

history. As well as the work of major European dramatists, you will be able to draw on the dramatic literature of Asia, Africa and/or the Americas. You will learn how to analyse playtexts in their historical and aesthetic contexts, observe and discuss performed extracts, and perform in them if desired.

2020/1 - LDCD5016A PERFORMANCE SKILLS: THE ACTOR AND THE TEXT

Autumn Semester, Level 5 module
(Maximum 32 Students)

UCU: 20 Organiser: Ms Sophie Vaughan

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:G1/-H2, C1/-B3, E1-H3\

IN TAKING THIS MODULE YOU CANNOT TAKE LDCD5052A OR TAKE LDCD5053A OR TAKE LDCD5055A

What is the actor's relationship with the text? If the spoken word is a window into a character's inner world what does the actor need to do to bring that inner landscape to life? This creatively challenging Module will give the developing actor a tangible set of tools with which to approach the text. Whether it be verse or prose the module aims to bring the spoken word to life not just through the voice but through the whole body. We will get inside the words in order to experience their visceral nature, in order to release their energy so as to understand why certain words have been chosen over others, why certain rhythms and sounds create particular kinds of character. The Module will encourage connection and spontaneity in the performer whilst marrying this vitality with rigorous text analysis. We are aiming to create pro-active performers who are in charge of their own craft and can bring a character to life through a vocal, textual and psychophysical approach. The Module will be an exciting journey towards finding autonomy and artistic intuition in the art of interpreting Dramatic texts. The main methods of study will be through: (1) individual performance of poems and speeches, (2) scene classes and duologues (3) character study of roles in a variety of plays.

2020/1 - LDCD5020A EXPERIMENTS IN PERFORMANCE

Autumn Semester, Level 5 module
(Maximum 21 Students)

UCU: 20 Organiser: Ms Kirstin Smith

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:F2-A2

In this module you will examine the development of experimental theatre and performance from its foundations in the late 19th century avant-garde to the present. You will address key experimental movements in their artistic contexts (including development, adaptation and theory) and assess how they produced radical new theatre and also shaped the production of the existing repertoire. As well as developing analytical skills in the field of theatre and performance, you will be introduced to experimental approaches to acting through physical investigation and reflection on modes of training. Applications from Visiting Students on

This module introduces you to a huge variety of kinds of writing from one of Britain's most exciting and turbulent periods of cultural, political and intellectual transformation: the seventeenth century. The module works through lectures, which establish larger questions we might ask of the week's material, and seminars, in which we read passages of texts together closely. We begin in the early seventeenth century by exploring the ways English writing was transformed by its encounters with classical texts (giving you the opportunity to read classical authors such as Horace and Martial in translation), before turning to explore women writers' complicated relationship to early-modern literary culture. We examine the emergence of new forms of life-writing, especially those written by women, and explore the ways in which seventeenth-century travellers wrote about their encounters with the Middle East. In the module's latter section, we ask how literary forms were transformed by the extraordinary upheavals of the English civil war and the execution of the monarch. Authors we study include famous figures such as Ben Jonson, Andrew Marvell, and John Milton (including a look at his masterpiece, *Paradise Lost*), as well as many lesser-known writers, including women such as Lucy Hutchinson and Hester Pulter. To better understand the ways early-modern texts' circumstances of publication shape their meaning, we offer the opportunity to sign up for an (entirely optional) visit to the Norfolk Heritage Centre (in the centre of Norwich) to handle their remarkable collection of seventeenth-century books.

2020/1 - LDCL5045A MODERNISM

Autumn Semester, Level 5 module
(Maximum 119 Students)

UCU: 20

Organiser: Dr Nonia Williams

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:H3/U

The modernist movement transformed literature and the arts worldwide in the early part of the 20th century, peaking in the period between 1918 and 1939. Although the term modernism was rarely used by authors in this period, in the period after World War II it became the usual term to describe a group of writers, responding to one another, whose work is characterised by radical experiments with language and form, which aimed to do justice to a range of many subjects such as the mysteries of consciousness and the unconscious, gender, sexuality, and desire, violence and democracy, the primitive and the mechanical. We will be reading a range of authors, including such long-canonised figures as James Joyce, T. S. Eliot, Ezra Pound, William Carlos Williams, HD, Gertrude Stein, and Virginia Woolf, but expanding the modernist canon in the light of recent scholarship to other more recently revived authors such as Djuna Barnes, Mina Loy, Dorothy Richardson, and Jean Rhys. We will trace some of the origins of modernism in earlier literary movements such as Symbolism, Imagism, Aestheticism, and Impressionism, and explore its kinship with foreign literary movements such as Dada and Surrealism. Modernism invented modern methods of criticism and we will be placing a particular emphasis on the close reading of poetry and poetic prose. A study of modernism is essential for understanding all 20th century literature and this module is highly recommended for any students wishing to take any modules in 20th-century literature.

