer, William Stuart, but is supposed to have been the illegitimate child of Lord Brougham' (Sutherland, 1989: 71). Two contemporaries of Brougham also referred to Blaze's uncertain parentage, namely Carlyle (1858) who wrote that 'the absurdist fact about her is that, a "Frenchwoman," she is the reputed daughter of Lord Brougham and a Mrs Dunbar!!' and Robert Browning (1855) who likewise advances the rumours of Blaze's uncertain parentage. Because this tale was in circulation during Brougham's lifetime, it is unlikely that Blaze started the story herself to create additional sensation around her person and writing. After Brougham's death in 1868 the rumour was never more or less substantiated. In 1886 American diplomat and co-founder of Cornell University Andrew Dickson White (1905: 411) met her in Paris and wrote that:

> we met various interesting persons—among them Mr. McLane, the American minister […] but a far more suggestive talker was Mme. Blaze de Bury. Though a Frenchwoman, she was said to be a daughter of Lord Brougham; his portrait hung above her chair in the salon, and she certainly showed a versatility worthy of the famous philosopher and statesman, of whom it was said, when he was appointed chancellor, that if he only knew a little law he would know a little of everything. She apparently knew not only everything, but everybody, and abounded in revelations and prophecies.

Whereas there is speculation about Blaze's father, nothing could be established about her mother, the 'Lady of Major Stewart'. However, German political commentator Julius Fröbel (1891: 93) writes that Blaze '*ist eine geborene Miss Dunbar. Ihre Mutter, […] soll mit Lord Brougham in näheren Beziehungen gestanden haben* [is a Miss Dunbar by birth. Her mother […] is said to have stood in a close relationship with Lord Brougham]' [my translation]. Whatever her name by birth right, Rose Stewart became Rose Blaze de Bury in 1844, when she married the French musicologist Baron Ange Henri Blaze de Bury (Anon., 1844).

Blaze was a prolific writer. Not only did she publish five novels in English along with historical, travel and literary critical writing but also at least 46 articles in either French or English. Her novels are *Mildred Vernon: A Tale of Parisian Life in the Last Days of the Monarchy* (1848), *Leonie Vermont: A Story of the Present Time* (1849), *Falkenburg: A Tale of the Rhine* (1851), *All for Greed* (1867), and *Love the Avenger* (1869). Her major travel writing piece was *Germania: its Courts, Camps, and People* (1850). Blaze also published a volume called *Memoirs of the Princess Palatine, Princess of Bohemia* (1853). Her first journal-length piece was published in French in 1841, which was followed by many more in France. In England she wrote on a range of topics in, among others, the *North British*

Review, the *Nineteenth Century*, *Macmillan's Magazine*, the *Edinburgh Review*, *Blackwood's Magazine*, and *Bentley's Miscellany*.

Alongside her career as a writer, Blaze was heavily involved in politics. Fröbel (reported hearing from the Hessian Minister that Blaze had accompanied Prince Louis-Napoleon on his travels to Strasbourg and suggested that '*ohne Zweifel wäre die Geniale Frau eine ganz andere Kaiserin von Frankreich geworden, als die geistig unbedeutende Eugenie* [without a doubt, the genial woman would have made a very different Empress of France to the intellectually unremarkable Eugenie]' (1891: 93 [editor's translation]). Many of her journal articles dealt with politics. She travelled through Europe independently and seems to have been lent the ears of many political decision makers. Rumours about her agency as a spy for both the English - specifically Lord Russell - and the Austrians, have yet to be substantiated or refuted (see for example Fröbel, 1891: 205, 209; Voisine, 1955: 126; Clayden, 1889: pp.327-328). Besides Fröbel, she corresponded with Count Charles Forbes René de Montalembert, the politician and writer Abel-François Villemain, the French minister Albert Blanc, and many German and Austrian dignitaries, among others (Voisine, 1955: 16, 97, 101, 103). She corresponded with many of the great men and women of her day – not just those involved in politics, but also leading figures in literature and philosophy. In England she enjoyed the acquaintance of the writers Matthew Arnold, Robert Browning, and Stephen Watson Fullom, of the Countess of Westmoreland and her son Julian Fane, and of Brougham (see for example Arnold, 1867a, 1867b, 1867c, 1868; Browning, 1855, 1856a, 1856b; Blaze de Bury 1844-62). Indeed, Blaze's obituary in the *Pall Mall Gazette* stated that she 'was known to a wide circle of distinguished people. She was cosmopolitan in her friendships, and maintained a correspondence with the principal statesmen of the day, as well as with the leaders in the moral and intellectual movements of the time' (Anon., 1894).

Blaze's work was widely reviewed in daily newspapers, magazines, and periodicals, across various geographical areas and political spectrums (see, for example, Jerdan's piece in the *Literary Gazette*, 1850 and the anonymous publications in *Critic*, 1848, 1850a, 1850b; *Athenaeum*, 1848, 1850, 1851; *Bentley's Miscellany*, 1852; *Morning Post*, 1849a,b, 1850a,b,c,d, 1851, 1853a,b; and *Spectato*r, 1869, 1888 etc.). Considering her influential standing in the upper echelons of British and French society and the great volume of her work, it seems surprising that next to nothing about Blaze has been published since her death. Her niece Marie-Louise Pailleron (1922) wrote in French about Blaze de Bury's family travels. However, Pailleron's text lacks historical evidence as much is contrived from personal memory. A more scholarly attempt to document Blaze's life was made by Jacques Voisine (1955). Although the title of his French doctoral thesis was *La Baronne Blaze de Bury (1813(?) – 1894) Et Son Role Litteraire*, he focused both on Blaze and on her husband. His literary attention centred on Blaze's French writings and neglected to discuss much of her work in English. In addition, he was completely unaware of one of her English novels, *Leonie Vermont*.

Moi (1985: 78) argues that 'the great author is great because he (occasionally even she) has managed to convey an authentic vision of life'. She further posits that the literary canon ensures the transmission of perspectives of male bourgeois critics and literary figures, rather than those of deviant groups such as women, ethnic minorities, or working class writers. This global neglect of women authors in the literary canon in part explains

why nothing on Blaze has been published since her demise and makes it doubly impressive that women from a humble background such as the Brontës who will later be discussed comparatively, have endured and blossomed in the canon. However, beside the varying quality and potential for enduring popularity beyond the first success of Charlotte Brontë's and Blaze's work, (a comprehensive comparison of which is beyond the scope of this paper, there are some historical clues as to why Blaze did not enter the canon and Charlotte Brontë did. After the publication of her last novel in 1869 Blaze was not published throughout the next decade. The lack of Blaze's presence in print media in the 1870s, naturally, went hand in hand with a lower level of interest in her and her writing. Even when she started publishing again in 1887, a cursory survey of newspaper reviews and articles, shows little interest in her writing, especially compared to the interest awarded to her daughter Yetta Blaze de Bury's scholarly endeavours in England around the same time. As Miller (2002: 2) argues, the interest in the Brontës was fuelled by the family being 'remembered for its tragedies', and as Allott (1974: 2) suggests, Emily and Anne's untimely deaths were followed by an increased public interest in Charlotte's increased public interest. In contrast, the demise of an eighty-something year old was unlikely to be given much attention. Unlike Charlotte Brontë, by the time Blaze died she was already out of the public eye and excluded from the literary canon.

No substantial work about Blaze has been published in English since her death. This short overview of Blaze's life and works and the following comparative case study on publishing, hopes to serve as a first step to rectifying this.

Gender and Publishing
Tuchman and Fortin (1989) argue that an important part of nineteenth-century women's contribution to culture was through publishing. Victorian writer Margaret Oliphant (1855: 555) proposed that the nineteenth century 'which is the age of so many things – of enlightenment, of science, of progress – is quite as distinctly the age of female novelists'. Sutherland (1976: 39) finds that 'high prices, multiple outlets, wide sales and abundant creative genius combined to make 1850-90 one of the richest periods that fiction has known'. Sanders (2001: 158-9) argues that 'women novelists became fully involved in shaping their own profession'.

