2018/9 - LDCC4015B CREATIVE WRITING: SPRING SEMESTER

Spring Semester, Level 4 module  
(Maximum 84 Students)  
UCU: 20  
Organiser: Ms Andrea Holland  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:B7*B8

This module will build on the skills you have learnt in the Autumn Creative Writing workshops, using exercises, discussion and critique, but it will also provide you with experience in a broader range of forms and styles, including adaptation and scriptwriting. The module will be organised into three blocks/strands within which you'll focus on Experimentation in writing, Adaptation into dramatic forms, and Collaboration in theory and practice. You'll have the opportunity to explore collaborative practice, potentially engaging in cross-arts. This process may also involve reflective practice and blogging (via a Virtual Learning Environment). This module is exclusive to students on English Literature with Creative Writing and Drama degree programmes.

2018/9 - LDCC5004B CREATIVE WRITING: INTRODUCTION (SPR)

Spring Semester, Level 5 module  
(Maximum 26 Students)  
UCU: 20  
Organiser: Dr Philip Langeskov  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:B9*B10/U

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5005A OR TAKE LDCC5006B OR TAKE LDCC5007B OR TAKE LDCC5008B

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.

2018/9 - LDCC5006B CREATIVE WRITING: PROSE FICTION (SPR)

Spring Semester, Level 5 module  
(Maximum 28 Students)  
UCU: 20  
Organiser: Ms Trezza Azzopardi  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:A1*A2

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5001A OR TAKE LDCC5004B

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

2018/9 - LDCC5007B CREATIVE WRITING: POETRY (SPR)

Spring Semester, Level 5 module  
(Maximum 14 Students)  
UCU: 20  
Organiser: Ms Andrea Holland  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:C7*C8/U

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5003A OR TAKE LDCC5004B

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

2018/9 - LDCC5008B CREATIVE WRITING: SCRIPTWRITING (SPR)

Spring Semester, Level 5 module  
(Maximum 42 Students)  
UCU: 20  
Organiser: Mr Steve Waters  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:D3*C4

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5004B

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 differing 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 20 minutes length. The course is hands-on, inspiring and practical, and you’ll be writing every week. You’ll be invited to specialise in writing for stage/radio or film/television after you are allocated a place. Scriptwriting and Performance students take this module and the Autumn module Creative Writing: Scriptwriting (Aut) as compulsory modules. Students on other programmes may take either the Autumn module or the Spring module, but not both.

2018/9 - LDCC5014B THE WRITING OF JOURNALISM (SPR)

Spring Semester, Level 5 module  
(Maximum 18 Students)  
UCU: 20  
Organiser: Dr Claire Hynes  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot:A6*A7*A8

IN TAKING THIS MODULE YOU CANNOT TAKE LDCC5013A 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.

**2018/9 - LDCC6006B CREATIVE WRITING DISSERTATION (SPR)**

Spring Semester, Level 6 module  
(Maximum 9 Students)  
UCU: 20  
Organiser: Miss Kate Moorhead-Kuhn  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot:U

This is a 20-credit module, available to visiting/exchange students.

**2018/9 - LDCC6102B CREATIVE WRITING: PROSE**

Spring Semester, Level 6 module  
(Maximum 7 Students)  
UCU: 20  
Organiser: Ms Raffaella Barker  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  

This is a 20-credit module, available to visiting/exchange students. Under the guidance of an experienced practising writer, seminars will take the form of workshops in which you’ll take part in group discussion surrounding both your own work and the work of established authors. With exercises, relevant text analysis and the generation of original material, the small seminar group structure will offer you a unique opportunity to stretch and hone your writing skills, and push your originality and expression to its full potential. You’ll find that the group feedback model is a richly symbiotic one to participate in: you’ll benefit not only from being heard by your peers, but by taking responsibility for your contributions both in writing and in giving constructive feedback. Seminar leaders will work closely with you to discuss and support the transfer of your creative writing skills to internships and the workplace, with consideration and attention given to the potential for employability. Close consideration will be given to the technical and expressive aspects of drafting and re-drafting, enabling you to shape and complete a substantial portfolio of work. The module will allow you to develop your potential as a writer, while simultaneously refining your ability as an editor and critic. The course will provide you with a bridge between the study of creative strategies at undergraduate level and the study of writing as a professional activity.
encouraged at MA level. This module is exclusive to English Literature with Creative Writing students (and for other students who have achieved a mark of 68%+ in a previous Creative Writing module).

2018/9 - LDCC6103B CREATIVE WRITING: POETRY

Spring Semester, Level 6 module  
(Maximum 12 Students)  
UCU: 30  
Organiser: Dr Sophie Robinson  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:C6*C7*C8

Under the guidance of an experienced practising writer, you'll take workshops designed to promote group discussion both of students' own work and the work of established authors. Consideration will be given to the technical and expressive aspects of drafting and re-drafting in the strand chosen with a view to shaping and completing a substantial piece of work. This module is exclusive to English Literature with Creative Writing students (and for other students who have achieved a mark of 68%+ in a previous Creative Writing module).

2018/9 - LDCC6104B CREATIVE WRITING: POETRY

Spring Semester, Level 6 module  
(Maximum 2 Students)  
UCU: 20  
Organiser: Dr Sophie Robinson  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:C6*C7*C8

This is a 20-credit module, available to visiting/exchange students. Under the guidance of an experienced practising writer, you'll take workshops designed to promote group discussion both of students' own work and the work of established authors. Consideration will be given to the technical and expressive aspects of drafting and re-drafting in the strand chosen with a view to shaping and completing a substantial piece of work. This module is exclusive to English Literature with Creative Writing students (and for other students who have achieved a mark of 68%+ in a previous Creative Writing module).

2018/9 - LDCC6106B CREATIVE WRITING: SCRIPT-WRITING

Spring Semester, Level 6 module  
(Maximum 0 Students)  
UCU: 20  
Organiser: Dr Antoinette Moses  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:C1*C2*C3
This is a 20-credit module, available to visiting/exchange students. This module will enable you to explore the theory and practice of writing for stage, screen and radio through the work of produced writers, secondary reading and your own writing. You’ll study 4 key texts for stage, film, TV and radio. This module is exclusive to English Literature with Creative Writing students (and for other students who have achieved a mark of 68%+ in a previous Creative Writing module or Adaptation and Transmedia Storytelling).

2018/9 - LDCD4008B POSTWAR BRITISH DRAMA

Spring Semester, Level 4 module  
(Maximum 60 Students)  
UCU: 20  
Organiser: Mr Robert Carson  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:A9*A10,B9*B10,A7*A8,U

This volatile and rich period after World War II in Britain radically transformed the British Theatre and saw the rise of a number of innovative theatre companies throughout the second half of the twentieth century. You’ll examine British Theatre in context from the 1950s to the 1990s. You’ll explore the work of seminal theatre companies, playwrights and directors in the United Kingdom and interrogate the performance styles through the lens of British social history through the decades. Through a detailed examination of dramatic texts, video clips, memoirs, journal articles and newspaper clippings, as well as practical workshops and participatory performances of work from the period under scrutiny, you’ll explore all aspects of theatrical performance from design to direction. Reserved for students on courses: Drama, English Literature and Drama, and Scriptwriting and Performance.

2018/9 - LDCD4018B READING PLAYS

Spring Semester, Level 4 module  
(Maximum 30 Students)  
UCU: 20  
Organiser: Dr Daniel Foster  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:C1*C2,U

As a first year Drama student you will be able to take this seminar based module to develop a vocabulary for the analysis and close reading of dramatic texts. This includes their implicit visual and interpersonal dynamics. The playwrights treated will vary each year. This module is reserved for students on the Drama degree programme.

