



as a discipline has changed over time. On successful completion of the module, you will have greatly enhanced your understanding of how the discipline of history has developed over time. You'll also have the opportunity to refine your research, writing and presentation skills, so that you can communicate your ideas more effectively. Finally, this module will provide you with key analytical skills that will be essential for the second and final years of your degree.

### **2019/0 - AMAH5050B BLACK FREEDOM STRUGGLES: THE CIVIL RIGHTS MOVEMENT**

Spring Semester, Level 5 module  
(Maximum 36 Students)

UCU: 20

Organiser: Dr Nicholas Grant

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F1/,B1\F2

The African American freedom struggle did not begin or end with the civil rights protests of the 1950s -1960s. Since the demise of slavery, black activists have been forcefully demanding racial equality. From 1865 to the present day, African Americans have not only asserted their rights as citizens, but have demanded an end to economic injustice, while questioning the actions of the U.S. government both at home and abroad. This module examines black political and cultural protest in the United States over the course of the 'long' civil rights movement. Covering the period from the first years of black freedom following the Civil War to the emergence of Black Lives Matter, you will learn about the breadth and diversity of African American activism. You will challenge popular narratives of the civil rights movement and uncover the radical impulses that have animated the freedom dreams of black America. You will cover how African Americans responded to disenfranchisement, racial violence and economic inequality. You will also learn about the lives of key figures in the black freedom struggle such as Booker T. Washington, Nannie Helen Burroughs, Marcus Garvey, Mary McLeod Bethune, Stokely Carmichael and Angela Davis. Ultimately, through the study of primary sources and secondary texts, you will grapple with the complexity of black political thought and develop a detailed understanding of how African Americans counteracted white supremacy. On successful completion of this module you will have a broad understanding of the major trends in African American political and cultural history from the nineteenth century to the present day. You will be able to clearly articulate how African Americans have shaped our understanding of the American nation, democracy and the meaning of human rights. Finally, through the close study of a range of cultural and political texts including autobiographies, speeches, newspapers and film, you will develop key analytical skills that are vital to the interdisciplinary study of history and politics.

### **2019/0 - AMAH5051B AMERICA IN THE WORLD: THE HISTORY OF U.S. FOREIGN RELATIONS**

Spring Semester, Level 5 module  
(Maximum 40 Students)

UCU: 20

Organiser: Dr Kaeten Mistry

MODULE - 40% PASS ON AGGREGATE

Module Type: Examination with Coursework or Project

Timetable Slot:G2\,G2+/'C1

Exam Paper(hrs):2

Exam Period:SPR-02

Has the United States helped or harmed the rest of the world during its rise to world power? Why has it been, and continues to be, involved in every corner of the globe? You will be offered a critical introduction to understanding the history of U.S. foreign relations. You will explore the key themes and traditions that have informed America's approach to international affairs, from foundational ideas in the 18th and 19th centuries to increasing influence in the 20th and 21st centuries. In addition to analysing traditional political and diplomatic issues, you will consider the link between foreign and domestic policies, and the role of various state and non-state actors that have shaped America's actions abroad. You will work with original primary sources, the latest secondary literature, and a range of cultural and political texts including speeches, newspapers, and editorial cartoons. This broader consideration of foreign relations history engages important contemporary trends in the historiography of U.S. foreign policy – regarding race, gender, and the “international” and “cultural” turns – and connects them to emerging trends in the fields of American history and international relations. As a result, you will gain a detailed understanding of the history of U.S. foreign relations and the legacies that continue to shape debates about America's role in the world today.

### **2019/0 - AMAL5077B LIVING ON THE HYPHEN: Multi-ethnic American Literatures**

Spring Semester, Level 5 module

(Maximum 18 Students)

UCU: 20

Organiser: Dr Rebecca Tillett

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C2,D3

America has long been interpreted as the location of social possibility founded upon a desire to assimilate and negate ethnic 'others'. In this module, you'll trace and explore the literary responses of distinct 'American' cultures: including Native American; African American; Asian American; and Latin American. Through studying each distinct group of texts, you'll engage with the specific historical, cultural and political relationships between the US and each author's country of origin or national/cultural history, across the 20th and 21st centuries. You'll also make connections between these distinct groups of writers, to consider topics such as race and racism, exile, return, family, belonging, identity, language and memory, colonisation, imperialism, slavery, segregation, immigration, and illegality/invisibility, with an emphasis upon contemporary experiences. Via important multi-ethnic writers and texts, you'll explore what constitutes American literature aesthetically, temporally, geographically, and culturally, evaluate the value of the term 'multi-ethnic' and its place within American literary studies, and engage critically with questions of American literature as 'World literature'. Through seminar based discussions, you'll develop your ability to evaluate literary texts as contributions to historical revisions and debates, and also as representations of identity, belonging, the nation state, politics, and culture. You will be assessed through coursework, while gaining experience of communicating your ideas via seminar discussion

