2020/1 - LDCC5001A CREATIVE WRITING: PROSE FICTION (AUT)

Autumn Semester, Level 5 module
(Maximum 42 Students)
UCU: 20 Organiser: Mx Kate Moorhead-Kuhn
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot: G2/-B2/H3

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5005A OR TAKE LDCC5004B OR TAKE LDCC5006B

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 - LDCC5003A CREATIVE WRITING: POETRY (AUT)

Autumn 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 LDCC5005A OR TAKE LDCC5007B

This module enables students to test the range of their abilities as writers of poetry. The first half of the course will be exploratory and practical, using structured exercises and handouts to consider such issues as voice, persona, sound, imagery, metaphor, structure and form. In the second half the emphasis will shift to constructive group discussion of students' own work. Aims: The aim of this module is to develop students' expressive and technical skills in writing poetry and to improve students' abilities as editors and critics of their 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 - LDCC5005A CREATIVE WRITING: INTRODUCTION (AUT)
Have you ever wondered what it means to write creatively? Or how you might articulate what Zadie Smith calls ‘your way of being in the world’? Together we’ll address these questions. You’ll explore the work of some of the finest writers in the world, while also receiving clear guidance on how you might bring shape to the promptings of your imagination. This module will get you writing prose fiction and/or poetry. While there is no single, authorised way to write, there are things worth knowing about. You’ll discover some of these things in class; others you’ll pick up through being alert to what you have read and the way in which it functions. The most important thing, however, is to discover your own way of doing things. What drives you to capture a certain moment, or tell a certain story in a certain way? That’s what we'll be aiming for. Along the way you’ll develop an understanding of the craft of writing – the technical nuts & bolts – while acquiring the disciplines necessary to being a writer - observation, drafting, and submitting to deadlines. You'll be guided through a series of themes and concepts that go to the heart of creative writing, from voice and structure, to imagery and form. You'll generate material throughout the course, both through guided exercises and private study. Very often you'll be asked to write about ‘what you know’, drawing on notebooks, memory, family stories, your sensory impressions. In prose you will go on to look at such things as character, dialogue, point-of-view, ‘showing’ versus ‘telling’, plotting, etc. In poetry, there will be an exploration of the possibilities of pattern and form, 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 - LDCC5013A THE WRITING OF JOURNALISM (AUT)

What kinds of writing skills produce great journalism? This question is essential to creating powerful journalism and it’s a central concern of this module. The Writing of Journalism enables you to develop a critical awareness of the skills and structures involved in creating effective journalism. You’ll consider a range of journalistic forms and find out how best to nurture and develop your own writing. You'll have the opportunity to explore the ways in which journalistic writing works – its contexts, its demands, and its inventiveness. This will
enable us to approach journalism as a discourse with its own conventions, practices, and ideologies. This module is concerned with journalism as a practice, and a genre. As such, it involves discussion, peer-workshops, and practical experience of reading and writing news and feature articles. In addition to writing your own journalism, you will examine journalistic writing and critical work concerning the craft, in order to probe and challenge your own ideas and assumptions about the practice and production of this writing form. Rather than see the practice of journalism and the critical study of journalism as distinct activities, this module aims to engage you as critical readers and writers whose work is informed by both contexts. In so doing, you’ll gain a greater understanding of the demands and conventions of journalistic writing, develop and sharpen your own work, and gain the discursive flexibility which will allow you to navigate the writing of journalism today.

**2020/1 - LDCC5015A SCRIPTWRITING: STAGE/RADIO**

Autumn Semester, Level 5 module
(Maximum 999 Students)

UCU: 20 Organiser: Professor Steve Waters
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:TBC

Scriptwriting: Stage/Radio deepens your ability to create and understand dramatic texts, through exercises in writing drama and the analysis of a range of plays and/or radio scripts. In this module you’ll explore different forms and styles and your work will receive feedback from both the tutor and your peers. Your first assignment will be a portfolio of shorter pieces, and then you’ll write a play or radio drama of up to 30 minutes length. The course is hands-on, inspiring and practical, and you’ll be writing every week.

**2020/1 - LDCC5016A SCRIPTWRITING: TV/FILM**

Autumn Semester, Level 5 module
(Maximum 999 Students)

UCU: 20 Organiser: Professor Steve Waters
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:TBC
Exam Paper(hrs):

Scriptwriting: TV/Film deepens your ability to create and understand dramatic texts, through exercises in writing drama and the analysis of a range of screenplays for film and TV. In this module you’ll explore different forms and styles and your work will receive feedback from both the tutor and your peers. Your first assignment will be a portfolio of shorter pieces, and then you’ll write a screenplay of up to 30 minutes length. The course is hands-on, inspiring and practical, and you’ll be writing every week.

**2020/1 - LDCC5017A SCRIPTWRITING: SCREEN AND STAGE**
Scriptwriting develops your ability to create and understand dramatic texts, through exercises in writing drama and the analysis of a range of plays and/or film scripts. In this module you’ll explore different forms and styles and your work will receive feedback from both the tutor and your peers. Your first assignment will be a portfolio of shorter pieces, and then you’ll write a play, radio drama or screenplay of up to 30 minutes length. The course is hands-on, inspiring and practical, and you’ll be writing every week.

2020/1 - LDCC6005A CREATIVE WRITING DISSERTATION (AUT)

This is an advanced level module and it is expected that visiting students who take this module will have some advanced level Creative Writing experience from their home university. The module allows students an opportunity to write a substantial short story (approximately 6000 words) or drama script (60 pages) or collection of poems (15-25 poems, totalling between 270 and 290 lines) and to develop an understanding of their own motivations, influences and processes through the production of a reflective self-commentary (2000 words). This module aims to encourage independent learning and the initiation and development of new creative material in a way that provides a grounding in the disciplines necessary both for postgraduate research and the professional practice of writing.