2018/9 - LDCD5025B POLITICAL THEATRE
How can theatre change the world? You will attempt to find out by examining the use of theatre and performance by theatre artists and activists to challenge power and create the possibility of change. You’ll look at political theatre in the USA, South America, South Africa, and Europe in the 20th century and beyond; week by week you will encounter plays, writers, performers, and theorists and build up your own toolkit of political theatre. You’ll also create short plays and performance works, and take part in forum theatre, dance, stagings, and events which will enhance your political and theatrical understanding. You will be assessed through writing a short play, a sustained comparative essay, and an original performance work. Themes studied might include feminism, LGBTQ theatre, anti-racism, and Marxism. You will debate, create, and study and emerge having found your own voice as a political theatre-maker.

2018/9 - LDCD5057B MUSIC AND THEATRE

From Hollywood blockbusters to Greek tragedy, music is an integral part of theatre. It stirs our passions, feeds our understanding, and transports our spirits beyond the ordinary world. But unless it is the focus of a performance, as in musicals or opera, music is often taken for granted. We know this character is evil, that play uplifting, and this thriller scary. But we don’t always acknowledge how music plays a role in leading us to these conclusions, how it influences our understanding, appreciation, and enjoyment of theatre. This module hopes to change that. We will look at examples of theatre from the Greeks to the moderns, as well as musicals, operas, and film.

2018/9 - LDCD5058B FEMINIST THEATRES
What was the feminist theatre movement and what does it mean for you now as a writer, theatre maker and/or scholar? Feminist Theatre allows you to explore key feminist theatre makers from the Suffrage movement to the present, focusing on radical companies and writers of the 1970s and 1980s. Combining seminars and practical workshops, you will investigate what feminist historiography is and how you can engage creatively with archives. The module invites you to draw on a lineage of feminist ideas and methods to consider and challenge the continued underrepresentation of women in theatre (and beyond). Assessment will be part analytical and part creative or creative-critical work, with an option to create a performance. All welcome! No need to identify as a woman or feminist to take part.

2018/9 - LDCD5060B SPECIAL TOPIC IN DRAMA

Spring Semester, Level 5 module  
(Maximum 16 Students)  
UCU: 20 Organiser: Mr Michael Bernardin  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot:C1*C2,E1*E2*E3

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

2018/9 - LDCD6013B DRAMA DISSERTATION

Spring Semester, Level 6 module  
(Maximum 20 Students)  
UCU: 20 Organiser: Mr Tony Frost  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot:U

This is a 20-credit module, available to visiting/exchange students. The Drama Dissertation can be taken in one of two modes: 1) A research dissertation into any appropriate aspect of drama (8000 words): OR, 2) A script (max 60 mins playing time) + critical commentary
This module is confined to final-year Drama and English Literature and Drama students. It enables you to develop your own interests in greater depth in concentrated study on a topic of your choice over the course of one semester and under the guidance of the module convenor and the supervision of an appropriate member of faculty. Dissertations may be in an appropriate field of Drama that can successfully be supervised. This module makes it possible to take forward earlier studies and it also provides an opportunity to work with new material and approaches. Mode (2) This module is confined to final-year Drama and English Literature and Drama students. It allows students an opportunity to write a substantial drama, film or television script (60 minutes playing time; approx. 60pp), and to develop an understanding of their own motives, influences and processes through the production of a reflective self-commentary.

2018/9 - LDCD6104B CONTEMPORARY DRAMA AND FILM

Spring Semester, Level 6 module
(Maximum 4 Students)
UCU: 20
Organiser: Mr Tony Frost
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:D6*D7*D8

This is a 20-credit module, available to visiting/exchange students. In this module you will examine emergent voices and trends in recent theatre, film and television (mainly British but with some American or European contributions). Topics covered include the (questioned) demise of explicitly political drama and the appearance of previously silenced voices (e.g. gay and lesbian themes, feminist playwrights and writing ethnicity, physical theatre practitioners). In this course you will also examine recent works related to representations of (for example) religious controversy, sexual identity, politics and the social impact of scientific discovery.

2018/9 - LDCL4016B READING INTERNATIONAL LITERATURE: TUTORIAL CLASS

Spring Semester, Level 4 module
(Maximum 20 Students)
UCU: 20
Organiser: Professor Duncan Large
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A7*A8
Exam Paper(hrs):

This module sets English literature in the context of other literary traditions. It focuses on how we read and respond to international literature in English translation. We'll explore a small number of texts originally written in languages other than English (from elsewhere in Europe and beyond), and aim to develop the critical skills necessary for working with them. There is no foreign language requirement for this module: we'll be comparing alternative translations of the same works and reflecting on the difference that translation makes to our
reading experience. We’ll also be reading at least one untranslated text and analysing how cultural difference is encoded within ‘World Englishes’. Our discussions will be informed by contemporary theoretical debates in comparative literature, world literature, postcolonialism and translation studies.

2018/9 - LDCL4020B WRITING TEXTS

Spring Semester, Level 4 module
(Maximum 112 Students)
UCU: 20 Organiser: Dr Cecilia Rossi
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:B2, U

How does writing differ from speaking? What is a literary text and how does it differ from non-literary texts? How do we, as writers, engage the reader? Is style ornament or meaning? These are some of the central questions of this module. Throughout the module you’ll examine the nature of writing as a formal, cognitive, and cultural practice. You’ll explore the writing process, and the ways in which the text produced relates to textual theories. You’ll address issues such as the differences between writing and speaking, between literary and non-literary texts, and between different forms of writing. You’ll study the writer’s relationship with the text and its readers and the reader’s relationship with the text and its writer. You’ll begin by looking at what writing actually is and exploring how it operates. You’ll also approach writing formally and practically through the analysis of texts types, styles and registers. Through the lectures and seminars you’ll weave together theoretical aspects of writing with practical exercises. By the end of the module you’ll have gained a keen understanding of how texts work. This will make you a better reader and writer. You’ll become confident in carrying out your own textual experiments and trying out a range of creative rewriting exercises on existing texts. You’ll also become confident in stepping back and thinking about your own writing critically.

2018/9 - LDCL5033B EUROPEAN LITERATURE

Spring Semester, Level 5 module
(Maximum 30 Students)
UCU: 20 Organiser: Dr Thomas Boll
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:D4,A3*B4/E3*A4

In this module, you’ll examine examples of twentieth-century European writing (all read in translation). Rather than (merely) place writers in their national contexts, you’ll deal with topics, issues and formal experiments that complicate, sometimes transcend, national boundaries. In fact you’ll interrogate what ‘European’ might mean in relation to literature - where are the borders? Are continental Europeans fundamentally ‘other’? And if so, how does this otherness manifest itself aesthetically, thematically, tonally and formally? You’ll look at how writers from different countries frequently challenge the conventions of genre and the
conventions of reading and interpreting. Among a range of important innovations (or
continuities), you may explore varieties of 'European' modernism, postmodernism, the
absurd, fantasy, noir, and other genres. You’ll also ask how European writers have responded
to the challenges, upheavals and catastrophes of the twentieth century and how they deal with
the ethnic, religious and cultural diversity within Europe. You’ll engage with these topics in
weekly lectures, and you’ll be assessed by means of an individually chosen project
(supported by a formative proposal followed by individual and group tutorials).

