

sound, voice, imagery, and rhythm. By the end of the course you'll have developed a body of work to call your own and a sense of what it means and what it takes to write seriously.

2020/1 - LDCC5006B CREATIVE WRITING: PROSE FICTION (SPR)

Spring Semester, Level 5 module

(Maximum 27 Students)

UCU: 20

Organiser: Mx Kate Moorhead-Kuhn

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:C2

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5001A OR TAKE LDCC5004B

This module will enable you to test your abilities and potential as a writer of prose fiction, building on the experience you already have in a formal creative writing environment. The first half of the course will be exploratory and practical, using structured exercises and handouts. You'll be asked to consider such issues as character, genre, voice, dialogue and point of view. In the second half, the emphasis will shift to constructive group discussion of your own work, along with that of your peers. The overall aim of this module will be to develop your expressive and technical skills in writing prose fiction, and to improve your abilities as an editor and critic of your own and other people's work. This module is exclusive to English Literature With Creative Writing students and for other students who have achieved a mark of 68%+ (or equivalent for Visiting students) in a previous Creative Writing module. All other students should enrol on Creative Writing: Introduction (Aut) or Creative Writing: Introduction (Spring).

2020/1 - LDCC5007B CREATIVE WRITING: POETRY (SPR)

Spring Semester, Level 5 module

(Maximum 14 Students)

UCU: 20

Organiser: Ms Andrea Holland

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:D1

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5003A OR TAKE LDCC5004B

This module is for those who want to write better poems and it enables you to really test the range of your abilities in writing poetry. You'll develop and improve your expressive and technical skills in writing poetry, and be encouraged to improve analytical awareness of both the craft elements and the wider contexts of writing poetry, and also to improve students' abilities as editors and critics of their own and other people's writing. The first half of the seminar will be exploratory and practical; we'll be using structured exercises and the writing of (mostly contemporary) published poets to consider issues like voice, persona, imagery, structure and form, with time also dedicated to sharing student work. In the second half the emphasis shifts to constructive group discussion of your own work, alongside your peers, in a

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F2*E1-H3\

The Actor in Rehearsal and Production This module gives you the opportunity to deepen and extend the range of your interpretive skills, exploring both familiar and new rehearsal processes, as you work toward the production of a single play or collection of challenging scenes. Directed by the tutor and/or assistant director, the texts and methods of working will deepen your grasp of text analysis, and of theatre craft and performance skills; you will gain specific, personalised critique throughout the module, aimed at fostering your growth and deeper understanding of yourself as interpretive artist and collaborator. You will also better understand how essential to the interpretation and orchestration of a text is the collaboration with the director's own individuality and voice. Selected materials will vary in character and may come from any area of English or translated drama. We will work towards a public sharing at the end of the module. The production will be mounted without sets, costumes or lights, placing the emphasis throughout the module on the actor's work with the director, with the ensemble and on her/himself.

2020/1 - LDCD6013B DRAMA DISSERTATION

Spring Semester, Level 6 module

(Maximum 1 Students)

UCU: 20

Organiser: Mr Tony Frost

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:U

The Drama Dissertation can be taken in one of two modes: 1) A research dissertation into any appropriate aspect of drama (8000 words): OR, 2) A script (max 60 mins playing time) + critical commentary (2000 words). Mode (1) This module is confined to final-year Drama and English Literature and Drama students. It enables you to develop your own interests in greater depth in concentrated study on a topic of your choice over the course of one semester and under the guidance of the module convenor and the supervision of an appropriate member of faculty. Dissertations may be in an appropriate field of Drama that can successfully be supervised. This module makes it possible to take forward earlier studies and it also provides an opportunity to work with new material and approaches. Mode (2) This module is confined to final-year Drama and English Literature and Drama students. It allows students an opportunity to write a substantial drama, film or television script (60 minutes playing time; approx. 60pp), and to develop an understanding of their own motives, influences and processes through the production of a reflective self-commentary.

2020/1 - LDCD6104B CONTEMPORARY DRAMA AND FILM

Spring Semester, Level 6 module

(Maximum 1 Students)

UCU: 20

Organiser: Mr Tony Frost

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:G1/-H2

In this module you will examine emergent voices and trends in recent theatre, film and television (mainly British but with some American or European contributions). Topics covered include the (questioned) demise of explicitly political drama and the appearance of previously silenced voices (e.g. gay and lesbian themes, feminist playwrights and writing ethnicity, physical theatre practitioners). In this course you will also examine recent works related to representations of (for example) religious controversy, sexual identity, politics and the social impact of scientific discovery.

2020/1 - LDCL4020B WRITING TEXTS

Spring Semester, Level 4 module

(Maximum 182 Students)

UCU: 20

Organiser: Dr Iain Robinson

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:A1/,U

In this module theories of literature and experiments in writing will intersect. In weekly lectures and seminar discussions, and through the reading of a carefully curated dossier of essays, you'll explore important questions about writing and literature. What is the difference between writing and speaking? What is a literary text and how does it differ from non-literary texts? What is the relationship between the act of reading and the act of writing? How is a literary text influenced by other texts? You'll also become confident in carrying out your own textual experiments and trying out a range of creative rewriting exercises on existing texts. In this you might explore modes of adaptation and translation, try out different ways of writing to constraint, play literary-generative games such as cut-up technique, as well as undertake a variety of textual interventions and experiments. You'll be encouraged to hack existing literary texts and rewrite them to your own purpose. You'll take texts apart and put them back together differently. Through specially-designed writing exercises you will gain new insights into a variety of approaches to writing and literature. Your encounters with literary-theoretical texts will likewise cast new light on the writing process and the ways in which the text produced relates to textual theories. By the end of the module you'll have gained a keen understanding of how texts work. This will make you a better reader and writer. You'll also become confident in stepping back and thinking about your own writing critically.

