



SCHOOL OF ENGLISH

HONOURS MODULES

2009-2010

The information in this booklet pertains to the whole year and it contains reading lists you will need. It can be found on-line at www.st-andrews.ac.uk/english/undergraduates

[ALL MODULES WORTH 30 CREDITS]

Please note that the following descriptions are according to information provided in March 2009 and, if circumstances change over the summer, some changes may have to be made before the beginning of the session 2009-2010.

SCHOOL OF ENGLISH

Progression: programme structures and pathways

All students in the Honours School of English must pursue their studies in an order set down by the School. These are the progression rules in summary. They will be found in their complete form in the Programme Requirements section of the Catalogue of Modules.

Single Honours students

1. Single Honours students must take eight EN3000/4000 modules over two years.
2. At least *three* of these modules must be taken at 4000 level.
3. EN4399 (Dissertation) and one module from each of Groups A, B and C must be taken.
4. The remaining four modules may be selected from any of those listed in Groups A, B, C, and E.

Joint Honours students and students of English with Linguistics

1. Joint Honours students take three, four, or five EN3000/4000 modules.
2. Students of English with Linguistics take six EN3000/4000 modules.
3. At least one English module must be taken at 4000-level.
4. At least one module from those listed in Groups A, B or C must be taken.
5. In their degree as a whole, Joint Honours students and students of English with Linguistics must end up with at least 90 credits at 4000-level.

General Degree students

Students wishing to complete a General Degree may, provided they have achieved a grade of at least 5 in EN2003 and EN2004, enter ONE or TWO EN3000 modules. They may not enter EN4000 modules.

List of modules

Over the page are next year's modules as they currently stand. **The School of English reserves the right to withdraw modules as circumstances dictate and does not guarantee the continued existence of any pathway described in this document.** The semester in which modules are taught is added in brackets.

School of English

Honours modules

Group A: Medieval

- EN3111 *Beowulf* (1)
- EN3112 Chaucer's *Canterbury Tales* (2)
- EN3113 Unreformed Scotland: Older Scots Literature to 1560 (2)
- EN4311 Old English Poetry (2)
- EN4312 Authorising English: Society, Gender, and Religion in Late Mediaeval English Literature (1)
- EN4313 Arthurian Legend and Middle English Romance (1)

Group B: Renaissance to Restoration

- EN3141 Tragedy in the Age of Shakespeare (2)
- EN3142 Renaissance Literature: Texts and Contexts (1)
- EN3143 Shakespeare and the Beginnings of English Citizen Comedy (1)
- EN4341 Renaissance Sexualities: Rhetoric and the Body 1580-1660 (1) **[Not running 09-10]**
- EN4342 Restoration Theatre (2)
- EN4343 Literature and Law in Early Modern England (2)
- EN4344 Early English Romance Comedy: Shakespeare and his Contemporaries (1)

Group C: Augustans, Romantics, Victorians

- EN3161 The Development of the Novel to 1840 (2)
- EN3162 Revolution and Romanticism: Literature, History and Society, 1789-1805 (1)
- EN3163 The Younger Romantics: Poetry and Prose (1810-1830) (2)
- EN3164 Self and Society in the Victorian Novel (2)
- EN4361 The Novels of Jane Austen in Context (1)
- EN4362 Mind, Body and Soul: Literature in the Enlightenment (1) **[Not running 09-10]**
- EN4363 Romantic Writing and Women (2) **[Not running 09-10]**
- EN4364 The Art of Victorian Poetry (1)

Group D: Dissertation

- EN4399 Dissertation (1)

Group E

- EN3201 Literary Theory (1) **[Not running 09-10]**
- EN3202 Literature and Ecology (1)
- EN3203 The Historical Novel (2)
- EN3204 Aspects of Modern Poetry (1)
- EN3206 Aspects of Modern Fiction (2)
- EN3207 Twentieth-Century British and Irish Drama (1)
- EN3208 Scottish Verse (1)
- EN3209 Scottish Fiction (2)
- EN3210 Twentieth-Century American Drama (1)
- EN3211 Culture and Society in Modern Scotland (2)
- EN4402 Speeches and Speechwriting: History, Theory, and Practice (2)
- EN4403 Medievalism (2) **[Not running 09-10]**
- EN4404 Shakespeare and Film (1)
- EN4405 Contemporary Poetry in Great Britain and Ireland (2)
- EN4406 Contemporary Fiction (2)
- EN4407 Twentieth-Century Crime Fiction: Gender and Genre (2) **[Not running 09-10]**
- EN4408 Science Fiction (1)
- EN4409 Modern American Drama (2)
- EN4410 Women, Writing and Representation in the Second World War (1) **[Not running 09-10]**
- EN4411 D H Lawrence (1)
- EN4412 An Introduction to Irish Literature (2) **[Not running 09-10]**
- EN4413 Reading the 1940s (2)
- EN4414 Thomas Hardy (2)
- EN4415 T S Eliot (2)
- EN4416 Virginia Woolf (1)
- EN4417 Creative Writing I (1)
- EN4418 American Poetry since 1950 (1)
- EN4419 American Fiction: Self and Nation, 1865-1939 (2)
- EN4420 Creative Writing II (2)

Semester 1

	Monday	Tuesday	Wednesday	Thursday	Friday
9 am		4418 American Poetry (until 11am)	3111 <i>Beowulf</i>		4399 Dissertation
10 am	4361 Jane Austen (until 12 noon) 4411 D H Lawrence (until 12 noon)	3204 Aspects of Modern Poetry 4313 Arthurian Legend 4418 American Poetry (until 11am)	3111 <i>Beowulf</i> 3208 Scottish Verse	3162 Revolution and Romanticism	3143 Shakespeare and Citizen Comedy 3208 Scottish Verse
11 am	4361 Jane Austen (10 am to 12 noon) 4411 D H Lawrence (until 12 noon)	3162 Revolution and Romanticism	4344 English Romance Comedy 4417 Creative Writing I	3204 Aspects of Modern Poetry 4313 Arthurian Legend	3201 Literary Theory (until 1 pm) (<i>not 09-10</i>) 4364 Victorian Poetry (until 1 pm)
12 noon	3207 20C British and Irish Drama 3143 Shakespeare and Citizen Comedy	3142 Renaissance Literature 3210 20C American Drama	3207 20C British and Irish Drama 4417 Creative Writing I	3142 Renaissance Literature 3210 20C American Drama	3201 Literary Theory (until 1pm) (<i>not 09-10</i>) 4364 Victorian Poetry (until 1pm)
2 pm	4344 English Romance Comedy 4417 Creative Writing I	4341 Renaissance Sexualities (<i>not 09-10</i>) 4362 Mind, Body and Soul (<i>not 09-10</i>) 3202 Literature and Ecology		4341 Renaissance Sexualities (<i>not 09-10</i>) 4362 Mind, Body and Soul (<i>not 09-10</i>) 3202 Literature and Ecology	4404 Shakespeare and Film (film until 5 pm)
3 pm	4312 Authorising English (until 5 pm)	4404 Shakespeare and Film 4410 Women, Writing, Rep WW2 (until 5 pm) (<i>not 09-10</i>)		4408 Science Fiction (until 5pm) 4416 Virginia Woolf (until 5 pm)	4404 Shakespeare and Film (film until 5 pm)
4 pm	4312 Authorising English (until 5pm)	4410 Women, Writing, Rep. WW2 (until 5 pm) (<i>not 09-10</i>)		4408 Science Fiction (until 5pm) 4416 Virginia Woolf (until 5pm)	4404 Shakespeare and Film (film until 5 pm)