2018/9 - LDCL5034B ROMANTICISM 1780-1840

Spring Semester, Level 5 module
(Maximum 51 Students)
UCU: 20  Organiser: Professor Peter Kitson

MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A6,A7*A8/A1*A2

1780-1840 was the Age of Revolution and Romanticism, often regarded as a revolutionary
style of writing. It was the age of the American and French Revolution and the Wars they
entailed, the age of slavery and rebellion, of empire and conquest. You may think of
Romantic writing as mainly nature poetry, primarily work by Blake, Wordsworth, Coleridge,
Shelley, Keats, and Byron. But the signs of a ‘Romantic’ sensibility can also be found in a
much broader constituency of writing: the novel, letter writing, the essay, political and
aesthetic theory, and social commentary. In this module you’ll be introduced to some of the
most exciting Romantic period writing, including poetry, fiction and non-fictional prose from
the Age of Revolution. You’ll also explore key period artistic and literary concepts such as
the sublime, beautiful, picturesque, the Hellenic, and pastoral, and you’ll analyse the many
ways in which the writers of the period exploited concepts of landscape. You’ll look at issues
such as the Supernatural and Dreaming. Your understanding of Romantic writing will be
enhanced by an analysis of aesthetics, politics, and of the work of women writers. During the
course you’ll explore poetry by Blake, Wordsworth, Coleridge, Keats, Shelley, as well as
Jane Austen’s novel Mansfield Park (1816) and Mary Shelley’s novel Frankenstein (1818;
1831). You may also consider writings by less familiar poets, such as John Clare, Charlotte
Smith, Anna Laetitia Barbauld, Mary Robinson, as well as prose works by Edmund Burke,
Thomas Paine and Mary Wollstonecraft and others. You’ll look at how writing is gendered in
the period and the implications of this for both male and female writers. You’ll be taught
through a mixture of one-hour weekly lectures and two-hour weekly seminars, as well as self-
directed study. You’ll gain experience in communicating your ideas in tutorials, as well as
through written work and presentations. You’ll be assessed through two formative pieces (a
close reading and a project bibliography) and one summative piece on a project chosen by
yourself in discussion with your seminar tutors.

2018/9 - LDCL5035B AUSTEN AND THE BRONTES: READING THE ROMANCE

Spring Semester, Level 5 module
(Maximum 36 Students)
UCU: 20  Organiser: Ms Katherine Drayton

1780-1840 was the Age of Revolution and Romanticism, often regarded as a revolutionary
style of writing. It was the age of the American and French Revolution and the Wars they
entailed, the age of slavery and rebellion, of empire and conquest. You may think of
Romantic writing as mainly nature poetry, primarily work by Blake, Wordsworth, Coleridge,
Shelley, Keats, and Byron. But the signs of a ‘Romantic’ sensibility can also be found in a
much broader constituency of writing: the novel, letter writing, the essay, political and
aesthetic theory, and social commentary. In this module you’ll be introduced to some of the
most exciting Romantic period writing, including poetry, fiction and non-fictional prose from
the Age of Revolution. You’ll also explore key period artistic and literary concepts such as
the sublime, beautiful, picturesque, the Hellenic, and pastoral, and you’ll analyse the many
ways in which the writers of the period exploited concepts of landscape. You’ll look at issues
such as the Supernatural and Dreaming. Your understanding of Romantic writing will be
enhanced by an analysis of aesthetics, politics, and of the work of women writers. During the
course you’ll explore poetry by Blake, Wordsworth, Coleridge, Keats, Shelley, as well as
Jane Austen’s novel Mansfield Park (1816) and Mary Shelley’s novel Frankenstein (1818;
1831). You may also consider writings by less familiar poets, such as John Clare, Charlotte
Smith, Anna Laetitia Barbauld, Mary Robinson, as well as prose works by Edmund Burke,
Thomas Paine and Mary Wollstonecraft and others. You’ll look at how writing is gendered in
the period and the implications of this for both male and female writers. You’ll be taught
through a mixture of one-hour weekly lectures and two-hour weekly seminars, as well as self-
directed study. You’ll gain experience in communicating your ideas in tutorials, as well as
through written work and presentations. You’ll be assessed through two formative pieces (a
close reading and a project bibliography) and one summative piece on a project chosen by
yourself in discussion with your seminar tutors.

2018/9 - LDCL5034B ROMANTICISM 1780-1840

Spring Semester, Level 5 module
(Maximum 51 Students)
UCU: 20  Organiser: Professor Peter Kitson

MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A6,A7*A8/A1*A2

1780-1840 was the Age of Revolution and Romanticism, often regarded as a revolutionary
style of writing. It was the age of the American and French Revolution and the Wars they
entailed, the age of slavery and rebellion, of empire and conquest. You may think of
Romantic writing as mainly nature poetry, primarily work by Blake, Wordsworth, Coleridge,
Shelley, Keats, and Byron. But the signs of a ‘Romantic’ sensibility can also be found in a
much broader constituency of writing: the novel, letter writing, the essay, political and
aesthetic theory, and social commentary. In this module you’ll be introduced to some of the
most exciting Romantic period writing, including poetry, fiction and non-fictional prose from
the Age of Revolution. You’ll also explore key period artistic and literary concepts such as
the sublime, beautiful, picturesque, the Hellenic, and pastoral, and you’ll analyse the many
ways in which the writers of the period exploited concepts of landscape. You’ll look at issues
such as the Supernatural and Dreaming. Your understanding of Romantic writing will be
enhanced by an analysis of aesthetics, politics, and of the work of women writers. During the
course you’ll explore poetry by Blake, Wordsworth, Coleridge, Keats, Shelley, as well as
Jane Austen’s novel Mansfield Park (1816) and Mary Shelley’s novel Frankenstein (1818;
1831). You may also consider writings by less familiar poets, such as John Clare, Charlotte
Smith, Anna Laetitia Barbauld, Mary Robinson, as well as prose works by Edmund Burke,
Thomas Paine and Mary Wollstonecraft and others. You’ll look at how writing is gendered in
the period and the implications of this for both male and female writers. You’ll be taught
through a mixture of one-hour weekly lectures and two-hour weekly seminars, as well as self-
directed study. You’ll gain experience in communicating your ideas in tutorials, as well as
through written work and presentations. You’ll be assessed through two formative pieces (a
close reading and a project bibliography) and one summative piece on a project chosen by
yourself in discussion with your seminar tutors.

2018/9 - LDCL5035B AUSTEN AND THE BRONTES: READING THE ROMANCE

Spring Semester, Level 5 module
(Maximum 36 Students)
UCU: 20  Organiser: Ms Katherine Drayton

1780-1840 was the Age of Revolution and Romanticism, often regarded as a revolutionary
style of writing. It was the age of the American and French Revolution and the Wars they
entailed, the age of slavery and rebellion, of empire and conquest. You may think of
Romantic writing as mainly nature poetry, primarily work by Blake, Wordsworth, Coleridge,
Shelley, Keats, and Byron. But the signs of a ‘Romantic’ sensibility can also be found in a
much broader constituency of writing: the novel, letter writing, the essay, political and
aesthetic theory, and social commentary. In this module you’ll be introduced to some of the
most exciting Romantic period writing, including poetry, fiction and non-fictional prose from
the Age of Revolution. You’ll also explore key period artistic and literary concepts such as
the sublime, beautiful, picturesque, the Hellenic, and pastoral, and you’ll analyse the many
ways in which the writers of the period exploited concepts of landscape. You’ll look at issues
such as the Supernatural and Dreaming. Your understanding of Romantic writing will be
enhanced by an analysis of aesthetics, politics, and of the work of women writers. During the
course you’ll explore poetry by Blake, Wordsworth, Coleridge, Keats, Shelley, as well as
Jane Austen’s novel Mansfield Park (1816) and Mary Shelley’s novel Frankenstein (1818;
1831). You may also consider writings by less familiar poets, such as John Clare, Charlotte
Smith, Anna Laetitia Barbauld, Mary Robinson, as well as prose works by Edmund Burke,
Thomas Paine and Mary Wollstonecraft and others. You’ll look at how writing is gendered in
the period and the implications of this for both male and female writers. You’ll be taught
through a mixture of one-hour weekly lectures and two-hour weekly seminars, as well as self-
directed study. You’ll gain experience in communicating your ideas in tutorials, as well as
through written work and presentations. You’ll be assessed through two formative pieces (a
close reading and a project bibliography) and one summative piece on a project chosen by
yourself in discussion with your seminar tutors.
In this module, you will consider texts by Austen and the Brontes in relation to a wide variety of literary and historical contexts: feminisms, colonialism, impact of war, the social status of the woman writer, representations of governesses, madness, mad women and mad men, rakes, foreigners and strangers. You will investigate the forms of communication that seem to be offered by, and in, the romance novel and the ways in which the lives of these authors have been told and read as romances. Opportunities will be available to work on film versions and you will have, as part of the assessment, the opportunity to produce your own piece of creative writing in response to the primary texts.