Women also played a role in publishing beyond the realm of the novel. In 1858 Wilkie Collins (222) declared that he wrote in the 'age of periodicals'. Shattock (2001: 3), in discussing 'the extraordinary richness and variety of women's contributions to nineteenth-century literary culture', highlights 'their forays into an expanding range of discourses'. The term 'man of letters' was coined in the seventeenth century from the French *belletrist* to distinguish the literate from the illiterate. The term became associated with the French salon, and was used in nineteenth-century Britain to refer to a specialist in his field (Gross, 1969). However, Johnston (1997) and Poovey (1984) argue that the term man of letters, which idealised the rise of a new kind of writer and new forms of publication available to writers, was instrumentalised to overshadow and repress the increase in women writers of letters, or to make them second-class. Indeed, Carol Christ (1990) discovered that of the eleven thousand authors in the *Wellesley Index to Victorian Periodicals* only thirteen percent are women. Although women did participate in the world of publishing, they faced hurdles their male counterparts did not.

Both the Brontës and Blaze were first published in the 1840s. Charlotte Brontë's and Blaze's first novels were published just a year apart – *Jane Eyre* in 1847 and *Mildred Vernon* in 1848. Like the Brontës, the as yet unmarried author Blaze started publishing in her late twenties. As we do not know the exact date of Rose and Henri's meeting, her publishing debut cannot be conclusively linked to new opportunities opened through her husband-to-be. Henri was published before his wife, so he could have provided her with connections. However, he was published only in France and therefore his influence may have been limited to that country. Blaze corresponded with various writers and thinkers in England about publishing her work. Approaching other writers in search of support for one's own publishing ventures was not a new phenomenon. For example, Charlotte Brontë, who had no family literary connections, mentions in her correspondence with George Henry Lewes and William Smith Williams that *'[a]utrefois je passais des journées, des semaines, des mois entiers à écrire, et pas tout-à-fait sans fruit, puisque Southey et Coleridge, deux de nos meilleurs auteurs, à qui j'ai envoyé certains manuscrits, en ont bien voulu témoigner leur approbation* [once I spent days, weeks, whole months writing, and not altogether without results, as Southey and Coleridge, two of our best writers, to whom I sent some manuscripts, were pleased to express their approval of them]' (cited in Gaskell 1996: 221 [my translation]). It appears that after a two-month interval Southey responded and, although praising 'the gift which you [Charlotte] possess' he explains that '[l]iterature cannot be the business of a woman's life, and it ought not to be' as her domestic duties should not allow it (cited in Gaskell, 1996: 123). This highlights the fundamental aversion some had to women being published, and emphasises the magnitude of Blaze's, the Brontës', and any published woman writer's achievement at that time.

Blaze, like Brontë, procured influential literary correspondents, and by the time of her mid- career, we find Arnold (1867a) assuring her that he will write to the publishers Alexander Macmillan and George Murray Smith about two articles she proposed. Letters both to Macmillan and Murray Smith show that Arnold (1867b; 1867c) fulfilled his promise. Blaze was not writing to a well-known essayist on the off chance of catching his attention: they had met previously and exchanged letters unrelated to publishing. In fact, Arnold (1868) once wrote to Blaze thanking her, stating 'when I see my criticisms of various kinds beginning to take hold here and there in England I often think of your having insisted on my critical qualities, years ago'. Browning (1855) was another acquaintance who knew Blaze in Paris, from where he wrote that

> Madame Blaze de Bury has called on me; […] I am glad—because of the access she gives to characteristic French society– For the rest, I don't much mind whether she has a mind (or not) to be Lord Brougham's daughter, or a descendant of the Scottish Kings.

He may not have been as close a friend as Arnold but a year later Browning advises Blaze to write to Chapman about contributing regularly for him (1856a), and also writes to Chapman himself stating that Blaze would like to write in the 'Westminster on "Les Contemplations" of V. Hugo and Lamartine's poetry in general […] She is a practised "hand," the fingers of which have been in the "Edinburgh," […] I am told she writes cleverly and popularly' (1856b). For both Blaze and the Brontës access to male gatekeepers or go-betweens to the publishing world were necessary to enable being published.

When a woman did gain access to the publishing world, the delicate question of the perceived sex of authors had to be addressed. At the beginning of the nineteenth century it was common to publish anonymously. This had its benefits. Easley (2004: 1) claims that '[a]nonymous publication provided women with effective cover for exploring a variety of conventionally "masculine" social issues. It also allowed them to evade essentialised notions of "feminine" voice and identity'. However, she further explains that by 1860, anonymous publications were frowned upon, and by the end of the century most magazines were publishing with signatures. Publishing became more difficult for women, as authority in cultural matters traditionally lay with men. Unlike anonymity, which denied identity, pseudonyms provided authors with false identities, enabling a different kind of transgender alteration in the perceived voice of the author.

Charlotte Brontë (1850: ix) stated that

> we veiled our own names under those of Currer, Ellis, and Acton Bell; the ambiguous choice being dictated by a sort of conscientious scruple at assuming Christian names positively masculine, while we did not like to declare ourselves women, because […] we had a vague impression that authoresses are liable to be looked on with prejudice.

The Brontës' concern about the perceived sex of authors is not surprising considering Southey's response to Charlotte Brontë's literary advances over a decade earlier, cited above. Indeed, Allott (1974: 2) posits that interest in the Brontës 'was kept alive [from 1848 to 1850] by the mystery of "the Bells'" identity and sex, which was a favourite topic of contemporary literary gossip'. After the publication of *Shirley* (1849), by which time it was generally accepted that Currer Bell was a woman, Charlotte Brontë wrote to Lewes that 'I was hurt because after I had said earnestly that I wished critics would judge me as an *author*, not as a woman, you so roughly – I even thought so cruelly – handled the question of sex' (cited in Wise and Symington, 1932: 68). The Brontës were not the only women writers to experience a gendered reading and reception of their work. After successful translations as well as journalistic and fiction publications Mary Ann Evans achieved instant critical success as a novelist with *Adam Bede* (1859), published under the pseudonym George Eliot. After the sex of George Eliot was revealed, none of her novels achieved the same success. Although there are many reasons for this decline in critical popularity, Joanne Wilkes (2001: 35) argues that Eliot's gender coming- out was its root cause.

Tuchman and Fortin (1989: 45) reveal further complexities in the matter of gendered pseudonyms when they point out that in the late eighteenth century men published novels under the signature 'By a Lady' as the novel was not an esteemed form of literature. They argue that it was not until novels were deemed high culture material, a distinction furthered by Arnold in *Culture and Anarchy* (1869), that women began to be edged out of publishing novels in their own names, and men gradually came 'to dominate what had primarily been a woman's occupation'. Considering these impeding double standards faced by female first-time writers, it becomes apparent just how important the choice of signature was, and how their literary success, to a certain degree at least, would depend on it.

Blaze published anonymously, under her own name, and using pseudonyms. Her articles in French were published under the name Arthur Dudley. This not only provided a clear English male voice for her French audience, but also forged some mystery about the descent of the writer, by association with either the suspected spy and rumoured illegitimate son of Robert

Dudley and Elizabeth I, or with the English peer Dudley Stuart, who was a champion of Polish independence at the time. This was an interesting choice and one which must have intensified the rumours that Blaze was a spy and the illegitimate daughter of Brougham. It could thus be said that she chose a male pseudonym which paralleled associations conjured by her own person. Just as Gaskell's pseudonym Cotton Mather Mills made reference to the context she was writing in as well as to the content of her stories, so Blaze's choice of Arthur Dudley suggested more than simply male authorship.