Semester 2

	Monday	Tuesday	Wednesday	Thursday	Friday
9 am					
10 am	4412 Irish Literature <i>(not 09-10)</i> 3209 Scottish Fiction	4414 Hardy 3203 Historical Novel	4412 Irish Literature <i>(not 09-10)</i> 3209 Scottish Fiction	4414 Hardy 3203 Historical Novel	3164 Victorian Novel 4363 Romantic Writing <i>(not 09-10)</i>
11 am	4342 Restoration Theatre 4405 Contemporary Poetry (until 1 pm) 4406 Contemporary Fiction (until 1pm))	4409 Mod American Drama 3161 Devpt. of the Novel to 1840	3112 Chaucer (until 1 pm) 4407 Crime Fiction (until 1 pm) <i>(not 09-10)</i> 4413 Reading the 1940s (until 1pm) 4415 T S Eliot (until 1 pm)	3163 Younger Romantics 4343 Literature and Law	3163 Younger Romantics 4343 Literature and Law
12 noon	3206 Modern Fiction 4405 Contemporary Poetry (until 1 pm) 4406 Contemporary Fiction (until 1pm)	3141 Tragedy in the Age of Shakespeare 3113 Unreformed Scotland	3112 Chaucer (until 1pm) 4407 Crime Fiction (until 1 pm) <i>(not 09-10)</i> 4413 Reading the 1940s (until 1pm) 4415 T S Eliot (until 1 pm)	4409 Mod American Drama 3161 Devpt. of the Novel to 1840	3206 Modern Fiction 4342 Restoration Theatre
2 pm	3211 Culture and Society (until 4 pm) 4311 Old Eng Poetry (until 4 pm)	3164 Victorian Novel 4363 Romantic Writing <i>(not 09-10)</i>		3141 Tragedy in the Age of Shakespeare 3113 Unreformed Scotland	4402 Speeches 4413 Reading the 1940s (film until 5pm) 4403 Mediaevalism <i>(not 09-10)</i> 4419 American Fiction (until 4pm)
3 pm	3211 Culture and Society (until 4 pm) 4311 Old English Poetry (until 4 pm)	4402 Speeches 4403 Mediaevalism <i>(not 09-10)</i>		4420 Creative Writing II (until 5 pm)	4419 American Fiction (until 4pm) 4413 Reading the 1940s (film until 5pm)
4 pm				4420 Creative Writing II (3 pm to 5 pm)	4413 Reading the 1940s (film until 5pm)

MODULE TITLE: *Beowulf*

Semester 1

CLASS HOUR: Seminar **Wednesday 9 am and 10 am****Group A**Module Organiser: **Dr C Rauer**Anti-Requisite: **EN3010 Medieval Literature; ME3012 Heroic History, EN3019**

This module introduces students to one of the strangest works of medieval literature, *Beowulf*. The hero's struggles against monsters, and the text's depiction of pagan aristocracies and tribal warfare will be studied in close readings and thematic study against the backdrop of Anglo-Saxon literary history and poetic conventions. Key aspects studied will include monstrosity, warfare, paganism, leadership, poetic composition, early medieval manuscript production, and the usage of electronic tools. The module will also range widely amongst related North Sea literature (Old English poetry, Old Norse sagas, medieval Latin, and modern folklore). *Beowulf* will be read in a glossed edition and in the original; supporting material will be read in translation. Some prior experience with reading Old English (eg. through EN2003) is useful, but not necessarily required.

Learning outcomes

Students will demonstrate a detailed knowledge of the central text and show evidence of wider reading, identify and explore key themes and concerns of heroic poetry, understand texts within their early medieval historical context, demonstrate an aptitude for the close reading of texts, explore the theological dimensions of medieval texts, and show skills in the usage of electronic tools.

Content and syllabus

Beowulf, ed. G. Jack, rev. edn. (Oxford: Oxford University Press, 1997).

Students should also buy a modern English translation of *Beowulf*. (Two examples: *Beowulf: Text and Translation*, tr. J. Porter (Hockwold-cum-Wilton: Anglo-Saxon Books, 1991) [gives word-by-word translation; helps with language learning] or *Beowulf: A New Translation*, tr. S. Heaney (London: Faber and Faber, 2000).

Assessment

Essays: **either** 2 x 2000-word essay
or 1 x 2000-word essay plus 1 x vocabulary test

Examination: 2 hours at the end of the module, counting for 50% of the final mark; two questions to be answered (equal weighting).

MODULE TITLE: **Chaucer's *Canterbury Tales*****Semester 2**CLASS HOUR(S): **Wednesday 11 am to 1 pm****Group A**Module Organiser: **Dr M Connolly**Other Teachers: **Dr M R Purdie
Mr T G Duncan****Anti-requisite EN3060**

This module aims to develop appreciation of the *Canterbury Tales*, Chaucer's last work and today his most popular. This most sophisticated product of fourteenth-century English literature is a collection of stories related by many voices as part of a tale-telling competition during a pilgrimage to Canterbury. This module builds on the study of medieval and specifically Chaucerian literature in sub-honours, and contributes to the study of medieval literary culture offered by other modules in the School, such as EN4312 Authorising English: Society, Gender and Religion in Late Medieval English Literature and EN4313 Arthurian Legend and Middle English Romance. Some prior experience of reading Middle English (e.g. through EN2003) is useful, but not necessarily required.

Learning outcomes

Students will acquire a detailed knowledge of the set text and learn how to place it within more general critical and theoretical contexts. They will gain familiarity with a range of differing literary genres exhibited in the set text and with the culture from which these arose, and develop a basic understanding of the historical conditions in which medieval literature was produced and received. Students will also develop awareness of the later reception of the *Canterbury Tales*, and its adaptation, translation, and modernisation to suit audiences of later periods.