2020/1 - LDCD4007A INTRODUCTION TO WORLD DRAMATIC LITERATURES

What’s the history of dramatic literatures, and how have ground-breaking plays shaped it? Introduction to World Dramatic Literatures enables you to examine a wide range of influential plays — from comic to tragic, realist to absurd — offering a broad arc of dramatic
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 whist 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
Theatre degree programmes may be considered.

2020/1 - LDCD5052A AUDIO DRAMA: THE THEATRE OF THE MIND

Autumn Semester, Level 5 module
(Maximum 30 Students)
UCU: 20 Organiser: Dr Daniel Foster
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:C6*C7*C8

IN TAKING THIS MODULE YOU CANNOT TAKE LDCD5016A

From radio shows to podcasts to the art of the sound effect, audio is an important but often overlooked dramatic medium. Unlike the visual theatre, which needs a stage or a screen or a site-specific location, audio is invisible. And so audio drama can take place in the mind alone. Thus the name for old-time radio, “The Theatre of the Mind.” Through practice and theory you will explore audio drama and the invisible world of sound. You will analyse how radio comedy exploits its unseen medium by listening to shows by artists like John Finnemore, Jack Benny, and the “Goons.” You will ask how a thriller like “The War of the Worlds” used the new medium of radio to create widespread panic and whether such a thing would be possible today. How do we represent such identities as class, gender, race, and sexual preference through sound alone and how do we judge the appropriation of such identities by those who do not embody them? Using the cutting-edge facilities of UEA’s Media Suite, you will have hands-on experience at making your own audio drama. Using the recording studio, vocal booth, and editing suites you will script, act, direct, record, and edit this work. No previous experience is necessary, though. Just a willingness to learn and experiment.

2020/1 - LDCD5053A DEVISED PERFORMANCE

Autumn Semester, Level 5 module
(Maximum 16 Students)
UCU: 20 Organiser: Mr Mike Bernardin
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:H1-I1\, C1/-B3

IN TAKING THIS MODULE YOU CANNOT TAKE LDCD5016A

In this module, we will explore the concept of devised performance, in all of its various manifestations, and examine methods to develop devised theatre in the rehearsal room. Exploring the use of non-dramatic texts, thematic structures, storytelling, found text and abstract imagery, this class allows you to study and put into practice the devising techniques of companies such as the Wooster Group, Elevator Repair Service, Complicite, Kneehigh and SITI Company. You will study and practice elements of narrative and dramatic structure, as well as physical performance skills and acting; you will similarly experiment with a range of techniques used to generate material for performance outside of the traditional genre of the "playwright's theatre". 
2020/1 - LDCD5055A THE DIRECTOR, THE ACTOR AND THE SCRIPT

Autumn Semester, Level 5 module
(Maximum 16 Students)
UCU: 20 Organiser: Mr Mike Bernardin
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:G2*B1-D1

IN TAKING THIS MODULE YOU CANNOT TAKE LDCD5016A

What is the director's job? How best does the actor work with the director? How does the language of the one translate into a practicable understanding in the other? How much shared vocabulary is profitable to their dynamic? In this module you will explore the convergence and divergence of skillset and function in this most intimate of collaborations; we will seek to strip to their fundamentals the mechanics of the director-actor relationship, and then offer tools with which both director and actor can work, in ongoing exercise and scene studies. You will gain a solid understanding of scene structure and analysis; integrate new acting tools; learn a healthy mutual respect for one another's function, and learn to navigate some of the subtleties in the communication between actor and director. This module is aimed at students who are seriously interested in furthering their command of practical work and you must be equally willing to both act and direct.

2020/1 - LDCD6107A TRAGEDY

Autumn Semester, Level 6 module
(Maximum 2 Students)
UCU: 20 Organiser: Dr Daniel Foster
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A1-F1

You will look at the long history of tragedy in an effort to understand what, if anything, allows us to call both Oedipus Rex and Death of a Salesman tragedies. We will begin with the age-old question of what is the difference between tragedy in “real life” and on stage. Our answers to this question will help us isolate what it is that makes a performance specifically tragic rather than “merely” dramatic, moving, emotional. Our first readings will focus on the ancient Greeks, the inventors of tragedy, and the religious, artistic, and political circumstances that helped create this genre. Throughout the semester we will repeatedly return to the Greeks to see how more modern tragedies adapted or rejected their notions of the tragic and created new tragic criteria particular to their own time and place. We will look at the ways in which ancient tragic notions of personal responsibility are affected by new ideas about mental health, socioeconomic pressure, nature, and Christianity. Also, as we see tragedy moving into different media, such as opera, the novel, and film, we will examine the ways in which the different media of music, prose, and cinema affect the tragic effect.
Reading is at the heart of our experience of literature. It is central to the ways in which we think and write about literary texts, and to some of the claims made on their behalf. This module is concerned with what it is we do when we read literature, at university and elsewhere, and why. We will concentrate in particular on four elements: on the practice of what is commonly known as close reading, one of the building blocks of literary study; on some of the ways in which reading has been represented in literary texts themselves; on the kinds of significance, both moral and political, claimed on behalf of reading; and on reading as we do and think about it today, in a world ever more virtual and networked.