2018/9 - LDCL5050B THREE WOMEN WRITERS

Spring Semester, Level 5 module
(Maximum 18 Students)
UCU: 20 Organiser: Dr Helen Smith

‘I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman.’ Virginia Woolf wrote these words in A Room of One’s Own, her polemical essay about women and fiction. Woolf suggests that historically, women have been reticent about openly declaring themselves as writers. Elsewhere in the piece she argues that literary language itself is unfit for women’s use and that women’s writing is distinct, undervalued and hampered by women’s social, economic and political history. This module puts Woolf’s assertions to the test. In this module you’ll read the work of Woolf and two of her contemporaries, for example, Katherine Mansfield and Edith Wharton. You’ll explore their writing in its historical and cultural context and you’ll think about how it may or may not have influenced later thinking about the position of women. You’ll consider whether or not you think their writing was innovative and what relevance it might have for us today. Each week you’ll read a work by one of the three writers on the module alongside a short piece of critical writing, either contemporary with the main text or an extract from a later time that in some way engages with the themes of the week’s central text. You’ll learn through close reading, class discussion and independent study. Each week there’ll be opportunities for members of the group to present their ideas and research on either the main or the critical text – work that can be developed in your summative assessment which will consist of one essay submitted towards the end of the semester. Your growing knowledge and understanding of the concerns and debates that were current at the time the texts were written will enable you to unlock some of the preoccupations that can lie hidden beneath the visible surface of these women’s writing. These books were written at the turn of the 20th century, but by the end of the module you’ll not only be able to assess their impact in their own time but also discuss just how significant they are to society today.

2018/9 - LDCL5059B WRITING THE WILD
Spring Semester, Level 5 module  
(Maximum 14 Students)  
UCU: 20  
Organiser: Dr Helen Smith  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:D6*D7*D8

It is a popular conception that writing about the natural world and its fragility is a particular fixation of the late 20th and early 21st century. However, concern about the natural world and man's place in his environment became a major preoccupation in the 18th century. Writing the Wild asks to what extent nature writers in our period may be read as being in dialogue with their 18th century predecessors. Texts will be predominately non-fiction and will give you the opportunity to study the less familiar writings of such authors as Mary Shelley, Mary Wollstonecraft and Jane Austen alongside contemporary nature writing by Richard Mabey, Robert Macfarlane, Kathleen Jamie and Tim Dee. Topics will include: nostalgia, the impact of war on writing about the countryside, the relationship between nature, writing and the mind and the notion of 'landscape'. This module offers you the opportunity to write 'creatively' as well as 'critically'.

2018/9 - LDCL5065B PUBLISHING (SPR)

Spring Semester, Level 5 module  
(Maximum 18 Students)  
UCU: 20  
Organiser: Ms Rachel Hore  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot:A3*B4,E5*E6*E7/U

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL5064A 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 will 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.

2018/9 - LDCL5067B VICTORIAN WRITING
This module aims to equip you with a knowledge of writing from across the Victorian period, in a variety of modes (fiction, poetry, science, journalism, criticism, nonsense). We will examine authors such as George Eliot, Tennyson, Dickens, Darwin, Charlotte Bronte, and the Browning. You will thus develop an awareness of how different kinds of writing in the period draw on, influence, and contest with each other. Likewise, you will acquire a sense for the cultural, political and socio-economic contexts of 19th-century writing, and some of the material contexts in which that writing took place (serial publication, popular readership, periodical writing, public controversy).

2018/9 - LDCL5069B CONTEMPORARY FICTION

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

2018/9 - LDCL5070B SHAKESPEARE
The aim of this lecture-seminar module is to help you become a better reader of Shakespearean drama. Shakespeare is now so universally known and read that it is easy to forget that he wrote at a specific historical moment for specific audiences, actors and theatrical spaces. What happens to our understanding of Shakespeare's plays when we read them within the context of theatrical performance? This is what our module enables you to do -- and in doing so, it aims to give you fresh, new ways to interpret Shakespearean language and theatricality. Lectures equip you with methods and contexts for reading Shakespeare's plays; seminars give you the chance to put these into practice through close, attentive readings of his plays. Each week we study a different play in detail. The summative assessment asks you to put what you've been learning into practice by writing a critical analysis of more than one play using some of the module's methods. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.

2018/9 - LDCL5071B COMEDY AND THE ABSURD IN DRAMA

How and why does comedy work as idea and performed practice? This module explores comedy as a complex genre across time and place, using a range of themes, texts, thinkers and practitioners to consider the theory, practice, politics and place of comedy in drama, encompassing comedy as social critique or challenge, resistance or reinforcement, comedy of ideas, language, confrontation, carnival and the grotesque, comic types and bodies, gender and identity politics, clowning, metatheatre and theatricality, as well as forms such as commedia dell’arte, and farce. We will also examine the idea and evolution of ‘theatre of the absurd’. Texts will vary each year and you are encouraged to seek out performed comedy in a variety of contexts, especially live, to test out theories and practice, as well as the particular relationship of comic performance to its audiences. The main mode is seminar discussion complemented by opportunities to participate in and/or observe some practical work. Assessment can be wholly written or a combination of written and performed. This module focuses on dramatic texts but is open to all.

2018/9 - LDCL5073B READING AND WRITING CONTEMPORARY POETRY
Using the reading and study of poetry from the post-war context up to the present day, you'll consider some of the concerns of poetry including voice, form/structure and the 'poetry of witness'. You'll also look at contemporary visual art to consider correspondences between the arts. The poets studied will be drawn principally from an Anglo-American tradition and may include such writers as Frank O'Hara, Elizabeth Bishop, Yusef Komunyakaa, Carol Ann Duffy, Carolyn Forché, Patience Agbabi and Emily Berry among others. Formative work includes creating a mini-anthology of contemporary poetry and there will be the chance to discuss poems you've written or read. You'll be able to write creatively and/or critically for assessment.

**2018/9 - LDCL5075B THE SHORT STORY (SPR)**

Spring Semester, Level 5 module  
(Maximum 17 Students)  
UCU: 20  
Organiser: Dr Jacob Huntley  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Project  
Timetable Slot:C1*C2

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL5074A

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

**2018/9 - LDCL5078B WORKING WITH WORDS**

Spring Semester, Level 5 module  
(Maximum 18 Students)  
UCU: 20  
Organiser: Dr Claire Hynes  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:B4,D3*C4
This module offers you the opportunity to develop both critical understanding and practical skills in writing and the communication of ideas within and for professions in the creative industries, and to gain an appreciation and knowledge of the sector and its place in the creative economy. Through a combination of lectures, masterclasses, seminars and workshops, you will explore both the form and context of writing within the publishing industry, journalism, film and broadcast, new media writing (digital content, blogging), and other forms of writing within the creative industries. The module is closely aligned to ‘Working with Words’, the annual, UEA-based student conference that explores communication and writing in the workplace. Both formative and summative assessments will be informed by this event, and therefore attendance will be compulsory. You will also participate in a project supporting a live, national website, ‘After English’ hosted and managed by UEA. Selections of writing produced in the module will be uploaded to this site. The module demands a high level of participation and you will be expected to engage in regular writing exercises, individual and group research and project work. You will also be expected to undertake a summative project which requires you to research a specific area of practice in the creative industries sector, create examples of written work pertinent to this, and reflect on your own development. This module is designed for students who are interested in exploring their own career identity as ‘writers’ but are prepared to scrutinise and contextualise this identity through wider industry and career research and practice.