and group presentation, and you'll have the opportunity to engage in peer to peer assessment practices. On successful completion of the module, you'll have the knowledge and skills to consider the diversity of American literature and the complexities of American cultural and national identity.

### **2019/0 - AMAL5079B CONTEMPORARY AMERICAN FICTION**

Spring Semester, Level 5 module  
(Maximum 18 Students)

UCU: 20

Organiser: Dr Rachael McLennan

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A2-G1\

Writers who want to address the contemporary scene confront a dilemma: as soon as you try to capture it on the page, you've already fallen behind the present moment. You'll explore how contemporary American writers nonetheless respond to this challenge. You'll consider the issues they identify as pressing in American culture, as well as the literary strategies used to explore those issues. As you progress in the module, you'll acquire understanding of a number of important concepts associated with contemporary American fiction, such as postmodernism, metafiction, identity, globalisation, and memory. When you've completed the module, you'll be familiar with a number of literary and cultural debates relating to contemporary American culture, and have detailed knowledge of some of the most exciting writers working today. You'll be able to explain why it is difficult to define, and write about, the 'contemporary.' And in the course of your assessed work and seminar discussions, you will develop your communication, writing, and research skills.

### **2019/0 - AMAL6022B STRANGE SENSATIONS: POPULAR AMERICAN WRITING IN THE NINETEENTH CENTURY**

Spring Semester, Level 6 module  
(Maximum 17 Students)

UCU: 30

Organiser: Dr Thomas Smith

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:B1-D1\

What did Americans read in the nineteenth century? Which American poems, novels, and plays struck a chord with readers across the globe? The answers might surprise you. This module offers you the opportunity to become familiar with a diverse variety of texts that would once have been known and loved by millions – texts, often long forgotten, that helped to define the popular culture landscape that we know today. Packed with sin, sentiment and sensation, and spanning the length of the nineteenth century, the texts on this module enthralled their audiences – and still grab the attention. You will explore their contemporary reception, consider their multimedia adaptations and the place of publishing technology in their success, examine their role in moral panics and popular crazes, and think about why so many of these extraordinarily successful texts are now forgotten, popularly and critically.





and contrast how different scholars have tried to explain the role of the media in creating communities, in reproducing social inequalities, but also in driving social change. You will discuss whether we need to study media audiences, media content or media industries in order to understand media power. The module will help you develop your own voice as a researcher and writer. You will learn how to effectively compare and contrast complex theoretical arguments and how to place your own argument within the context of academic debate. You will have opportunity to apply your knowledge of media theories to a small piece of media research and to express your research ideas not only through writing, but also through a creative media project.

### **2019/0 - AMAM4035B WORLD CINEMAS**

Spring Semester, Level 4 module  
(Maximum 54 Students)

UCU: 20 Organiser: Dr Emma Pett

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:H1-I1, E2+, B1/

The concept of World Cinema pervades our everyday experiences of film. It is a category of films that can be seen increasingly from cinema listings to the high street. Inherent within the label are debates of resistance, industry, art, technology and aesthetics that have held sway since the dawn of cinema worldwide. In this module you will break down some of these discourses and address the significant cultural, economic and political influences that world cinema has had, and indeed still has, within cinema. There are innumerable cinemas that may be contained within the notion of “world cinema,” but few are more long-lived, or as well-developed, as those we will investigate during this unit. Taking the conceptual frameworks of “Middle Eastern,” “European” and “Asian” cinemas as starting points, you will break down the meanings that these regional, national and international definitions of cinema share. You will focus, for example, on the cinemas of Europe, Turkey, Middle East, Japan and America. This tightly focused definition of “world cinemas” is intended to introduce some of the most significant of contemporary world cinemas, while also focusing on those which have had the most influential global histories.