“Professors of French writing books about cigarettes or American’s obsession with fat; Shakespearians analysing bisexuality; experts on realism working on serial killers. What’s going on? What’s happening here is cultural studies.” (J. Culler). In this module you'll be introduced to the interdisciplinary practice of cultural studies and its attendant theory. This module will seek to foster in you an interdisciplinary awareness by examining 19th century and early-modernist literature as cultural response. Through directed reading, seminar discussion and short, informal class-based lectures, you'll be introduced to and will interrogate a set of key terms and concepts central to cultural and literary studies such as ‘culture’, ‘ideology’, ‘power’, ‘subculture’, ‘discourse’, ‘class’, ‘gender’, ‘sexuality’, and ‘orientalism’. 19th-century and early-modernist writing will be used to explore these ideas and you'll consider the ways cultural theory can be used to analyse the literary and popular writing of this period. The intention is to offer a fresh perspective on some familiar authors of the period, as well as an introduction to some significant but lesser-known novelists and journalists. By the conclusion of this module you'll be able to understand and engage with key cultural studies concepts and cultural theoretical texts in the analysis of 19th-century literary and popular literature, comment on the social and economic context within which a range of literary, popular, political and philosophical texts were written (and recall and employ some of the debates which inform them), and use close reading in order to analyse the way a literary text is responding, culturally and politically, to its historical context.
2020/1 - LDCL5021A ADAPTATION: SHAKESPEARE ON STAGE AND SCREEN

Autumn Semester, Level 5 module
(Maximum 18 Students)
UCU: 20 Organiser: Professor Matthew Woodcock
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:E2, H2

This module explores the rich dramatic and cinematic traditions of Shakespearean adaptation. It considers a range of adaptations, from the seventeenth-century versions of Macbeth, King Lear and Henry V to more recent film versions of Shakespeare's plays, examining the light that adaptive transformations may cast on both the original plays and on the different social and cultural circumstances of the new productions. The module focuses in particular upon cinematic adaptations of Richard III, Henry V, The Tempest, Romeo and Juliet, Macbeth and King Lear, though will also discuss many other examples from stage and screen. In seminars linked to weekly screenings this module offers an introduction to the theory and practice of adaptation as well as an outline view of how to read Shakespeare on film.

2020/1 - LDCL5030A THEATRES OF REVOLT: NINETEENTH-CENTURY EUROPEAN DRAMA

Autumn Semester, Level 5 module
(Maximum 14 Students)
UCU: 20 Organiser: Dr Nola Merckel
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:F2/-A2

Beginning with Ibsen and Strindberg, this module examines the development of modern forms of drama during the nineteenth and early twentieth centuries, addressing modern concerns - self and society, gender, sexuality, social and class conflicts, creation and destruction, the unconscious - and deploying experimental types of theatre by a range of writers including Chekhov, Maeterlinck, Oscar Wilde, Hauptmann, Buchner and Wedekind, as well as the two seminal Scandinavians. We will be looking at versions of Naturalism, Symbolism and Expressionism as modernist modes in drama and suggesting ways in which these shape and anticipate later developments, including modern adaptations and re-imaginings of the plays. The main mode is seminar discussion with opportunities to experience the play texts as performances. You may choose to include a performance element as part of your assessment.

2020/1 - LDCL5031A CRITICAL THEORY AND PRACTICE

Autumn Semester, Level 5 module
(Maximum 69 Students)
This is a module which you will find helpful throughout your degree, informing and perhaps changing the way you read and analyse literature, film and other cultural forms. Across the twelve weeks, you’ll not only engage with the rich, complex and provocative work of literary critics and theorists – including deconstructive, feminist, post-colonial and queer theorists – but also of some of the thinkers and writers who have influenced them: such as Marx, Freud and Saussure. You will therefore encounter some of the most important and exciting thinkers of the modern period, acquiring an understanding of developments in linguistics, economics, psychoanalysis and philosophy, and tracing the ways in which these overlap with, and inform, literary and cultural study.

2020/1 - LDCL5041A EIGHTEENTH-CENTURY WRITING (pre-1789)

Autumn Semester, Level 5 module (Maximum 90 Students)

UCU: 20 Organiser: Dr James Wood
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A1,B1,D1,U

The eighteenth century was a time of great literary experimentation in which many new genres emerged, including the periodical essay, the mock-epic, the ballad opera, and the novel. These genres took shape within a commercial revolution that transformed both what it meant to be an author and what it meant to be a reader. In this module you will see how writers such as Joseph Addison, Alexander Pope and John Gay created works that both participated in and criticized the culture of commerce. You will explore the fictions created by writers such as Daniel Defoe, Horace Walpole, and Elizabeth Inchbald, who developed very different versions of the novel. You will also examine how writers such as Samuel Johnson, Frances Burney, and Olaudah Equiano navigated the new possibilities for authorship that were opening up in the period. Ultimately you are invited to become an “eighteenth-centuryist” and to make imaginative connections between the exciting range of genres that emerged in this century and the culture that produced them.

2020/1 - LDCL5042A SEVENTEENTH-CENTURY WRITING: RENAISSANCE AND REVOLUTION (pre-1789)

Autumn Semester, Level 5 module (Maximum 108 Students)

UCU: 20 Organiser: Dr Thomas Roebuck
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:G2+,E1/U
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.
2020/1 - LDCL5048A FROM PUSHKIN TO CHEKHOV: NINETEENTH-CENTURY RUSSIAN FICTION

Autumn Semester, Level 5 module
(Maximum 17 Students)
UCU: 20 Organiser: Dr Helen Smith
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot: G2/-B2

‘Russia is old; her literature is new. Russian history goes back to the ninth century; Russian literature, so far as it interests the world, begins in the nineteenth…. Russian literature is the voice of a giant, waking from a long sleep, and becoming articulate. … And what he has said has been well worth the thousand years of waiting.’ What has nineteenth century Russian literature said that the world has waited so long to hear? This is a question you will begin to answer as you read some of the age’s great authors, such as Pushkin, Tolstoy, Dostoevsky and Chekhov. You’ll gain insight into what makes this writing distinctive and an awareness of the political, social and cultural conditions that created it. You’ll discover why it was so important to other European writers and learn about the intriguing literary relationship between Russia and the West. You’ll start by familiarising yourself with some of the historical background, concentrating on the ‘westernisation’ of Russia, a process begun by Peter the Great and made visible in the construction of the city of St Petersburg. At the beginning of the module you’ll be given some key themes and questions to think about; these will help you to focus your reading during the coming weeks. You’ll learn through seminars and independent study and research. You’ll be assessed on one essay, which can be developed from a class presentation. By the end of the module you’ll have read some of the great nineteenth century Russian writers and gained an understanding of the political, historical and social background of their work. You’ll have discovered why these novels had such a profound impact in Western Europe and how they were instrumental in the development of the Modernist movement in Britain. You’ll have gained a wider literary perspective and reading in translation will have made you think in new ways about your own language too.

