

Spring Semester, Level 4 module
(Maximum 60 Students)

UCU: 20 Organiser: Mr Robert Carson

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:H1-I1\,D2-I2\,B3

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.

2019/0 - 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:F2

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.

2019/0 - LDCD5025B POLITICAL THEATRE

Spring Semester, Level 5 module
(Maximum 16 Students)

UCU: 20 Organiser: Mr Steve Waters

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E2+-C3

How can theatre change the world? You'll 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

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C1/,B3\C2

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.

2019/0 - LDCL5035B AUSTEN AND THE BRONTES: READING THE ROMANCE

Spring Semester, Level 5 module

(Maximum 28 Students)

UCU: 20

Organiser: Ms Katherine Drayton

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A2

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

2019/0 - LDCL5050B THREE WOMEN WRITERS

Spring Semester, Level 5 module
(Maximum 14 Students)

UCU: 20

Organiser: Dr Helen Smith

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G2\+

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

2019/0 - 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:G1/-H2

It is a popular conception that writing about the natural world and its fragility is a particular fixation of the late twentieth and early twenty first century. However, concern about the natural world and man's place in his environment became a major preoccupation in the eighteenth century. *Writing the Wild* asks to what extent nature writers in our period may be read as being in dialogue with their eighteenth 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'.

2019/0 - LDCL5065B PUBLISHING (SPR)

Spring Semester, Level 5 module
(Maximum 16 Students)

UCU: 20

Organiser: Ms Rachel Hore

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:G2/-B2,13

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? We will address conceptual as well as practical aspects of the publishing of texts, including discussions around readership the meaning of editorship and what constitutes an editorial policy. You will be taught how to set up, run and market your own publication (such as a magazine, a book, a fanzine), to consider the principles of good design, and will learn the rudiments of finance, scheduling and copyright law. You'll begin with an introduction to the concepts behind cover and page design, and an opportunity to put your new knowledge into practice by designing and writing copy for a book jacket. You go on to present and develop an idea for a short publication and, via discussion, class exercises and private research, learn to write or select, then edit, material for it. You will engage with the processes involved in its hypothetical production and learn to identify and address its readership. You'll also benefit from taught sessions on Adobe Indesign software in our Media Suite to enable you to design your publication at a simple, basic level. As you study you'll gain experience in communicating your ideas to a class and in tutorial, as well as through word and image in your formative work and portfolio.

2019/0 - LDCL5067B VICTORIAN WRITING

Spring Semester, Level 5 module
(Maximum 42 Students)

UCU: 20

Organiser: Dr Bharat Tandon

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1/,U

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 Brownings. 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).

2019/0 - LDCL5069B CONTEMPORARY FICTION

Spring Semester, Level 5 module
(Maximum 84 Students)

UCU: 20 Organiser: Dr Stephen Benson

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

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

What is the state of the art of the novel at present? And what are some of the distinguishing preoccupations and characteristics of the contemporary novel? This module seeks to consider these questions with a view to developing an understanding of the condition of the novel today. You will focus on fiction published in the UK and Ireland in the last ten years, with a particular focus on more inventive writing. You'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. You'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.

2019/0 - LDCL5070B SHAKESPEARE

Spring Semester, Level 5 module
(Maximum 166 Students)

UCU: 20 Organiser: Professor Peter Womack

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:H3/,U

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

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.

2019/0 - LDCL6034B QUEER LITERATURE AND THEORY

Spring Semester, Level 6 module
(Maximum 1 Students)

UCU: 20 Organiser: Dr Erica Gillingham

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:F2-A2\

You'll be offered 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 that you'll analyse sexuality and gender and the representation of such identities in literature and society, and discuss 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. You might study theoretical texts by authors such as 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 we'll also discuss current events and their links to literature and theory. This course also aims to look at a variety of genres in order to see how these different text types work, how they discuss queer genre, and how they approach similar themes in different ways.

2019/0 - LDCL6057B SHAKESPEARE: SHADOW AND SUBSTANCE

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20 Organiser: Mr Tony Gash

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1/-H2

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

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 FULFILLS THE PRE-1789 REQUIREMENT.**

2019/0 - LDCL6092B ROMANTIC AND GOTHIC ORIENTALISM, 1720-1830

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Professor Peter Kitson

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G2

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

visit fantastic gardens and enter the closely-guarded harem. During this module you'll also speculate on how our contemporary opinions about eastern peoples and customs are influenced by the Oriental Renaissance of the eighteenth and nineteenth centuries.

2019/0 - LDCL6119B THE ART OF EMOTION: LITERATURE, WRITING, AND FEELING

Spring Semester, Level 6 module
(Maximum 4 Students)

UCU: 20 Organiser: Dr Karen Schaller

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot: E1-H3\

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

2019/0 - LDCL6123B T. S. ELIOT AND TWENTIETH-CENTURY POETRY

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20 Organiser: Dr Jeremy Noel-Tod

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:C1/-B3

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

2019/0 - LDCL6133B FEMINIST WRITING

Spring Semester, Level 6 module

(Maximum 4 Students)

UCU: 20

Organiser: Dr Sophie Robinson

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:G2

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

2019/0 - LDCL6163B BANNED BOOKS

Spring Semester, Level 6 module
(Maximum 4 Students)

UCU: 20

Organiser: Professor Rachel Potter

MODULE - 40% PASS ON AGGREGATE

Module Type: Project

Timetable Slot:F2-A2\

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

2019/0 - LDCL6165B AFTER NATURE: LITERATURE AND THE ENVIRONMENTAL CRISIS

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Dr Jos Smith

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1/-H2

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 (formative) 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 word summative). While there are no pre-requisites, this module complements and develops themes explored in 'Writing the Wild' and 'Urban Visions: The City in Literature and Visual Culture.'

2019/0 - LDCL6169B RACE, WRITING AND IDENTITY IN POST-WAR BRITAIN

Spring Semester, Level 6 module
(Maximum 2 Students)

UCU: 20

Organiser: Professor Anshuman Mondal

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot: B1-D1\

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

2019/0 - LDCL6179B WRITING VERNACULAR, WRITING VOICE

Spring Semester, Level 6 module
(Maximum 4 Students)

UCU: 20 Organiser: Dr Claire Hynes

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:C1-B3\

Exam Paper(hrs):

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

2019/0 - LDCL6187B WRITING CONSCIOUSNESS: STYLE AND MODERNIST FICTION

Spring Semester, Level 6 module

(Maximum 2 Students)

UCU: 20 Organiser: Dr Thomas Karshan

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C1/-B3

means, historically, to be an author. There are no pre-requisites for this module, although it will be of interest to those who have studied Eighteenth-Century Writing in the second year. THIS MODULE FULFILS THE PRE-1789 REQUIREMENT.