Content and syllabus

The set text for this course is Chaucer's *Canterbury Tales*, a collection of stories which we will study in its entirety. The collection features many different types of narrative, including bawdy tales, romances, saints' lives, moral fables, sermons, and penitential treatises, and these are cast in prose as well as different types of verse. Key aspects studied will include genre, structure, historical content and context, medieval literary thought, and gender. Consideration will also be given to the reception, translation, and adaptation of Chaucer's text from the fifteenth century to the present day.

Assessment

The assessed work for this course consists of **either** 2 x 2000-word essays **or** 1 x 2000-word essay plus 1 x commentary test; this comprises 50% of the assessed marks. At the end of the course there will be one two-hour examination consisting of two questions; this comprises the other 50% of the assessed marks.

MODULE TITLE: Unreformed Scotland: Older Scots Literature to 1560

CLASS HOUR(S): Tuesday 12 noon and Thursday 2 pm

Module Organiser: Dr M R Purdie

Semester 2

Group A

Learning outcomes

Students should emerge with:

- an understanding of how Older Scots literature developed in the independent kingdom of Scotland before the 1560 Reformation
- an appreciation for the ways in which history, politics and culture intersected in a late-medieval/early-modern Scottish context
- the ability to analyse poetic form and function in early texts
- an understanding of some of the most important critical issues in relation to this period of literature

More general skills to be acquired or improved are:

- reading and pronouncing Older Scots
- formulating coherent arguments supported by textual evidence
- distinguishing between facts and critical opinions (e.g. 'the Battle of Flodden was in 1513' vs. 'James IV was a brilliant king')
- conducting independent research; presenting material orally, within a given time-limit; meeting word limits for written work

Content and syllabus

This module introduces students to the late-medieval literature of pre-Reformation Scotland. A representative selection of Older Scots works from the fifteenth and earlier sixteenth centuries will be studied in the context of developments in the language, literary culture and political climate of the period before the cultural watershed of the Reformation. Writers studied will include Henryson, Dunbar, Douglas and Lyndsay as well as some of the comic and chivalric works of their anonymous contemporaries.

Assessment

- Essays:**
- a) one Close Reading exercise (poetry), c. 1,000 words. 15% of final module grade.
 - b) one Critical Exercise: students expound and take issue with a single critical article or chapter from a selected list), c. 1,000 words. 15% of final module grade.
 - c) one 3,000-word essay, 40% of final module grade

Examination:

One two-hour examination in which students write ONE essay only: 30% of final module grade.

MODULE TITLE: **Old English Poetry****Semester 2**CLASS HOUR(S): Seminars **Monday 2 – 4 pm****Group A**Module Organiser: **Dr Christine Rauer****Anti-requisite EN4212**

A close study of a selection of Old English poetry, including elegies, laments, riddles, and heroic narratives, illustrating the distinctive thematic and stylistic qualities of Old English poetry. Students will be able to test their imagination against texts which are in many cases so enigmatic and so short that scholars have not been able to establish their meaning and context. Despite their mysterious content, the fragments nevertheless manage to convey a haunting sadness and should be seen as some of the most beautiful poems in the English language.

Learning outcomes

Students will acquire a good knowledge and critical awareness of a range of Old English texts and genres. They will be better readers and critics of earlier English literature, and be better able to cope with texts in early English. A series of sessions devoted to language – placed at intervals through the first part of the module – will develop the students' reading knowledge of Old English.

This module fosters skills of linguistic precision, poetic imagination and critically-minded receptiveness with regard to highly nuanced, culturally and historically alien materials.

Content and syllabus

B Mitchell and F C Robinson, ed., *A Guide to Old English* 7th edn (Oxford: Blackwell, 2006) will be the set text book for this module.

R Hamer, ed., *A Choice of Anglo-Saxon Verse* (London: Faber and Faber, 1970, 1975 or 2006) contains both poems and facing-page translations and is also recommended.

Assessment

Essays:

2 essays of not more than 2000 words, each counting for 25% of the final mark.

Examination:

Examination (2 hours) at the end of the module, counting for 50% of the final mark; two questions to be answered (equal weighting). The examination will include an optional commentary question, requiring discussion of 2 passages of approximately 15 lines; no question will be obligatory.

MODULE TITLE: **Authorising English: Society, Gender, and Religion in Late Medieval English Literature**

Semester 1

CLASS HOUR(S): **Mondays 3 pm and 4 pm**

Group A

Module Organiser: **Dr A F Westphall**

Anti-requisite EN4214

Learning outcomes

- to deepen our understanding of what is probably a relatively unfamiliar period in English cultural and literary history
- to understand characteristic features of text production in a manuscript culture
- to read and pronounce Middle English
- to examine characteristic literary styles, genres and discourses of the period
- to develop skills in assessing the relationship between writing and society, text and context – skills that are of relevance (theoretical and applied) outside the field of medieval studies
- to develop oral and written presentational skills and the ability to offer disciplined close readings of documents (literary and non-literary) relating to medieval textual production
- gain knowledge of some notable authors, named or anonymous, and to appreciate their work with particular regard to the central themes of the module: society, gender and religion

Content and syllabus

The module examines the literature composed in England during the later Middle Ages, starting c. 1300 but with an emphasis on the years around 1400 – a period in which ideas of an ‘English literature’, of English authors and indeed of the English language itself can be seen as under construction.

The purpose of the module is twofold: 1; to offer an introduction to the richness and generic variety of Middle English literature (with particular focus on lyric poetry, romance and mystical writing). 2; to examine the interrelationship between textual practice and the historical and cultural processes that generated imaginative writing. Special attention will be paid to the preoccupation of authors with a world which they saw as moving towards moral, political and religious complexity and uncertainty. Also to be explored will be the implication in turbulent ideological debate of the use of English in texts many of which are written for laypeople and women.

The seminar will be structured on discussion of the following themes:

The authorisation of texts and voices, constructions of identity, women and mysticism, models of courtly behaviour, the nature of chivalry and its role in late medieval England, death and monstrosity, the romance genre as meditation on contemporary social and political themes, the role and power of the Church and its disciplinary and educational agendas, the status of vernacular English in relation to religious subject matter, heresy and orthodoxy, *devotio moderna*, the burning of books (and, not infrequently, their readers), Bible translation, Lollardy and reformation.

Texts to be read include: selected lyric poetry, *Sir Orfeo*, *Havelok the Dane*, *The Book of Margery Kempe*, *Revelations of Julian of Norwich*, *Piers Plowman*.

