

## **2020/1 - AMAF4005A CREATIVE WRITING AND IDENTITY: TUTORIAL UNIT**

Autumn Semester, Level 4 module  
(Maximum 36 Students)

UCU: 20    Organiser: Mr Alex Hammond

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2

How does writing relate to personal identity? Can we write what we know in order to write what we don't? To answer these questions Creative Writing and Identity introduces you to the key building blocks of the craft of creative writing: structure, characterization, dialogue, point of view, voice, among other key elements. As well as producing your own writing you will examine the craft of established contemporary American writers. You will have the chance to explore the craft of writing in a series of workshops. In each session we will look at a piece of writing illustrating a theme and do writing exercises to help you develop particular writing techniques. As the term progresses, we'll circulate and discuss your work. You'll then redraft and develop your pieces in the light of feedback received from your tutor and other students. Creative Writing and Identity will enable you to master and employ different creative writing techniques, read and give constructive feedback on other's work, use a writer's notebook, and develop and revise your own creative work.

## **2020/1 - AMAF4008A AMERICAN HISTORY I: AGE OF REVOLUTIONS**

Autumn Semester, Level 4 module  
(Maximum 54 Students)

UCU: 20    Organiser: Dr Emma Long

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:D1,H3|D3

The American Constitution opens with the phrase "We the People ...". But who were "the people" being addressed by the Founders? Who was included and, equally importantly, who was excluded from this definition? And how does understanding these questions of inclusion and exclusion help us to better understand the formative years of American history? You'll explore the history of the United States from its founding to the end of the 19th Century, covering events from the American Revolution to the 'closing' of the frontier. Through a range of primary and secondary historical sources, you'll be introduced to key themes, ideas, events, and people in the early history of the US. And you'll develop a broad overview of the first century and a half of American history. Beginning with the revolutions which swept Europe as well as the United States in the late 18th Century, events which fundamentally altered the relationships between people and the political structures which governed them, you'll explore the ways in which these major national and international events spurred micro-level revolutions at all levels of society. Subjects you will discuss include the radical underpinnings of the American Constitution; the reconfiguration of gender identities and ideals in the post-revolutionary period; Native American resistance to white settlement; African American challenges to slavery and the construction of 'race' as a legal category; the



markers of difference, such as sexuality, race, class and ethnicity in the United States. You will also develop your ability to utilise, interpret and critically evaluate a wide range of source materials to explain and explore the historical context of particular gender stereotypes. You'll begin with an overview of the historical scholarship concerning gender more broadly. You will then explore various case studies each week tracing the models of gender that emerged in various contexts including consideration of region (North, South, and West), race (Native American, White and Black), and class (an emerging middle-class, the labouring poor, and elite southerners). You'll learn through weekly seminars and self-directed study. You'll be using a variety of resources including written and visual sources from the era, historical novels, and academic scholarship. You'll be assessed entirely through coursework on this module, with essay workshops and tutorials to guide you.

## **2020/1 - AMAH5034A AMERICAN JUSTICE: THE SUPREME COURT**

Autumn Semester, Level 5 module

(Maximum 0 Students)

UCU: 20

Organiser: Dr Emma Long

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:E3\*A4,U

Exam Paper(hrs):

Consider any major social issue in American life since the turn of the 20th Century and the Supreme Court has almost always been involved in some way. Free speech, freedom of the press, the death penalty, abortion: the Court has been at the centre of the debate. Why? And how? What gives the Court the power and the authority to overturn laws passed by democratically-elected governments? And should it have such power? In this module you'll explore the answers to these questions and many others. You'll learn how the Court operates, how it gained and developed its power, and how it has become such a central part of American political life. You'll read Court opinions and learn to understand how they are created and what influences them. You'll explore the relationship between the cases heard by the Court and the politics of the time, using a range of primary and secondary source material. And you'll develop a deeper understanding of the role played by law and the Court in shaping American history. From holding that the state had no responsibility for the protection of individuals in the first two decades of the 20th Century to expanding the scope of "equal protection of laws" in the second half of the century, you will be challenged to think about the interconnection between law and politics in American history through the example of the Supreme Court. Through discussions of issues including freedom of speech, labour rights, race, civil rights, and criminal justice practices, you'll explore key issues in 20th and 21st Century US history and the role of the law and the Constitution in shaping them. In looking at the connections between law and policy you'll also consider how key legal "rights" have changed over time and what this tells us about the Court, the Constitution, and American society more broadly. You'll learn through self-directed study and seminars. By the end of the module you will have a better understanding of key issues in American history and politics. You will have developed your skills in using primary and secondary sources as historical resources. You will have strengthened your reasoning, analytical, and debating skills and further developed your writing and oral communication skills.





## **2020/1 - AMAH6042A AFRICAN AMERICANS AND EMPIRE**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Dr Nicholas Grant

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A5\*A6\*A7

Racism knows no borders. African Americans have long been attuned to the international character of white supremacy. As the black intellectual and activist W.E.B. Du Bois noted at the dawn of the 20th century, racism in the United States “is but a local phase of a world problem.” You will examine the global character of the black freedom struggle in the United States. Historically denied full citizenship rights in the United States, African Americans often looked abroad in their fight against racial prejudice – connecting the struggle against Jim Crow to calls for colonial independence around the world. Over the course of the semester, you will explore how and why black Americans forged transnational alliances that challenged racism on a local and a global level. Covering connections between African Americans and movements for racial justice in Europe, Africa, South Asia, the Caribbean and beyond, you will be asked to critically engage with the global political outlook of prominent black figures, including Marcus Garvey, Claudia Jones, Huey Newton and Barack Obama. On successful completion of your module you will have a broad knowledge of the global forces that have shaped African American history. In addition to this, you will be able to identify and engage with theories relating to transnational, diaspora and black Atlantic history. Finally, you will be able to critically reflect on how people and cultures are connected throughout the world.