2020/1 - LDCL4021B WRITING ACROSS BORDERS

Spring Semester, Level 4 module

(Maximum 300 Students)

UCU: 20

Organiser: Dr Cath Sharrock

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C6,U

aesthetic theory, and social commentary. In this module you'll be introduced to some of the most exciting Romantic period writing, including poetry, fiction and non-fictional prose from the Age of Revolution. You'll also explore key period artistic and literary concepts such as the sublime, beautiful, picturesque, the Hellenic, and pastoral, and you'll analyse the many ways in which the writers of the period exploited concepts of landscape. You'll look at issues such as the Supernatural and Dreaming. Your understanding of Romantic writing will be enhanced by an analysis of aesthetics, politics, and of the work of women writers. During the course you'll explore poetry by Blake, Wordsworth, Coleridge, Keats, Shelley, as well as Jane Austen's novel *Mansfield Park* (1816) and Mary Shelley's novel *Frankenstein* (1818; 1831). You may also consider writings by less familiar poets, such as John Clare, Charlotte Smith, Anna Laetitia Barbauld, Mary Robinson, as well as prose works by Edmund Burke, Thomas Paine and Mary Wollstonecraft and others. You'll look at how writing is gendered in the period and the implications of this for both male and female writers. You'll be taught through a mixture of one-hour weekly lectures and two-hour weekly seminars, as well as self-directed study. You'll gain experience in communicating your ideas in tutorials, as well as through written work and presentations. You'll be assessed through two formative pieces (a close reading and a project bibliography) and one summative piece on a project chosen by yourself in discussion with your seminar tutors.

2020/1 - LDCL5035B AUSTEN AND THE BRONTES: READING THE ROMANCE

Spring Semester, Level 5 module
(Maximum 54 Students)

UCU: 20

Organiser: Ms Katherine Drayton

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A2

This module considers texts by Austen and the Brontes in relation to a wide variety of literary and historical contexts: feminisms, colonialism, impact of war, the social status of the woman writer, representations of governesses, madness, mad women and mad men, rakes, foreigners and strangers. We investigate the forms of communication which seem to be offered by and in the romance novel and the ways in which the lives of these authors have been told and read as romances. Opportunities will be available to work on film versions and students will also have, as part of the assessment, the opportunity to produce their own piece of creative writing in response to the primary texts.

2020/1 - LDCL5050B THREE WOMEN WRITERS

Spring Semester, Level 5 module
(Maximum 18 Students)

UCU: 20

Organiser: Dr Helen Smith

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G2\+

'I would venture to guess that Anon, who wrote so many poems without signing them, was

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1*E2

In this module, you will explore the relationship between words and images in contemporary literature. You will cover what is meant by reading images, examine the varying but related stories that words and pictures tell, and analyse the narrative techniques employed in illustrated texts. As well as developing a critical vocabulary with which to discuss how these two media can be combined, you will survey shifts in the generic conventions of such literature over the last few decades so you develop an awareness of the various narrative techniques utilised by the medium. Rather than assuming comics are simplistic, debased or 'illiterary', you will address the medium as a site of exciting and innovative literary and artistic experimentation. You will also have the chance to carry out your own creative work in the genre.

2020/1 - LDCL5069B CONTEMPORARY FICTION

Spring Semester, Level 5 module

(Maximum 123 Students)

UCU: 20

Organiser: Dr Stephen Benson

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2/,G1|H2|G2\+|G2/-B2

What is the state of the art of the novel at present? And what are some of the distinguishing preoccupations and characteristics of the contemporary novel? This module seeks to consider these questions with a view to developing an understanding of the condition of the novel today. The module focuses on fiction published in the UK and Ireland in the last ten years, with a particular focus on more inventive writing. We'll read a small set of contemporary novels, the content and form of each of which will exemplify some of the possibilities for fiction in the present day. We'll consider the relation between the contemporary novel and the contemporary moment – for example, our concerns regarding the environment, identity, nationhood, and history – and think also about what it might mean to be or to call oneself contemporary: to be together with one's own time. The list of authors chosen for the module changes regularly, as you would expect. Recently, it has included the likes of Ali Smith, Anne Enright, Zadie Smith and Mohsin Hamid. You'll consider a range of ways of conceiving and interpreting the contemporary novel, and discuss these ways with your peers. There is no consensus about what does or should constitute a canon of contemporary fiction, although there is a growing critical literature on the subject, some of which we'll read. It will be our job, in lectures and in seminars, to think carefully about what novels published in the last ten years offer the best argument for the continued viability of the novel itself as a contemporary art form.

2020/1 - LDCL5070B SHAKESPEARE (pre-1789)

Spring Semester, Level 5 module

(Maximum 183 Students)

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F1

Using the reading and study of poetry from the post-war context up to the present day, you'll consider some of the concerns of poetry including voice, form/structure and the 'poetry of witness'. You'll also look at contemporary visual art to consider correspondences between the arts. The poets studied will be drawn principally from an Anglo-American tradition and may include such writers as Frank O'Hara, Elizabeth Bishop, Yusef Komunyakaa, Carol Ann Duffy, Carolyn Forché, Patience Agbabi and Emily Berry among others. Formative work includes creating a mini-anthology of contemporary poetry and there will be the chance to discuss poems you've written or read. You'll be able to write creatively and/or critically for assessment.

