

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.

2019/0 - LDCC5013A THE WRITING OF JOURNALISM (AUT)

Autumn Semester, Level 5 module

(Maximum 28 Students)

UCU: 20

Organiser: Dr Claire Hynes

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:C1-B3\

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5014B OR TAKE LDCL5078B

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.

2019/0 - LDCC6005A CREATIVE WRITING DISSERTATION (AUT)

Autumn Semester, Level 6 module

(Maximum 10 Students)

UCU: 20

Organiser: Mx Kate Moorhead-Kuhn

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:U

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.

2019/0 - LDCD4007A INTRODUCTION TO WORLD DRAMATIC LITERATURES

Autumn Semester, Level 4 module

(Maximum 80 Students)

UCU: 20

Organiser: Ms Kirstin Smith

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2, A2

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

2019/0 - LDCD5016A PERFORMANCE SKILLS: THE ACTOR AND THE TEXT

Autumn Semester, Level 5 module

(Maximum 14 Students)

UCU: 20

Organiser: Ms Sophie Vaughan

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. This module will encourage connection and spontaneity in the performer whilst marrying this vitality with rigorous text analysis. We are aiming to create pro-active performers who are in charge of their own craft and can bring a character to

2019/0 - LDCL4010A INTRODUCTION TO CULTURAL STUDIES

Autumn Semester, Level 4 module

(Maximum 32 Students)

UCU: 20

Organiser: Dr Iain Robinson

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2;U

“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.

2019/0 - LDCL5021A ADAPTATION: SHAKESPEARE ON STAGE AND SCREEN

Autumn Semester, Level 5 module

(Maximum 28 Students)

UCU: 20

Organiser: Professor Matthew Woodcock

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.

their remarkable collection of 17th-century books. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.

2019/0 - LDCL5045A MODERNISM

Autumn Semester, Level 5 module

(Maximum 70 Students)

UCU: 20

Organiser: Dr Thomas Karshan

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. You 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. You 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.

2019/0 - LDCL5048A FROM PUSHKIN TO CHEKHOV: NINETEENTH-CENTURY RUSSIAN FICTION

Autumn Semester, Level 5 module

(Maximum 14 Students)

UCU: 20

Organiser: Dr Helen Smith

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

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. **THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.**

2019/0 - LDCL5064A PUBLISHING (AUT)

Autumn Semester, Level 5 module
(Maximum 16 Students)

UCU: 20

Organiser: Ms Rachel Hore

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 address 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'll 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 go on to 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'll 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.

2019/0 - LDCL5072A LITERATURE AND PHILOSOPHY

Autumn Semester, Level 5 module
(Maximum 28 Students)

UCU: 20

Organiser: Dr David Nowell Smith

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F1/,G2/-B2

This module will offer 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 PHI and two from LDC). The seminars will discuss issues arising from these lectures, working with texts set by the lecturer.

2019/0 - LDCL5074A THE SHORT STORY (AUT)

Autumn Semester, Level 5 module
(Maximum 14 Students)

UCU: 20

Organiser: Dr Jacob Huntley

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:E1

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL5075B

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

'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.

2019/0 - LDCL5083A FAKES, FRAUDS AND HOAXES

Autumn Semester, Level 5 module
(Maximum 14 Students)

UCU: 20 Organiser: Dr Jo Poppleton

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1

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. In 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. Assessment will include the opportunity to produce your own fake!

2019/0 - LDCL5084A WATCHING YOUR LANGUAGE

Autumn Semester, Level 5 module
(Maximum 14 Students)

UCU: 20 Organiser: Professor Peter Womack

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, Deborah Cameron. Written work will consist of short reports and analyses, some of them drawing on students' own experience of language in use.

2019/0 - LDCL6016A THROUGH THE LOOKING-GLASS: NONSENSE AND MODERN WRITING

Autumn Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr Thomas Karshan

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, you will then go 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. You will take 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. You 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. To do this module you must have

typically studied Modernism, Critical Theory, or one of the 2nd year Creative Writing modules, unless you obtain a waiver from the lecturer.