The first pseudonym Blaze used for her novels was Hamilton Murray. Like the Brontës, Blaze chose pseudonyms which were slightly ambiguously gendered, but more likely to be male. Although Hamilton could be female, Hamilton was a name more commonly used for men, and was the town and the seat of the Hamilton family in Scotland. The exact reason Blaze chose to write under a male pen name has not been established, but it can be supposed that due to the subjects of some of her work she either preferred, or was encouraged, to write under a male pseudonym. For example, Blaze had hoped to sign the article 'Deux Visites Royales en Hongrie' (1865) in her own name, and not with the pseudonym Arthur Dudley. However, her editor Buloz was not enthusiastic about publishing the article under a woman's name, as the topic was political and "masculine" (Voisine, 1955: 124). Indeed, she wrote about detailed military plans, quoted political speeches, and listed the financial gains of the Bank of Vienna. Blaze refused to sign in her husband's name, which Buloz had suggested, and the article eventually appeared signed 'Blaze de Bury'. In a letter to his wife Henri apologetically declares that: '*Tout le monde connait la personnalité que se cache sous cette signature-lâ, il ne viendra donc à l'idée de personne que l'article puisse être de moi* [Everybody knows the person that is hiding behind this signature, the idea would not come to anybody that the article could be by me]' (Pailleron, 1922: 149). Whether Blaze's remonstrance about veiling her gender only applied to this one article, or represented her general wish to publish as a woman, is not clear.

Blaze's first English piece, under the pseudonym Arthur Dudley, appeared shortly before the publication of her first novel. When Colburn published the decidedly more political and racy novel *Mildred Vernon,* the pseudonym Hamilton Murray was adopted. Therefore, it seems that the pressure to write under a male pseudonym applied to Blaze. *Leonie Vermont* followed shortly afterwards published by Bentley and signed 'By the Author of *Mildred Vernon*'. All subsequent articles that she published in *Bentley's Miscellany* were signed either 'By the Author of *Leonie Vermont'* or under her own name. Whether this was to promote further sales of *Leonie Vermont*, to ride on its success, or simply to maintain the camouflage of its authorship is unclear. *Falkenburg* was signed 'By the author of *Mildred Vernon* and *Germania'*, which proved for the first time that Hamilton Murray was in fact Blaze, as the former was signed Hamilton Murray and the latter was signed Baroness Blaze de Bury.

It was not only topic which was significant: genre was also a factor. This can be seen in the example of life-writing. In 1789 John Bennett wrote that 'biography is by far the most useful and interesting [genre] to a woman' (184) as it focused on the lives of particular characters and persons not on history as a whole. Two centuries later Gary Kelly (1993: 175) agreed that biographical writing was at that time a way in which women could discuss cultural or political history 'without transgressing gendered limits of discourse'. Tuchman

and Fortin's (1989) found that women were more accepted as writers of low culture novels as opposed to high culture novels, and the distinction may have also applied to different forms of life writing. Mary Hays wrote a six-volume *Female Biography; or Memoirs of Illustrious and Celebrated Women of All Ages and Countries* (1803) classifying the title with both the terms Biography and Memoirs. Almost two decades later, when titling her biographical work, inspired by the Queen Caroline Affair, she avoided 'biography' and used only the term Memoirs: *Memoirs of Queens* (1821). *Memoirs of the Princess Palatine, Princess of Bohemia* was signed Baroness Blaze de Bury. It may have been the distinction between memoirs and biography, the former perhaps considered a non-literary, factual style, the latter a literary, high culture art, that allowed the female signature. Interestingly, Gaskell cleverly avoided using either term when she published *The Life of Charlotte Brontë* (1857).

Unlike the Brontë's, Blaze was published over the span of five decades. This may, in part, also explain why her range and choice of signatures was so varied. However, as a rule, Victorian authoresses published under their own names, under one particular pseudonym, or anonymously. The content, reputation, publisher, and cultural targeting of Blaze's various works in different genres and formats determined her, or her publishers', ever changing choice of signature. Gender bias influenced more than the chances of being published and the choice of signature. Once a text was published it was read through the lens of a perception of the author's gender and its reception would depend on this gendered reading. In 1877 (Anon.: 701-2) a reviewer wrote that '[t]he reader's attention is often diverted from the story to consider whether the book is written by a man or a woman, and to be on the lookout for indications pointing one way or the other'. Wilkes (2001: 35) posits that reviewers ascribed 'particular characteristics to writing on the basis of its author's sex' and, as mentioned above, exemplifies this with George Eliot. Eliot was called 'a gentleman of high church tendencies' after the publication of *Adam Bede* (1859), while it was suggested, in a review of *The Mill on the Floss* (1860)*,* that 'there is a good deal of coarseness, which it is unpleasant to think of as the work of a woman; and […] the influence which these novels are likely to exercise over public taste is not altogether such as a woman should aim at' (Anon., 1860: 471). Gendered reading of texts affected male and female writers, yet Thompson (1996: 35) argues that 'the practice was more common in discussions of women's publications […and…] fostered a reductive approach to women's writing […] considered less substantial and significant than men's'.

Neither the Brontës, under the ambiguous male pseudonyms Currer, Ellis, and Acton Bell, nor Blaze, who wrote her first two novels in 1848 and 1849 under Hamilton Murray, escaped a gendered reading. The *Spectator* (Anon., 1849: 757) commenced its review of *Mildred Vernon* as follows:

> [T]he critical panegyrics in the journals led us to expect the advent of a new novelist who should combine the minute truthfulness of Miss Austen in painting characters, and the clinquant brilliancy of Mrs. Gore in depicting manners, with a depth of social philosophy such as Bulwer aims at. The actual does not realize that expectation: but the author of Mildred Vernon is a clever person. The rhetorical predominates over the dramatic in his or we believe in her mind,
> (notwithstanding the masculine tone of the book, and the unfeminine character of parts of it,) so that the persons are not always true or consistent

in dialogue, and there is too much leaning to "effects", both in scenes and situation.

Right from the start Hamilton Murray is compared to one male and two female authors. The question of gender is raised immediately and seems of focal interest for the review, and the author's sex is seen to explain the novel's attributes and failings.

Unlike Blaze's pseudonym Hamilton Murray, Charlotte Brontë's pseudonym Currer Bell was generally believed, by reviewers of both sexes, to shield a man. According to Barbara Onslow (2000: 71-72) nineteenth-century reviewers of realist fiction based their conclusions about authorship on the depicted protagonist's sex, social conduct, and status. It was then, as it still is to some extent today, supposed that women are more likely to write about women and men to write about men. In a review of *My Cousin Maurice* (Anon., 1872: 717) the reviewer stated that '[i]t is generally safe to judge the writer's sex from that of the personage who forms the centre of the story, with whose eyes, as it were, events and actions are seen'. Although *Mildred Vernon* is narrated in the third person, the plot nearly always follows Mildred as the main character. The novel's title *Mildred* may have sowed the seed of the gender conception in the head of many readers and reviewers. The difference in reception of Eliot's *Adam Bede* and *The Mill on the Floss* (the latter featuring Maggie Tulliver as its heroine) would testify to this tendency. However, this does not explain why the title *Jane Eyre* did not cause the same misconstruction, especially as it was narrated in the first person.

One reviewer who did cast some doubt on the sex of *Jane Eyre's* author was Elizabeth Rigby (1848: 153) who blamed the heroine's 'vulgarity', Mr Rochester's coarseness, and the apparent ignorance about fashionable dress and behaviour on the author's sex. She argued that if the novelist was female, she must have 'for some sufficient reason long forfeited the society of her own sex', and if the novelist was male, as suggested by the ignorance about women's clothes, then the male writer was no 'artist' (185). In contrast to Charlotte Brontë's experience, Blaze received praise for her descriptions of fashion and behaviour characteristic of French society. In a coy yet patronising tone, unlikely to have been used in connection with a male author, the *New Monthly Magazine* states

> "Who wrote Mildred Vernon?" […] Don't be alarmed, madame, your secret is safe with the *habitué*; it needs no conjuror to tell that for "Mildred Vernon" the world is indebted to a lady's pen – every page of the work itself affords sufficient evidence of *that* […]. Rarely have the drawing-room mysteries of *la vie Parisienne* been so graphically anatomized as in this clever work – its lively and sparkling pages transport us from the *salons* of the Faubourg St. Germain to those of the Chaussée d'Antin, from the impenetrable strongholds of legitimacy to the gay and gaudy show-rooms of the *parvenue*, the habits and peculiarities of each *locale* being described with correctness and piquancy (Harvey, 1848: 395).