Assessment

Essays: Two essays each worth 25% of the final mark

Examination: One two-hour examination paper worth 50% of the final mark

MODULE TITLE: **Arthurian Legend and Middle English Romance****Group A**CLASS HOUR(S): Lectures/Seminars: **Tuesday 10 am and Thursday 11 am**Module Organiser: **Dr M R Purdie****Anti-requisite EN4217**

This module examines the literary origins of Arthurian legend and its development in medieval English literature.

Learning outcomes

Students will be encouraged to develop a broad critical understanding of the Middle English romance genre and the nature of genre more generally; will have a solid grounding in the origins of Arthurian legend and the relationship between popular legend and literature; and an enhanced understanding of the complex relationship between texts and audience in a pre-print culture.

Students will be able to recognise the manipulation of language, content and structure in the speech or written work of others, and will be encouraged to apply these rhetorical skills to their own writing and speaking.

Content and syllabus

This module traces the development of medieval English Arthurian literature and its relationship with the genre of medieval romance. Texts to be studied include the Arthurian material in Geoffrey of Monmouth's seminal *History of the Kings of Britain*, Wace's translation of Geoffrey into French verse; Chrétien de Troyes influential Old French Arthurian romances *Yvain* and *Lancelot* (all in translation); the Middle English *Ywain and Gawain*, *Sir Gawain and the Green Knight* and Malory. Please note that although most of the Middle English texts are quite short and all are available in glossed editions, very few have been translated into Modern English, so students *must* be prepared to read a variety of forms of Middle English.

All texts are all available in inexpensive paperback collections. Many of them can also be found on the website of TEAMS, the Consortium for the Teaching of the Middle Ages:

<http://www.lib.rochester.edu/camelot/teams/tmsmenu.htm>

Assessment

Two essays to be submitted during the semester and a two-hour examination (two questions) at the end of the course. Essays are weighted at 30% each and the exam at 40%.

MODULE TITLE: **Tragedy in the Age of Shakespeare****Semester 2**CLASS HOUR: Lectures **Tuesday 12 noon**
Tutorials **Thursday 2 pm****Group B**
Anti-requisite EN3020Module Organiser: **Professor N P P Rhodes****Learning outcomes**

Students in this module will be expected to acquire and to demonstrate in essays and examinations that they have acquired:

1. a direct knowledge of the set texts, gained by close reading of those texts and reading of supplementary primary and secondary material.
2. the ability independently to identify and undertake appropriate secondary reading on Shakespeare and the drama of his time, guided by the module handbook. Students will demonstrate this research either by entering into explicit debate with some of the secondary literature, or by exhibiting a sense of the historical reception of the primary texts.
3. an appropriate critical terminology for discussing the drama of the period.
4. the ability to construct logical, persuasive arguments which are presented in correct and fluent English.

Content and syllabus**Set texts**

Shakespeare	<i>Tragedies</i> or <i>The Complete Works</i> , ed. Wells and Taylor (Oxford); or the Norton Shakespeare, ed. Greenblatt.
Marlowe	<i>Doctor Faustus and Other Plays</i> , ed. Bevington and Rasmussen (Oxford: World's Classics, 1995) <u>or</u> <i>Complete Plays</i> , ed. Burnett (Everyman, 1999)
John Webster	<i>The Duchess of Malfi and Other Plays</i> , ed. Weis (Oxford, 1998)
Thomas Middleton	<i>Women Beware Women and Other Plays</i> ed. Dutton (Oxford, 1999)

Also recommended:

Seneca	<i>Thyestes</i> in <i>Four Tragedies and Octavia</i> , trans. Watling, (Penguin)
Kyd	<i>The Spanish Tragedy</i> in <i>Four Revenge Tragedies</i> , ed. Maus (Oxford: World's Classics, 1995)
Jonson	<i>Sejanus</i> in <i>Volpone and Other Plays</i> , ed. Hutson (Penguin, 1998)

Assessment

Two essays to be submitted during the course and a two hour examination (two questions) to be sat at the end of the semester. The weighting for each essay or exam answer is 25%. In the exam students will be required to demonstrate knowledge of both Shakespearean and non-Shakespearean tragedy, but individual essays or exam answers may be limited to work by a single author.

MODULE TITLE: **Renaissance Literature: Texts and Contexts** Semester 1

CLASS HOUR: Lectures/Seminars: **Tuesdays at 12 noon**
Tutorials: **Thursdays at 12 noon**

Module Organiser: **Professor N P P Rhodes** Group B

Anti-requisite EN3021

Learning outcomes

Students in this module will be expected to acquire and to demonstrate in essays and examinations that they have acquired:

1. a direct knowledge of the set texts, gained by close reading of those texts and reading of supplementary primary and secondary material.
2. a sense of the historical and cultural contexts of the set texts.
3. the ability to identify and undertake appropriate secondary reading and other research, guided by the module handbook.
4. an appropriate critical terminology for discussing the literature of the period.
5. the ability to construct logical, persuasive arguments which are presented in correct and fluent English.

Content and syllabus

The course is historically based and deals with literature from the late Elizabethan period to the period of Civil War and interregnum in the mid-seventeenth century. Texts studied will include Spenser, *The Faerie Queene* Books One and Two; Shakespeare, History plays (the second tetralogy) and *The Tempest*; Jonson, poetry and drama; Donne, poetry and prose; Herbert, devotional poetry; Marvell, poetry; Milton, shorter poems.

Texts:

Spenser *The Faerie Queene* I-III, ed. Brookes-Davies (Everyman/Phoenix) ; or the Penguin Classics edition; or the Longman edition, ed. Hamilton

Shakespeare *The Histories*, ed. Wells and Taylor (Oxford: Clarendon Press)

The Tempest, ed. Vaughan and Vaughan (Arden); or a good collected Shakespeare (eg Oxford or Norton).

Jonson *The Alchemist and Other Plays*, ed. Campbell (Oxford: World's Classics)

English Renaissance Poetry (Course Anthology, available at the beginning of the semester)

Assessment

Essays: There will be two essays required for this module which will together count for 50% of the final mark. The second essay will take the form of a project and may require the use of literary databases.

Examination: Candidates will be required to answer two questions in a two-hour examination which, together, will count for 50% of the final mark for the module.

One question will be on the set texts and the other on their historical and cultural contexts.

MODULE TITLE: **Shakespeare and the Beginnings of English Citizen Comedy**

CLASS HOUR(S): Lectures **Monday 12 noon** Tutorials: **Friday 10 am**

Module Organiser: **Dr B A Murray** (e-mail <bam2>)

Anti-requisite EN3066

**Semester 1
Group B**

Learning outcomes

Students in this module will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired:

1. a good reading knowledge of the primary texts and a good general knowledge of the theatrical context in which they were first performed.
2. the capacity to present, in tutorials and in essays, a critical discussion of them in the light of social, critical, political, and theatrical contextual evidence.
3. a development of their skill at close reading.