### **2019/0 - AMAM5025B RESEARCHING MEDIA**

Spring Semester, Level 5 module  
(Maximum 108 Students)

UCU: 20 Organiser: Dr Karina Aveyard

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2

The module provides you with the key concepts and methods necessary to devise and execute an independent research project, whether using traditional academic methods or practice based research. As a result, you will cover the key processes involved in devising and focusing a research project, reflexively undertaking the research yourself and writing up your









## MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:E1-H3\

You'll explore the phenomenon of celebrity and fame from its origins to the present day, moving across a range of different media, including film, television, print media and the internet. In the process, you'll examine key approaches to the study of celebrity, paying particular attention to the cultural formation of celebrity and how it is bound up with structures of power (e.g gender, class, ethnicity). It will feature a range of case studies that will include Classical Hollywood cinema, the coming of television, the supposed 'tabloidization' of print media, the birth of Reality TV, the growth of the celebrity scandal and the relationship between celebrity and the internet.

## **2019/0 - AMAM6108B INVESTIGATING AUDIENCES**

Spring Semester, Level 6 module

(Maximum 18 Students)

UCU: 30

Organiser: Dr Emma Pett

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:G2

In this module you will investigate a range of changing audience practices and cultures in the twenty-first century. You will be introduced to some of the key research on, and theoretical debates around, audience practices in relation to changes in distribution, technology and evolving forms of engagement. You will also study social practices and fan cultures surrounding new technologies, transmedia storytelling, branding, steamed media, event cinema, theme park attractions and other participatory cultures. Investigating Audiences will enable you to expand your critical and analytical skills, and also to develop your abilities as an audience researcher. You will evaluate and assess published academic writing on audience research methodologies, which will then enable you to exercise critical judgement in the design of your own empirical research project.

## **2019/0 - AMAM6109B INVESTIGATING AUDIENCES**

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Emma Pett

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:G2

In this module you will investigate a range of changing audience practices and cultures in the twenty-first century. You will be introduced to some of the key research on, and theoretical debates around, audience practices in relation to changes in distribution, technology and







## IN TAKING THIS MODULE YOU CANNOT TAKE AMAP5123A

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.

### **2019/0 - AMAS4037B AMERICAN STUDIES II: IDEAS AND IDEOLOGIES**

Spring Semester, Level 4 module  
(Maximum 54 Students)

UCU: 20

Organiser: Dr Rebecca Tillett

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A2|G2/-B2|C1

How has American culture been shaped by categories of race, gender, class and sexuality? How can we unpick and understand the complex experiences that shape American identity? This module will enable you to develop and expand the research methods, writing skills, and oral skills you'll have acquired in 'Reading Cultures I: American Icons'. You'll continue your exploration of the contemporary United States, you'll be introduced to the work of critical theorists, and you'll be encouraged to think about America's changing position in the world. Classes will further facilitate skills in reading, writing, analysis and independent thinking, through which you will gain the confidence and the tools necessary to be a self-supporting learner, giving you a strong academic foundation for the rest of your degree programme.

### **2019/0 - AMAS5021B WE'RE HERE, WE'RE QUEER: QUEER AMERICAN LIFE AND LITERATURE, 1900-PRESENT**

Spring Semester, Level 5 module  
(Maximum 17 Students)

UCU: 20

Organiser: Dr Charlotte Jeffries

**MODULE - 40% PASS ON AGGREGATE**

Module Type: Coursework

Timetable Slot:E1/-H3

Exam Paper(hrs):

This interdisciplinary module would introduce students to themes in the queer experience in the 20th century US, using literary texts as sources. An emphasis would be placed on the importance of intersecting embodied experiences that map on to the queerness of the writers, including race, region, religion, class, disability, and gender. Each week's reading and discussion would focus on one key fiction or life-writing text, one alternate primary source, and one key text from the historiography of LGBTQ history in the United States, moving chronologically from 1900-2000. Students would also be asked to engage with critical and theoretical approaches to the work that further historicize and contextualize the writers' individual experiences and ideas with the wider queer history of the time. Central readings would include the work of James Baldwin, Flannery O'Connor, Jane Bowles, Rita Mae Brown, and Brontez Purnell.