2018/9 - LDCL5082B FICTIONS OF HISTORY

Spring Semester, Level 5 module
(Maximum 13 Students)
UCU: 20         Organiser: Ms Rachel Hore
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A5*A6

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

2018/9 - LDCL6020B LITERATURE DISSERTATION: POST-1789 (SPR)
Spring Semester, Level 6 module
(Maximum 5 Students)
UCU: 20  Organiser: Dr James Wood
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C5

This is a 20-credit module, available to visiting/exchange students. 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.

2018/9 - LDCL6027B WRITING LIFE: BIOGRAPHY AND CREATIVE NON-FICTION

Spring Semester, Level 6 module
(Maximum 1 Students)
UCU: 20  Organiser: Dr Helen Smith
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C1*C2*C3

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL6154B OR TAKE LDCL6155B

This is a 20-credit module, available to visiting/exchange students. ‘Truth is stranger than fiction’ and it’s often more moving, powerful, inspiring and funnier too. You’ll have plenty of opportunity to discover some extraordinary ‘true’ stories on this module as well as the possibility to write one of your own. You’ll think about the ever-shifting boundaries between ‘truth’ and ‘fiction’ as well as the ethical questions that arise when you’re writing about real people and situations. This is a module that enables you to do something very different in your final semester at UEA. During this module you’ll consider if and how non-fiction writing differs from fictional literature. You’ll learn about research, how to read and interrogate personal documents and the challenges presented by memory and anecdote. How do you assemble facts so that the resulting story is as compelling as fiction? What clothes can the non-fiction writer steal from the novelist’s wardrobe? Throughout the module you’ll read different types of non-fiction and think about how individual authors weave their research material into narrative form. You will have the opportunity to write your own piece of non-fiction for your summative assessment if you wish. This is a 5,000 word creative or critical piece which everyone will workshop during the semester. There will also be tutorials in which you can discuss your summative work. By the end of the module you’ll have gained an understanding of the craft of non-fiction and you’ll have developed your ability to ask pertinent questions of any non-fiction you read, be it a newspaper story or a highly researched account of a life or situation. You’ll have honed your research abilities and perhaps your interview skills too if you decide to write something that involves interviews. You’ll also have thought about the ethical implications that may arise when writing about ‘real life’ - all qualities that are highly valued by employers.
**2018/9 - LDCL6032B LITERATURE AND HUMAN RIGHTS**

Spring Semester, Level 6 module  
(Maximum 0 Students)  
UCU: 20  
Organiser: Professor Lyndsey Stonebridge  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework and Project  
Timetable Slot:C6*C7*C8

This is a 20-credit module, available to visiting/exchange students. From protests against torture and censorship to justice and reconciliation trials, from the Holocaust to Apartheid, from testimony to the postcolonial novel, a distinctive literary sensibility informs our contemporary sense of rights. You will trace the emergence of human rights as a cultural and literary idea from their revolutionary conception in the eighteenth century, through the United Nations of Declaration of Human Rights (UDHR) to the present, taking in key literary responses to injustice, suffering, and atrocity. We will ask how literature has contributed to understanding human rights and examine how writing has been thought of as a form of ‘righting.’ This module will suit you if you enjoy the challenges of literary theory and politics, and are interested in thinking seriously about the relationship between literature and its ‘real world’ applications and significance. You will also be encouraged to develop your own writing practice in relation to contemporary rights debates.

**2018/9 - LDCL6034B QUEER LITERATURE AND THEORY**

Spring Semester, Level 6 module  
(Maximum 3 Students)  
UCU: 20  
Organiser: Dr B.J. Epstein  
MODULE - 40% PASS ON AGGREGATE  
Module Type: Coursework  
Timetable Slot:C1*C2*C3

This is a 20-credit module, available to visiting/exchange students. This module offers you the chance to learn about LGBTQ literature and its development in English-speaking countries, as well as approaches to queer theory, and the relationship of both literature and theory to culture and current events. This means analysing sexuality and gender and the representation of such identities in literature and society, and discussing topics such as intersectionality, the body, and heteronormativity. Authors studied may include James Baldwin, Alison Bechdel, Gore Vidal, and Sarah Waters, as well as children’s books and young adult novels by Nancy Garden, Ellen Wittlinger, and Marcus Ewert. Authors of theoretical texts looked at may include Nikki Sullivan, Eve Kosofsky Sedgwick, Luce Irigaray, Judith Butler, Leo Bersani, and Teresa de Lauretis. Understanding how LGBTQ characters are featured in literature also helps us to see how queer people are understood in a given society in general, so you will also discuss current events and their links to literature and theory. You will look at a variety of genres in order to see how these different text types work, how they queer genre, and how they approach similar themes in different ways.

**2018/9 - LDCL6055B VIRGIL’S CLASSIC EPIC**
This is a 20-credit module, available to visiting/exchange students. After the Bible, the 'Aeneid' is probably the single most important and influential work in the Western cultural tradition. For T. S. Eliot, it is the “classic of all Europe.” It is also one of the most extraordinary – moving, complex, formally and philosophically subtle and ambitious – poems we have. This module is devoted to exploration of the ‘Aeneid' and to its medieval reception. In the first half of the module we will look at Virgil’s poem in relation to its literary models, particularly in Homer's great epics, 'The Iliad' and 'The Odyssey', within its own Roman (Augustan) context, and in its formal complexity. The second part attends to the medieval reception of the Aeneid: the accommodation of its challenging pagan difference and the co-option of its remarkable cultural authority within new religious, political, and literary contexts. We will explore Dante’s response to Virgil’s poem in the Divine Comedy alongside those of Augustine and Chaucer; we read medieval Romance reworkings of Virgil’s classical epic; and we consider the variety of ways in which medieval writers looked to continue the 'Aeneid' in their own distinctive ways. THIS MODULE FULFILLS THE PRE-1789 REQUIREMENT.

2018/9 - LDCL6057B SHAKESPEARE: SHADOW AND SUBSTANCE

This is a 20-credit module, available to visiting/exchange students. Platonist epistemology permeated Elizabethan culture: the aim of this module is to explore the relationship of Shakespeare's topic of the world as a stage to Neoplatonic conceptions of perception, politics, poetry and love. We will consider Plato as a poetic philosopher and Shakespeare as a philosophical poet by asking what difference the ‘dramatic’ form of Plato's Socratic dialogues makes to their 'ideas', and, conversely, how in Shakespeare's plays, particularising plots unfold into generalising arguments. In both cases, the concern is with how dramatic form with its special mixture of what is seen, what is said, what is known and what is enacted, can clarify perennial philosophical questions. We'll also touch on several possible mediators between Plato and Shakespeare, including Castiglione, Erasmus and Sir Philip Sidney. THIS MODULE FULFILLS THE PRE-1789 REQUIREMENT.

2018/9 - LDCL6064B LITERATURE DISSERTATION: PRE-1789 (SPR)
This is a 20-credit module, available to visiting/exchange students. 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.

2018/9 - LDCL6068B MEDIEVAL ARTHURIAN TRADITIONS

This is a 20-credit module, available to visiting/exchange students. From Welsh folklore to Monty Python, the tales of Arthur and the Knights of the Round Table have excited and intrigued generations. Why? To answer this question we explore the development of the legend from its twelfth-century Celtic roots through to a number of twentieth-century film adaptations. How the legend has been translated across form, genres, cultures and ages will be studied through creative and critical exercises, including examples from Middle English Arthurian manuscripts, translations of the Welsh Mabinogion, of Monmouth's Latin chronicle and French romance texts. This module will enable students familiar with Sir Gawain and the Green Knight to enhance their awareness of the wider Arthurian traditions within which this text belongs, but is also suitable for students who are encountering medieval literature for the first time. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.