2020/1 - LDCL5075B THE SHORT STORY (SPR)

Spring Semester, Level 5 module

(Maximum 16 Students)

UCU: 20

Organiser: Dr Jacob Huntley

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F2

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL5074A

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'll 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.

2020/1 - LDCL5078B WORKING WITH WORDS

Spring Semester, Level 5 module

(Maximum 18 Students)

UCU: 20

Organiser: Dr Claire Hynes

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:B2,D3

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL5064A OR TAKE LDCL5065B

OR TAKE LDCC5013A OR TAKE LDCC5014B

This module offers you the opportunity to develop both critical understanding and practical skills in writing and the communication of ideas within and for professions in the creative industries, and to gain an appreciation and knowledge of the sector and its place in the creative economy. Through a combination of lectures, masterclasses, seminars and workshops, students will be exploring both the form and context of writing within the publishing industry, journalism, film and broadcast, new media writing (digital content, blogging), and other forms of writing within the creative industries. The module is closely aligned to 'Working with Words', the annual, UEA-based student conference that explores communication and writing in the workplace. Both formative and summative assessments will be informed by this event, and therefore attendance will be compulsory. You will also participate in a project supporting a live, national website, 'After English' hosted and managed by UEA. Selections of writing produced in the module will be uploaded to this site. The module demands a high level of participation and students will be expected to engage in regular writing exercises, individual and group research and project work. Students will be expected to undertake a summative project which requires them to research a specific area of practice in the creative industries sector, create examples of written work pertinent to this, and reflect on their own development. This module is designed for students who are interested in exploring their own career identity as 'writers' but are prepared to scrutinise and contextualise this identity through wider industry and career research and practice.

2020/1 - LDCL5082B FICTIONS OF HISTORY

Spring Semester, Level 5 module
(Maximum 16 Students)

UCU: 20

Organiser: Ms Rachel Hore

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A5*A6

'What is historical fiction and what do historical writers have to say? What are the pleasures and challenges of reading and writing in the genre, and how does a historical writer conduct and employ their research? What do critics and theorists think? In this module you will explore such questions and more. Your studies will stimulate and support your own critical and creative responses. You will learn about the development of the literary genre in its various forms, including the experimental, consider the differences between writing history and writing historical literature, study debates about authenticity, the relationship between historical subject and contemporary viewpoint and about appropriation and entitlement when writing about a culture's history. You will have the opportunity to respond to these questions in critical and/or creative forms of assessment. Writers studied, are likely to be from the 19th to the 21st centuries, and might include Margaret Atwood, Emma Donoghue, Salman Rushdie, Andrew Miller, Andrea Levy, Sarah Waters and Virginia Woolf, as well as poets such as Robert Browning.

2020/1 - LDCL5083B WAR LIVES: WRITING BRITAIN IN WORLD WAR II

Spring Semester, Level 5 module
(Maximum 16 Students)

UCU: 20

Organiser: Dr Karen Schaller

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:D1*D2

World War II brought the horror of war home to the British. War invaded the country in new ways: it reshaped Britain's landscapes, radically altered the social practices of everyday life, and shattered people's very sense of what it meant to live. As one writer remarked, the war "worked at a thinning of the membrane between the 'this' and the 'that'. War life was hallucinatory, and the struggle to write about the home-front invades the writing of the 1940s in strange and unpredictable ways. Many of us have personal family stories about the war but very few people studying literature today have read fiction from the period. In fact, this module is one of the only ones in the UK where you can study fiction from and about the period. To do this, we'll be asking five questions: what did 'war lives' actually look like? How did writers from the period represent life on the home front? How does literary criticism read these representations? How do contemporary writers re-imagine the period? And how can we, as critical and/or creative writers, use all these materials from and about the period to find creative and critical innovation in our own work as we read and write war lives. In this module we'll be studying four kinds of materials. We'll look at actual archival work from the period. We'll read fiction (short stories and novels) and non-fiction (essays and letters) by writers such as Elizabeth Bowen, A. L. Barker, Angus Wilson, Henry Green and Patrick Hamilton - you probably haven't heard of them, but that's because literature of the period is only recently re-emerging from critical neglect. We'll read this new critical work on the literature of the period. And we'll read fiction written in the past thirty years or so that is set in, or about, the British home front in WWII. This module will give you the chance to develop an understanding with an area of literature you probably have never encountered. But it will also give you an opportunity to consider the relationship between historical context and literary form or representation in a very concentrated, research specialist way. You'll get a chance to work an exciting range of academic materials: archives, letters, fiction, and criticism. And you'll get a chance to develop your critical understanding of how your own writing - whether creative or critical - can find innovative ways of representing your research.

2020/1 - LDCL5085B HE SAID, SHE SAID: GENDER AND PERSPECTIVE IN CONTEMPORARY FICTION

Spring Semester, Level 5 module
(Maximum 999 Students)

UCU: 20

Organiser: Mx Kate Moorhead-Kuhn

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F1

This module asks: - How does gender affect our perception of the world? - Why is it important to critique ideas of gender at this point in history? - How does the perceived gender of an author affect our interpretation of their work? - How does our own gender affect how

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:C1-B3\

From Welsh folklore to Monty Python, the tales of Arthur and the Knights of the Round Table have excited and intrigued generations. Why? To answer this question we explore the development of the legend from its twelfth-century Celtic roots through to a number of twentieth-century film adaptations. How the legend has been translated across form, genres, cultures and ages will be studied through creative and critical exercises, including examples from Middle English Arthurian manuscripts, translations of the Welsh Mabinogion, of Monmouth's Latin chronicle and French romance texts. This module will enable students familiar with Sir Gawain and the Green Knight to enhance their awareness of the wider Arthurian traditions within which this text belongs, but is also suitable for students who are encountering medieval literature for the first time.