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:E1

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL5075B

What is a short story? What do short story writers have to say? What about short story critics and theorists? Is the short story a narrative in miniature? Or is there more to a short story than simply being 'short'? And why are critics so concerned with whether the short story is alive or dead? These are the kind of questions this module will investigate by asking you to think as a short story reader, theorist, critic and writer. Reading will be drawn from short story writers - and writing about the short story - roughly spanning the 19th century to the present, and from a range of cultural contexts. Our interest will not be to establish a history of the short story, but instead to explore the range of thematic preoccupations, changing definitions, and critical debates surrounding the form. You will have the opportunity to respond to these questions in critical and/or creative forms of assessment. Writers studied might include Edgar Allan Poe, Katherine Mansfield, Julio Cortazar, Anton Chekov, Ali Smith and Ryunosuke Aqutagawa. This list is suggestive only.

2020/1 - LDCL5077A THE WRITING OF HISTORY

Autumn Semester, Level 5 module

(Maximum 33 Students)

UCU: 20

Organiser: Dr Matthew Taunton

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2/,B3

What makes a good history essay? What makes a good literary critical essay? How are they different? How do the disciplines of History and English Literature approach argument and evidence, narration and description? What are the generic, formal and stylistic expectations that govern academic writing in each of these disciplines? Some version of these questions will have occurred to any student attempting to meet the assessment criteria in a university degree. They are perhaps particularly pressing for students studying both literature and history, where somewhat different approaches are required by each discipline. This module brings historians, literary critics and creative writers into a multi-disciplinary conversation designed to explore the tensions as well as the continuities between history and literary studies. By asking faculty members from the two schools to investigate similar territory from contrasting perspectives, you will explore how very similar subjects and sources can be treated differently by different disciplines (and by different methodological orientations within those disciplines). Historians, literary critics and creative writers will give guest lectures that describe and analyse their research process and writing practice. There will also be some more theoretically driven weeks where the work of key philosophers and theorists of history and literature will be read and discussed. You are encouraged to reflect on your own approach to the writing of history and literary criticism and will have the opportunity to learn reflexive writing. The summative assessment asks you to analyse a source text using the resources of both disciplines, and then to write a reflexive essay positioning your own approach in relation to other historians and critics studied on the module.

interdisciplinary frame comprising literary, medical and philosophical material and across historical periods from the late 17th century to the present.

2020/1 - LDCL6063A LITERATURE DISSERTATION: PRE-1789 (AUT)

Autumn Semester, Level 6 module

(Maximum 10 Students)

UCU: 20

Organiser: Dr David Nowell Smith

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:B2

You'll be provided with the opportunity to write an 8000-word dissertation on literature of the period before 1789 (excluding American literature). The dissertation topic must be agreed by a supervisor, and both topic and supervisor approved by the module organiser.

2020/1 - LDCL6088A LYRIC

Autumn Semester, Level 6 module

(Maximum 0 Students)

UCU: 20

Organiser: Dr David Nowell Smith

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F2-A2\

The module will incorporate a historical survey of Western lyric, looking at its inception in the poetry of Pindar and Sappho, and the Aristotelian division of poetic arts in lyric, dramatic and epic. It will cover lyrics from Provençal troubadour poets through the Italian and English renaissance to Romantic lyric. Finally, it will cover the fate of lyric in the present day, from 'conceptual writing' and 'post-humanism' which offer a thoroughgoing rejection of lyric, to the embrace of lyric in contemporary young poets. The module will start by considering the question: 'What is lyric'? The purpose is not to establish a transhistorical concept of lyric as genre or mode, but rather to see how different thinkers at different times have approached it. This is a particularly timely question for literary criticism and poetics. We will isolate certain tropes, ethics, and focal points that are taken to be characteristic of lyric, whilst at the same time probing the historicity of lyric as a concept, especially regarding the ideology of the lyric 'I' that is associated with romanticism.