## **2020/1 - AMAH6047A RIGHTS TALK: AN AMERICAN HISTORY OF 'RIGHTS'**

Autumn Semester, Level 6 module  
(Maximum 0 Students)

UCU: 30

Organiser: Dr Emma Long

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:TBC

Exam Paper(hrs):

Does someone have the right to burn the American flag in protest against a president and his policies? How far does the right to own firearms extend? Can a state restrict access to reproductive health services on the grounds of “protecting women’s health”? Here you’ll explore the answers to these and other questions about the scope and extent of the “rights” Americans regularly claim for themselves. And you’ll explore the ways in which battles over such rights have fundamentally shaped American history, politics, and society. Over the course of this module you’ll explore the changing definitions of “rights” throughout American history, drawing on a range of legal, political, and historical sources. You’ll learn to place legal changes in their political context and to consider the implications of legal and political debates about “rights” for those who were seeking greater protection, those to whom

protection was denied, and to American society as a whole. You'll learn to read Supreme Court cases for their legal and political implications as well as gaining skills in managing a range of primary and secondary sources. Also, you'll develop your critical thinking and writing skills. "In America," Mary Ann Glendon has argued, "when we want to protect something, we try to get it characterized as a right." What and whose rights are deemed worthy of protection has been a central debate in American history. In this module you'll consider some of the major "rights" protected by the Bill of Rights and the controversial and complex issues they involve, including freedom of religion, freedom of the press, free speech and its limitations, the Second Amendment and the "right to bear arms," and battles over privacy, sexual freedom, and abortion. Taking rulings on these issues by the Supreme Court as a starting point, you'll explore the political and policy consequences of the resulting debates as well as considering how these debates help us better understand American politics and society. By the end of the module you'll have developed a deeper understanding of how law, policy, and politics have interacted to shape what and who are considered worthy of rights protection and see how this can help us better understand the contemporary United States. Learning will be through self-directed study and seminars. By the end of the module you will have a better understanding of key issues in American law, history, and politics. You will have strengthened your reasoning, analytical, and debating skills and further developed your writing and oral communication skills.

## **2020/1 - AMAH6048A RIGHTS TALK: AN AMERICAN HISTORY OF 'RIGHTS'**

Autumn Semester, Level 6 module  
(Maximum 0 Students)

UCU: 20

Organiser: Dr Emma Long

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:TBC

Exam Paper(hrs):

Does someone have the right to burn the American flag in protest against a president and his policies? How far does the right to own firearms extend? Can a state restrict access to reproductive health services on the grounds of "protecting women's health"? Here you'll explore the answers to these and other questions about the scope and extent of the "rights" Americans regularly claim for themselves. And you'll explore the ways in which battles over such rights have fundamentally shaped American history, politics, and society. Over the course of this module you'll explore the changing definitions of "rights" throughout American history, drawing on a range of legal, political, and historical sources. You'll learn to place legal changes in their political context and to consider the implications of legal and political debates about "rights" for those who were seeking greater protection, those to whom protection was denied, and to American society as a whole. You'll learn to read Supreme Court cases for their legal and political implications as well as gaining skills in managing a range of primary and secondary sources. Also, you'll develop your critical thinking and writing skills. "In America," Mary Ann Glendon has argued, "when we want to protect something, we try to get it characterized as a right." What and whose rights are deemed worthy of protection has been a central debate in American history. In this module you'll consider some of the major "rights" protected by the Bill of Rights and the controversial and complex issues they involve, including freedom of religion, freedom of the press, free speech

and its limitations, the Second Amendment and the “right to bear arms,” and battles over privacy, sexual freedom, and abortion. Taking rulings on these issues by the Supreme Court as a starting point, you’ll explore the political and policy consequences of the resulting debates as well as considering how these debates help us better understand American politics and society. By the end of the module you’ll have developed a deeper understanding of how law, policy, and politics have interacted to shape what and who are considered worthy of rights protection and see how this can help us better understand the contemporary United States. Learning will be through self-directed study and seminars. By the end of the module you will have a better understanding of key issues in American law, history, and politics. You will have strengthened your reasoning, analytical, and debating skills and further developed your writing and oral communication skills.

### **2020/1 - AMAL4033A AMERICAN LITERATURE I: IMAGINING AMERICA**

Autumn Semester, Level 4 module  
(Maximum 54 Students)

UCU: 20    Organiser: Dr Thomas Smith  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot: F1/, B1|G2/-B2

How did American literature become American? How did literature help to shape the idea of America? This module will provide you with some answers to those questions with a thorough introduction to early American Literature. From the earliest moments of European colonization of the New World through to the bloody Civil War that Americans fought over slavery in the middle of the 19th century, you will explore the ways that a diverse group of writers helped shaped a literary culture that was distinctively American. You will encounter a rich variety of American writers and texts – travellers, novelists, poets, biographers, philosophers – and think about the role that literature played in the creation of a new nation. From puritans to politicians, from revolutionaries to romantics, from slavery to emancipation, you will explore the work of the men and women who shaped our ideas of what American Literature was, is, and might be. Each week, through lectures and seminar discussion, you will also consider the other forces that shaped these texts, and develop your ability to analyse a range of literary styles. As America was colonised, achieved independence, expanded westwards and fought a Civil War, how did American writers respond to the extraordinary tensions running through a newly born nation?

### **2020/1 - AMAL5078A AMERICAN VOICES**

Autumn Semester, Level 5 module  
(Maximum 20 Students)

UCU: 20    Organiser: Dr Ross Hair  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot: G1-H2\

Addressing America as a nation and the experience of being American, Walt Whitman writes





the discussion of yours and your peers' work. These group sessions will also help you to enhance your understanding of creative writing and develop your editorial and writing skills. You will have the opportunity to explore a variety of genres, including prose fiction, poetry, and various forms of creative nonfiction. In addition, in-class exercises will be set in order to encourage and galvanize the production of new work. To buttress your own writing practice with examples of different approaches to creative writing, you will also be given short pieces of exemplary contemporary American writing and criticism for close reading and discussion. Throughout the semester, you will be expected to keep comprehensive notes of both the class discussions/workshops, and records of your own editorial notes so that as you develop as a creative writer, you will be adopting a practice of critical self-commentary.