2020/1 - LDCL6082B MEDIEVAL MONSTROSITIES

Spring Semester, Level 6 module

(Maximum 16 Students)

UCU: 20

Organiser: Dr Rebecca Pinner

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:B1/-D1

Did medieval people really believe in monsters? Giants, dragons and half-human hybrids are just some of the fantastical creatures that populate Middle English literature. Too readily dismissed by modern readers as mere whimsy, or else the product of credulous minds, instead this module takes monsters seriously as revealing facets of a sophisticated myth-making society. You will consider monsters in a range of genres such as romance, saints' legends, travel writing and visual imagery, as well as their reception by medieval and modern readers and critics. You will interrogate the various discourses of monstrosity and consider what makes a monster through consideration of topics such as: the horror and allure of the monstrous body; monstrous appetites; sexuality and sexual deviance; geography and racial alterity. You will also explore the literary and cultural construction of 'human monsters' (women, pagans, Jews) rendered 'other' due to their perceived divergence from societal and religious norms. You will be able to apply your developing understanding of the discourse of monstrosity in a range of practical contexts such as field trips. Previous experience of Middle English literature will be an advantage but is not required. By the end of the module you should have a more nuanced understanding of the place of monstrosity in medieval literature and have an increased awareness of the ways in which language is used to both shape and respond to perceived differences.

2020/1 - LDCL6092B ROMANTIC AND GOTHIC ORIENTALISM, 1720-1830

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Professor Peter Kitson

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G2

The fascination with the mysterious "East" and the "Exotic" was an important element of eighteenth-century and early nineteenth-century writing and has serious consequences for global politics today. Representations of eastern religions, Holy Wars, ruthless and cruel tyrants, and eastern women still resonate today in how we view ISIS, Jihad and eastern 'despots' from Saddam Hussein to Kim Jong-un. In this module you'll explore the material history of the increasing British colonial involvement in the 'East' in the late eighteenth and early nineteenth centuries; how that 'East' was constructed and represented for a western metropolitan audience; and explore the rich cultural productions of that involvement in poetry, fictional, prose and visual art. Texts that you'll discuss will include writing by well-known Romantic writers, such as S. T. Coleridge, Lord Byron, Percy Shelley, Mary Shelley and Thomas de Quincey, as well less familiar works by William Beckford, Sir William Jones, Sydney Owenson (Lady Morgan), and Thomas Moore. You'll explore the extraordinary influence of the magical and sensual tales Arabian Nights (including Aladdin) on both Gothic and Romantic period writing. Areas we will discuss will include: India, Persia, the Levant, and China. You'll also consider such writings in the light of contemporary postcolonial theories of Orientalism including criticism by Edward Said, Gayatri Spivak, Abdul JanMohamed and others. In this module you'll concentrate in particular on the representation of the Indian people, places and cultures of the Indian sub-continent. You'll address issues such as Sati, opium addiction, the supernatural, featuring genies, demons, gods and goddesses as we encounter eastern cultures and religions through western eyes. We will visit fantastic gardens and enter the closely-guarded harem. During this module you'll also speculate on how our contemporary opinions about eastern peoples and customs are influenced by the Oriental Renaissance of the eighteenth and nineteenth centuries.

2020/1 - LDCL6119B THE ART OF EMOTION: LITERATURE, WRITING, AND FEELING

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Karen Schaller

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:E1-H3\

According to Roland Barthes, emotion is 'a disturbance, a bordering on collapse: something perverse, under respectable appearances; emotion is even, perhaps, the slyest of losses'. This module takes this 'perversity, under respectable appearance' as the starting point for asking how an attention to our emotions - our feeling, affects, and intimacies, as well as our aversions - can make us rethink what it means to be critical and creative readers and writers. Drawing on a range of theoretical and critical work from literary studies, cultural theory, art, philosophy, sociology, neuroscience, psychology, creativity and creative writing studies, cognitive science, history and anthropology, we will ask what it means to read, and write, 'with feeling'. What is the relationship between language and feeling? Between the body and

emotion? How does literature touch and move us? Are our 'aesthetic' emotions real? How does technology - the digital, virtual, prosthetic and online - affect our ideas about emotion? Are emotions universal and timeless, or historically and culturally specific? Private and personal, or collective and public? How do emotions construct gender, class, race, nationality, and other kinds of identity? Why do some feelings attract more critical interest than others? How does an attention to emotion affect our work as readers and writers? We will begin by building a theoretical and critical literacy for thinking feeling, before focusing our inquiry around specific themes that might include: Animal Passions; Psyche, Pathology and Resistances to Psychoanalysis; Feeling Texts: Touch, Texture and Fictional Fabrications; Moving Fictions: Cinema, Virtuality, and E-motion; Zombies: Can Dead Subjects Feel?; Affective Economies; Queering Feeling; and Feeling Human: Robots, Artificial Intelligence and Clones. We will engage with a range of literary texts and other aesthetic forms (such as art, film, etc.) chosen to correspond with our critical concerns. You will have the opportunity to engage both as critical and creative readers and writers, and there will be critical and creative assessment options. It will complement level 3 options such as 'Literature and Deconstruction', 'Nervous Narratives', 'Literature and Human Rights' and 'Queer Literature and Theory'.