2018/9 - LDCL6082B MEDIEVAL MONSTROSITIES

This is a 20-credit module, available to visiting/exchange students. Did medieval people really believe in monsters? Giants, dragons and half-human hybrids are just some of the fantastical creatures that populate Middle English literature. Too readily dismissed by modern
readers as mere whimsy, or else the product of credulous minds, instead this module takes monsters seriously as revealing facets of a sophisticated myth-making society. You will consider monsters in a range of genres such as romance, saints’ legends, travel writing and visual imagery, as well as their reception by medieval and modern readers and critics. You will interrogate the various discourses of monstrosity and consider what makes a monster through consideration of topics such as: the horror and allure of the monstrous body; monstrous appetites; sexuality and sexual deviance; geography and racial alterity. You will also explore the literary and cultural construction of ‘human monsters’ (women, pagans, Jews) rendered ‘other’ due to their perceived divergence from societal and religious norms. You will be able to apply your developing understanding of the discourse of monstrosity in a range of practical contexts such as field trips. Previous experience of Middle English literature will be an advantage but is not required. By the end of the module you should have a more nuanced understanding of the place of monstrosity in medieval literature and have an increased awareness of the ways in which language is used to both shape and respond to perceived differences. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.

2018/9 - LDCL6086B SATIRE

Spring Semester, Level 6 module
(Maximum 0 Students)
UCU: 20 Organiser: Dr Jo Poppleton
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot: A5*A6*A7/D5*D6*D7

This is a 20-credit module, available to visiting/exchange students. What is satire, and what is it for? Does it put right inequality, bring the high low, speak the truth to power? Or does it allow us to laugh off uncomfortable truths, to let politicians off the hook, and to play a part in maintaining the status quo? Prepare to be surprised – if not perturbed – by the answers satirists and critics have found to these (and more) questions, and get ready to tackle some of the most challengingly slippery material you will find on your degree. This module will show you how to read satire well – with a sensitivity to its dilemmas, contradictions and paradoxes, and with an acute awareness of satire’s safeties, dangers, limits and freedoms. You’ll read a broad range of satire, including classical practitioners, such as Persius, Horace and Juvenal; twentieth-century examples, such as Evelyn Waugh and Malcolm Bradbury; and satire in non-literary media, such as Chris Morris’ Brass Eye, and Iannuci’s The Thick of It. We’ll work closely with the question of how satire is generated, and what kinds of persuasive strategies a satiric speaker uses – your first assessment will measure how well you have understood your own entry into the satiric game – and you’ll broaden out your understanding of satire’s social, political, and cultural function in your final project. There’s nothing, in addition, more revealing than trying out a satiric voice for yourself: the module will give you the opportunity to inhabit a satiric speaking position, and if you wish, to submit one or more of the assessments as a creative writing piece. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.

2018/9 - LDCL6092B ROMANTIC AND GOTHIC ORIENTALISM, 1720-1830
This is a 20-credit module, available to visiting/exchange students. The fascination with the mysterious "East" and the "Exotic" was an important element of eighteenth-century and early nineteenth-century writing and has serious consequences for global politics today. Representations of eastern religions, Holy Wars, ruthless and cruel tyrants, and eastern women still resonate today in how we view ISIS, Jihad and eastern 'despots' from Saddam Hussein to Kim Jong-un. This module will explore the material history of the increasing British colonial involvement in the 'East' in the late eighteenth and early nineteenth centuries; how that 'East' was constructed and represented for a western metropolitan audience; and explore the rich cultural productions of that involvement in poetry, fictional, prose and visual art. Texts discussed will include writing by well-known Romantic writers, such as S. T. Coleridge, Lord Byron, Percy Shelley, Mary Shelley and Thomas de Quincey, as well less familiar works by William Beckford, Sir William Jones, Sydney Owenson (Lady Morgan), and Thomas Moore. It will explore the extraordinary influence of the magical and sensual tales Arabian Nights (including Aladdin) on both Gothic and Romantic period writing. Areas we will discuss will include: India, Persia, the Levant, and China. The module will discuss such writings in the light of contemporary postcolonial theories of Orientalism including criticism by Edward Said, Gayatori Spivak, Abdul JanMohammed and others. The module will concentrate in particular on the representation of the Indian people, places and cultures of the Indian sub continent. It will address issues such as Sati, opium addiction, the supernatural, featuring genies, demons, gods and goddesses as we encounter eastern cultures and religions though western eyes. We will visit fantastic gardens and enter the closely-guarded harem. The module will also speculate on how our contemporary opinions about eastern peoples and customs are influenced by the Oriental Renaissance of the eighteenth and nineteenth centuries.


This is a 20-credit module, available to visiting/exchange students. According to Roland Barthes, emotion is 'a disturbance, a bordering on collapse: something perverse, under respectable appearances; emotion is even, perhaps, the slyest of losses'. This module takes this 'perversity, under respectable appearance' as the starting point for asking how an
attention to our emotions - our feeling, affects, and intimacies, as well as our aversions - can make us rethink what it means to be critical and creative readers and writers. Drawing on a range of theoretical and critical work from literary studies, cultural theory, art, philosophy, sociology, neuroscience, psychology, creativity and creative writing studies, cognitive science, history and anthropology, we will ask what it means to read, and write, 'with feeling'. What is the relationship between language and feeling? Between the body and emotion? How does literature touch and move us? Are our 'aesthetic' emotions real? How does technology - the digital, virtual, prosthetic and online - affect our ideas about emotion? Are emotions universal and timeless, or historically and culturally specific? Private and personal, or collective and public? How do emotions construct gender, class, race, nationality, and other kinds of identity? Why do some feelings attract more critical interest than others? How does attention to emotion affect our work as readers and writers? We will begin by building a theoretical and critical literacy for thinking feeling, before focusing our inquiry around specific themes that might include: Animal Passions; Psyche, Pathology and Resistances to Psychoanalysis; Feeling Texts: Touch, Texture and Fictional Fabrications; Moving Fictions: Cinema, Virtuality, and E-motion; Zombies: Can Dead Subjects Feel?; Affective Economies; Queering Feeling; and Feeling Human: Robots, Artificial Intelligence and Clones. We will engage with a range of literary texts and other aesthetic forms (such as art, film, etc.) chosen to correspond with our critical concerns. You will have the opportunity to engage both as critical and creative readers and writers, and there will be critical and creative assessment options. It will complement level 3 options such as 'Literature and Deconstruction', 'Nervous Narratives', 'Literature and Human Rights' and 'Queer Literature and Theory'.

2018/9 - LDCL6123B T. S. ELIOT AND TWENTIETH-CENTURY POETRY

Spring Semester, Level 6 module
(Maximum 0 Students)

UCU: 20
Organiser: Dr Jeremy Noel-Tod

MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:A6*A7*A8

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

2018/9 - LDCL6124B THE ITALIAN RENAISSANCE: TRANSLATING LOVE, DEATH AND ADVENTURE

Spring Semester, Level 6 module
(Maximum 12 Students)
UCU: 30          Organiser: Dr William Rossiter
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C1*C2*C3

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.

2018/9 - LDCL6125B THE ITALIAN RENAISSANCE: TRANSLATING LOVE, DEATH AND ADVENTURE

Spring Semester, Level 6 module
(Maximum 2 Students)
UCU: 20          Organiser: Dr William Rossiter
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:C1*C2*C3

This is a 20-credit module, available to visiting/exchange students. 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.