2020/1 - LDCL5051A GOODBYE TO BERLIN? LITERATURE & VISUAL CULTURE IN WEIMAR GERMANY

Autumn Semester, Level 5 module
(Maximum 17 Students)
UCU: 20 Organiser: Dr Jo Catling
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot: F3-I4, C1

You will explore some of the exciting developments in verbal and visual culture of the Weimar Republic between the First and Second World Wars, e.g. experimental theatre, Weimar cinema, cabaret, visual arts, the Bauhaus, etc. Texts considered may include writings
by Brecht, Thomas and Heinrich Mann, Joseph Roth and others as well as key films by e.g. Pabst (Threepenny Opera), Lang (Metropolis), von Sternberg (Blue Angel) and others. A particular focus is likely to be representations of gender on page, stage and screen. Active seminar participation is expected. A knowledge of German, while useful, is not a prerequisite; translations are available.

2020/1 - LDCL5054A I AM

Autumn Semester, Level 5 module
(Maximum 16 Students)
UCU: 20 Organiser: Dr Claire Hynes
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:F2

How do our literary choices inform our sense of self? What do our critical and theoretical interests say about our values and concerns? How do we make connections between our academic studies and the outside world? 'I Am' explores ideas concerned with the self, being, consciousness, and identity through engaging with a range of texts, from literature and literary criticism through to personal essays and online blogs. The aim is to help you, through the practice of reading and writing, reflect on your own values and intentions and to discover a language in which to articulate, with greater confidence, who you are. You should commit to participating in a process of uncovering your reality. This process will include classroom discussion, peer review, learning new approaches to writing and engaging in exploratory practical exercises. You’ll also be expected to keep a journal in order to reflect on connections between your reading and yourself. 'I Am' is grounded in a commitment to help you consider your future beyond university. An increased level of self-awareness will undoubtedly support you as you approach the task of making decisions about jobs and careers in the future.

2020/1 - LDCL5061A READING AND WRITING TRANSLATIONS

Autumn Semester, Level 5 module
(Maximum 17 Students)
UCU: 20 Organiser: Dr Thomas Boll
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:E1

How do we convey the experience of one language and culture in the words of another? What is at stake intellectually, artistically, and politically in translation? This module will provide you with a descriptive vocabulary for the analysis of literary translation and an introduction to key theoretical explanations of what happens when we translate. You’ll study translations from a range of historical periods, genres and languages. In the past, we have worked on authors such as Alexander Pushkin, Pablo Neruda, Adonis, Thomas Mann, and Knut Hamsun. Theories have included the classic controversies of St. Jerome and Vladimir Nabokov as well as debates about cultural equivalence and political issues such as the
representation of the foreign. The module is taught by seminar where we engage with translation in a variety of ways, for example comparing different translations of a single text, translating the Bible from multiple languages into English, rewriting existing translations, and studying draft manuscript translations of a novel by Georges Perec. Assessment is by summative coursework for which you can either produce a comparative analysis of existing translations or an original translation with commentary. On successful completion of this module you’ll be able to describe the linguistic and stylistic features of a variety of texts as well as critically assess and apply different theories of translation. A thorough reading knowledge of another language besides English is advisable, but not essential.

2020/1 - LDCL5063A MEDIEVAL WRITING (pre-1789)

Autumn Semester, Level 5 module
(Maximum 999 Students)
UCU: 20
Organiser: Dr William Rossiter
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot: G1/, H3

This module provides an introduction to the study of medieval literature. You will explore Chaucer’s poetry (through works such as 'The Clerk’s Tale', 'The Merchant's Tale', 'The Nun’s Priest’s Tale'), the wonderful Morall Fabillis of Robert Henryson, the work of Julian of Norwich and Margery Kempe, and a number of important Middle English Romances, including the superb 'Sir Gawain and the Green Knight'. You will work in three inter-related ways: by exploring a range of important medieval literary genres (the lyric, allegorical narrative, romance, ‘mystical writing’, ‘life writing’, moral fable, dream vision); by considering important aspects of the medieval world (social, political, religious) and their textual representation; and by addressing the material circumstances in and by which medieval texts were written and read, published and circulated (in manuscripts and in the very earliest printed books). The aim, then, is really two-fold: to introduce you to the remarkable riches of medieval literature (one of the pay-offs of the relative linguistic difficulty of Middle English is that it forces us to attend slowly and carefully to the textual details of our material in a way I suspect we don’t always find ourselves able to and in a way that the texts we will be reading wonderfully reward), and, at the same time, to allow you to try your hand as medievalists, exploring the distinctive possibilities and practices that come with working with this material.