2020/1 - LDCL6123B T. S. ELIOT AND TWENTIETH-CENTURY POETRY

Spring Semester, Level 6 module
(Maximum 0 Students)

UCU: 20

Organiser: Dr Jeremy Noel-Tod

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:C1/-B3

The poetry of T.S. Eliot has a unique place in modern verse as a body of writing that combines mass popular appeal with intense intellectual challenge. The first part of your module will take you chronologically through the various stages of Eliot's Collected Poems, from the 19th-century influences that combined to produce 'The Love Song of J. Alfred Prufrock' (1915) to the wartime contexts of his final major poem, *Four Quartets* (1935-1942). It will also offer an introduction to Eliot's literary criticism as well as to criticism written about him. The first coursework essay will take the form of an editorial commentary on a chosen poem or passage, giving you an opportunity to follow up allusions and interpretations through wider reading. The second part of your module will look more broadly at Eliot's influence as a poet, critic, and editor. Beginning with his own views of the need to reinvent poetry's cultural significance for the 20th century, you will consider the importance of Eliot's example to the next generation of modernist poets (such as W.H. Auden, W.S. Graham, Lynette Roberts) as well as later poets in Britain and Ireland (such as J.H. Prynne, Veronica Forrest-Thomson, Philip Larkin, Seamus Heaney) and the Americas (such as John Ashbery, Sylvia Plath, Edward Kamau Brathwaite, Octavio Paz). The final project will be a 3,000-word essay on any Eliot-related topic of your choosing, and may take the form of a creative-critical poetry portfolio and self-commentary in response to the reading for the course.

2020/1 - LDCL6133B FEMINIST WRITING

company of a narrating, wandering or reflecting first-person persona? How and why is (creative) non-fiction so often also an intertextual space for commenting on reading and on the nature of the literary? NB: This module is independent of the practice-based 2nd option The Writing of Journalism and is not concerned with news journalism, blogs, or feature writing; however, it continues that module's concern with prose style and voice and interrogates issues of verifiability.

2020/1 - LDCL6157B GLOBAL MODERNISMS

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr Thomas Boll

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:D6*D7*D8

Anglo-American modernism is one part of a movement that spread from 19th-century Europe across the globe. This module investigates the ways that English has engaged with modernism as it reaches outward to the European periphery and beyond. International modernist authors are available to English readers in multiple translations. You'll learn to assess different English versions of each text, relating stylistic analysis to questions about the intellectual, artistic, and political legacies of modernism. You'll study lesser-known poets and novelists such as Italo Svevo in Trieste, rescued from oblivion by James Joyce and author of the comic psychoanalytic memoir *Zeno's Conscience*; Fernando Pessoa in Lisbon, who wrote under multiple poetic identities, each with its own fictional biography; Clarice Lispector, brought as a child from Ukraine to Brazil, where she produced meticulous, unsettling accounts of consciousness; and the Peruvian poet César Vallejo, creator in Trilce of one of the most daring lexical and syntactic experiments of the avant-garde. On successful completion of this module, you'll be able to produce comparative analysis of different translations, evaluating them critically in relation to key modernist concepts, claims and writing practices. You'll have expanded your understanding of modernism's international reach and the ways that we understand that reach in English. The module is taught by seminar and assessed by summative project. It will be of particular interest if you've studied modernism, translation, or international literature earlier in your degree. There is no language requirement but if you have knowledge of the relevant source languages, you'll be given the opportunity to use that knowledge.

2020/1 - LDCL6163B BANNED BOOKS

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Professor Rachel Potter

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F2-A2\

The right to free expression is seriously threatened in many places in the world; it has also

creative non-fiction) project around it (5,000 word summative). While there are no pre-requisites, this module complements and develops themes explored in 'Writing the Wild' and 'Urban Visions: The City in Literature and Visual Culture.'

2020/1 - LDCL6169B RACE, WRITING AND IDENTITY IN POST-WAR BRITAIN

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20 Organiser: Professor Anshuman Mondal

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot: B1-D1\

How did the legacy of its empire affect and shape British society during the period of increasing immigration from its former colonies following the Second World War and even now? How did the writing of those immigrants represent the social conflicts and tensions of that period, especially experience of racism and the resistance to it? How have contemporary minority ethnic writers responded to the challenges of the contemporary period, in which racism has taken new forms, such as Islamophobia and anti-refugee movements? You'll focus on the ways in which postcolonial ideas can help us to understand and reflect upon the aftermath of empire in Britain. You'll use selected writings by Black and Asian British writers to explore questions of race and racism, culture and ethnicity, religion, multiculturalism, gender and sexuality, identity, and belonging that have been stimulated by post-war migration to Britain by residents of its former colonies. These issues will be set in the context of past and contemporary debates about British identity, and how these debates have been shaped and reshaped in response to the successive arrivals of migrants from other parts of the world, and by the creative, intellectual and everyday interventions of those migrants themselves. The main topics of study will be The literature of arrival – post-war Britain and 'first generation' migrants; The cultural politics of race, racism and anti-racism; Multiculturalism, belonging, hybridity and negotiation – the re-shaping of British identities; The new politics of exclusion – asylum seekers and Islamophobia.