2020/1 - LDCL6094A LATIN AMERICAN NARRATIVES

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Cecilia Rossi

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:G2

'Who would have imagined fifteen years ago that writings of the outcast Chilean Roberto Bolaño who washed ashore in Barcelona via Mexico, would exercise so wide an influence on writers in Spain, Latin America and across the world?' (Granta, Issue 113) And yet, Bolaño's literary output is unthinkable without Borges, just as the Colombian Juan Gabriel Vásquez's *Secret History of Costaguana* is inconceivable without Conrad's *Nostromo*. Throughout this module you'll discover the ways in which literatures travel across national boundaries. You'll explore the web of literary influences woven into some of these Latin American narratives, as well as trace the itinerary of these influential threads as they travelled from the South of the American continent to other literatures. You'll explore the core of storytelling that underpins Latin American literature and which surfaces in various forms of writing, from the short story to the prose poem and the novel, as well as the 'rewriting' exercise/critical appraisal, such as Alejandra Pizarnik's *The Bloody Countess*. You'll read works by Borges, Cortazar, Bolaño, Juan Gabriel Vásquez, Clarice Lispector, Alejandra Pizarnik, Valeria Luiselli, amongst others. You'll be encouraged to close read texts and share your ideas in seminars and one-to-one tutorials, as well as through written work.

2020/1 - LDCL6098A THE CONTESTED PAST: LITERATURE AND THE POLITICS OF MEMORY

Autumn Semester, Level 6 module
(Maximum 4 Students)

UCU: 20 Organiser: Dr Petra Rau
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot: E1*E2*E3

How do we negotiate the darker aspects of our past, particularly when individuals' experiences clash with official history? This module explores the public and private practices of remembering and forgetting in the aftermath of civil war, totalitarianism, colonialism or otherwise repressive rule. In particular, we'll examine the writer's role as collaborator, witness, archivist or dissident: how does the writer facilitate access to, and debate about, contentious, painful or obfuscated history? Our approach to the politics of commemoration is interdisciplinary and draws on ideas from philosophy, historiography, memory and cultural studies as well as heritage and museum studies. The primary material encompasses a range of fictional, non-fictional and visual material from a wide range of genres; most of it is postwar and relatively recent. Since these are global issues you'll also encounter writers from formerly colonised nations in Africa and Asia and from Central and Eastern Europe: be prepared to read in translation.

2020/1 - LDCL6126A CHAUCER

Autumn Semester, Level 6 module
(Maximum 2 Students)

UCU: 20 Organiser: Dr William Rossiter

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:A1-F1\

This module explores the rich and complex writings of Geoffrey Chaucer which we read in relation to their social and cultural contexts (literary, political, theological and philosophical). The module is structured in three parts: after an introduction via a selection of Chaucer's shorter poems and one of his dream visions (the "Prologue" to 'The Legend of Good Women'), we spend four weeks concentrating on 'Troilus and Criseyde' and then another four on the riches of the 'Canterbury Tales'. We approach Chaucer's writing in a number of complementary ways. We attend to the brilliance of Chaucer's poetry formally by considering his use of literary and generic convention; we approach his writing comparatively by looking at Chaucer's engagement with classical (Ovid, Boethius, the traditional stories of Troy) and older French and Italian writing (Dante and Boccaccio); we consider the ways in which Chaucer's writing records and responds to the historical circumstances of late-fourteenth-century England (particularly in the royal court and within London); and we look at the manner in which Chaucer's works were written and read ('published' and circulated) within a medieval manuscript culture and at the implications this has for an understanding of his work. For we might propose that the aim of this module is essentially twofold: to explore together some superlative Chaucerian poetry and, at the same time, to allow you to develop further as medievalists and Chaucerians, encountering the distinctive challenges and possibilities that come with working with this material.

2020/1 - LDCL6131A THE ART OF MURDER

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Nathan Ashman

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:B1/-D1

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL6150A OR TAKE LDCL6151A

Crime, like death, has always been with us, yet it was only in the 19th century that de Quincey proposed considering murder as one of the fine arts and Poe established many of the central tenets of crime fiction with his 'tales of ratiocination'. Currently, crime fiction is the most bought, and read, literary genre and one diverse enough to include 'whodunits'; Baker Street's most notable resident; the genteel amateur detectives of the 'Golden Age'; hard-boiled thrillers; noir; psychological fiction and even the post-modern iterations of anti-detective fiction. Narratives about crime and criminals, detection and sleuths (not forgetting the violence and victims) can be both conservatively formulaic and radically diverse. It can articulate dangerous and disturbing transgressions against society (the crime) while also revealing the ideological forces of law (what constitutes a crime) order (the various detective figures) and the systems of justice and ill-justice (courts and punishment, state and government) with which a society protects and proscribes itself. Crime fiction is also concerned with interpreting clues, discovering secrets and solving enigmas, much in the way that critical theory investigates and analyses literary texts. You'll explore key texts and

this does not preclude the study of other genres. Starting with the modernist crisis of language ("Chandos-crisis") we will look at works by authors such as Kafka, Rilke, Benjamin, Thomas Mann, Joseph Roth, Ingeborg Bachmann, Christa Wolf and W. G. Sebald. All works studied are available in translation so that a knowledge of German, while always welcome, is not a requirement.