Charles Harvey, who writes a regular article about the current amusements in Paris in the *New Monthly Magazine*, diverges from his usual contributions about the new plays, exhibitions, celebrities, and literature of Paris, and provides a short review in praise of Blaze's novel. As an Englishman resident in Paris he is arguably in a better position than Britain-based reviewers to judge Blaze's descriptions of Paris and Frenchness. However, his certainty about the female penmanship is partly founded in her skill as a descriptive writer of society and fashion, a trait which was often ascribed to women. While Harvey concludes,

in part due to Blaze's excellent description of the 'gay and gaudy show-rooms' that she was a woman, Showalter (1977: 91-93) for example, has suggested that it was Currer Bell's ignorance of kitchen etiquette and ladies' fashions which determined the reviewer's assumption that the author was male.

Another similarity between the reviews of Blaze's two early novels and those of Charlotte Brontë, once both were generally accepted to be female writers, was that they were both compared to the famous bluestocking Aurore Dudevant, who preferred to be called by her maiden name Aurore Dupin (Sand, 1991: 76), and who wrote under the penname George Sand. The frequent comparing and contrasting of Blaze with George Sand is one way in which reviewers classified Blaze as a liberal female writer as well as a French one. Some reviewers criticised Sand and then likened Blaze to her, while others opine that Blaze goes even further in her perversion of morals based on French standards. However, there does not seem to have been true in-depth interest in comparing the works of Blaze and Sand.

The comparison between Charlotte Brontë and George Sand was drawn often, though also rarely in depth. For example, the *Dublin University Magazine* (Anon., 1848: 614) posited that *Jane Eyre* resembled *Consuelo*. Lewes (1853: 163) was particularly interested by this resemblance and wrote that '[i]n Passion and Power – those noble twins of Genius – Currer Bell has no living rival except George Sand'. Even in France Eugène Forçade (1849: 715) who had reviewed Blaze's *Léonie Vermont* in the *Revue des deux mondes*, upon the appearance of Charlotte Brontë's *Shirley,* declared '*la venue d'un George Sand anglais* [the arrival of an English George Sand]' [my translation]. When reviewers forged a link with Sand to debase or to elevate Blaze or Charlotte Brontë, the comparisons were often based on the parallels between their authors' or the texts' perceived unfemininity. *The Critic* for example stated that *Mildred* was '[i]n imitation of the whim of George Sand, but wanting the genius of Madame Dudevant to excuse it […] the writer of this novel is a lady who has assumed the above cognomen [Hamilton Murray]. Whether, with the name, she has taken also the costume of a man, we are not informed' (Anon., 1848: 467). Similarly, the *Literary Gazette* proposed that 'George Sand, *culottè* Mme. Dudevant, met with much success; and it seems that her example, both as to incognita and class of writing, has stirred up *Master* Hamilton Murray, *alias* Madame S de B-, to approach us with corruptions modelled on the worst species of the Parisian novel school' (Anon., 1848: 721) [emphasis in the original]. Unlike with Blaze, however, the interest in comparing Charlotte Brontë and Sand on this issue continued during the century, and when in 1877 Leslie Stephen (726) wrote that '[p]utting aside living writers, the only female novelist whom one can put distinctly above her [Charlotte Brontë] is George Sand', gender was still of paramount importance.

In conclusion, though, as we have seen, some women successfully participated in literary society through publishing, Blaze's and the Brontës' experiences have illustrated how the publishing venture was not equally accomplishable for men and women, due to the obstacles that women had to overcome when dealing with publishers, the pressure to write under male pseudonyms, as well as critical reception which was based to a great extent on gender. This essay has demonstrated aspects of the relationship between gender, the publishing world, and literary success. Furthermore, although Charlotte Brontë and Blaze faced similar challenges at the commencement of their careers, their critical and cultural recognition has been very different. It is hoped that this short piece has exposed Blaze's fascinating but as yet underexplored work.

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Language and Literature in the Classroom: From Theory to Practice

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Abstract:
This article comprises two English education course designs which exemplify how English Language and Literature can be drawn together in pedagogically advantageous ways. The course designs are both accompanied by comprehensive rationales, which draw on cutting edge research within the field of English education and explore ways in which curriculum design can be systematically underpinned by academic research.

The first course, ''Growing from the concrete': Becoming critically literate through popular culture', by Isobel Wood, builds on recent ground-breaking work by Duncan-Andrade and Morrell (2008) in the field of critical pedagogy. Wood demonstrates how a range of new media texts can be brought together in a course design which is as challenging as it is engaging. The second course, 'Language in the news', by Kathryn Jamshidi, outlines the benefits of a stylistic approach to the analysis of the language and function of the news. Jamshidi reflects on the opportunities to empower students through an understanding of media texts and the way information is presented to them.

Keywords:
Stylistics, critical pedagogy, popular cultures, news, English education

This article comprises two designs, and accompanying rationales, for innovative and challenging courses drawing together elements of Language and Literature. The courses both draw on cutting edge research within the field of English education and explore ways in which curriculum design can be systematically underpinned by useful and relevant research.

The first course, by Isobel Wood, focuses on work in the field of critical pedagogy and constructs a strong case for the empowering potential of literary linguistic study. Wood draws in particular on recent ground-breaking work by Duncan-Andrade and Morrell (2008) and demonstrates how a range of new media texts can be brought together in a rigorous and taxing, but also highly relevant course. The second course, by Kathryn Jamshidi, offers students a critical insight into the language and function of the news. Like Wood, Jamshidi systematically demonstrates the power of linguistic knowledge for the student. Jamshidi's course explores the opportunities available to the English teacher to offer students a liberating understanding of media texts and the way information is presented to them.

Course One: 'Growing from the concrete': Becoming critically literate through popular culture
This unit explores how a 'multiliteracies framework' can be put into practice, with the aim

of developing critically conscious students (Hallman, 2009). Critical media literacy is defined by Kellner and Share as the expansion of 'the notion of literacy to include different forms of mass communication, popular culture, and new technologies' (2007: 60). Within this course, the texts reflect this broader definition and include music lyrics, documentaries and social media platforms. This course is therefore designed to act as an effective starting block to allow urban youth to access critical consciousness as a means to 'transforming lives', whether this be their own or lives around them (hooks, 1997: 3).

The unit is primarily designed to suit schools servicing urban youth, intended to act as its own counter narrative for 'culturally irrelevant or alienating texts' (Morrell, 2004: 3). The unit spans eight weeks, comprising four lessons of teaching, with an additional four lessons allowing the students to plan and present assessments. The unit would fit well within English Language, English Language and Literature or Media Studies A-level courses. This is partly due to the sensitive nature of the material, but also because I would like the unit to act as a pre-cursor to whatever steps students may take next. I will outline my course aims and objectives before analysing and explaining each stage throughout my reflective commentary.

Course Aims and Objectives
By the end of the unit students will:
1. Understand and be able to recognise the 'socially constructed meaning embedded in texts as well as the political and economic contexts in which texts are embedded' (Morrell, 2002: 73).
2. Have gained the skills to perform close reading of different media texts.
3. Be able to articulate counter arguments for mainstream narratives.
4. Be able to analyse and understand meta-discourse (written or spoken communication /debate that is self-conscious of its discussion).
5. Apply these skills to a text of their choice.

Course Assessment
Students will create a presentation on a media text, analysing the material, through a critical close reading, considering audience and perception. This assessment will utilise the skills developed throughout the course. It is intended to give the students freedom in what they would like to research, whilst allowing them to further understand how critical thinking can be applied to their lives. The final lessons dedicated to creating the assessment pieces also allow a space for the teacher to engage with the student's choices of text, reinforcing a pedagogy where 'students and teachers learn from and with one another' (Morrell, 2002: 73).