This is principally a reading course, but students will be expected to acquire a range of presentational skills which, with these outcomes, will be assessed by means of two close readings (the better mark to count 20%), an essay (30%), and a two-hour, two-answer examination (50%).

Content and syllabus

This module offers students firstly an introduction to the beginnings of English social drama in Mediaeval Mystery and Morality plays, and in sixteenth-century school farce. Students will then study some late sixteenth- and early seventeenth-century comedies, including a number by Shakespeare and such contemporaries as Dekker, Jonson, Marston, and Massinger, which take urban living for setting and treat it in a range of modes. Students will examine some of the ways in which early dramatists employ the comic medium for the expression of issues of social interest such as anarchy and containment, money and power, sex and ownership. In addition students will have been both introduced to the conditions of early staging and audiences and also invited, towards the end of the module, to test their own responses against a range of modern critical views.

Set texts

Everyman and Mediaeval Miracle Plays, ed. A. C. Cawley (Everyman)

**Gammer Gurtons Needle*) in *Three Sixteenth Century Comedies*,

**Ralph Roister Doister*) ed. C. W. Whitworth Jr., (New Mermaids, Benn)

Dekker: *The Shoemaker's Holiday*, ed. R. L. Smallwood and S. Wells, (Revels Plays, M.U.P.)

†Shakespeare: *The Merchant of Venice*)

The Comedy of Errors) Arden or New Penguin or

Measure for Measure) *The Oxford Shakespeare: The Comedies*,

The Merry Wives of Windsor) (O.U.P.)

Jonson: *The Alchemist*, New Mermaids, Benn or in *Ben Jonson's Plays and Masques*,
ed. R. M. Adams, (Norton)

Marston: *The Dutch Courtezan*) *in *Four Jacobean City Comedies*,

Massinger: *A New Way to Pay Old Debts*) ed. G. Salgado, (Penguin)

Beaumont: *The Knight of the Burning Pestle* (New Mermaids, Benn)

*may be unavailable; class copies will be prepared for those who need one.

†*The Taming of the Shrew* may also be referred to.

Additional list of recommended Primary reading: Terence, *Eunuchus*; Plautus, *Miles Gloriosus*, *Amphitruo*; Horace, *Ars Poetica*; Erasmus, *The Praise of Folly*; More, *Utopia*; Sidney, *Apologie for Poetrie*

Assessment: Continuous assessment = 50%; two-hour examination = 50%.

MODULE TITLE: **Renaissance Sexualities: Rhetoric and the Body 1580-1660**CLASS HOUR(S): **Tuesday 2 pm
Thursday 2 pm****Semester 1**Module Organiser: **Professor L M Hutson****Group B****[Not running 2009-10]****Anti-requisite EN4009****Learning outcomes**

Students who take this module are expected to:

1. Acquire knowledge of a range of texts by both canonical and lesser-known writers in a variety of genres, including lyric poetry, prose and drama. They will learn how to analyze the formal and generic properties of these texts. They will also learn how form affects the representation of gendered subjectivity.
2. Become informed about contemporary scholarly debates over periodization in the history of sexuality and of gender-relations in the early modern period.

Content and syllabus

The Reformation and Renaissance in England saw shifts in thinking about the place of sexuality and gender in society. Married chastity was spiritually elevated over monastic celibacy, and a classical tradition of temperate control of appetites competed with a Christian tradition of condemning all non-procreative sex. This module will examine the representation of sexuality and gender in poems, prose and drama by men and women in the period 1580-1660.

Texts studied will include Shakespeare's *Sonnets* (any edition); Philip Sidney's *Old Arcadia* (Oxford World's Classics, 1985); John Lyly's *Gallathea*; Christopher Marlowe's *Edward II* and Ben Jonson's *Epicoene*; Aemilia Lanyer, Katherine Philips and Margaret Cavendish in *Early Modern Women's Writing: An Anthology* (Oxford World's Classics, 2000). Useful critical anthologies include *Feminism and Renaissance Studies* ed. Hutson (Oxford: 1999) and *Queering the Renaissance* ed. Goldberg (Duke, 1994).

Transferable skills

1. Close reading is required in analyzing Renaissance texts in all genres, because the language is so highly figurative. Students' acquired skills in analyzing figurative language will transfer to other reading tasks.
2. The course places an emphasis on students' thinking through questions of the wider cultural impact of literary representation which are relevant to all periods of literature.
3. Students will be introduced to historical debates, and will learn how to argue effectively for one historical position or another in relation to the texts they study.

Assessment

Two essays to be submitted during the course and a two hour examination (two questions) to be sat at the end of the semester. The weighting for each essay or exam answer is 25%.

MODULE TITLE: **Restoration Theatre****Semester 2
Group B**CLASS HOUR(S): Seminars: **Monday 11 am**
Tutorials: **Fridays 12 noon**Module Organiser: **Dr B A Murray** e-mail <bam2>**Anti-requisite EN4261****Learning outcomes**

Students in this module will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired:

1. an understanding of the nature of theatrical production in the period 1660–1708.
2. an understanding of how theatrical production may be shaped by material, social, and critical circumstances.
3. a close familiarity with a number of plays from this period.
4. a range of relevant practical and presentational skills, both written and oral. (Oral skills will be practised in group discussion and individual presentations; written skills will be practised and tested by means of essays and semester examinations.)

Content and syllabus

Weekly lectures will discuss the theatres, heroic drama, tragedy, earlier seventeenth-century manners comedy, stage conditions, political background, Shakespeare in the Seventeenth Century, French and Spanish comedy in England. Contemporary material on handouts will be used, concentrating on about ten texts from:

Dryden	<i>The Indian Queen*</i>
Buckingham	<i>The Rehearsal</i> (for reference)
Wycherley	<i>The Country Wife</i>
Etherege	<i>The Man of Mode</i>
Behn	<i>The Rover</i>
Dryden	<i>All for Love</i>
Otway	<i>Venice Preserv'd</i>
Tate	<i>King Lear*</i>
Congreve	<i>The Way of the World</i>
Vanbrugh	<i>The Relapse</i>
Farquhar	<i>The Beaux' Stratagem</i>

These are available in David Womersley's edition for Blackwells, *Restoration Drama, An Anthology*.

*These will be available from Dr Murray as photocopies.

A website designed for this module (when it was numbered EN4261) may be accessed via Dr Murray's further teaching entry on the School site.