## **2020/1 - AMAL6049A ALIENS, OUTSIDERS, AND EXPATS: WRITING AMERICA OUTSIDE IN**

Autumn Semester, Level 6 module  
(Maximum 16 Students)

UCU: 30 Organiser: Dr Hilary Emmett  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot: D1\*D2\*A3

What is 'American Literature'? Who do we consider to be 'American' authors? You will explore these questions by examining the ways in which writers from every continent of the globe (barring Antarctica!) have imagined American places, events, eras, and cultural practices. You will consider a series of contemporary novels, each of which engages a range of issues to do with being part of a national community. From the ways in which migrant writers negotiate new ways of belonging in American sub-cultures, to the city of New York as a cosmopolitan utopia, to the 'outsider' status of fantasy fiction in canons of American 'literature', you will investigate how seeing through the eyes of a stranger might be one of the sharpest ways to bring America into focus as an object of study. Your reading of fiction will be complemented by a thorough grounding in a variety of relevant critical and theoretical frameworks, each designed to help you understand the primary texts more deeply and richly. Close and careful attention to narrative form—literary language, structure and characterisation—is central to the way you will approach all the texts on your module. You will learn through seminar discussion (including the chance to lead the seminar yourself), independent study, and structured formative assessment, all of which culminate in a research essay of your own design. Authors studied in the past on this module include Junot Diaz, Chimamanda Ngozi Adichie, Neil Gaiman, and Zadie Smith, but the set texts will change from year to year to reflect the United States' ever-changing relationship with the rest of the world.

## **2020/1 - AMAL6054A EXPLODED FORMS: POST WORLD WAR II AMERICAN FICTION**

Autumn Semester, Level 6 module  
(Maximum 14 Students)

UCU: 30 Organiser: Dr Jon Mitchell

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

America post World War II is marked by great optimism and conversely an extreme sense of foreboding over the absurd conditions of life. Picking up the threads of the transatlantic discussions between continental philosophy and American fiction making, we will explore the connection between American society, literature and experimentation in the decades immediately following World War II. Authors studied may include Joseph Heller, Saul Bellow, James Baldwin, Kurt Vonnegut, Ishmael Reed, Norman Mailer, Joyce Carol Oates, Hunter S Thompson, Mary McCarthy, Susan Sontag, Robert Coover and more.

### **2020/1 - AMAL6055A EXPLODED FORMS: POST WORLD WAR II AMERICAN FICTION**

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Jon Mitchell

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

### **2020/1 - AMAM4009A ANALYSING FILM**

Autumn Semester, Level 4 module

(Maximum 180 Students)

UCU: 20

Organiser: Dr Miriam Kent

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G2, I3, E1|H3|D3|B3

The analysis of film form underpins film studies as a discipline, informing aesthetic, theoretical and historical modes of inquiry. You will be introduced to the analysis of film form and film style. It encompasses approaches to the fundamental formal elements of mise-en-scène, cinematography, editing and sound. You will also build on these elements of film form to address systems of and approaches to film style including narrative and narration, genre, realism, continuity and classicism, modernism and experimentation. You will also learn how questions of film style are integral to the analysis of representation, for example in relation to modernity, gender and race.

### **2020/1 - AMAM4010A ANALYSING TELEVISION**

Autumn Semester, Level 4 module

(Maximum 130 Students)

UCU: 20

Organiser: Professor Su Holmes

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1\, F1|F2|A2

You will explore the many ways television has been examined, explored, understood, and used. You will focus particularly on the specifics of the medium; that is, how television is different from (and, in some ways, similar to) other media such as film, radio, and the internet. Each week will focus on a particular idea which is seen as central to the examination of television. The medium will be explored as an industry, as a range of texts, and as a social activity.

### **2020/1 - AMAM4023A WHAT IS FILM HISTORY?**

Autumn Semester, Level 4 module  
(Maximum 120 Students)

UCU: 20 Organiser: Dr Richard Farmer

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:H2-D2,C2-D3

This module provides you with an introduction to the history of cinema from 1895 to 1945, as it is traditionally understood within Film Studies. It will outline important developments, particularly in European and American film history, which will underpin your future study. The course will help you understand some of the complex processes of historical change (e.g. technological, industrial and socio-political) that transformed cinema during the period. We will situate particular films in the aesthetic and narrative traditions in which the films were originally made and seen, and explore film histories through a critical lens.

### **2020/1 - AMAM4029A MEDIA HISTORY**

Autumn Semester, Level 4 module  
(Maximum 100 Students)

UCU: 20 Organiser: Professor Richard Hand

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:G2\, G2/|B2/|E1\

You'll explore media history from the perspective of departmental interests in critical media studies, cultural consumption and historiography. It will highlight the material, social and institutional contexts in which media forms have been produced, mediated and consumed and the ongoing power struggles therein. By working through different interpretations of how the media has intersected with long-term changes in society, the module will allow you to contrast 'top down' histories of industrial organisation, technological evolution and regulatory intervention with 'bottom up' histories of media as social activity.

### **2020/1 - AMAM4034A MEDIA REPRESENTATION**

Autumn Semester, Level 4 module  
(Maximum 60 Students)



**(UG) MODULE - 40% PASS ON AGGREGATE**

Module Type: Coursework and Project

Timetable Slot: E1, I3

Animation has long been one of the most popular and least scrutinised areas of popular media culture. This module seeks to introduce you to animation as a mode of production through examinations of different aesthetics and types of animation from stop motion through to cel and CGI-based examples. It then goes on to discuss some of the debates around animation in relation to case study texts, from animation's audiences to its economics. A range of approaches and methods will therefore be adopted within the module, including methods like political economics, cultural industries, star studies and animation studies itself. The module is taught by seminar and screening and is not a practice module.