Each week, the second part of the lesson will take the form of group discussions. Students will be expected to produce a mini group presentation at the end of each lesson to exemplify what has been discussed. This weekly activity will not be assessed, acting as preparation and practice for their assessed presentations at the end of the unit.

Lesson One: Studying News - Introduction to Counter-Narratives
Texts:
1. 'The Trews vs. The John Lewis Christmas Advert' (Russell Brand, 2016). Available here:
2. https://goo.gl/L745yx

3. The Trews: 'Is it your fault you're poor?' (Russell Brand 2014). Available here: https://goo.gl/RvSoQC
4. 'Donald Trump: Stop appointing campaign donors to your administration' (*The Young Turks*, 2016). Available here: https://goo.gl/8SWNbX

This lesson will encourage discussions on racism, capitalism and politics, and be an introduction to critical thinking and the structure of the unit. By the end of the lesson students will understand the way in which news mediums can appeal to consumers' ideological positions and be able to express their own concerns about the media.

As an introduction to the unit, this lesson explores some examples of alternative news media that are available online, to exemplify how narratives can be presented in different ways, dependent on the ideology and intended audience. These mediums are important to be aware of, to prepare 'students to cope with the changing world in which they will be living' (Bruner, 1996: 1). As this is the first lesson of the unit, I would treat it as a general introduction in order to encourage students to question the information they are fed. The structure of the lesson would take the form of watching the clips as a class and splitting off into groups of four to discuss elements that the students feel worthy of comment, creating mind-maps to display their ideas.

This is a useful introduction for critical media literacies as it allows a space to analyse relationships between 'media and audiences, information, and power', and gives the students a chance to question dominant narratives and investigate the ways in which we receive our information (Kellner & Share 2007: 60). By assessing examples of counter arguments, alongside traditional news forms, it encourages students to 'critically engage [with the] mainstream media' to which they are exposed (Morrell 2004: 111). Students will be encouraged to consider who is constructing these narratives, who they are intended for, and to question their reliability.

Lesson Two: Studying Hip-Hop: 'College Dropout'
This lesson will identify and discuss images of young minorities as educational failures and the expectance of engagement in crime through teacher-led group discussion.
Texts:
1. 'We Don't Care' and 'All Falls Down' by Kanye West
2. 'Neighbors' and '4 your eyez only' by J Cole

By the end of the lesson, students will be able to close read a line from a passage chosen by the teacher, following an illustrative example performed as a whole-class task, and be able to identify examples of meta-discourse.

Close Reading Examples
> You know the kids gon' act a fool
> When you stop the programmes for after school (West, 2004).

Here, West is providing a critique of cuts in government funding to afterschool programmes for urban youth. By 'acting a fool', West is referring to engaging in illegal activity, such as selling drugs.

> So I dedicate these words to you and all the other children
> Affected by the mass incarceration in this nation,

That sent your pops to prison when he needed education (Cole, 2016).

Cole similarly makes a powerful commentary about the mass incarceration of African-Americans and the criminalisation of poverty and social conditioning in the United States, as opposed to a focus on nurture and education (for further discussion see Wood 2016).

This material has clear 'real-world relevance' which is intended to motivate students to 'think deeply about their reading' (Malchow Lloyd & Wertsch, 2016: 25). Bruner suggests that the shaping of a curriculum is about 'choosing crucial problems, particularly those which are prompting change within our culture', in this case, problems which are 'crucial' to urban youth (1996: 98). Kanye West's album addresses serious issues for some urban youth of colour who are growing up either without an education, or determining that an education is of no use to them (Duncan-Andrade, 2007; Duncan-Andrade & Morrell, 2008). J. Cole addresses issues surrounding social cycles of crime, incarceration, death and teenage pregnancy. Both albums are powerful and insightful critiques of the artists' experiences as African American males in different time periods. Both also call for change and refer to their music's prominence as a valid discourse within society, exemplified by West's lyrics such as 'I swear this right here history in the making, man' from *Through the Wire* and 'we rappers is role models' from *Jesus Walks* (West, 2004)*.* These sentiments are mirrored by lyrics of Cole's such as 'this perspective is a real one' in *4 your Eyez only* and his commentary in *Neighbours* on still being subject to racial discrimination, 'even when the President jam t'ya tape', suggesting that Cole's discourse is so influential, even Barack Obama listens; though this does exempt him from culturally embedded racism (Cole, 2016). The similarities between both albums despite the time difference between them, allows them to be compared and contrasted.

Through studying commentaries on real lives, students can understand how mass culture can be subverted through 'a people's culture', which is intended to educate and empower youth (Morrell 2002: 72). This then helps them to understand that engaging with these texts critically and even providing their own responses to them can aid them with the skills to 'deconstruct dominant narratives and contend with oppressive practices' (Morrell, 2002: 78). By using material 'familiar and relevant to them', a pedagogy can be created that is 'centered upon critical and liberating dialogue'; creating a meta-discourse in itself between the material being studied and how it applies to students' lives (Wood, 2016: 6, Morrell, 2004: 35). This act also supports 'the image of rappers as educators', creating a positive and useful relationship between the classroom and figures of popular culture (Wood, 2016: 6, Morrell, 2002: 74).

Lesson Three: Studying Television - 'Locked up'
Texts:
1. Film: *13th* (Netflix Originals)
2. Hoffman's critique of *13th* (*The Guardian*). Available here: https://goo.gl/JcRXPr
3. Ide's critique of *13th* (*The Guardian*). Available here: https://goo.gl/dNPLqH

Throughout the lesson students will engage in group discussion concerning the themes of the documentary, the secondary material critiquing and praising the text, and close read a song from the documentary, using the skills acquired in Lesson Two.

Students who have grown up in the 21st century are 'products of our times' and are generally more technologically literate than their teachers (Morrell, 2013: 301). It is

therefore important that skills of both parties can be successfully engaged with in the classroom as it is 'through our collective sharing […] that real change happens' (Morrell, 2013: 302). There is a range of documentaries accessible to our youth that force viewers to question the world in which we live. An engaging example of this is the text set for Lesson Three.

13th explores several themes including media portrayal of black men as criminals, as well as racial motivations behind many political decisions. Exposure to the possibility of this social engineering, rather than the acceptance of negative images, is crucial particularly for some groups of urban youth to understand. However, while the documentary presents a convincing argument with sufficient evidence, it is an essential aspect of becoming critically conscious to recognise that all narratives are constructed, and acknowledge that an equally convincing counter argument could be created. I want my students to become 'critical consumers of all information that they encounter', therefore making it imperative to question arguments that may align with their ideology as effectively as ones that don't (Duncan-Andrade & Morrell, 2008: 53).

Analysing reviews of the documentary also allows the students to consider how perception affects the ways in which a text is received. Examining these responses to something originally found on *Netflix*, normalises the act of critical thinking, making these skills more readily applicable to the students' lives. This approach subverts the belief that 'TV has attained the power to control education because it dominates the attention, time, and cognitive habits of the youth'. If students are in the habit of questioning and critiquing this information, the dominant nature of television within their lives can be utilised as a tool to liberate students, rather than oppress them (Kellner & Share, 2007: 60).

Lesson Four: Studying Social Media - 'Everyday Odysseys'
This lesson will show students examples of how literature and media outlets can be used together to express views and produce social change.
Texts:
1. 'Brave New Ancients' by Kate Tempest. Available here: https://goo.gl/zBsNzB
2. 'Somewhere in America' (Youth Speaks, 2014). Available here: https://goo.gl/6Z37ha

By the end of the lesson students will be aware of how to use social media to continue their critical media literacy education.

Students of colour living in poverty spend upwards of six and half hours a day on social media (Duncan-Andrade 2007: 26). It is therefore important that students are aware of how social media such as twitter can aid their education in critical consciousness. By observing groups of young people who take part in events such as 'Brave New Voices', they can see how having a platform to raise your concerns can be achieved effectively through literacy; making clear to students 'the potential that they have, as media producers, to shape the world they live in' (Morrell, 2013: 302). The aim of critical pedagogy is 'to help students have more power after the pedagogical encounter than they did before' (Duncan-Andrade & Morrell, 2008: 103). This final lesson will act to reinforce this by exemplifying what can be done with the skills going forward.