MODULE TITLE: **Literature and Law in Early Modern England****Semester 2
Group B**CLASS HOUR: **Thursdays 11 am and Fridays 11 am**Module Organiser: **Professor L M Hutson****Anti-requisite EN4265****Learning outcomes**

Students will learn how closely related are the processes of inference by which we decide about guilt in law, and those which produce fiction. They will learn about the rhetorical dimension of the history of probability and will be introduced to key concepts in the history of literary criticism (mimesis, for example) as well as key concepts in debates about the place of literature in the history of political thought ('sovereignty'; 'absolutism'; constitutionalism').

Content and syllabus

Approaching literature by way of the law can transform our thinking about how stories are told, what constitutes 'proof' or 'probability', and how, imaginatively speaking, we gain access to, or reconstruct, the intentions of others (and even our own). In early modern England, the Latin rhetorical treatises used to teach students how to write compelling narratives and invent poetic arguments had originally been designed as treatises for advocates, so there was a very direct connection between legal and fictional techniques for telling stories and imagining motives and 'facts' (as disputed actions were called in English law). This module will explore works of drama and poetry that have strong affinities with legal forms of argument, and will encourage critical thinking about the relations between literary and legal ways of thinking in all periods. Texts studied will include Cicero, Quintilian, Terence (in translation) and works by Nicholas Udall, George Gascoigne, William Shakespeare, Ben Jonson, John Donne, John Webster and Thomas Heywood.

Transferable skills

- Learning to recognize rhetorical figures and tropes and analyze their effects.
- Learning that those effects have a real impact in our daily lives, not in some protected realm of the 'literary'.
- Learning aspects of the history of Anglo-American common law that will be relevant to literary study of all periods, as well as being generally beneficial to a citizen of the world.
- Preparation for work in law, politics or the media; preparation for further (graduate) study in literature by introduction to key debates about relations between literature, cultural history and the history of political thought in the West.

Assessment

Essays: 2 x 3000 words (50%)

Examination: 1 x 2hrs (50%)

MODULE TITLE: **Early English Romance Comedy: Shakespeare and his Contemporaries**

Semester 1

CLASS HOUR(S): Lectures **Monday 2 pm** Tutorials **Wednesday 11 am**

Module Organiser: **Dr A L Davis**

Group B
Anti-requisite EN4267

This course aims to familiarise students with a group of plays from the same period which have similar dramatic ingredients. In addition students will discover how drama can express this material and how different dramatists choose to deploy the wide issues inevitably raised by the romance genre.

Learning outcomes

Students will be expected to acquire and to demonstrate, in course work and in the examination, familiarity with a range of sixteenth- and seventeenth-century dramatic texts. They should have considered the relationship between the plays and a variety of different social and cultural contexts, and have developed an awareness of debates surrounding the genres of 'comedy' and 'romance'.

Students will acquire knowledge both of literary texts from a certain period and of the genres of these texts. They will also develop skills in close reading and reasoned literary-critical argument.

Content and syllabus

Students will study a variety of Shakespearean and non-Shakespearean plays from the sixteenth and seventeenth centuries, including (by Shakespeare): *The Two Gentlemen of Verona*; *Love's Labours Lost*; *A Midsummer Night's Dream*; *Twelfth Night*; *The Winter's Tale*, as well as Sir Philip Sidney's *Arcadia*.

Assessment

Two essays and two exam answers, each comprising 25% of the overall mark.

MODULE TITLE: **The Development of the Novel to 1840****Semester 2**CLASS HOUR(S): Lectures: **Tuesday 11 am**Seminars: **Thursday 12 noon**Module Organiser: **Dr C J M MacLachlan****Anti-requisite EN3023****Group C**

This module is designed to familiarise students with some of the canonical novels of the period 1740–1840, and with the social, historical and literary contexts they inhabit and inform. The course focuses on the novels themselves, their literary structure and style. Students will be encouraged to think about the way in which narrative technique and style are used to present different subjects, and the way in which the literary history of the novel influences the social concerns of the novel. Discussion in small and large groups is used in this module to help students develop their ideas and achieve the learning outcomes of the course. In essays and in examination scripts, credit will be given for evidence of wider reading in relevant material beyond the set texts for this module.

Content And syllabus

The module will meet twice weekly for one-hour sessions. Normally the first of these sessions will be a lecture and the second a seminar for which students will be asked to prepare topics for discussion. After an introductory lecture in the first week the syllabus will cover the following works (there are no prescribed editions but Oxford World's Classics, Penguin Classics and Everyman editions are recommended):

Daniel Defoe, *Robinson Crusoe*
 Samuel Richardson, *Pamela* [part 1]
 Henry Fielding, *Joseph Andrews*
 Tobias Smollett, *Humphry Clinker*
 Laurence Sterne, *A Sentimental Journey*
 Frances Burney, *Evelina*
 Matthew Lewis, *The Monk*
 Walter Scott, *The Bride of Lammermoor*
 Jane Austen, *Persuasion*
 Charles Dickens, *Oliver Twist*

Assessment

There will be two essays, each of 1500–2000 words, for this module and an examination of two answers. Each of these elements will count for 25% of the final module grade. Students may substitute an optional third essay for either their first or second essays.

MODULE TITLE: **Revolution and Romanticism: Literature, History and Society 1789-1805****Semester 1**CLASS HOUR(S): Seminars **Tuesday 11 am and Thursday 10 am**Module Organisers: **Dr S C Manly****Anti-requisite EN3030****Group C****Learning outcomes**

The module offers students a wide-ranging introduction to the varied and stimulating literature of the 1790s. It will also present students with an opportunity to read some of the best modern criticism of literature of the Romantic period. By the end of the module, students will be able to demonstrate a broadly based knowledge of the literature of the 1790s and some relevant later texts, and will be able to present an informed discussion of this literature in the light of contextual evidence such as social, political and wider historical developments. Students in this module will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired: a broadly based knowledge of the literature of the period studied, gained by reading unabridged primary texts and following up primary reading with critical reading on each author studied; the capacity to present an informed discussion of this literature in the light of contextual evidence such as social, political and wider historical developments; skills in critical reading and evaluation of primary texts and relevant secondary material; and a range of relevant practical and presentational skills, both written and oral. (Oral skills will be developed via participation in group discussion and may be assessed via presentations; written skills will be tested by means of essays and semester examinations).