2019/0 - LDCL6021A LITERATURE DISSERTATION: POST-1789 (AUT)

Autumn Semester, Level 6 module

(Maximum 5 Students)

UCU: 20

Organiser: Dr Jo Poppleton

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 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.

2019/0 - LDCL6043A MADNESS AND MEDICINE: WOMEN'S WRITING IN THE REGENCY

Autumn Semester, Level 6 module

(Maximum 1 Students)

UCU: 20

Organiser: Ms Katherine Drayton

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.

2019/0 - LDCL6047A NERVOUS NARRATIVES

Autumn Semester, Level 6 module

(Maximum 4 Students)

UCU: 20

Organiser: Dr Cath Sharrock

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot: E1-H3\

Autumn Semester, Level 6 module
(Maximum 5 Students)

UCU: 20 Organiser: Dr Jo Poppleton

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.

2019/0 - LDCL6088A LYRIC

Autumn Semester, Level 6 module
(Maximum 4 Students)

UCU: 20 Organiser: Dr David Nowell Smith

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. THIS MODULE FULFILLS THE PRE-1789 REQUIREMENT.

2019/0 - LDCL6094A LATIN AMERICAN NARRATIVES

Autumn Semester, Level 6 module
(Maximum 2 Students)

UCU: 20 Organiser: Dr Cecilia Rossi

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.

2019/0 - LDCL6113A STOP, LOOK, LISTEN

Autumn Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr Stephen Benson

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F2-A2\

'Description is revelation' – so wrote the poet, Wallace Stevens. For others, description is a rather dubious activity, perhaps even dangerous. This module, devoted as it is to the history, theory and practice of description, suggests that literary description is one of the most fascinating, perhaps even revelatory, forms of writing, and one that is today experiencing something of a renaissance. Description is certainly pervasive in literature – in novels, poems and non-fiction – and yet we tend to take it for granted. What are its origins? What is its history? And what are its possibilities? We'll answer these questions through the collaborative reading of a set of brilliantly attentive texts. Your reference point will be the *Journals* (2006) of the English poet R.F. Langley, an extraordinary volume of set-piece encounters with the natural world, with artworks and with everyday objects and spaces, set much of the time in East Anglia. You'll read Langley's descriptions alongside the words or images or objects to which he attends, and trace the aesthetic and philosophical influences that establish a poetics and an ethics of descriptive attention. These include the ancient rhetorical figure of ekphrasis, evident in Homer and Dante, along with traditions of nature writing and art criticism. You'll spend time reading and thinking about the theory and practice of description in the novel and in poetry, and consider some of the theoretical aspects of the act and art of describing. You'll practise a little description yourself and you'll have the opportunity to explore inventive ways of using description in your own project work.

2019/0 - LDCL6126A CHAUCER

Autumn Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr William Rossiter

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:A1-F1\

This module explores the rich and complex writings of Geoffrey Chaucer which we read in relation to their social and cultural contexts (literary, political, theological, 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' (in my opinion Chaucer's very greatest work) 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. THIS MODULE FULFILLS THE PRE-1789 REQUIREMENT.

2019/0 - LDCL6131A THE ART OF MURDER

Autumn Semester, Level 6 module

(Maximum 6 Students)

UCU: 20

Organiser: Dr Nathan Ashman

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:B1/-D1

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL6150A OR TAKE LDCL6151A

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

(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 Vampyre' (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.

2019/0 - LDCL6171A LITERATURE AND SCIENCE 1660-1750

Autumn Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr Jo Poppleton

MODULE - 40% PASS ON AGGREGATE

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

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.

2019/0 - LDCL6189A THE ITALIAN RENAISSANCE: TRANSLATING LOVE, DEATH AND ADVENTURE

Autumn Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr William Rossiter

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot: B1/-D1

Exam Paper(hrs):

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