Emphasis throughout the unit has been placed on the modernised capabilities of

'generation Z', making it imperative that the students understand how they can practically utilise their media skills to interact with literacy and critical thinking. With this, students can begin to understand that their 'freedom lies… in the recognition of constraints that can be overcome', and they will have gained an understanding of how to do this not just through education, but through subverting and challenging the culture in which they are immersed (Morrell, 2004: 35). Through this kind of critical pedagogy, this generation can be educated to understand the importance of liberating themselves through the act of becoming critically conscious.

Course Two: Language in the News
Language in the News is a twelve-week, university level module offered to students studying English. The course assumes a basic level of knowledge of stylistics: 'the (linguistic) study of style [which is] the way in which language is used' to create effects (Leech & Short, 2007: 1). The course aims to develop students' understanding of the social implications of language in the news, through systematic and precise stylistic analysis. The course will be delivered through a combination of lectures, workshops and seminars.

The initial six weeks focuses on analysing news stories through an examination of; *basic lexical analysis, transitivity, modality, nominalisation, the representation of speech, predication* and *naming strategies*. Interactive lectures will allow students to learn about the implications of specific features of language through collaborative analysis of several news stories. Seminars and workshops provide further opportunity for students to apply their understanding of these frameworks by re-writing news stories and examining news of the day. Students will submit their assessment in Week Seven. The assessment requires them to produce their own news story, presented in either written or video format, alongside a commentary explaining their linguistic choices and how these might impact upon their audience. The final five weeks of the module will look at broader topics; *production of fear, representation of minority groups, representation of gender, the impact of the media upon voters* and *attitudes towards global issues*. Lectures will be spent analysing prominent news stories which fall under these categories. Seminars and workshops will then look more broadly at the motivations of news organisations, and students' own experiences of being affected by what they have read in the news.

Course Aims and Objectives
By the end of this course students will:
1. Understand how the public's world view is shaped by news consumption.
2. Learn to question events as they are presented in the news.
3. Understand how specific aspects of language can alter someone's world view.
4. Demonstrate the ability to apply stylistic analysis to news stories in order to present systematic explorations of the views being presented.

Course Rationale
Recent research on media influence has found that consumers often find stories which align with their own beliefs to be most credible; consequently news organisations frequently distort information so that it will conform to their audience's pre-existing beliefs, in order to heighten their own reputation (Gentzkow & Shapiro 2006). However news organisations can also change their audience's standpoint; The Sun garnered an estimated 525,000 votes for The Labour Party in 1997 and 550,000 votes for The Conservative Party in 2010, as the

public often looks to the media when unsure of who to vote for in an election (Reeves, McKee & Stuckler, 2016; Knight & Chiang, 2011). Similarly McCombs (2004) noted that an increasing number of crime-centred stories from local news outlets closely correlated with the parallel increase of Texas residents citing crime as the biggest problem facing the country. These few examples indicate that news consumption does influence the way people view the world around them. It is partially what we read in the news that constructs our understanding of events occurring across the globe; therefore it is the language used to project these events across the world which subsequently shapes our world view (Conboy, 2007). The underlying principle of stylistics is that the same thing can be said in different words for different effects (Fowler, 1975). Stylistic analysis can therefore reveal how the same event can be presented differently by different news organisations, depending on their linguistic framing, which can therefore prime a particular interpretation of that event.

This idea forms the premise for this module. This module has been developed for university students of English because they are increasingly active news consumers, given the rise of news-sharing on social media (Reuters Institute, 2016). Coupled with their linguistic knowledge, this puts them in a prime position to read news critically.

The stylistic tools that will be employed throughout this module use linguistic principles as their basis, thus ensuring a firmly grounded interpretation that can be used to challenge the views presented in a news text.

The first six weeks of the module will support students in applying stylistic frameworks, of which they will already have a basic knowledge, in the analysis of news stories. For example, basic lexical analysis will be used to think critically about why one word has been chosen instead of the many others that could be used to describe the same thing, and whether the chosen word encodes a particular world view (Richardson, 2007). An understanding of transitivity will reveal how a chosen verb process and its participants can foreground a certain interpretation of the action described (Chen, 2005). Looking at naming strategies will focus on the meanings and social values attached to a person by the name used to present them; similarly analysing a text's predicational strategies will reveal how the attributes used to refer to a person can shape how they are perceived by the audience (Richardson, 2007; Reisigl & Wodak, 2001). These frameworks will be the focus of the first half of the module to ensure that students are comfortable with performing precise, stylistic analysis which will ultimately form the basis of any arguments they make about a news text.

This module ultimately aims to provide students with skills which they can take with them beyond the classroom, to challenge and question the world as it is presented to them by the news (learning objective two). As such, in addition to the more traditional lecture format, some sessions will make use of interactive whiteboards projecting news stories in both print and video format. In these sessions students will be free to walk around the room, performing hands-on analysis of these texts. For example, in week six, students will critically examine the naming and predicational strategies within the news stories. They will observe how framing someone as the object of a possessive construction can reduce their authority, or how labelling someone as an 'expert' lends validity to their opinion. The result will be an immersive experience, in which the group will be continually analysing, discussing, evaluating and questioning the news stories. This will help them to see stylistics as an 'attitude of mind', rather than just a set of tools (Short 2011: 37). Following the more

traditional lectures, which will primarily focus on direct instruction, students will complete a worksheet prior to related seminars. This will ensure that they can apply what they have learnt in order to independently analyse news materials (see Appendix A for an example worksheet). These lectures and seminars will work towards achieving learning objectives three and four; they focus on how to perform rigorous stylistic analysis on specific areas of language in order to unpick the world views being constructed. Workshops will aid in achieving all four learning objectives, as students look at news published on the day of the workshop. They will still be closely examining language; yet these articles cannot be pre-selected on the basis that they are good examples, as in lectures. This will ensure that students appreciate that the language of news which they consume every day, by its very nature as a tool for communicating events, is motivated and has implications.

The assessment will fall in the middle of the module, so as to avoid the assumption that assessments are the conclusion of learning, which sometimes results in students learning merely for the purpose of being assessed (Newton, 2011; Struyven, Dochy & Janssens, 2010). The assessment will instead be an opportunity to establish what students have understood, and highlight any concepts they are struggling with which can then be addressed in later weeks. Students will apply what they have learnt about language to create their own news story, based upon one of a set of facts provided to them, in either written form or spoken via video format. They will also submit a commentary explaining how their linguistic choices might shape their audiences understanding of the reported event (see Appendix B). This will prompt students to explicitly examine the link between language choices and stylistic effect. Students will be assessed purely on their use of language and their ability to explain how that language might impact an audience. However, I have decided to give students a choice of two formats because it is beneficial for students to be able to work to their strengths, and decide for themselves which method will suit them best (Garside et al., 2009). The assessment will be marked on a pass/fail basis; focus will be placed on providing detailed feedback which is more likely to motivate and engage students in the absence of a grade (Butler, 1988). This feedback will demonstrate to students how their understanding of the module's core concepts could be developed. This assessment is therefore a tool to further students' learning, rather than the conclusion of their learning, as it consolidates what they have learnt across the initial six weeks and sets up the second half of the module to be undertaken without the possible dissuasion of a potentially disappointing grade.