**2020/1 - AMAM5026A THE BUSINESS OF FILM AND TV DRAMA IN THE DIGITAL AGE**

Autumn Semester, Level 5 module

(Maximum 20 Students)

UCU: 20

Organiser: Dr Peter Bloore

**(UG) MODULE - 40% PASS ON AGGREGATE**

Module Type: Coursework

Timetable Slot: C

The module provides an intensive introduction to the business of film and television; including the development, financing, production, distribution and exploitation of films and television drama programmes. It is based around a detailed understanding of the film and television value chain, showing how different businesses and creative people work together to create and exploit programmes. It will also cover the process by which scripts or TV programme ideas are written and developed. Emphasis will be placed on UK, European and American Independent film models; and the difference between the independent model and the US studio model. It will examine the effect of Netflix and the rise of digital streaming. It includes a wide range of recent case studies and real-life examples, with companies from Pixar to Working Title. Issues raised will include the impact of new technologies; changing business models; the conflict between commerce and art; entrepreneurship and managing creative people; and the complex and difficult relationships between writers, directors, producers, executives, financiers, and distributors. It is a practical forward-looking course about current and future business practise, which will be a valuable foundation for anyone interested in working in the media, film or television sectors. It will also be valuable to anyone studying film and television programmes and culture, so that they can fully understand the financial and business context in which programmes are created. By the end of the module you will know how films and TV programmes get dreamt up, how they get developed, and how they get financed and distributed. You will learn how the industry actually works.

**2020/1 - AMAM5030A FILM THEORY**

Autumn Semester, Level 5 module  
(Maximum 73 Students)

UCU: 20 Organiser: Dr Christine Cornea  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:H1-I1, G1\, A2/

This module explores aspects of film theory as it has developed over the last hundred years or so. It encompasses topics including responses to cinema by filmmaker theorists such as Sergei Eisenstein and influential formulations of and debates about realism and film aesthetics associated with writers and critics such as André Bazin, Siegfried Kracauer, Rudolf Arnheim and Bela Bálázs. You'll study the impact of structuralism, theories of genre, narrative and models of film language; feminist film theory and its emphasis on psychoanalysis; theories of race and representation; cognitive theory; emerging eco-critical approaches; post-structuralist and post-modern film theory. You'll be taught by lecture, screening and seminar. You'll work with primary texts - both films and theoretical writings - and have the opportunity to explore in their written work the ways in which film theories can be applied to film texts.

### **2020/1 - AMAM5031A GENDER AND THE MEDIA**

Autumn Semester, Level 5 module  
(Maximum 19 Students)

UCU: 20 Organiser: Dr Alison Winch  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot:E1, D2-I2

You'll examine the role of media in constructing – and challenging – contemporary gender relations and understandings of a range of femininities and masculinities, providing a conceptual overview of feminist research methods. You'll explore both theoretical and methodological issues and cover theoretical approaches from feminist media studies, cultural studies, gender studies and queer theory. You'll explore a range of media and visual cultures including television, magazines, sports media, music, digital media culture, etc.

### **2020/1 - AMAM5033A FILM GENRES**

Autumn Semester, Level 5 module  
(Maximum 22 Students)

UCU: 20 Organiser: Dr Sarah Godfrey  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:F2, A1-F1\

Film Genres introduces students to the range of theories and methods used to account for the

prevalence of genres within filmmaking. We investigate historical changes in how film genres have been approached in order to consider how genres have been made use of by industry, critics and film audiences. Genre theories are explored through a range of case studies drawn from one or more of a range of popular American film genres including the Western, science-fiction, melodrama, romantic comedy, the road movie, the buddy movie, film noir, the gangster film, the war film and action/adventure film. In exploring concepts and case studies relating to film genres the module aims to demonstrate the richness of film genre and its continuing relevance as a mode of analysis.

### **2020/1 - AMAM5035A RECEPTION STUDIES**

Autumn Semester, Level 5 module

(Maximum 18 Students)

UCU: 20

Organiser: Dr Emma Pett

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:C2

In this module you will be introduced to the key theoretical frameworks and approaches within the tradition of reception studies. It will offer you a critical exploration of the main debates and studies that have shaped the field, exploring both historical and contemporary contexts of media reception. In particular, you will consider the transcultural circulation of media, and the issues that arise when film, television and other media transfer between cultures with significantly different values and modes of reception. You will also be encouraged to critically evaluate existing reception studies, being equipped with the tools necessary to undertake your own small-scale reception study.

### **2020/1 - AMAM5040A GUIDED STUDY**

Autumn Semester, Level 5 module

(Maximum 18 Students)

UCU: 20

Organiser: Professor Richard Hand

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:H2

This module allows students to work on a specialist area in Film, TV or Media Studies under the guidance of a member of staff with relevant expertise. The module enables students to develop and extend their knowledge and understanding of the contexts, approaches, practices, theories and debates connected with a specific topic or field of study. The module also develops students to develop their critical and analytical skills. The module can allow staff and students to explore a particular area of interest in depth and can therefore permit opportunities for the interrelationship between teaching and research. In addition, the module has a key role in public-facing, outreach and widening participation work: it allows staff-led groups of students to gain accreditation for specific projects such as, for example, being involved in cultural activities such as festivals, academic projects such as symposia, schools outreach activities, practice projects such as radio station broadcasts, heritage or charity-



sector initiatives and other commissioned projects. Assessment of the module reflects group and individual learning activity. It is a module that can effectively support interdisciplinary work. Despite the diversity of potential content, the module adheres to a uniform structure: 1. Contexts: The social, political, cultural and/or theoretical backdrop to the subject under investigation. 2. Approaches: Introduction and analysis of a range of methodologies and theoretical and/or creative applications to demonstrate the potential approaches that can be used in the subject. 3. Practice or Theory Project: The student's practical or theoretical work within the topic.