2018/9 - LDCL6133B FEMINIST WRITING

Spring Semester, Level 6 module
(Maximum 3 Students)
UCU: 20  Organiser: Dr Sophie Robinson
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:D1*D2*A3/U

This is a 20-credit module, available to visiting/exchange students. We are witnessing an upsurge in feminist activism which some claim is forming the fourth wave of feminism. It is timely then to reconsider how feminist writing (literary texts, literary theory, and literary criticism) has helped to shape, influence, and articulate debates about gender, sexuality, and society in the past and how contemporary feminist writing is continuing to be part of that conversation now. You'll have the opportunity to read and analyse some of the most influential feminist literary texts and literary theory. Writers studied on the course may include Margaret Atwood, Henrik Ibsen, Angela Carter, Jean Rhys, Jeanette Winterson, Sylvia Plath, Virginia Woolf, Ali Smith, Beyoncé, and Chimamanda Ngozi Adichie. You'll study the ways in which feminist criticism and theory (including Kristeva, Cixous, bell hooks, Haraway, and Butler) has reshaped the canon, challenged the ways literature is taught as well as making us consider what literature can, might and ought to be. Feminism has also exacted different forms of writing and challenged dominant modes of representation. We will take a particularly close look at the relationship between feminism and the gothic, the short story, and experimental writing. Assessment will be by course work and project and you'll be assessed in both critical and creative modes. Students of all genders are equally welcome.

2018/9 - LDCL6137B DRAMA AND LITERATURE: THE QUESTION OF GENRE

Spring Semester, Level 6 module
(Maximum 0 Students)
UCU: 20  Organiser: Mr Tony Gash
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:D1*D2*A3,E1*E2
This is a 20-credit module, available to visiting/exchange students. In this module you explore the relationship between the study of literature and the study of dramatic performance both creatively and theoretically. Its practical aspect consists of an adaptation for the stage of a literary text, which you can freely choose and test by workshop performance, with the theoretical aspect consisting of attempts to define the narrative modes of the epic, the lyric and the dramatic, with the dramatic further dividing into tragedy and comedy. These two aspects of the course converge in considerations of how you draw on these narrative modes in their own adaptations, and how great writers throughout the centuries have created works which stand on thresholds between them e.g. theatrical novelists or lyrical dramatists. One question which underlies all critical engagement with the subject of genre is whether generic awareness should be understood as an historical encumbrance which stands in the way of representing or expressing personal experience, or whether it is a necessary and enabling resource for increasing the receivers’ pleasure or extending their philosophical horizons. Critics have stood on either side of the debate..

2018/9 - LDCL6140B ADOPTING/ ADAPTING/ UPDATING

Spring Semester, Level 6 module
(Maximum 14 Students)
UCU: 30 Organiser: Professor Tiffany Atkinson
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:A1*A2*D3

Is all creative writing really a form of re-writing? And can creative writing itself be a form of literary criticism? From Virgil's imperialist taming of Homer, to Helen Fielding's homage to Jane Austen by way of Bridget Jones, writers have always engaged their literary predecessors in ways that claim new imaginative and critical space. In this creative-critical module you will explore the many modes in which homage, parody, borrowing, repositioning, intervention and creative (mis)reading may be practised and developed. You will examine exciting examples, and write some of your own. You will discover what literary adaptations, adoptions and updatings reveal about important moments and movements in literary history. You will explore how re-writing may also be a rogue and subversive form of reading; one that functions both as critique of canonical literature, and a means of generating fresh directions in your own creative writing.

2018/9 - LDCL6141B ADOPTING/ ADAPTING/ UPDATING

Spring Semester, Level 6 module
(Maximum 0 Students)
UCU: 20 Organiser: Professor Tiffany Atkinson
MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:A1*A2*D3
This is a 20-credit module, available to visiting/exchange students. Is all creative writing really a form of re-writing? And can creative writing itself be a form of literary criticism? From Virgil’s imperialist taming of Homer, to Helen Fielding’s homage to Jane Austen by way of Bridget Jones, writers have always engaged their literary predecessors in ways that claim new imaginative and critical space. In this creative-critical module you will explore the many modes in which homage, parody, borrowing, repositioning, intervention and creative (mis)reading may be practised and developed. You will examine exciting examples, and write some of your own. You will discover what literary adaptations, adoptions and updatings reveal about important moments and movements in literary history. You will explore how re-writing may also be a rogue and subversive form of reading; one that functions both as critique of canonical literature, and a means of generating fresh directions in your own creative writing. (as a student taking a 20-credit version of the module, you will be assessed, like the 30-credit students, by coursework and a project, but with a shorter word-count).

2018/9 - LDCL6154B REALITY BITES: CREATIVE NON-FICTION AND CULTURAL HISTORY

Spring Semester, Level 6 module
(Maximum 12 Students)
UCU: 30
Organiser: Dr Petra Rau

MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:E1*E2*E3

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL6026B OR TAKE LDCL6027B OR TAKE LDCC6099A OR TAKE LDCC6100A

This module is concerned with three genres that are ostensibly non-fictional: travel writing, the memoir, and literary journalism. Much of this prose examines issues of identity and cultural history, mixes the exotic and the mundane, and assembles a peculiarly hybrid text that might include photography, ethnographic passages, anthropological techniques, and quite a bit of social history. Above all, it offers us literary reflections on a reality often perceived to be peculiar, ‘other’ or disturbing. Note that much of the writing here comes from continental Europe and the Americas. We will examine the stylistic, typographical or visual means by which writers make claims on authenticity or, conversely, undermine our faith in their complete veracity. We will reflect on how personal experience and research have been translated into engaging prose without narcissistic wounds being paraded, libel threats looming, or an armada of footnotes crowding the page. What are the techniques, in memoir, travel writing and literary journalism, that account for the pleasure readers take in the company of a narrating, wandering or reflecting first-person persona? How and why is (creative) non-fiction so often also an intertextual space for commenting on reading and on the nature of the literary? NB: This module is independent of the practice-based 2nd option The Writing of Journalism and is not concerned with news journalism, blogs, or feature writing; however, it continues that module’s concern with prose style and voice and interrogates issues of verifiability.

2018/9 - LDCL6155B REALITY BITES: CREATIVE NON-FICTION AND CULTURAL HISTORY
Spring Semester, Level 6 module
(Maximum 2 Students)
UCU: 20 Organiser: Dr Petra Rau
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:E1*E2*E3

IN TAKING THIS MODULE YOU CANNOT TAKE LDCL6026B OR TAKE LDCL6027B
OR TAKE LDCC6099A OR TAKE LDCC6100A

This is a 20-credit module, available to visiting/exchange students. This module is concerned with three genres that are ostensibly non-fictional: travel writing, the memoir, and literary journalism. Much of this prose examines issues of identity and cultural history, mixes the exotic and the mundane, and assembles a peculiarly hybrid text that might include photography, ethnographic passages, anthropological techniques, and quite a bit of social history. Above all, it offers us literary reflections on a reality often perceived to be peculiar, ‘other’ or disturbing. Note that much of the writing here comes from continental Europe and the Americas. We will examine the stylistic, typographical or visual means by which writers make claims on authenticity or, conversely, undermine our faith in their complete veracity. We will reflect on how personal experience and research have been translated into engaging prose without narcissistic wounds being paraded, libel threats looming, or an armada of footnotes crowding the page. What are the techniques, in memoir, travel writing and literary journalism, that account for the pleasure readers take in the company of a narrating, wandering or reflecting first-person persona? How and why is (creative) non-fiction so often also an intertextual space for commenting on reading and on the nature of the literary? NB: This module is independent of the practice-based 2nd option The Writing of Journalism and is not concerned with news journalism, blogs, or feature writing; however, it continues that module’s concern with prose style and voice and interrogates issues of verifiability.