The purpose of the second half of the module is for students to think more holistically about how language, news organisations and society interact to construct a reality which is commonly accepted as truth (Johnson-Cartee, 2004). These weeks will be topic-based; for example, in week eight, classes will focus on the production of fear. News stories about prominent events which induced fear in the public such as 9/11, the global financial crisis and Hurricane Katrina will be examined. For example, the course will explore Richardson's case study of White House press briefings post 9/11 (2007), and how these encouraged news organisations to instil fear within the American people. Here, students will think about the choices text producers make. For example, if a government has decided to go to war, they must convince the public that war is necessary; therefore the news must convince the public that there is something to be feared (Richardson, 2007). This gives students an understanding of the potential motivations of news organisations, demonstrating to them the importance of challenging the views presented to them by the news. Seminars will

reflect upon students' own experiences; in this case of feeling fearful because of something they have read in the news. They will critically reflect on their own position as a news consumer and what actions they might have taken, or beliefs they might hold, because of fear invoked in them by the news. Their own everyday experience of reading news, which students might not have previously thought of as a learning opportunity, is turned in to a critical learning experience (Boud et al., 1993). Workshops will again look at news of the day, this time looking at the newspaper or televised or internet broadcast news as a whole. The group will evaluate which stories have been foregrounded and what events and facts have been emphasised or omitted to shape interpretations regarding the relative significance of events. This is to help students see how news stories work as a whole; by placing one event on the front page of a newspaper, all other events are immediately assumed to be less important. These weeks will therefore allow students to focus on bigger questions about why the news presents certain views to them, and who decides they should adopt these views, thus achieving learning objectives one and two.

As active news consumers with an understanding of language, English undergraduates are in a prime position to read news from a critical perspective. The linguistic principles which underpin stylistic analysis ensure that such analyses are systematic and precise, giving students a theoretically grounded critical standpoint from which to question and challenge the way events are presented to them by news organisations. This module allows students to develop skills in analysing the news, before taking a step back and looking at how language use is determined by and reflects the motivations of news organisations to encourage a particular understanding of the world amongst the public. The overall aim of this module is to provide students with the tools to critically engage with and analyse the news with which they are presented, and hopefully, the motivation and inclination to do so.

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Appendix A
Seminar Six – Naming Strategies and Predication
Read the following extract from a news article about prominent politician Hillary Clinton. Identify the naming and predicational strategies within the text and what implications these have for the public's perception of her. Re-write the article, making use of different naming and predicational strategies. Be ready to share what you have written in seminars. Text available here: https://goo.gl/jSZMj2

Appendix B
Assessment Rubric
During the first half of this module, you are developing an understanding of how stylistic frameworks can be used to analyse language in the news. To demonstrate your understanding, you are required to produce your own news story in which you manipulate language in order to present an event to the public. Alongside this you must submit a commentary explaining your linguistic choices, and how they might shape the public's understanding of the event. Your news story can be presented in written *or* video format, although the assessment will focus on use of language and not performance factors. You should think carefully about which of these two formats is most suited to you. For this assessment, you will receive detailed feedback.

How to Build Los Angeles:
The Fantastical Structures of Reality.

A film, 'How to Build Los Angeles', and an accompanying essay.

Aisling MacAonghusa
Oxford Brookes University

'How to Build Los Angeles'
click here to watch the short film

Abstract:
This essay and film discuss the making of Los Angeles. The essay is partly discursive and partly self-reflexive. The essay discusses the views and versions of Los Angeles expressed in selected poetry and prose: Charles Bukowski's poem 'Waiting' (2002), Wanda Coleman's 'Angel Baby Blues' (2002), Joan Didion's 'Los Angeles Notebook' (2002), and *Los Angeles: The Architecture of Four Ecologies* by Reyner Banham (1971). The discussion explores ways in which the writing of the city reflects Baudrillard's ideas on simulacra, simulations and the hyperreal (1998). This discussion is framed by a reflection on the process of building a cardboard replica of Los Angeles.

Keywords:
Los Angeles, poetry, prose, simulacra, Santa Ana

This essay and film discuss the making of Los Angeles. The essay is partly discursive and partly self-reflexive. Within the essay, I discuss the views and versions of Los Angeles expressed in Bukowski's poem 'Waiting' (2002), Wanda Coleman's 'Angel Baby Blues' (2002), Joan Didion's 'Los Angeles Notebook' (2002), and *Los Angeles: The Architecture of Four Ecologies* by Reyner Banham (1971). My discussion explores ways in which the writing of the city reflects Baudrillard's ideas on simulacra, simulations and the hyperreal (the term which Baudrillard uses to discuss that which is what it says it is, simply because it so loudly and clearly says that it is) (1998). This discussion is framed by a reflection on my process of building a cardboard replica of Los Angeles.

Los Angeles, and its affiliation with Hollywood and what is famously known as "the industry" (that is, the film industry), lends itself to a project centered around a visual medium. The first challenge that I faced upon making the decision to create a visual portrayal and discussion of the city was: how was I going to make a film about Los Angeles without actually going to Los Angeles? How could I possibly hope to even remotely encapsulate a far off and seemingly mythical dust bowl, from the familiarly English comforts of where I live, the city of Oxford? It was Reyner Banham's description of Disneyland in *Los Angeles: The*

Architecture of Four Ecologies that gave me my first idea. He wrote about Disneyland as 'the set for a film that was never ever going to be made, except for in the mind of the visitor' (1971: 127). I imagined a film set, a cardboard Los Angeles in miniature.

I have been to Los Angeles once, for a period of three days; not enough time to make any claim to understanding or even really knowing about the place. What I *did* know about Los Angeles was largely absorbed through film and television as a young child. To look at on a Mercator world map, Los Angeles seemed to be one of the furthest populated points west that a person could go; the mythical pot of gold at the end of the rainbow. It was where movies were made and where Disneyland was. It was where dreams came true. From what I could gather based on the image sold to me, Los Angeles was a city built on dreams. And so, when building my own version of Los Angeles, this seemed to be an important theme to keep in mind.

Some might go so far as to say that the city of Los Angeles is itself like a dream; a confusing mish-mash of eccentric and colourful images, larger than life characters, and unbelievable prospects and opportunity. But how can that be, when the very nature of those two things, cities and dreams, somewhat contradict each other? In *City A-Z,* Steve Pile highlights the extreme differences between cities and dreams, noting that 'Dreams are illusions, unreal. Cities are very real, the work of the conscious mind, not the random, absurd juxtaposition of astonishing images' (2000: 59). What makes Los Angeles a city of dreams is the fact that the city, like a dream, 'conceal[s] secret desires and fears' (2000: 59). Pile argues that 'the randomness of cities - their absurd or deceitful realities - has an inner meaning' (2000: 59) thus suggesting that the city is the concrete realisation of those hidden desires and fears.

To refer to Los Angeles as a City of Dreams, is to simultaneously signal it as being 'an absurd juxtaposition of astonishing images'. The over-the-top, flamboyant, and in some cases excessively lavish architecture of Los Angeles exists to distract from, and subsequently contradict and counteract, the visible presence of immense poverty in the city. This juxtaposition of images extends even to the structures themselves. Often quite simple and functional, they are hyper-projected (that is, overtly self-announced) by their absurd and fantastical counter-parts.

Banham details the ways in which, economically, it is more logical to 'put up relatively simple single storey boxes, and then make them tall enough to attract attention by piling up symbols and graphic art on top' (1971: 101). It is here that we start to get a sense of what could potentially be the "real" Los Angeles. With the weight of glitz and glamour and showiness bearing down on that which is simple, modest and functional, Los Angeles is impossible to see from under the image of itself that it is shouting at you. The jungle of billboards, towers, and novelty signposts all stretching up and competing for light obstruct our view of the Los Angeles such as is described by Charles Bukowski in the poem 'Waiting*'* (2002: 510-12 (511)):

> Hot summers in the mid-30's in Los Angeles,
> Nothing to do, nowhere to go, listening to
> The terrified talk of our parents
> At night:
> "what will we do? What will we do?"
> "god, I don't know…"

The waiting room that is Bukowski's Los Angeles exists on the ground, unseen beneath the highways and train lines and endless advertisements. In a city where the sky is already occupied by eye-catching signs, there is no space to move up. There is 'nowhere to go'. Bukowski reveals Los Angeles to be a city of 'neither men nor boys' (2002: 511), a waiting place between dreams and the waking world. Where I had previously believed Los Angeles to be the furthest point to which one could escape, for Bukowski, it is the end of the line, a city saturated with dreams, giving way to whoever can shout the loudest.