### **2020/1 - AMAM5045A DOCUMENTARY**

Autumn Semester, Level 5 module

(Maximum 36 Students)

UCU: 20

Organiser: Dr Sarah Godfrey

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E2+

This module will introduce you to key issues in documentary history, theory and practice. You will engage with definitional and generic debates; historical forms and founders; different modes of documentary; ethical issues; and social and political uses. We will draw upon a range of national and media contexts and give you the opportunity to engage with a range of theories, archival materials, documentary styles and ethical debates within your written and practical work. At the end of module you will produce a documentary shaped by the traditions and theories you have studied, employing a range of archive film and television footage sourced from the East Anglian Film Archive.

### **2020/1 - AMAM5047A THEORISING TELEVISION**

Autumn Semester, Level 5 module

(Maximum 36 Students)

UCU: 20

Organiser: Professor Su Holmes

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A2\,G1\|G1/

This module explores some of the key ways in which television has been theorised, conceptualised and debated. You are offered insight into how the discipline of Television Studies has developed, as well as how television itself has developed - in terms of social roles, political functions and aesthetic form. The medium will be explored as a textual entity, a social activity (i.e. the focus on audiences and viewing), and a political agent (ideology and power). Part of our intention is to focus on how the specificities of television have been understood.

### **2020/1 - AMAM5051A WRITING THE AMERICAN SCRIPT**

Autumn Semester, Level 5 module

(Maximum 32 Students)

UCU: 20

Organiser: Mr Michael Lengsfield

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1

**IN TAKING THIS MODULE YOU CANNOT TAKE AMAM5052B**

For much of the twentieth century, the screenplay was synonymous with Hollywood, the Studio System, and “The Movies”: films as brash and bold as booming American power, written by screenwriting giants, such as Preston Sturges, Herman J. Mankiewicz, Billy Wilder, Anita Loos and Paddy Chayfsky. But much of what we love about more recent American film-making has been the work of writers outside the mainstream: John Cassavetes, Joan Micklin Silver, Charlie Kaufman, Spike Lee, Nora Ephron, Quentin Tarantino, and the like. Throughout, American screenwriting has produced work as dynamic and expansive as the nation itself. In this module you will move through the high points of American scriptwriting, using scripts, texts, and creative pastiche to develop an understanding of the form. Your work may be assessed through a mix of creative and critical work, writing exercises and a complete short script. In broadly the first half of the semester you will use pastiche and other techniques to develop basic screenwriting skills. The remainder of the term will be devoted to developing and workshopping an original script. You will be introduced to the basic dramaturgy of cinematic storytelling, screenwriting form and format, and skills in pitching and story development. This module will therefore help you develop your creative capacity, your communication skills, and will help broaden your commercial awareness.

### **2020/1 - AMAM6001A UNDERSTANDING FESTIVALS**

Autumn Semester, Level 6 module

(Maximum 40 Students)

UCU: 30

Organiser: Professor George McKay

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:XXX

This module looks at the development of the music since the 1950s, with specific focus on questions relating to: • History of popular music festivals from 1950s on • Theorising festival: utopia, carnivalesque, free festivals and ‘protestival’, marketplace and sponsorship, festivalisation, mundanity, experience economy, decolonisation and music. • Representations, screenings and mediations: classic film and festival template (Jazz on a Summer’s Day (1959), Woodstock (1970), Gimme Shelter (1970)), pirate radio, daily newsletters, programmes and ephemera, 360 media arrangements (BBC Glastonbury and The Proms), social media • Working in (cultural) festivals: industry guest speakers (2 slots).

### **2020/1 - AMAM6002A CRIME AND PUNISHMENT ON SCREEN**

Autumn Semester, Level 6 module  
(Maximum 24 Students)

UCU: 30 Organiser: Dr Sarah Godfrey

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:XX

**Module Description (This module is about)** This module explores the ways in which cinema and television have engaged with discourses of crime and punishment across the history of the two mediums. It will look at the ways in which screen cultures have circulated and contested historical understandings of crime, criminality and justice, but also ongoing debates regarding cinema and television's influence on the propagation and perception of criminal behaviour. The module will explore a range of film and television genres that focus on crime, investigation and the penal system, and that have incorporated scientific and technological innovations with regard to surveillance and detection, including: gangster films, police procedurals, delinquency films, true crime, prison dramas, crime appeal programmes, superhero movies, and forensic crime dramas. We also map the ways in which these genres have responded to different historical, national and social contexts, and explore the ways in which a range of converging identities (gender, sexuality, class, race, ethnicity, generational identity) have influenced these contradictory depictions and discourses. This interdisciplinary module will explore the relationship between media history, theory and representation, drawing upon theories from fields including film studies, television studies, cultural studies, gender studies, sociology, criminology, psychology, and science and technology studies.

### **2020/1 - AMAM6032A MAGAZINES**

Autumn Semester, Level 6 module  
(Maximum 40 Students)

UCU: 30 Organiser: Dr Jamie Hakim

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1-H3\

You will explore magazines both as cultural objects and consumer products from the emergence of the medium in the 17th century to the present day. You will critically engage with the rapidly transforming structure, nature and operations of the industry in an increasingly digital age, understanding contemporary magazines as transmedia, multi-platform brands. You will explore magazines as key sites for the negotiation of contemporary power relations. You will be examined through a series of case studies relating to the political economy of the magazine industry; promotional cultures; digital media; and gender, sexuality and the body. Your module also contains a vocational strand that seeks to equip you with knowledge of contemporary magazine production processes.

### **2020/1 - AMAM6040A MANAGING CREATIVITY AND INNOVATION**

Autumn Semester, Level 6 module  
(Maximum 18 Students)

UCU: 30                                      Organiser: Dr Peter Bloore  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:A1/-F1,F2/-A2

What is the effect of leadership on creativity and innovation in media business today?  
Managing creativity and innovation is increasingly important for all companies in the current fast-changing business landscape. Digital disruption and new business models have made a huge impact on many businesses, including the media industry. The aims of this module are to introduce you to a critical and practical understanding of the nature of managing creative people in a business context; and the leadership and business strategies of organisations to encourage different types of innovation, with a focus on media companies.