2018/9 - LDCL6157B GLOBAL MODERNISMS

Spring Semester, Level 6 module
(Maximum 2 Students)
UCU: 20 Organiser: Dr Thomas Boll
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:D6*D7*D8

This is a 20-credit module, available to visiting/exchange students. Anglo-American modernism is one part of a movement that spread from nineteenth-century Europe across the globe. This module investigates the ways that English has engaged with modernism as it reaches outward to the European periphery and beyond. International modernist authors are available to English readers in multiple translations. You’ll learn to assess different English versions of each text, relating stylistic analysis to questions about the intellectual, artistic, and political legacies of modernism. You’ll study lesser-known poets and novelists such as Italo Svevo in Trieste, rescued from oblivion by James Joyce and author of the comic psychoanalytic memoir Zeno’s Conscience; Fernando Pessoa in Lisbon, who wrote under multiple poetic identities, each with its own fictional biography; Clarice Lispector, brought as
a child from Ukraine to Brazil, where she produced meticulous, unsettling accounts of consciousness; and the Peruvian poet César Vallejo, creator in Trilce of one of the most daring lexical and syntactic experiments of the avant-garde. On successful completion of this module, you’ll be able to produce comparative analysis of different translations, evaluating them critically in relation to key modernist concepts, claims and writing practices. You’ll have expanded your understanding of modernism’s international reach and the ways that we understand that reach in English. The module is taught by seminar and assessed by summative project. It will be of particular interest if you’ve studied modernism, translation, or international literature earlier in your degree. There is no language requirement but if you have knowledge of the relevant source languages, you’ll be given the opportunity to use that knowledge.

2018/9 - LDCL6162B BANNED BOOKS

Spring Semester, Level 6 module
(Maximum 26 Students)
UCU: 30
Organiser: Professor Rachel Potter

MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C1*C2*C3

The right to free expression is seriously threatened in many places in the world; it has also never been so passionately defended. You will focus on the history of banned books from the early 20th century to contemporary literature. Novels, poems and plays have often been banned on the grounds of political sedition, obscenity, and blasphemy. You will consider the changing nature of literary censorship, the legalistic and philosophical arguments for and against censorship, the nature of arguments in defence of free expression, why literary writers have so frequently pushed the boundaries of the acceptable and the impact of technology on the history of censorship and free speech. You will trace a series of shifting arguments about why free speech matters: from the drive to explore sexuality in literature, to the politicisation of free speech during the cold war, to current debates about blasphemy and free speech, as well as the idea that free speech is a so-called key Western value. Some of the texts studied on the course will be set because they are, in themselves, explorations of the boundary of prohibition and free expression. Of importance too will be the impact of global communication networks on free speech debates: in the context of the internet, does the nation state control the dissemination of literary texts? If not, what are the implications of the absence of legal control? You will consider both English language texts and texts in translation. Authors considered will probably include James Joyce, D. H. Lawrence, Radclyffe Hall, Boris Pasternak, Salman Rushdie, Elif Shafak and Margaret Atwood, but the authors studied on the course are likely to change to include unfolding censorship events and issues.

2018/9 - LDCL6163B BANNED BOOKS

Spring Semester, Level 6 module
(Maximum 2 Students)
UCU: 20
Organiser: Professor Rachel Potter
This is a 20-credit module, available to visiting/exchange students. The right to free expression is seriously threatened in many places in the world; it has also never been so passionately defended. You will focus on the history of banned books from the early 20th century to contemporary literature. Novels, poems and plays have often been banned on the grounds of political sedition, obscenity, and blasphemy. You will consider the changing nature of literary censorship, the legalistic and philosophical arguments for and against censorship, the nature of arguments in defence of free expression, why literary writers have so frequently pushed the boundaries of the acceptable and the impact of technology on the history of censorship and free speech. You will trace a series of shifting arguments about why free speech matters: from the drive to explore sexuality in literature, to the politicisation of free speech during the cold war, to current debates about blasphemy and free speech, as well as the idea that free speech is a so-called key Western value. Some of the texts studied on the course will be set because they are, in themselves, explorations of the boundary of prohibition and free expression. Of importance too will be the impact of global communication networks on free speech debates: in the context of the internet, does the nation state control the dissemination of literary texts? If not, what are the implications of the absence of legal control? You will consider both English language texts and writings in translation. Authors considered will probably include James Joyce, D. H. Lawrence, Radclyffe Hall, Boris Pasternak, Salman Rushdie, Elif Shafak and Margaret Atwood, but the authors studied on the course are likely to change to include unfolding censorship events and issues.

2018/9 - LDCL6165B AFTER NATURE: LITERATURE AND THE ENVIRONMENTAL CRISIS

Spring Semester, Level 6 module
(Maximum 1 Students)

UCU: 20  Organiser: Dr Jos Smith

This is a 20-credit module, available to visiting/exchange students. Where do debates in environmentalism, cultural geography and literary criticism meet? What does contemporary literature have to tell us about our relationship with space, place, landscape, nature, rurality, ecology, and even a ‘sense of planet?’ You will encounter a range of post-war and contemporary forms, from poetry, short stories, the novel, and literary non-fiction to visual art, the radio essay, and film. Each will offer fresh and surprising ways of thinking about a range of different contemporary environments and about our place in a changing world. We will consider in what ways literary genres and traditions have helped to create and produce our understanding of geography in the past and how recent literary works have reworked some of these genres and traditions to mark contemporary changes. We will consider, for example, how authors since the environmental crisis have engaged with/inherited/reworked early modern chorography, the Romantic travelogue, the naturalist’s journal, and the rural
essay. To what new ends are these forms put in an uncertain and unstable modern world? Among others, the course will explore work by Alice Oswald, Rana Dasgupta, Tim Robinson, Kathleen Jamie, Patrick Keiller, J.G. Ballard, and Robert Macfarlane. It will also include trips to investigate the nature writing holdings at UEA’s British Archive for Contemporary Writing. Assessment will give you the opportunity to, initially, create your own critical or creative radio essay/podcast and, later, develop a deeper knowledge of one of the week’s themes, building your own critical (or creative non-fiction) project around it (5,000 words). While there are no pre-requisites, this module complements and develops themes explored in ‘Writing the Wild’ and ‘Urban Visions: The City in Literature and Visual Culture’.

2018/9 - LDCL6169B RACE, WRITING AND IDENTITY IN POST-WAR BRITAIN

Spring Semester, Level 6 module
(Maximum 0 Students)
UCU: 20 Organiser: Professor Anshuman Mondal
MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C5*C6*C7

This is a 20-credit module, available to visiting/exchange students. How did the legacy of its empire affect and shape British society during the period of increasing immigration from its former colonies following the Second World War and even now? How did the writing of those immigrants represent the social conflicts and tensions of that period, especially experience of racism and the resistance to it? How have contemporary minority ethnic writers responded to the challenges of the contemporary period, in which racism has taken new forms, such as Islamophobia and anti-refugee movements? You’ll focus on the ways in which postcolonial ideas can help us to understand and reflect upon the aftermath of empire in Britain. You’ll use selected writings by Black and Asian British writers to explore questions of race and racism, culture and ethnicity, religion, multiculturalism, gender and sexuality, identity, and belonging that have been stimulated by post-war migration to Britain by residents of its former colonies. These issues will be set in the context of past and contemporary debates about British identity, and how these debates have been shaped and reshaped in response to the successive arrivals of migrants from other parts of the world, and by the creative, intellectual and everyday interventions of those migrants themselves. The main topics of study will be The literature of arrival – post-war Britain and ‘first generation’ migrants; The cultural politics of race, racism and anti-racism; Multiculturalism, belonging, hybridity and negotiation – the re-shaping of British identities; The new politics of exclusion – asylum seekers and Islamophobia.