2020/1 - LDCL5064A PUBLISHING (AUT)

Autumn Semester, Level 5 module
(Maximum 36 Students)
UCU: 20
Organiser: Mr Nathan Hamilton
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot: I3, G2/-B2,

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL5065B OR TAKE LDCL5078B
Have you ever wondered how books are chosen for publication, or do you want to set up a literary magazine? This module addresses conceptual as well as practical aspects of the publishing of texts, including discussions around readership, the meaning of editorship, and what constitutes an editorial policy. You will be taught how to set up, run, and market your own publication (such as a magazine, a book, a fanzine), to consider the principles of good design, and will learn the rudiments of finance, scheduling, and copyright law. You will begin with an introduction to the concepts behind cover and page design, and an opportunity to put your new knowledge into practice by designing and writing copy for a book jacket. You will present and develop an idea for a short publication and, via discussion, class exercises and private research, learn to write or select, then edit, material for it. You will engage with the processes involved in its hypothetical production and learn to identify and address its readership. You will also benefit from taught sessions on Adobe InDesign software in our Media Suite to enable you to design your publication at a simple, basic level. As you study you'll gain experience in communicating your ideas to a class and in tutorial, as well as through word and image in your formative work and portfolio.

2020/1 - LDCL5072A LITERATURE AND PHILOSOPHY

Autumn Semester, Level 5 module
(Maximum 36 Students)
UCU: 20 Organiser: Dr David Nowell Smith
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:F1,G2/-B2

This module offers a series of different approaches to the question of how Literature and Philosophy can speak to each other as academic disciplines, demonstrating the breadth and diversity of the two fields, as well as acquainting students with the research in literary criticism and philosophy currently being pursued at UEA. As well as examining the ways in which literature can illuminate and trouble philosophical argument, it will explore literature and 'the literary' as a topic for philosophical analysis, and the kinds of thinking such a topic would demand. Setting literature and philosophy into dialogue in this way will engender a more capacious understanding of the particular philosophical issues, and literary techniques, under discussion. The course will allow students to develop an awareness of the limits and advantages of various modes of literary and philosophical expression, and to foster more sophisticated skills in both literary and philosophical criticism. The module will be made up of a lecture circus, with two weeks given to each lecturer on a particular topic related to their current research (there will be five in all, including a lecture from the module convener, plus two from Philosophy and two from Literature, Drama and Creative Writing). The seminars will discuss issues arising from these lectures, working with texts set by the lecturer.

2020/1 - LDCL5074A THE SHORT STORY (AUT)

Autumn Semester, Level 5 module
(Maximum 16 Students)
UCU: 20 Organiser: Dr Karen Schaller
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

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.
Today, literature in English is produced in many countries across the world and English increasingly enjoys a status as a “global” language. In this module you will explore how this situation came about by placing the development of English literary traditions both in the British Isles and elsewhere into the long historical context of the rise and fall of the British Empire. Beginning with canonical works by British writers from the eighteenth century through the nineteenth and into the twentieth centuries, you will then consider literary and political responses to the experience of empire and colonization by writers from areas such as South Asia, Africa, the Caribbean, Australasia, and the Americas. You will explore how ‘English Literature’ has been shaped on a global scale by global historical forces, and how different the history of the English literary tradition looks when placed alongside and in counterpoint to these ‘other’ writings in English. You will then discuss the writings of authors such as Daniel Defoe, Joseph Conrad, Chinua Achebe, Jean Rhys, Amitav Ghosh, Kate Grenville and J.M Coetzee amongst others. The module will introduce you to the theoretical and conceptual apparatus of postcolonial literary studies and to some of the key frameworks for understanding the formation of the modern world, such as race and racism, nations and nationalism, colonial discourse and postcolonial theory, and how gender and sexuality were pivotal in the formation of colonial and post-colonial identities.

Would you present your own poetry as if it were the translation of an ancient manuscript, or the writings of a medieval monk? Would you write a memoir documenting your addictions which mostly consisted of made-up people and events? What about writing an autobiography of your life as a former teenage prostitute (never having been a prostitute)? These crimes – and more – were perpetrated in the past: in 1760 James Macpherson ‘translated’ a text by the third century poet Ossian, the original of which never existed; later in the same decade Thomas Chatterton claimed to have ‘discovered’ the writings of the fifteenth-century monk, Thomas Rowley, but actually wrote the poems himself. More recently, too, with James Frey’s A Million Little Pieces, and JT LeRoy’s Sarah, we witness similar attempts to con or defraud unsuspecting readers. On this module, you will concentrate on four questions: the difference
between the fake and the real; the skills a faker needs to produce an inauthentic version of the real thing; the ways a fake might reflect on the value of the original; and the process of discovering and detecting fakery. You will examine a series of test cases, from a range of historical periods, which will sharpen your sense of literary property, literary propriety, and literary ethics, and also provide you with a sense of the debates that shape and inform literature as a discipline and an institution. Formative assessment will include the opportunity to produce your own fake!

2020/1 - LDCL5084A WATCHING YOUR LANGUAGE

Autumn Semester, Level 5 module
(Maximum 16 Students)
UCU: 20 Organiser: Professor Peter Womack
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A2

We all know our own language, but a great deal of that knowledge is automatic: we’re not aware of what we know. This module uses an assortment of concepts, exercises and texts to develop a more precise consciousness of the way language is used. It will exploit the resources of the Oxford English Dictionary to see how individual words grow and change their meanings. It will ask what ‘standard English’ is, and why some writers choose to deviate from it. It will explore the idea that language may be corrupted, with disastrous political effects. And it will look at some historical attempts to control words, including current debates about the language of prejudice and hatred. Literary texts will include George Orwell’s 1984 and Russell Hoban’s Riddley Walker. Critical materials will include extracts from M.M. Bakhtin, Victor Klemperer, Raymond Williams and Deborah Cameron. Written work will consist of short reports and analyses, some of them drawing on students’ own experience of language in use.