2020/1 - LDCL6161A GHOSTS, HAUNTING AND SPECTRALITY

Autumn Semester, Level 6 module

(Maximum 4 Students)

UCU: 20

Organiser: Dr Jacob Huntley

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:G2

From Defoe's True Relation of Mrs Veal's posthumous visit to her friend Mrs Bargrave through the classic English ghost stories of Mr James to the ghosts in the machine of modern media, the ghost, shade, revenant or spectre continues to haunt human imagination. Subtle shadings of the spectre materialise at different times, in different contexts – materialised reminder of unquiet remains; manifestation of memory or the unconscious; physiological disturbance; psychical stain. These undecidable and ambivalent presences, or uncanny sensations of hauntedness, will be explored in this module. Writers studied on the module might include Daniel Defoe, M.R. James, Henry James, Margaret Oliphant, May Sinclair and Susan Hill. The module will draw on studies mapping the development of the belief in ghosts (Sasha Handley's *Visions of an Unseen World*) and exploring the cultural history (Andrew Smith's *The Ghost Story 1840 – 1920*). It will also consider critical engagements, such as Jacques Derrida's *Specters of Marx* and Jodey Castricano's *Cryptomimesis*.

2020/1 - LDCL6167A DARK ROMANTICISM: THE GOTHIC INHERITANCE

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Professor Peter Kitson

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2-A2\

Who hath not loiter'd in a green church-yard, And let his spirit, like a demon-mole, Work through the clayey soil and gravel hard, To see scull, coffin'd bones, and funeral stole; Pitying each form that hungry Death hath marr'd, And filling it once more with human soul? (John Keats, 'Isabella; or, the Pot of Basil' (1817) Dark Romanticism' is a literary subgenre of 'Romanticism', reflecting a fascination with the irrational, the demonic and the grotesque. Intimately related to Gothicism, it has haunted the Romantic movement ever since its beginnings in the eighteenth century. Romanticism's celebration of unity, creativity, and sublimity has always been menaced by a dark and contrary fascination; with melancholia, insanity, nightmare, criminality and death; with ghosts, monsters and vampires; and with the grotesque and the irrational. The term 'Dark Romanticism' was coined by Mario Praz in his

holocaust, pandemics, survivalism, apocalyptic visions, and technology gone wrong. You will also attend to the way such narratives frequently participate in the genres of dystopian and speculative fiction. The module will conclude by interrogating what apocalypse means to us today through the study of recent works of apocalyptic fiction. You will be encouraged to explore and discuss a range of associated literary criticism and theory. You will, in the second of the summative assessments, have the opportunity to write your own apocalyptic fiction with an accompanying critical reflection.

2020/1 - LDCL6189A THE ITALIAN RENAISSANCE: TRANSLATING LOVE, DEATH AND ADVENTURE

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr William Rossiter

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot: B1/-D1

Exam Paper(hrs):

For something to be reborn it must first die. The Italian Renaissance ('rebirth') sought to disinter the past in order to reanimate the present, but in order to do so the present had to come to terms with its loss – as Petrarch asked, 'who can doubt that Rome would rise again instantly if she began to know herself?'. How can we best understand this process of loss and reanimation? How did Renaissance writers understand it, and how did they bridge the gulf between death and rebirth? And can we do the same? In order to answer these questions, you'll examine the twin practices of imitation and translation in English responses to some of the most exciting and influential texts of the Italian Renaissance. It does so in two ways: through a sustained analysis of those practices in their diverse forms and genres (sonnets, epic, dialogue, drama), and by imitating the process of creative imitation ourselves. In other words, we step into the shoes of the Renaissance imitator. The module allows us to understand how Italian poets such as Dante, Petrarch and Ariosto responded to the classical past (and each other), and how English poets and playwrights such as Wyatt, Spenser, Shakespeare and Jonson responded to Italian models. By imitating the imitators – for example by writing sonnets – we gain a deeper understanding of how imitation is both a creative practice and a critical process, both a reading and a rewriting. Students are not expected or required to know any Italian in advance. THIS MODULE FULFILLS THE PRE-1789 REQUIREMENT.