**2019/0 - AMAS5049B FAKE NEWS! AMERICAN JOURNALISM, HISTORY AND PRACTICE.**

Spring Semester, Level 5 module

(Maximum 36 Students)

UCU: 20

Organiser: Dr Wendy McMahon

**MODULE - 40% PASS ON AGGREGATE**

Module Type: Coursework

Timetable Slot:A1-F1\B1-D1\

How do we know what is real and what is fake? Previous generations, we are told, could reliably turn to “the news”—but is that really true? From the very beginning, American news was always synonymous with low scandal, scurrilous rumour, and fakery. And yet, there is no doubt that there have been crucial moments when journalists and journalism have gone beyond merely reporting events, to shape the public imagination. “The news” has always manipulated as much as informed its audiences, and in this module you will learn about how this in turn has shaped American life. In learning about the history of journalism and its cultural impact in America in the wider global context, you will have the opportunity to gain an understanding of the art of journalism, both critically and in practice. You will engage with questions surrounding print, broadcast and digital media—looking back to the past, reflecting on the present, and looking forward into the future of journalism. You will consider the ways in which marginalised peoples have sought to assert their voices through news media, by seizing the means by which our public understanding of reality is produced. The work will involve critical readings, engagement with primary source materials, seminar discussions, presentations, and critical writing with creative practice. You will have the opportunity to refine your communication skills, and especially the art of writing in different modes for different audiences.

**2019/0 - AMAS5050B OF MICE AND KRAZY KATS: HISTORY AND ART OF AMERICAN COMICS**

Spring Semester, Level 5 module  
(Maximum 18 Students)

UCU: 20

Organiser: Dr Frederik Kohlert

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1/-H2

Are comics art? The answer is yes, and this module will show you why through an in-depth examination of American comics from early newspaper strips to contemporary graphic novels. You'll read a wide range of different comics, including the birth of superheroes, World War II propaganda comics, controversial horror comics, underground comix from the San Francisco counterculture, recent alternative comics, and the current boom in reality-based graphic novels. You'll learn about the complex history of American comics, including the specific contexts for the form's development as a mass medium and its frequent marginalisation in the cultural sphere, such as the great comic-book scare of the 1950s. In the process, you'll learn to pay special attention to form as well as content when reading comics, and will develop a critical vocabulary for evaluating the aesthetics of the form. In addition to a broad selection from the history of American comics, you'll also examine comics through different thematic perspectives, such as race, gender, and sexuality, and you'll read critical material that'll further inform your understanding of the form. You'll learn through seminars as well as through independent library study of the periods and themes that resonate the most with you, and you'll be assessed through coursework. At the end of the module, you'll have gained a deep understanding of the many historical and cultural issues that inform any appreciation of comics, and you'll have learned to consider the form as a unique and mature form of American art.

### **2019/0 - AMAS5051B AMERICAN CULTURE, 1919-1946**

Spring Semester, Level 5 module  
(Maximum 19 Students)

UCU: 20

Organiser: Professor Mark Jancovich

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E2

The period between World War I and the Cold War was a period of dramatic change in the United States: from the seemingly endless prosperity of the twenties to the depression of the thirties; from isolationism to World War II; and from a population that lived in predominantly rural or small-town communities to one increasingly located in large urban centres or their suburban satellites. You will explore the changing economic, political and cultural history of this period, particularly through an examination of the cultural debates over the modernity of the twenties, the New Deal of the thirties and America's changing place in the world during this time. In order to explore these issues, you will engage with a wide range of sources that include political documents, literary texts and films.

### **2019/0 - AMAS6033B GENDER IN AMERICAN CULTURE**

Spring Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Dr Rebecca Fraser

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1-H2\

The Statue of Liberty is emblematic of the democratic ideals espoused since the American Revolution. Yet, the feminine figure that stands aloft in the New York skyline is also symbolic of discourses of gender: the ideals and expectations shaping men and women's lives as gendered beings. You will consider how traditional discourses of gender have shaped the identity of Americans and the American nation. You'll start with an overview of traditional conceptual models of masculinity and femininity in 21st century America. You'll then use a variety of case studies for the remainder of your module to enable you to think carefully and critically about how particular models of gender operated within certain contexts. These case studies will include debates around the body and representations of gender in iconographical form and visual culture, in addition to reflecting on gendered rhetoric in the political arena, the workplace, and institutions such as the military. You will consider how particular ideals of gender have been articulated in various contexts and how this has informed wider discourses central to the American nation. You'll learn through a mixture of seminars and self-directed learning, with a particular focus on class discussion in the sessions. You'll be asked to prepare and deliver a class presentation, either in a group or alone, for a particular session of your choosing. This can then form the basis of your ideas for later work if you'd like. You'll be assessed entirely through coursework. Throughout the module you will develop knowledge and skills to enable you to take forward either to postgraduate study or in your chosen career. You'll develop your communication skills, growing intellectually through the weekly discussions, which will enable you to effectively position an argument. You'll also expand your research, writing, and presentation skills.