In his essay 'The System of Objects', Jean Baudrillard imagines the modern city stripped of all signs, and replaced instead with the expression GARAP, functioning to be interpreted endlessly as a sign and signify nothing but 'a society capable of generating such a sign' (1998: 408). He wrote that 'if we consume the product as product, we consume its meaning through advertising'. When applied to Los Angeles, this can be interpreted to mean that the consumption of Los Angeles as an obtainable dream is done predominantly through the advertised image of Los Angeles. What we are consuming is not Los Angeles itself, but its image. Baudrillard points out that GARAP 'signified despite itself, […] is consumed as a sign'. In this way, the Hollywood sign is as meaningless a signifier as the non-word GARAP, and much like the ways in which 'to some extent, people have come to 'believe' in GARAP', to a similar extent, people have come to believe in the Hollywood sign, and the signs and signifiers that compile Los Angeles. It is a belief that is infectious, extending even to those who view the city from the shaded roots of its advertisement to the world, encouraging them to hang on, instilling Bukowski's aforementioned belief that there is nowhere else to go.

In 'Angel Baby Blues', Wanda Coleman cites smog addiction, ambition, pride, or some other factor, all as potential voices that are telling her that she's '[she's] gonna make it if [she hangs] on long enough' (2002: 687-89 (687)). As the dream of Los Angeles seeps down from the smog-clustered heavens, Angelinos are indoctrinated with the idea that this is the place 'to make it or break it', a place to 'get on with it do it or die in the effort'. Bukowski shares similar ideas in his poem 'Roll the Dice', where he encourages the reader, 'if you're going to try, go all the way' (2003). He continues:

> It could mean not eating for 3 or 4 days
> It could mean freezing on a park bench
> It could mean jail
> It could mean derision
> Mockery
> Isolation.

He names all of these things as a 'test of your endurance', but assures the reader that 'you'll do it / despite rejection and the worst odds / and it will be better than / anything else / you can imagine'. Here he portrays hard work, dedication, endurance, and the survival of Los Angeles against the odds as a rite of passage in your journey to reach your dream.

Coleman expresses a sort of indignant claim to what is hers by right, for having fought out the hardships of a life on the ground of Los Angeles. There is a certain pride that comes with the Angelino identity. To be of the City of Angels inspires hope, even amongst the cynics and the *fallen* angels of Los Angeles. Reyner Banham supports this idea when he
describes Los Angeles as 'the home of the most extravagant myths of private gratification and self realisation' (1971: 124). Coleman claims that she 'can't give up or give up on it it's

my birthplace it's my / pride having paid my dues'. She refuses to give up on Los Angeles without a fight, not before she has 'collect[ed] what's due [her] / [her] wings' (2002: 689). From reading Coleman's account of what it is to dream in Los Angeles, we can establish that dreams are not merely another layer in the Los Angeles image, nor are dreams confined to the rich, white and upper classes of Los Angeles. Pile writes that 'through dreaming, it might be possible to imagine different transformative possibilities' (2000: 60) such as Coleman's imagined metamorphosis. Coleman's Los Angeles, one that lists character after character from her memory, where places merge into places and 'Santa Monica becomes Sunset becomes Macy South on Boyle' (2000: 60) depicts a Los Angeles of citizens piled in on top of one another, reminding us of the scale of the problem with the urban landscape. This is what Pile suggests makes it so easy to forget the foundations of the dreams of the city; 'freedoms and opportunities, their new communities and cosmopolitanism' (2000: 60). Therein lies the true dream of Los Angeles, to rise, and build, and transform; to be granted wings.

This idea of rising or failing, of making or breaking it, more heavily enforces the idea of Los Angeles the city, as a concrete realisation of a dream, concealing secret fears and desires. More so than the threat of earthquakes and other such natural disasters such as the Santa Ana described by Joan Didion in her essay 'Los Angeles notebook' (2002: 535-57), the real danger to the city is the idea that the dreams of its citizens will not hold as stable foundations for the hyper-dream billboards advertising the dreamland of Los Angeles. This danger is manifest in the Angelinos' desire to see their city burn to the ground, realised in the mind-altering powers of the Santa Ana.

Didion cites Raymond Chandler's claim that when the Santa Ana winds blow, 'Anything can happen' (485), a statement that reminds us of the image of Los Angeles that is advertised to us. This Santa Ana is a formidable natural force that encourages Angelinos to rebel. A wind that whispers of how 'Every booze party ends in a fight. Meek little wives feel the edge of the carving knife and study their husbands' necks' (485, again citing Chandler). In a city stifled by the smog of pretence dreams, the arrival of the Santa Ana clears the air. It is in nature that the true desires of the Angelinos are revealed. Didion describes the weather of Los Angeles as 'the weather of catastrophe, of apocalypse' (487), but in reality it burns away the grime enough to allow the city to truly unveil itself, as Didion reminds us: 'the wind shows us how close to the edge we are' (487).

The Santa Ana reveals 'Los Angeles' deepest image of itself' (488), the city on fire, 'just as we had always known it would be in the end' (488), Didion comments. In her use of language here, we are again left with the impression of Los Angeles being 'the end' but the idea of Los Angeles' most ingrained impression of itself is the city on fire, arguably reveals not the city's fears, but its desires. The Santa Ana not only reveals the hidden desires of the city, but 'accentuates its impermanence, its unreliability' (488), highlighting the ways in which the city's façade conceals the fact that the city itself if but a dream. The Santa Ana strips Los Angeles of its signs, bringing it as close to "reality" as is achievable for a city.

I have placed the word "reality" in quotation marks, because Jean Baudrillard's essay 'Simulacra and Simulations' would argue that there is no "real" Los Angeles. The fantasy of Los Angeles exists to conceal the fact that there is no reality of the place. Baudrillard noted that 'reality was being increasingly replaced by sign systems that recodified and replaced

the real' (2004: 365-376 (365)). In the foreword to his essay, he quotes Ecclesiastes as having said that 'The simulacrum is never that which conceals the truth – it is the truth which conceals that there is none' (365). Baudrillard goes on to state that simulation relies on the 'generation by models of a real without origin or reality'. With this in mind, I could argue that my cardboard model of Los Angeles, in a bedroom in Oxford, is just as much the "real" Los Angeles as the city itself, provided that all of the signs and signifiers of the place are present.

Interestingly, the creative process of building my model was helpful in aiding my understanding of the theories I had read around the topic of the city. Very much in the way that the fantastical fantasies of Hollywood had to be built in three dimensions in order to, in the words of Banham, support the weight of the 'living flesh and blood actors [who would] walk through or prance upon' them (1971: 125), my model needed to be strong enough to bear the weight of, and project, the image and reputation of Los Angeles in such a way that made it instantly recognisable as the place.

Baudrillard proposes that there is no better model to aid the understanding of simulation, than that of Disneyland (2004: 369). Disneyland is the ultimate simulation of a fantasy magical kingdom, providing a harsh contrast between the fantasy world within the confines of the grounds, and the reality of the car park and beyond. The contrast is clear: Disneyland is imaginary; the rest of the world is real. Not so. Jean Baudrillard argues that Disneyland is merely *presented* as imaginary 'in order to make us believe that the rest is real, when in fact, Los Angeles, and the America surrounding it are no longer real, but of the order of the hyperreal and of simulation' (369). Disneyland does not exist to convince us that the fantasy is real, but to conceal from us the fact that reality has been replaced by an order of signs and signifiers.

Banham refers to Disneyland as 'the set for a film that was never going to be made' (1971: 127). The same can be said of Los Angeles. Disneyland is a fantasy brought to life, in much the same way as Los Angeles, like a dream, is the concrete realisation of desires and fears. Los Angeles is the site of manifestation for our own fantasies, keeping them separate from our day to day lives and existing to convince us that the rest of America, and indeed the rest of the world, is where reality happens, when in reality Los Angeles simply distracts us from the truth that there is no reality.

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