2020/1 - LDCL6179B WRITING VERNACULAR, WRITING VOICE

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20 Organiser: Dr Claire Hynes

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot: C1-B3\

Exam Paper(hrs):

How does one give voice to the self? This question has preoccupied Twentieth and Twenty First century writers who, in a quest to successfully define themselves and others, have pioneered new language forms. In this module we'll consider writing voice and vernacular as a language performance aimed at articulating a particular identity. We'll examine Modernist writers who held orality as a high virtue, Feminist writers determined to develop writing

approaches independently of men, writers of colour who have resisted imposed languages, and working class writers committed to presenting true-to-life speech, profanities and all. The writers we'll examine share a sense that an established literary language has hindered or silenced them, and the module will ask questions which explore the responses to this predicament, such as: how can natural speech be rendered on the page? How do texts achieve an audible and recognisable voice? What does it mean to make use of linguistic codes which are condemned or deemed inferior? Reading may include essays, novels, memoir, short stories, theatre monologues and journalism. For instance, *Trainpotting* by Irvine Welsh, *The Mother of All Questions* by Rebecca Solnit, *How Late It Was How Late*, by James Kelman, 'The Life of Ma Parker' by Katherine Mansfield, 'Story in Harlem Slang' by Zora Neale Hurston, *A Room of One's Own* by Virginia Woolf, 'The Case for Reparations' by Ta Nehisi-Coates and *Bitch Doctrine* by Laurie Penny. In the first half of the module we'll examine the many ways in which writers use language to challenge literary conventions, salvage histories and reclaim voices and we'll draw on relevant ideas and criticism including Feminist Theory (such as, *The Madwoman in the Attic* by Sandra Gilbert and Susan Gubar, *Sister Outsider* by Audre Lorde, *Gender Trouble* by Judith Butler) Critical Race Theory (such as, *The Signifying Monkey* by Henry Louis Gates, *The Race for Theory* by Barbara Christian, *Africa's Tarnished Name* by Chinua Achebe, and we'll consider questions of language and power explored by critical thinkers like Mikahail Bakhtin in *Speech Genres and Other Essays*, Gayatri Spivak in *Three Women's Essays* and *Teaching to Transgress* by bell hooks. In the second half of the module, you'll have the opportunity to workshop your own writing inspired by the module. You'll reflect on your own identity as a writer, consider how different texts speak to you and discover the challenges and opportunities offered through exploring and producing your own vernacular writing.

2020/1 - LDCL6181B STORIED BODIES: GENDER, SEXUALITY, WRITING AND THE VISUAL AT THE FIN DE SIÈCLE

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr Nola Merckel

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot: D2*A3*B4

Exam Paper(hrs):

This interdisciplinary module investigates the interweaving of literature and visual culture in Europe in the late nineteenth and early twentieth centuries, focused on Britain and France, and paying particular attention to the ways in which gender, sexual and working identities, bodies and relationships are depicted, performed, disrupted, questioned and sometimes radically reimagined. The writers and artists at work in this period produced a rich stew of aesthetic and literary innovation, often experimental and provocative in tone, style and subject matter. The cultural movements which are combined under the general heading of the 'fin de siècle', including Symbolism, Aestheticism and Decadence, also contributed to the development of modernism and this module is intended as an opportunity for students who wish to extend their studies from the Level 5 Victorian Writing and Modernism modules and to explore both interdisciplinary and creative-critical opportunities. We will examine different kinds of writing (novels, short fiction, drama, essays, experiments in art criticism,

science and pseudo-science) and art (painting, photography, early film), as well as dance and performance.

2020/1 - LDCL6183B DISCOVERY AND RECOVERY: THE LITERARY ARCHIVE

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Nonia Williams

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:A5*A6*A7

On this module, you will encounter different historical ideas and theories of the literary archive, and consider its potential purposes, ethics and politics. We will discuss recent critical notions of literary archives alongside early modern letters, commonplace books, notebooks and marginalia. We will also consider literary representations of archives in novels such as A.S. Byatt's *Possession*, as well as the published letters and notebooks of writers like Samuel Beckett, Agatha Christie and V. S. Naipal. Your thinking about the literary archive will then be extended through practical archival experience and research. This will include work with a range of unpublished archival materials, including letters, faxes, objects, manuscripts, postcards, marginalia and more, perhaps including the physical, material archives of writers such as Doris Lessing, and digital archives of writers such as Naomi Alderman and Hanif Kureishi. In this way, the module will create opportunities for you to undertake and practice your own archival research, culminating in a final project. Overall, the module will ask you to consider: the ethics of working with public/private documents; the role of gender and ethnicity; the purposes and politics of 'recovery research'; the place of archival materials in/beyond biographical and historical readings of literature.

2020/1 - LDCL6185B RENAISSANCE OBSCENITIES

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr William Rossiter

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A6*A7*A8

The Italian Renaissance was predicated on the recovery and imitation of classical models, and subsequently by an artistic (re)turn to the natural. But what if those models were deemed obscene or pornographic by Christian morality? Are they any less valid intellectually or artistically? Should we (or can we) ignore the imitation of such models? And are all forms of the natural to be celebrated, or are some to be suppressed? This module examines the culture of artistic, moral and intellectual freedom that emerged in the early sixteenth century in Italy, coincident with the advent of print, a culture which was suppressed by Church and State via the Counter-Reformation in the mid-sixteenth century. Obscene and pornographic texts and images which explicitly illustrated diverse sexual practices and sexualities were produced, disseminated, copied, censored, prohibited and destroyed. The module examines the classical