### **2019/0 - AMAS6052B NEW AMERICAN CENTURY: CULTURE AND CRISIS**

Spring Semester, Level 6 module  
(Maximum 34 Students)

UCU: 30

Organiser: Dr Wendy McMahon

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G2+/-B2\C1-B3\F3-I4

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. This module seeks to engage you with these areas of crisis and examine a variety of cultural responses to the America of the millennium. Through a variety of cultural texts, from literature, film and documentary, political speeches and letters, to historical texts and pop culture, we examine the ways in which these crises have been culturally and politically constructed and given particular sets of meaning.

### **2019/0 - AMAS6053B NEW AMERICAN CENTURY: CULTURE AND CRISIS**

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Wendy McMahon

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:D1\*D2\*A3,D9\*D10\*CY

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. This module seeks to engage you with these areas of crisis and examine a variety of cultural responses to the America of the millennium. Through a variety of cultural texts, from literature, film and documentary, political speeches and letters, to historical texts and pop culture, we examine the ways in which these crises have been culturally and politically constructed and given particular sets of meaning.

### **2019/0 - AMAS6059B COMICS GET REAL: GRAPHIC NARRATIVES OF AUTOBIOGRAPHY, TRAUMA, AND WAR**

Spring Semester, Level 6 module

(Maximum 17 Students)

UCU: 30

Organiser: Dr Frederik Kohlert

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2-A2\

Why do people draw their life stories in comics form? How can trauma be represented in words and pictures? What does it mean to bear witness to horrific events graphically?

Throughout this module, you'll study the recent phenomenon of reality-based American comics, which stand in sharp contrast to the form's common association with superheroes and the fantastic. In addition to discovering comics' powerful potential for representing real-life events in engaging and disturbing ways, you'll learn to analyse both form and content, and will develop a critical vocabulary for reading, thinking, and writing about comics. You'll read comics that tell a wide variety of stories anchored in real life, and from many different genres, such as autobiography, memoir, investigative journalism, and war reportage. Throughout, you'll learn to pay special attention to issues of representation, spectatorship, and the position of the artist in relation to the events depicted. You'll also study a variety of critical and theoretical material that puts these comics-specific issues in conversation with more general concerns about the ethics of representing the real world in diverse written or visual forms. You'll learn through seminars and independent study, and will be assessed through coursework including a final essay. At the end of the module, you'll be able to read reality-based as well as other comics in a transformative way, and will have gained a deep understanding of how this vibrant and upcoming cultural form creates new opportunities for representing the increasingly complex personal and geopolitical realities of the world in the twenty-first century.

### **2019/0 - AMAS6060B COMICS GET REAL: GRAPHIC NARRATIVES OF AUTOBIOGRAPHY, TRAUMA, AND WAR**

Spring Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Dr Frederik Kohlert

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2-A2\

Why do people draw their life stories in comics form? How can trauma be represented in words and pictures? What does it mean to bear witness to horrific events graphically? Throughout this module, you'll study the recent phenomenon of reality-based American comics, which stand in sharp contrast to the form's common association with superheroes and the fantastic. In addition to discovering comics' powerful potential for representing real-life events in engaging and disturbing ways, you'll learn to analyse both form and content, and will develop a critical vocabulary for reading, thinking, and writing about comics. You'll read comics that tell a wide variety of stories anchored in real life, and from many different genres, such as autobiography, memoir, investigative journalism, and war reportage. Throughout, you'll learn to pay special attention to issues of representation, spectatorship, and the position of the artist in relation to the events depicted. You'll also study a variety of critical and theoretical material that puts these comics-specific issues in conversation with more general concerns about the ethics of representing the real world in diverse written or visual forms. You'll learn through seminars and independent study, and will be assessed through coursework including a final essay. At the end of the module, you'll be able to read reality-based as well as other comics in a transformative way, and will have gained a deep understanding of how this vibrant and upcoming cultural form creates new opportunities for representing the increasingly complex personal and geopolitical realities of the world in the twenty-first century. This is a 20-credit module, available to visiting/exchange students. Why do people draw their life stories in comics form? How can trauma be represented in words

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