### **2020/1 - AMAM6045A GENDER AND TELEVISION**

Autumn Semester, Level 6 module  
(Maximum 24 Students)  
UCU: 30                                      Organiser: Dr Sarah Godfrey  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:TBC  
Exam Paper(hrs):

This final year module will pick up on the theoretical frameworks that you gained during your first two years of study and use them to focus on discussions about the ways in which gender, as well as class, race and sexuality are represented across various television genres. We use the concept of postfeminism as one which frames the ways discourses of gender in popular culture as a theoretical basis from which to proceed. We explore the medium of television as a textual entity, a social activity (i.e. the focus on audiences and viewing), and a political agent (ideology and power) and focus specifically on the ways in which these intersect with and inform the representational politics of the texts under discussion. The predominant texts under discussion in this module will be drawn from British and American Television enabling us to examine the specificities and similarities of these two cultural contexts

### **2020/1 - AMAM6087A JAPANESE FILM: NATIONAL CINEMA AND BEYOND**

Autumn Semester, Level 6 module  
(Maximum 54 Students)  
UCU: 30                                      Organiser: Dr Rayna Denison  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:C2-D3\, A1-F1\

This module aims to introduce you to approaches to cinema as it relates to national,

transnational and global discourses. Japanese cinema forms the focus of the module, largely because it has been at the forefront of non-Anglo/American cinematic discourses since the earliest periods of “world” cinema history. Investigating Japanese cinema case study films will allow you to pose a variety of important questions in relation to the history, techniques and culture of cinema as it is consumed around the world. The module is divided into three sections, roughly historically. In the first section you will examine the golden age of Japanese cinema through the works of filmmakers such as Akira Kurosawa and Yasujiro Ozu. You will explore the history of Japan’s national film industry, its canonisation, the beginnings of international Japanese cinema, and some of the aesthetic innovations of Japan’s cinematic “Golden Age”. The second section examines Japanese genre cinema. By focusing on some of Japan’s famous filmmakers and franchises, including Godzilla, you will explore Japanese film through an inter- or transnational lens. You will also consider other important questions; for example, why is it that some film genres travel and others do not? The final part of the module will consider contemporary Japanese cinema through transnational and global frameworks. You will look at the current rise in international popularity of Japanese filmmaking, assessing the importance of cycles of filmmaking, audiences and distribution to the notoriety of Japanese cinema on a global level. These discussions are intended to reframe discussions on current and past Japanese filmmaking, challenging existing theorisations of Japanese cinema by examining it through alternative methodological frameworks. There is no expectation that you should be able to speak Japanese, nor are you expected to be an expert in Japanese cultural studies. While the module does focus on the history and culture of Japan and Japanese filmmaking as specific to this national cinema, it is intended to provide you with the tools to study other national and global cinemas too. By taking in a range of frameworks from the national to the global, the module is intended to provide you with a set of theoretical concepts relevant to every cinema, everywhere and throughout film history.

## **2020/1 - AMAM6102A JAPANESE FILM: NATIONAL CINEMA AND BEYOND**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20 Organiser: Dr Rayna Denison  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot: C2-D3\, A1-F1\

Within this module you will explore the concept of Japanese cinema in relation to national, transnational and global discourses and seek to reframe discussions of modern and past Japanese filmmaking. We will examine a variety of Japanese films and the ways in which they interact with the history, techniques and culture of Japan. We will also consider the social and commercial nature of Japanese filmmaking, including the ways in which Japanese films circulate the globe.

## **2020/1 - AMAM6113A GENERATION AND THE MEDIA**

Autumn Semester, Level 6 module  
(Maximum 32 Students)

UCU: 30 Organiser: Dr Alison Winch

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F2-A2\

Generation is a key part of media discourse. Young people are represented as having fewer opportunities than the generations before them. They are portrayed as narcissists, obsessed with brands and social media. Older generations, such as the 'Babyboomers', are represented as selfish and as having stolen young people's future. This module complicates these stereotypes. You'll explore theories of generation and their relation to media texts and media use. It asks, how are generations represented in the media, and what are the effects of this on people's experience and identity? You'll look at how media is used and consumed in different ways according to age, lifecycle and family structure. You'll explore the ways that generation intersects with other identities such as race, class, gender, ability, sexuality, place. You'll combine textual analysis and theory with an emphasis on personal experience and autoethnography. That is, you are expected to engage with the academic debates around generation but also to critically reflect on their own understandings of generation in relation to their peers, family, the past and the future.

### **2020/1 - AMAM6115A ADAPTATION AND SCRIPTWRITING**

Autumn Semester, Level 6 module

(Maximum 36 Students)

UCU: 30

Organiser: Dr Peter Bloore

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:B1-D1\

IN TAKING THIS MODULE YOU CANNOT TAKE AMAM6116B

Today more films are made from adaptations than wholly original screenplays. All scriptwriters preparing for work in the business today should therefore be aware of the process and nature of script adaptation. You will explore the practice of scriptwriting, dramaturgy and story structure; and explore key theories of adaptation, from the earliest ideas of 'fidelity' to the source, to later approaches emphasising intertextuality, and the movement of narratives across media. You will examine a series of different examples of narrative adaptation across literary and media contexts.

### **2020/1 - AMAM6117A ADAPTATION AND SCRIPTWRITING**

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Professor Richard Hand

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:B1-D1\

Today more films are made from adaptations than wholly original screenplays. All scriptwriters preparing for work in the business today should therefore be aware of the process and nature of script adaptation. You will explore the practice of scriptwriting, dramaturgy and story structure; including the creation of a piece of scriptwriting, adapted from source material of your choice. You will also explore key theories of adaptation, from the ideas of 'fidelity' to the source, to the movement of narratives across media. You will examine a series of different examples of narrative adaptation across literary and media contexts.

### **2020/1 - AMAM6121A SCIENCE FICTION**

Autumn Semester, Level 6 module

(Maximum 16 Students)

UCU: 30

Organiser: Dr Christine Cornea

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1-H3\

Science Fiction films and television series have provided a significant focus for addressing social, cultural and political issues. You will look at the historical development of the genre, with an emphasis on situating examples of films and television programs within their historical and cultural context. The module also concentrates on issues surrounding human identity, as played out in this genre. A range of films and series episodes from both the US and UK will be screened and various clips will also be discussed in seminar.