ways in which novels of ideas bring opposed ideas into dialogue and manufacture resolutions (or not); how comedy and satire are used to undermine certain intellectual positions; how character-to-character dialogue is employed as a formal device to convey philosophical, religious or political disagreements; how ideas become embedded in particular settings (as in dystopian fiction); how writers deploy asymmetrical dialectics to ensure that the right side wins the argument (or not); and how prejudices are confronted in the staging of the novelistic text. The novel of ideas is often a didactic form, and this module assumes that novels can impart knowledge, seeking to take seriously the ideas and arguments that are debated in these novels. These include socialism, evolutionary thought, Catholic social teaching, political violence, feminism, totalitarianism, Communism, aesthetics, racism, identity politics, and religious conflict. Indicative texts: George Eliot, *Felix Holt, the Radical*; Ivan Turgenev, *Fathers and Sons*; H.G. Wells, *Food of the Gods* and/or *Kipps*; G.K. Chesterton, *The Napoleon of Notting Hill*; John Galsworthy, *The Man of Property*; E.M. Forster, *Howards End*; Aldous Huxley, *Brave New World*; Katherine Burdekin, *Swastika Night*; George Orwell, *Animal Farm*; Doris Lessing, *A Ripple from the Storm*; Iris Murdoch, *Under the Net*; Rebecca West, *The Birds Fall Down*; Malcolm Bradbury, *The History Man*; J.G. Ballard, *High Rise*; Hanif Kureishi, *The Black Album*; Zadie Smith, *On Beauty*; Kamila Shamsie, *Home Fire*.

2020/1 - LDCL6196B THE NOVEL OF IDEAS

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr Matthew Taunton

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot: E1-H3\

The novel of ideas is an important form that is both under-theorised and largely neglected in accounts of the development of the novel in the twentieth and twenty-first centuries. Novelists of ideas see fiction as a medium in which conflicting philosophical, political and religious ideas can be staged, advocated and debated. The cultural formation of modernism, and its institutionalisation in the universities, was predicated on the wholesale rejection of the novel of ideas, in favour of forms of psychological realism promoted by Henry James and Virginia Woolf, and—relatedly—the formal experimentation associated with James Joyce and Samuel Beckett. T.S. Eliot articulated literary modernism's hostility to ideas when he praised Henry James's 'mastery over, his baffling escape from, Ideas'. 'He had a mind so fine', Eliot mused, 'that no idea could violate it'. After setting the scene with two classic nineteenth-century novelists of ideas—George Eliot and Ivan Turgenev—this module explores the hostility to the novel of ideas among critics like Woolf, James, Leavis and T.S. Eliot, and their preference for psychologically realistic characters and the refinement of novelistic form, and then follows the development of the form in 20th and 21st-century British writing. It will also touch on later influential critics such as Theodor Adorno and Fredric Jameson, who argued that the politics of the novel existed not in any political arguments or ideas explicitly laid out on the page, but in the text's formal properties, its gaps or silences, or its 'political unconscious'. Under this paradigm, committed writing was simply embarrassing, and any explicit political statement in a novel needed to be read 'against the grain' by the heroic critic. Despite the hostility of the modernist generation and the literary

critical establishment, the novel of ideas persisted as a vibrant, important form in the twentieth century and up to the present. It constitutes a rich tradition that stands to one side of our conventional periodising categories of modernism, late modernism, postmodernism and the contemporary. This module focuses on recovering that tradition and encourages students to read with the grain of novels of ideas. This is not to encourage simplistic readings—on the contrary, the module aims to develop, in collaboration with students, a way of talking about novels of ideas that is properly sensitive to the ways in which those novels actually function, and to the way the novel of ideas has developed since the Edwardian period when Woolf and James effectively won the argument against Wells and Galsworthy. We will focus on the ways in which novels of ideas bring opposed ideas into dialogue and manufacture resolutions (or not); how comedy and satire are used to undermine certain intellectual positions; how character-to-character dialogue is employed as a formal device to convey philosophical, religious or political disagreements; how ideas become embedded in particular settings (as in dystopian fiction); how writers deploy asymmetrical dialectics to ensure that the right side wins the argument (or not); and how prejudices are confronted in the staging of the novelistic text. The novel of ideas is often a didactic form, and this module will also take seriously the notion that novels can impart knowledge, seeking to take seriously the ideas and arguments that are debated in these novels. These include socialism, evolutionary thought, Catholic social teaching, political violence, feminism, totalitarianism, Communism, aesthetics, racism, identity politics, and religious conflict. Indicative texts: George Eliot, *Felix Holt, the Radical*; Ivan Turgenev, *Fathers and Sons*; H.G. Wells, *Food of the Gods* and/or *Kipps*; G.K. Chesterton, *The Napoleon of Notting Hill*; John Galsworthy, *The Man of Property*; E.M. Forster, *Howards End*; Aldous Huxley, *Brave New World*; Katherine Burdekin, *Swastika Night*; George Orwell, *Animal Farm*; Doris Lessing, *A Ripple from the Storm*; Iris Murdoch, *Under the Net*; Rebecca West, *The Birds Fall Down*; Malcolm Bradbury, *The History Man*; J.G. Ballard, *High Rise*; Hanif Kureishi, *The Black Album*; Zadie Smith, *On Beauty*; Kamila Shamsie, *Home Fire*. This 20 credit version is reserved for Visiting Students only.