Content and syllabus

The module content and syllabus will be organised in a chronological order, enabling students to develop a close familiarity with the literary/historical contouring of the period studied. Preliminary study of political-social controversy will focus on reading from Tom Paine's *Rights of Man* and Burke's *Reflections on the Revolution in France*. The core reading for the module will be based on *Romanticism: An Anthology*, ed. Duncan Wu (3rd ed., 2006), which students will be required to purchase. (The anthology also provides a core source for EN3163 The Younger Romantics.) Students study a range of Romantic-period poetry, including work by Blake, Wordsworth, Coleridge, and other poets, and consider this work in relation to current political issues or controversy. Prose fiction to be studied will include William Godwin's powerful and disturbing novel *Caleb Williams*, and there will also be an opportunity to study writings by contemporary 'radical' writers such as John Thelwall. The course will conclude with study of some retrospective accounts of the period in Wordsworth's *The Prelude* (1805) and in Jane Austen's *Persuasion* (1818). The two novels are readily available in paperback editions at a modest price.

Assessment

Two Essays 25% + 25% = 50% weighting. One examination paper of 2 hours, 50% weighting, at the end of the semester: candidates will be asked to answer two questions.

MODULE TITLE: **The Younger Romantics: Poetry and Prose (1810-1830)**CLASS HOUR(S): Seminars **Thursday 11 am and Friday 11 am****Group C**Module Organisers: **Professor N H Roe****Anti-requisite EN3031**

Learning outcomes

The module aims to introduce students to the second generation of Romantic writers, and to equip them with a good working knowledge of literary culture in England in the second and third decades of the nineteenth century. Students in this module will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired: a detailed knowledge and critical appreciation of poetic and non-fictional prose texts of the second generation of English Romantic writers; an understanding of these texts within their political and cultural contexts; the ability to present an informed discussion of Romantic literature in the light of contextual evidence such as social, political and wider historical developments; knowledge of recent critical and theoretical approaches to these texts; skills in critical reading and evaluation of primary texts and relevant secondary material; skills in library and on-line research; a range of relevant practical and presentational skills, both written and oral. (Oral skills will be tested via group discussion and individual presentations; written skills will be tested by means of essays and semester examinations.)

Content and syllabus

The course will involve the study of poems by Anna Letitia Barbauld, Leigh Hunt, John Keats, Percy Bysshe Shelley, George Gordon, Lord Byron, William Wordsworth and John Clare, and prose works by William Hazlitt, Sir Walter Scott, and Thomas De Quincey. The module Content and Syllabus will be organised in roughly chronological order, enabling students to develop close familiarity with the literary/historical contouring of the period studied. The core reading for the module will be based on *Romanticism: An Anthology*, edited by Duncan Wu (1994; 3rd ed. 2006), and students studying this module will be required to purchase their own copy of this book (the anthology also provides a core source for EN3030 Revolution and Romanticism). Additional texts required will be: Thomas De Quincey, *Confessions of an English Opium-Eater, and Other Writings*, ed. Barry Milligan (Penguin); and Sir Walter Scott, *Ivanhoe* (any edition).

Assessment

Two essays, 2,500 words in length, 25% + 25% = 50% weighting. An **examination**, two hours in length, for which candidates will be expected to answer two questions, each worth 25% of the final mark for the module.

MODULE TITLE: **Self and Society in the Victorian Novel****Semester 2**CLASS HOUR(S): Lectures **Tuesday 2 pm** Seminars **Friday 10 am**Module Organiser: **Mr P V Mallett****Group C****Anti-requisite EN3040 and EN3205****Learning outcomes**

Students will have a detailed knowledge of six major novels of the Victorian period, together with some understanding of the methods of publication, of the contemporary reception of the selected novels and later responses to them, and of the social, intellectual and cultural contexts in which the novels were read and received. This understanding will include an awareness of the role of the narrator; the concept of realism and the deployment of non-realist elements; the use of multiple plots and 'doubles'; the sense of an audience; and the use of various kinds of endings.

Students will also become familiar with and be able to give a critical account of two related thematic issues: the sense of social and historical change, and the search for coherence and stability in the self. In doing so they will also recognise the way the Victorian novel both reflected and contributed to debate about a range of social and intellectual concerns

Content and syllabus

The novels to be studied are: William Thackeray, *Vanity Fair*; Charlotte Brontë, *Jane Eyre*; Charles Dickens, *Bleak House*; Wilkie Collins, *The Woman in White*; George Eliot, *Middlemarch*; Thomas Hardy, *Jude the Obscure*. In addition, students will be required to consider one twentieth-century novel: Jean Rhys, *Wide Sargasso Sea*. There will be a mix of lectures, tutorials and seminars. Both lectures and student presentations will address a series of related topics, both formal and thematic, and explore the links between them. These will include: the role of the narrator, the concept of realism and the use of non-realist elements, the use of multiple plots and 'doubles', the sense of an audience, and the various kinds of endings (including 'open' endings); the awareness of history, the idea of the city, the re-emergence of feminist argument, the impact of evolutionary theory, and contemporary anxieties about determinism and freewill. There will be frequent cross-reference between all five novels.

Students may use any editions of these novels, but where they are available World's Classics or Norton Critical editions are preferred.

Assessment

Assessment will be based on two essays, each worth 30%, and an examination worth 40%; the latter will cover the whole range of the course.

MODULE TITLE: **The Novels of Jane Austen in Context****Semester 1**CLASS HOUR(S): **Two-hour seminar: Mondays 10-12 noon****Group C**Module Organiser: **Dr J Stabler****Anti-requisite EN4005****Learning outcomes**

This module will examine the six major novels of Jane Austen in the context of novels by three of her contemporaries, Mary Wollstonecraft, Maria Edgeworth and Ann Radcliffe. It aims to encourage an understanding of Austen's work in the light of Romantic period aesthetics and politics and to explore Austen's affinities with and departures from the novelistic conventions of the late eighteenth and early nineteenth centuries. The course will also consider critical and theoretical approaches to Austen's writing and selected contemporary translations of Austen's work through recent screen adaptations of her novels.

Students will emerge with a detailed knowledge of Austen's major works of fiction will be able to relate those works to a number of historical, aesthetic, cultural and critical contexts. Students will continue to develop skills in close-reading and critical argument through spoken and written presentations; they will acquire skills in independent research, group discussion and critical reflection.

Content and syllabusMaria Edgeworth, *Letters for Literary Ladies*Ann Radcliffe, *A Sicilian Romance*Mary Wollstonecraft, *Maria*Jane Austen, *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Persuasion*.**Assessment****Continuous assessment:**

During this module students will complete one seminar paper worth 10% and 2 essays each worth 20%. One of the essays may be developed from the seminar paper.

Examination:

There will be a two hour examination, in which candidates will be asked to answer two questions each of which will count for 25% of the final mark for the module.