2020/1 - LDCL6016A THROUGH THE LOOKING-GLASS: NONSENSE AND MODERN WRITING

Autumn Semester, Level 6 module
(Maximum 5 Students)
UCU: 20 Organiser: Dr Thomas Karshan
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:E1*H3\

It's widely recognised that modernist literature is characterised by a revolution of the word. Less widely recognised, and little explored, is the relationship between modernist linguistic experimentation and literary nonsense. Beginning with two 19th-century writers, Carroll and Dickinson, Through the Looking-Glass goes on to explore various of the radical disruptions in ordinary sense and meaning practiced across 20th-century writing, asking about their purposes and possibilities, and inquiring into what they tell us about ordinary language. It takes in such subjects as William’s Empson’s analysis and practice of poetic ambiguity;
surrealism’s Freudian inquiry into the illogical language of the unconscious; Joyce’s invention of new words to express this illogic; Plath’s surrealist play with metaphor; the early Auden’s distortion of syntax, pronoun, and tense; and Ashbery’s indeterminacy. We will read such work against various theories of nonsense, laughter, and play. The principal focus will be on poetry and language itself and there will be detailed discussions of word-history, ambiguity, broken syntax, incomplete metaphor. Major topics will include the relation of nonsense to dreams, jokes, games, and madness, and this will be informed by psychoanalytic theory, especially in Freud’s writing. This is not a course on children's literature, but on some very challenging modern literature, mostly poetry. You will need to enjoy uncertainty and have good close-reading skills. There will be opportunities for creative writing of nonsense and creative writers are encouraged to take the module. By the end of the module you should have an understanding of the various ways in which modern writers have revolutionised and distorted language, and the reasons why they did so. You should be able to analyse the differences to meaning made by such distortions, and to trace the gaps in sense that they open. You should be able to draw on relevant theories of nonsense, laughter, play, childhood, and language, to enrich your analysis. You could offer your own creative writing in the same mode of nonsense, and if so, this will show an understanding of the techniques of the writers studied. In either case, you will have done some of your own original reading, thinking, and research, beyond the texts and topics covered in seminars.

2020/1 - LDCL6021A LITERATURE DISSERTATION: POST-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 a 6000-word dissertation on literature of the period from 1789 to the present day (excluding American literature). The dissertation topic must be agreed by a supervisor, and both topic and supervisor approved by the module organiser.

2020/1 - LDCL6039A CHILDREN'S LITERATURE

Autumn Semester, Level 6 module
(Maximum 1 Students)
UCU: 20 Organiser: Dr B.J. Epstein
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:C1*C2*C3

This module offers you the chance to learn about children’s literature and its development. It starts with the history of children’s literature, looking at its use as a pedagogical tool, moving through Aesop’s fables, fairy tales, Victorian and Edwardian literature, and examining authors that might include A.A. Milne, Dr. Seuss, Sherman Alexie, and Melvin Burgess,
amongst others. The course looks at issues of genre and content as well as at historical context. Theoretical readings on children’s literature are also closely engaged with. By studying the development of children’s literature, this module also analyses the development of the concept of childhood in Western society. This module is creative and critical and students have a chance to write for children in it.

2020/1 - LDCL6043A MADNESS AND MEDICINE: WOMEN'S WRITING IN THE REGENCY

Autumn Semester, Level 6 module  
(Maximum 2 Students)  
UCU: 20  
Organiser: Ms Katherine Drayton  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:G1/-H2

This module will study late 18th-century and early 19th-century writings in the context of scientific and medical innovation. We consider whether it may be appropriate to view the work of novelists such as Maria Edgeworth, Jane Austen and Mary Shelley as a response to, and even a protest against these newly (or, more correctly, nearly) professionalised, male-dominated worlds. These women writers often concern themselves with the 'consumers' as well as the providers of the services offered by these professions; this module considers why that might be and how this kind of contextualisation might impact upon our readings of their work.

2020/1 - LDCL6047A NERVOUS NARRATIVES

Autumn Semester, Level 6 module  
(Maximum 2 Students)  
UCU: 20  
Organiser: Dr Cath Sharrock  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:E1-H3

‘We all say it’s nerves, and none of us knows what it means’, says a character in Wilkie Collins’ 1860 sensation novel, The Woman in White. Our aim is to think about how a discourse of the ‘nerves’ – the nervous temperament and nervous illness – can be both so pervasive culturally and so slippery in its meaning. This interdisciplinary module takes you from the late 17th century, when the concept of ‘neurologie’ first emerged, to the 21st century, linking literary, medical and philosophical writing to explore the representation – the discursive formation – of the ‘nerves’. The historical range of the module is not meant to imply a transhistorical understanding of nervous illness or temperament, but rather it will enable us to analyse the historically specific nature of the nervous body and what it is made to mean, culturally, within different contexts. In this way, we will be working with issues as diverse as religious ‘enthusiasm’, hysteria and hypochondria, sensibility, sensation, fear of modernity, neurasthenia, manliness and effeminacy, shell-shock, PTSD and the concepts of the healthy or fragile body of the nation. This module equips you to work within an
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
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

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
writers in the development of crime fiction as well as examining critical and theoretical responses to such texts. You'll be able to respond both creatively and critically to the concerns of, and thinking about, this diverse genre.

2020/1 - LDCL6135A WRITING RELIGION IN THE AGE OF JOHN MILTON

Autumn Semester, Level 6 module
(Maximum 0 Students)
UCU: 20  Organiser: Dr Thomas Roebuck
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C2-D3

This module begins by introducing you to the central mythic drama of Christianity: in the Garden of Eden, Adam and Eve ate the forbidden fruit, and 'fell' from perfection; to save humankind, God had to turn his own son into a mortal man and let him be crucified. This story raises the most profound questions about the origins of evil, free will, redemption, and the nature of God. The module seminars unfold through intensive close-reading of the early-modern literary masterpieces which were shaped by these questions, culminating in an in-depth study of all the major late poetry of John Milton: Paradise Lost, Paradise Regained and Samson Agonistes. Before reaching Milton, we read major works by his influential predecessors, which might include authors such as John Donne and Edmund Spenser, and we also pay close attention to writing by women, especially that of Lucy Hutchinson (1620-1681), who wrote her own poetic account of the Fall at the same time as John Milton wrote Paradise Lost. Summative assessment takes the form of a 5000-word project in which you will explore the module’s central questions by tackling at least two of the texts we’ve studied. You will be given formative questions every week (and writing exercises in some weeks) to help structure your learning. The module assumes no knowledge of religion, John Milton, or of early-modern literature in general.