### **2020/1 - AMAM6122A SCIENCE FICTION**

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Christine Cornea

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1-H3\

Science Fiction films and television series have provided a significant focus for addressing social, cultural and political issues. You will look at the historical development of the genre, with an emphasis on situating examples of films and television programs within their historical and cultural context. The module also concentrates on issues surrounding human identity, as played out in this genre. A range of films and series episodes from both the US and UK will be screened and various clips will also be discussed in seminar.

### **2020/1 - AMAP5122A TELEVISION STUDIO PRODUCTION**

Autumn Semester, Level 5 module

(Maximum 32 Students)

UCU: 20                                  Organiser: Mr Chris Price  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot: B1

This module introduces you to television studio production, using the resources of the campus television studio. You will learn basic skills of both live and recorded studio production (including directing, vision and sound mixing, camera-work, lighting, floor management and editing), using practice-based training. You will produce a short television programme, researching the appropriate genre characteristics, style and narrative to create the final work. The live broadcast will be accompanied by written reports that critically analyse and evaluate the production process and the finished product. PLEASE NOTE - This module needs a minimum of 12 students enrolled to run; if that enrolment is not met, the module may be withdrawn.

### **2020/1 - AMAP5123A FILM AND VIDEO PRODUCTION**

Autumn Semester, Level 5 module  
(Maximum 32 Students)  
UCU: 20                                  Organiser: Mr Chris Price  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot: F1, A1

IN TAKING THIS MODULE YOU CANNOT TAKE AMAP5125B

Film is frequently described as a 'director's medium', while simultaneously defined as a 'collaborative effort'. How is that possible? How do the director, cinematographer, designer and editor work together to create the suspense, romance, or comedy that we expect from our favourite films? What does the film director actually do? What are the choices that see one director lauded as an 'auteur' and another derided as a 'hack'? Why does a cinematographer choose the specific lighting, framing and camera style for a scene? How does the director work with a script and coax performances out of the actors? What prompts the editor to use one angle, rather than another? This module attempts to answer these questions, as it introduces you to the practical application of film and television grammar and explores the fundamental questions of cinematic and televisual storytelling. A series of filmmaking exercises give you the chance to experiment with elements of camera and blocking, the use of sound, and multiple editing options. Other exercises look at script as a dramatic text and introduce basic techniques of working with actors. The final project asks you to work with professional script material to produce a video scene study. The module encourages students to understand the choices and decision-making processes involved in filmmaking, and the pros and cons involved in any creative decision.

### **2020/1 - AMAS5021A WE'RE HERE, WE'RE QUEER: QUEER AMERICAN LIFE AND LITERATURE, 1900-PRESENT**

Autumn Semester, Level 5 module  
(Maximum 20 Students)





Autumn Semester, Level 5 module  
(Maximum 60 Students)

UCU: 20

Organiser: Dr Jon Mitchell

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1\, F1|D1

Exceptional States is designed to allow you to grapple with some of the distinctive, some have said exceptional, ways in which Americans have viewed the world, interpreted their own society, their own past, their own literary and artistic traditions—that is, their own culture. We aim to give you a key to understanding ‘the American mind’, or to put it another way, American ways of thinking. It is in a sense our intention to enable you to approach your subject—whether that be your own particular topic, your own discipline, or the field as a whole—with an ability to interpret it, understand its 'Americanness', and so understand the subtle nuances often lost on outsiders. We will, in short, give you a deeper insight into America, and also into the study of America. To that extent, your intellectual journey will be taken onward another stage. You will begin to see new meanings in past events, literary texts, images, films, and so on. You will be able to reach a deeper understanding of the complexities of the United States of America.

## **2020/1 - AMAS5044A THE COLD WAR**

Autumn Semester, Level 5 module  
(Maximum 30 Students)

UCU: 20

Organiser: Dr Kaeten Mistry

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1/-H3

Exam Paper(hrs):

What was the Cold War? When did it start? Where was it fought, how was it waged, and why did it last so long? Such seemingly straightforward questions belie that the conflict was neither “cold” nor a “war,” and lacks a clearly defined start and end. Indeed, the subject has produced a vast range of arguments but continues to defy easy answers. We will examine these questions in an international context to uncover how and why the United States and Soviet Union waged a “cold war” in every corner of the globe during the twentieth century. You will consider nations and peoples who aligned with the superpowers or, as was increasingly the case, with neither. You will look at the multiple ways in which this unique “war short of total war” influenced all aspects of life, from diplomacy and politics, to economics, to culture and values, to bombs and warfare, to societal norms, to questions of race and sexuality. Examining the role of a range of state, private, and transnational actors, we will present a global and international history of the Cold War. You will work with original primary sources, the latest secondary literature, and consider fictional sources like films and novels to gain a full and rich understanding of the topic. You will engage a rich historiography on the changing ways that historians have written about the cold war. As a result, you will be able to debate how one of the most powerful historical narratives of the twentieth century continues to shape America and the world today.