2020/1 - LDCL6197B AFRICAN LITERATURE IN GLOBAL TRANSITION

Spring Semester, Level 6 module
(Maximum 999 Students)

UCU: 30

Organiser: Professor Giles Foden

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:TBC

Module Description This course offers an introduction to the vibrancy and diversity of literatures from the African continent and beyond through classic and contemporary forms from 1918 to 2018. Reading these works in their historical and cultural contexts, the module will explore key topics such as the colonial encounter, nationalism, traditional knowledges and oral cultures, African identities, gender and sexuality, and travel and migration. It will raise questions of national, continental and diasporic belonging, by exposing the literary enactment of tensions of transnational and ancestral affiliation. It will consider themes of memory, family, political and economic struggle, and self-definition. The module will engage critically with debates around transnationalism and ethnicity as well as with African literary traditions in a variety of manifestations, present and past. Indicative Primary Reading: Uenzi wa Yusufu [*The Epic of Joseph*], *Lokotown*, by Cyprian Ekwensi *Season of Migration to the*

North by Tayyib Salih No Sweetness Here by Ama Ata Aidoo Song of Lawino, Okot p'bitek From a Crooked Rib, by Nuruddin Farah Paradise by Abdulrazak Gurnah The In Between World of Vikram Lall by MG Vassanji Measuring Time by Helon Habila All our Names by Dinaw Mengistu We Need New Names by NoViolet Bulawayo Africa in Prose, ed Dathorne & Feuser The Penguin Book of Southern African Poetry, ed Gray Africa 39: New Writing from South of the Sahara, ed Allfrey Open City by Teju Cole Americanah by Chimamanda Ngozi Adichie Stay With Me by Ayobami Adebayo Indicative Secondary Readings by/from Chinua Achebe, Ama Ata Aidoo, Amílcar Cabral, Wole Soyinka, Zoë Wicomb, Binyavanga Wainaina, Kwame Anthony Appiah, Ngugi wa Thiongo, Brittle Paper.

2020/1 - LDCL6198B AFRICAN LITERATURE IN GLOBAL TRANSITION

Spring Semester, Level 6 module
(Maximum 999 Students)

UCU: 20 Organiser: Professor Giles Foden

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:TBC

Module Description This course offers an introduction to the vibrancy and diversity of literatures from the African continent and beyond through classic and contemporary forms from 1918 to 2018. Reading these works in their historical and cultural contexts, the module will explore key topics such as the colonial encounter, nationalism, traditional knowledges and oral cultures, African identities, gender and sexuality, and travel and migration. It will raise questions of national, continental and diasporic belonging, by exposing the literary enactment of tensions of transnational and ancestral affiliation. It will consider themes of memory, family, political and economic struggle, and self-definition. The module will engage critically with debates around transnationalism and ethnicity as well as with African literary traditions in a variety of manifestations, present and past. Indicative Primary Reading: Utenzi wa Yusufu [The Epic of Joseph], Lokotown, by Cyprian Ekwensi Season of Migration to the North by Tayyib Salih No Sweetness Here by Ama Ata Aidoo Song of Lawino, Okot p'bitek From a Crooked Rib, by Nuruddin Farah Paradise by Abdulrazak Gurnah The In Between World of Vikram Lall by MG Vassanji Measuring Time by Helon Habila All our Names by Dinaw Mengistu We Need New Names by NoViolet Bulawayo Africa in Prose, ed Dathorne & Feuser The Penguin Book of Southern African Poetry, ed Gray Africa 39: New Writing from South of the Sahara, ed Allfrey Open City by Teju Cole Americanah by Chimamanda Ngozi Adichie Stay With Me by Ayobami Adebayo Indicative Secondary Readings by/from Chinua Achebe, Ama Ata Aidoo, Amílcar Cabral, Wole Soyinka, Zoë Wicomb, Binyavanga Wainaina, Kwame Anthony Appiah, Ngugi wa Thiongo, Brittle Paper. This 20 credit version is reserved for Visiting Students only.

2020/1 - LDCL6200B POETRY AND THE ENVIRONMENT FROM ANCIENT ROME TO THE BLACK ATLANTIC

Spring Semester, Level 6 module
(Maximum 22 Students)

UCU: 30 Organiser: Dr James Wood

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:A1-F1

This module invites you to rethink the relationship between human beings and "their" environments by allowing you to study key poems from antiquity to the eighteenth-century. We begin by considering three poems written in Ancient Rome that explore human interactions with the environment: Lucretius's *On the Nature of Things*, Ovid's *Metamorphoses*, and Virgil's *Georgics*, all of which we read in translation. The module then invites you to explore a range of English poetry from the Old English period to the eighteenth century, such as *The Seafarer*, "The Owl and the Nightingale," and Andrew Marvell's "The Garden." We will read poems in Anglo-Saxon and Middle English using the original texts with a facing translation. We end with studying the poetry of the first African American poet to publish a book of poetry, Phillis Wheatley, who represented her own transformation through the Middle Passage from Africa to North America and translated a section from Ovid's *Metamorphoses*. You will read selections from recent eco-critical work alongside each week's poem or poetry selection. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.

2020/1 - LDCL6201B POETRY AND THE ENVIRONMENT FROM ANCIENT ROME TO THE BLACK ATLANTIC

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr James Wood

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:A1-F1

This module invites you to rethink the relationship between human beings and "their" environments by allowing you to study key poems from antiquity to the eighteenth-century. We begin by considering three poems written in Ancient Rome that explore human interactions with the environment: Lucretius's *On the Nature of Things*, Ovid's *Metamorphoses*, and Virgil's *Georgics*, all of which we read in translation. The module then invites you to explore a range of English poetry from the Old English period to the eighteenth century, such as *The Seafarer*, "The Owl and the Nightingale," and Andrew Marvell's "The Garden." We will read poems in Anglo-Saxon and Middle English using the original texts with a facing translation. We end with studying the poetry of the first African American poet to publish a book of poetry, Phillis Wheatley, who represented her own transformation through the Middle Passage from Africa to North America and translated a section from Ovid's *Metamorphoses*. You will read selections from recent eco-critical work alongside each week's poem or poetry selection. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT. This 20 credit version is reserved for Visiting Students only.