2020/1 - LDCL6137A CHARLES DICKENS: BEYOND REALITY

Autumn Semester, Level 6 module
(Maximum 2 Students)
UCU: 20  Organiser: Dr Bharat Tandon
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:E1*E2*E3

Charles Dickens has been described, and cherished, as one of the great chroniclers of the panorama of mid-Victorian society. At the same time, much modern criticism has rightly emphasised what a strange and innovative writer he is, less a documentary social realist than an early practitioner of what might now be called 'magical realism'. You will examine works from across Dickens's writing career, in a variety of different modes - fiction, journalism, essays, and public speaking - reading them not only in the context of Dickens's times, but also in the context of how other writers in those times dealt with comparable questions, and as part of a larger investigation of art and its relations to the world. As a result, you will be
able to develop your interests in the relationships between social reality and its literary representations, in a module which combines in-depth study of Dickens with a broader engagement with theories of realism.

2020/1 - LDCL6139A URBAN VISIONS: THE CITY IN LITERATURE AND VISUAL CULTURE

Autumn Semester, Level 6 module
(Maximum 2 Students)
UCU: 20 Organiser: Dr Nola Merckel
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:D1*D2*A3/B5*B6*B7

This interdisciplinary module explores how 'the city' has been thought about and represented through a selection of writings (fiction, poetry, theory), visual material (painting, photography, film, street art) and occasionally other sensory material (sound, smell), spanning around 1850 to the present day and focused on two particular cities and great capitals of modernity, Paris and London. In this period the growth of the great European cities has created a new and diverse set of environments and possibilities. Utopias, dystopias, sites of ruin and construction of all kinds; what different, contradictory or coherent versions of urban experience do these texts and images offer? We'll investigate what kinds of writing, art, discourses and attitudes cities seem to generate. Was modernism, for example, as Malcolm Bradbury asserts, an ‘art of cities’? How do textual and pictorial techniques intersect, for example, in the case of nineteenth-century Impressionist art and writing, twentieth-century Surrealism, Situationist provocations, or contemporary street art and photography? What is ‘psychogeography’? In the company of the flâneur/flâneuse, the detective and other urban wanderers, we'll consider aspects such as space, place, urban being and time, love and eroticism, haunttings, crime, memory and the presence of the past, the individual and the crowd, consumption, nature and the natural, urban Gothic, and the pressures, preoccupations and thrills peculiar to urban living and imagining. The main mode is seminar discussion, supported by short lectures, virtual gallery visits and film viewings. Assessment is by means of an individually designed project which is supported by individual tutorials and formative work of various kinds, including the opportunity to practise reading images and spaces, as well as literary texts. There is scope to produce creative-critical (including visual) work as part of your assessment.

2020/1 - LDCL6145A THE EIGHTEENTH-CENTURY NOVEL

Autumn Semester, Level 6 module
(Maximum 0 Students)
UCU: 20 Organiser: Dr James Wood
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:D5*D6*D7

You’ll be reading two of the most important novels of the 18th-century over several weeks so
that you can attend to them closely as they unfold in time. Your novels are Samuel Richardson's Clarissa and Henry Fielding's Tom Jones. Your secondary readings will engage the central debates happening in novel studies today. You’ll have the opportunity to experiment with ways of working with texts beyond close reading and draw on the methodologies of book history and of the digital humanities.

2020/1 - LDCL6147A MINOR LITERATURES: RESISTANCE, RADICALISATION AND READING

Autumn Semester, Level 6 module
(Maximum 3 Students)

UCU: 20

Organiser: Dr Jacob Huntley

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot: G1/-H2

You'll explore writing as a site of resistance and protest and consider representation itself as inherently political. Does this make the work of a reader radical, or how can that work be radicalised? Taking a lead from the thinking of Gilles Deleuze and Felix Guattari, you’ll ask what it means to write or speak a dominant language in such a way that it stutters or stammers. What would such writing or speaking look or sound like? Deleuze and Guattari suggest that minor literature (minoritarian form in general) takes a dominant, hegemonic, major language and forces it to ‘say’ something different, and to do so differently, dislocating (deterritorialising) it so that a new voice (speaking from a new constituency) can be heard. They use the works of Kafka, a Czech Jew writing in ‘official’ German, as a representative example of how a dominant, major language can be pressed into the service of a minor literature, as a way of inscribing new constituencies, while other critics have considered sub-cultures’ re-appropriation of language, post-colonial writing back, musical subgenres and alternative/underground cinema as also being iterations of minoritarian impulses. You’ll explore various aspects of writing or speaking back, writing against the grain, saying the things major language finds itself unable or uncomfortable to speak about, and articulating the unheard. Writers and texts might include Kathy Acker, William Burroughs, Elias Khoury, Dana Spiotta, Jennifer Egan, along with punk ‘zines, samizdat writing and manifestoes.