## **2020/1 - AMAS6028A NATIVE AMERICAN WRITING AND FILM**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Dr Rebecca Tillett

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1,E2+,E2/

Contemporary Native America is often visible only as a cultural stereotype, making the complexities of contemporary tribal experiences invisible within the American national narrative. In this module you will consider contemporary Native American self-representation, exploring recent Native writing and film as sites of cultural and political resistance, and analysing the ways in which a diverse range of Native authors, screenwriters and directors respond to contemporary tribal socio-economic and political conditions within the US. Taking popular ideas of 'the Indian', you'll consider the ways in which stereotypes and audience expectations are subverted and challenged. You'll make connections between these distinct groups of writers, to consider topics such as race and racism, indigeneity, identity, culture, gender, genre, land and 'home', community, and political issues such as human rights and environmental racism. You'll assess how complex Federal-Indian histories are related to diverse contemporary political events such as the indigenous Idle No More movement, and the NDAPL oil pipeline controversies. You will also explore how Native writers engage with the political paradox of remaining colonised within the 'Land of the Free'. Through seminar based discussion, you will develop a broad understanding of the contemporary issues faced by Native peoples, a familiarity with the ways in which stereotypes and audience expectations are subverted and challenged by Native authors, screenwriters, and directors, and insights into the ways in which Native peoples are shaping the debates around contemporary tribal socio-economic and political conditions. You will be assessed through coursework, reflective reports, and student-led workshops, and gain expertise in communicating your ideas via student-led group work and seminar discussion. On successful completion of the module, you will have the knowledge and skills to assess the complexities and diversities of Native American cultural and national identity, and the literary and cinematic strategies of Native writers and filmmakers.

## **2020/1 - AMAS6029A MAKING IMPRESSIONS: INDEPENDENT PUBLISHING IN THEORY AND PRACTICE**

Autumn Semester, Level 6 module  
(Maximum 17 Students)

UCU: 30

Organiser: Dr Ross Hair

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:TBC

Exam Paper(hrs):

Independent publishing, according to the poet-publisher Thomas A. Clark, is not "a vanity



What does it mean to grow old in American culture, which glorifies youth? This is the central concern of this module. You'll examine ways in which America's ageing population is framed as a problem, and encounter attempts to 'manage' it. You will think about why ageing is seen as something to be avoided or disguised, and engage with narratives about how it is gendered, raced, and classed. You will survey the history of ageing in America, focusing on middle and old age, and then conduct detailed analyses of contemporary literature, film, and television, addressing the literary question of 'late style' and figures like the grandparent and the cougar. Through assessed work and seminar discussions, you'll develop an informed understanding of issues relating to ageing in America. You'll enhance your communication, writing, and research skills, which will enable you to account for, and analyse, the contradictory stories told about ageing in American culture.

### **2020/1 - AMAS6038A AGEING IN AMERICA**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Dr Rachael McLennan

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1-F1\

Exam Paper(hrs):

What does it mean to grow old in American culture, which glorifies youth? This is the central concern of this module. You'll examine ways in which America's ageing population is framed as a problem, and encounter attempts to 'manage' it. You will think about why ageing is seen as something to be avoided or disguised, and engage with narratives about how it is gendered, raced, and classed. You will survey the history of ageing in America, focusing on middle and old age, and then conduct detailed analyses of contemporary literature, film, and television, addressing the literary question of 'late style' and figures like the grandparent and the cougar. Through assessed work and seminar discussions, you'll develop an informed understanding of issues relating to ageing in America. You'll enhance your communication, writing, and research skills, which will enable you to account for, and analyse, the contradictory stories told about ageing in American culture.

### **2020/1 - AMAS6045A THE BEATS**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Professor Nick Selby

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C1\*C2\*C3

Exam Paper(hrs):

IN TAKING THIS MODULE YOU CANNOT TAKE AMAL5076A

This module covers the writers known as 'The Beats' in terms of their antecedents, the literary and cultural traditions in which they worked, and the social and critical debates that raged during their heyday. The module aims to foster an understanding of the Beats in literary, political and social contexts. It will also examine the debts Beat writers owed to wider ideas of the 'avant-garde' in the Twentieth Century generally, while also investigating how a Beat poetics developed as a response to Cold War 'consensus culture' and sought to establish a countercultural, though still distinctly American, 'tradition'.

## **2020/1 - AMAS6052A NEW AMERICAN CENTURY: CULTURE AND CRISIS**

Autumn Semester, Level 6 module  
(Maximum 14 Students)

UCU: 30    Organiser: Dr Wendy McMahon

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

On the eve of the twenty-first century it appeared that the United States of America was indeed entering into a new American Century with its role as global leader as strongly defined as it was a century earlier. However, the last decade and a half has been witness to a nation in turmoil and crisis, from the conflict between a universalising (Americanising) globalisation and an introspective nationalism; the war on terror and the conflicts in Afghanistan Iraq and Syria; environmental crisis and disaster; the conflict surrounding immigration and national identity, to the present financial crisis. The renewed and vigorous return to rhetoric of national 'unity' that characterised the campaign and election of Barack Obama as President of the United States in 2008, and the election of Donald J Trump in 2016, serves to highlight the historical divisions and crises of American society and underscores that contemporary America is in crisis geopolitically, economically, democratically, environmentally, and culturally.

## **2020/1 - AMAS6053A NEW AMERICAN CENTURY: CULTURE AND CRISIS**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20    Organiser: Dr Wendy McMahon

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

On the eve of the twenty-first century it appeared that the United States of America was indeed entering into a new American Century with its role as global leader as strongly defined as it was a century earlier. However, the last decade and a half has been witness to a nation in turmoil and crisis, from the conflict between a universalising (Americanising) globalisation and an introspective nationalism; the war on terror and the conflicts in Afghanistan Iraq and Syria; environmental crisis and disaster; the conflict surrounding immigration and national identity, to the present financial crisis. The renewed and vigorous return to rhetoric of national 'unity' that characterised the campaign and election of Barack Obama as President of the United States in 2008, and the election of Donald J Trump in 2016, serves to highlight the historical divisions and crises of American society and



(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:TBC

Exam Paper(hrs):

The American nation was founded, at least in principle, on ideals of freedom and equality. Yet the history of rights in the United States is characterised by exclusion, injustice, and 'exemptionalism.' From the colonial seventeenth century through to the present day, ideas and ideals of rights and legal personhood have been explored, debated, interrogated, and extolled in American writing, from early pamphlets through the novelistic and poetic forms to art and music. This module will explore the relationship between rights formation, law, and the literary imagination examining such topics as natural rights, native sovereignty, reproductive rights, reparations, civil rights, LGTBQA+ rights, international and domestic rights, and human rights (for example). The module demonstrates the importance of the cultural history of creative engagement with the law and rights.