2020/1 - LDCL6149A FROM KAFKA TO SEBALD: ASPECTS OF 20TH CENTURY 'GERMAN' WRITING

Autumn Semester, Level 6 module
(Maximum 3 Students)

UCU: 20

Organiser: Dr Jo Catling

(UG) MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot: D6*D7*D8

You will be presented with an opportunity to study in depth a number of key works of 20th century German literature and to explore ways in which they respond to, and reflect, the upheavals of 20th century history. While the focus will be largely on works of prose fiction,
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
classic study, The Romantic Agony (1933) to discuss European Romanticism's obsessive concern with duality, desire, agony, suicide, morbidity and decadence in the decades following the French Revolution. Numerous recent scholars have since discussed Romantic writing's preoccupation with the psychologically unusual and aberrant from a variety of perspectives including the literary, historical, philosophical and, more recently, a medical point of view. In this module, we will explore this compelling but dangerous interrelation between Romanticism and the Gothic at work in a range of 'agonies' preoccupying our writers: addiction, depression, insanity, cannibalism, monstrosity, homosexuality, the femme fatale, the double, the demonic lover, the vampire, and the Romantic pre-occupation with Lucifer himself. Our module will focus on writers such as J. W. Goethe, S. T. Coleridge, Lord Byron, John Keats, Thomas De Quincey, James Hogg, and Percy and Mary Shelley, as well as Matthew Lewis, Charlotte Dacre and Dr John William Polidori, author of that most influential story 'The Vampire' (1819). We will read key Romantic period texts including Goethe's The Sorrows of Young Werther, Byron's Don Juan, Keats's 'Isabella or the Pot of Basil', Coleridge's 'Christabel', James Hogg's Memoirs and Confessions of a Justified Sinner; Thomas De Quincey's Confessions of an English Opium Eater, and Percy Shelley's drama, The Cenci, as well as lesser known but influential works. You will be encouraged to deliver group presentations on these key texts and subjects, developing your own interests and ideas and working towards the longer research essay by which the module will be assessed.

2020/1 - LDCL6171A LITERATURE AND SCIENCE 1660-1750

Autumn Semester, Level 6 module
(Maximum 2 Students)
UCU: 20
(UG) MODULE - 40% PASS ON AGGREGATE
Organiser: Dr Jo Poppleton
Module Type: Project
Timetable Slot:B1-D1

What is science? What is scientific language? Did you know that there was no such thing as a scientist until 1833? We’re accustomed to thinking of literature and science as separate disciplines – science deals with cold hard facts, literature with the imaginary and fictional – but to the occupants of the late seventeenth and early eighteenth centuries, such a distinction would have been strange and unfamiliar. On this module, you’ll investigate how the current separation between literature and science came about. You’ll explore the social, cultural, and ideological imperatives that secured the dominance of science in intellectual discourse; you’ll examine how notions of scientific objectivity emerged; and you’ll discover how the new and allegedly more ‘rational’ knowledge produced by scientific practice was received by its first audiences. You’ll read a variety of texts, ranging from advocates of the new science (such as Thomas Sprat, part founder of the Royal Society in 1660, and Richard Bentley, proponent of later Newtonian philosophy); to early modern scientific writing (such as Robert Hooke, who famously described a fly’s eye seen through a microscope, and Robert Boyle, whose experiments with a bird inside an air pump became one of the most well-known images of the enlightenment); to literary estimations of the value (or otherwise) of scientific knowledge. This module will provide you with a sense of historical perspective, and an understanding of the kinds of agenda implicit in the modern claim that STEM subjects make the humanities seem both impracticable and unprofitable.
**2020/1 - LDCL6173A NEW NARRATIVE**

Autumn Semester, Level 6 module  
(Maximum 2 Students)  
UCU: 20  
Organiser: Dr Sophie Robinson  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:C1-B3

New Narrative began as a late 20th century creative rebellion. From its origins in 1970s punk, second-wave feminism and the gay rights movement, New Narrative writers explored and exploited the relationship between the personal and the political, gossip and literature, high and low art. It is the place where the tell-all memoir meets critical theory, and the place from which writers talked about their own desires and their own experiences in order to challenge the status quo. It is also a writing of friendship and coterie, a place to collaborate and to be influenced: many texts from the New Narrative movement were worked on in workshops that took place in the back rooms of bookshops or in each others’ apartments in San Francisco. Over the last 40 years, New Narrative has spawned generations of radical, experimental, genre-defying writers, from Kathy Acker to Chris Kraus to Maggie Nelson. You'll explore the major themes of New Narrative through reading key texts from the movement. You'll also explore the theoretical and cultural influences surrounding the movement. You will think carefully about the role of the writer in relation to the text, particularly the phenomenon of the ‘cult’ writer; you'll be encouraged to focus your critical studies on one particular New Narrative author in order to explore their life and legacy alongside their body of work. Finally, there will be opportunities to produce your own ‘freak’ and genre-defying texts.

**2020/1 - LDCL6177A IMAGINARY ENDINGS: BRITISH FICTION AND THE APOCALYPSE**

Autumn Semester, Level 6 module  
(Maximum 2 Students)  
UCU: 20  
Organiser: Dr Iain Robinson  
(UG) MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:A1-F1

‘It’s the end of the world as we know it (and I feel fine)’ —R.E.M. (1987) ‘The etymological root of the word apocalypse is the Greek apokalypsis, meaning “unveiling” or “uncovering”.’ —Rosen (2008) This module will explore the origins and development of apocalyptic and post-apocalyptic fiction by British writers from the nineteenth century to the present day, with a particular emphasis on late twentieth and twenty-first century writing. In this module you will consider how in apocalyptic fiction the moment of catastrophe is also a moment of truth-bearing revelation, an unveiling which brings with it the opportunity to make a fresh beginning. You will also examine the biblical narratives and other ancient stories that frequently underpin such fictions; reflect on what apocalypse means to us culturally; consider the way such fictions reflect the anxieties of the cultural moment in which they were written; and explore some of the major trends of apocalyptic fiction, such as eco-catastrophe, nuclear
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 FULFILS THE PRE-1789 REQUIREMENT.