MODULE TITLE: **Mind, Body and Soul: Literature in the Enlightenment****Semester 1**CLASS HOUR(S): Lectures **Tuesday 2 pm**Tutorials **Thursday 2 pm**Module Organiser: **Dr T E Jones****Anti-requisite EN4204****Group C****[Not running 2009-10]****Learning outcomes**

The Enlightenment is a contested historical category, with arguments about literature and philosophy contributing to the definition of what enlightens a human subject. By reading major texts of poetry, fiction and non-fiction, this module will explore the ways in which literature constructs relationships between the rational, emotional, spiritual and physical aspects of human life. Students will be encouraged to ask how the physical, emotional and spiritual impinge upon rational accounts of enlightenment, looking at the way literary texts such as Rochester's poems, Pope's *Essay on Man*, and Sterne's *Tristram Shandy* complicate accounts of the age of reason given from the perspective of the history of ideas. Students will consider and question the relationship between literature and broader intellectual movements by conducting close readings of literary texts and understanding their intellectual context.

Content and syllabus

The following authors / texts are likely to be featured on the course: John Wilmot, Earl of Rochester, 'A Satyr Against Reason and Mankind' and obscene poems; Jonathan Swift, *A Tale of a Tub* and poems; Anne Finch, Countess of Winchilsea and Edward Young; Alexander Pope, *The Dunciad* and *An Essay on Man*; Samuel Johnson, *Rasselas*; Christopher Smart, *Jubilate Agno* and *A Song for David*; William Cowper; Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*. Teaching will be conducted by a series of seminars.

Assessment

One 5000 word essay and a 2 hour examination.

MODULE TITLE: **Romantic Writing and Women****Semester 2**CLASS HOUR(S): Seminars **Tuesday 2 pm and Friday 10 am**Module Organiser: **Dr S C Manly****Anti-requisite EN4235****Group C****[Not running 2009-10]****Learning outcomes**

This module explores the richly varied and often exciting fiction, poetry and non-fictional prose emanating from the pen of women writers in the aftermath of the French Revolution, showing how a 'revolution in female manners' sprang out of the momentous changes of post-1789 European society. Students will therefore gain a sense of how arguments about women's education, marriage, inheritance and status in society connect with the more general political and ideological ferment of the 1790s. Students in this module will be expected to acquire and to demonstrate, in class assignments and in essays and examinations, that they have acquired: a broadly based knowledge of the literature of the period studied, gained by reading unabridged primary texts and following up primary reading with critical reading on each author studied; the capacity to present an informed discussion of this literature in the light of contextual evidence such as social, political and wider historical developments; skills in critical reading and evaluation of primary texts and relevant secondary material, independent research skills gained by exploring and using Library and IT resources; and a range of relevant practical and presentational skills.

Content and syllabus

The module focuses on 'Jacobins' and writers sympathetic to political reform, and shows these ideas being worked out in fiction and poetry as well as in non-fictional prose. Special emphasis will be given to the work and reputation of Mary Wollstonecraft in the period. Although many of the writers studied are women, important male Romantic-period figures such as Godwin, Wordsworth and Blake are also represented. Students will be encouraged to approach this literature using historicist methods and ideas, reconstructing the social and political framework within which male and female Romantic writers sought creative expression. Set texts include: work by Dorothy and William Wordsworth; William Blake, *Visions of the Daughters of Albion*, Mary Wollstonecraft, *Vindication of the Rights of Men* (1790) and *Vindication of the Rights of Woman* (1792); *Mary and The Wrongs of Woman, or, Maria*; Mary Shelley, *Matilda*; William Godwin, *Memoirs of the Author of the Rights of Woman*; Maria Edgeworth, *Belinda*; selected poems by Anna Letitia Barbauld; and a selection of works for children by Romantic-period women writers.

Assessment

Two essays, each of 2, 500 words in length: 25% + 25% = 50% weighting, and a two-hour examination (two questions) to be sat at the end of the semester. The weighting for each essay or exam answer is 25%.

MODULE TITLE: **The Art of Victorian Poetry****Semester 1**CLASS HOUR(S): Seminar **Fridays 11 — 1 pm****Group C**Module Organiser: **Dr S J Lodge**Other Teachers: **Dr S J Stabler****Anti-requisite EN4007 and EN4401**

Learning outcomes

Students who take this module are expected to acquire a sound critical knowledge of a range of Victorian poems in their historical and literary contexts. Students will read and evaluate contemporary and modern commentary upon these poems and consider various topics in Victorian art and Victorian life as they relate to poetry. They will refine their skills in close critical reading and develop their analytical abilities in relation to poetic form, language, and metre. They will also exercise skills in comparing, discussing, and critiquing poems by different authors, and in sustaining arguments based on textual evidence — as demonstrated by spoken contributions in seminars and assessed in written essays and examination answers.

Content and syllabus

This module explores the richness and diversity of poetry written and/or published in the period 1837-1901. Covering a range of major works, it examines the new demands made of poetry in this era, and the different ways in which poets respond to the challenge of skepticism and disagreement about poetry's place in an industrialized society. The structure of the module is both chronological and thematic, addressing issues such as gender, class, religion, and nation in relation to Victorian poetry. Throughout, the module uses the background of visual art — including poetry book illustration, Victorian paintings based on subjects from Victorian poetry, and artworks commemorated in Victorian poems — to highlight issues regarding poetry's status, aims, and appearance in the period. Looking at the art of poetry in relation to visual art, it asks how Victorian poetry aligns itself with broader aesthetic debates about form, function, and representation.

Among the specific topics covered in the module are: Alfred Tennyson and 'the poetry of sensation'; Elizabeth Barrett Browning and figuring the female; Robert Browning and the 'double poem'; Christina Rossetti and the Pre-Raphaelite vision; Victorian sonnet sequences; Algernon Swinburne and the Decadent Aesthetic; and Comic Poetry, Nonsense and the Grotesque.

Assessment

Two essays to be submitted during the course and a two-hour examination (two questions) at the end of the semester. The weighting for each essay or exam answer is 25%.

MODULE TITLE:	Dissertation in English	Semester 1
CLASS HOUR(S):	Friday 9 am	Anti-requisite EN4201
MODULE CO-ORDINATOR	Dr G W J Cuthbertson	Group D

Prerequisites: A pass in any 3000-level English module

[NB This module is available only to students in the second year of the Honours Programme. This module is compulsory for Single Honours students. Joint Honours students may select this module, but are not obliged to.] The option of taking the Dissertation module by a Portfolio of Creative Writing has been discontinued with effect from Session 2009–10.

This module gives the opportunity to undertake a sustained piece of independent work on a topic chosen by the student in consultation with a member of the School.

Learning outcomes

Students taking this module will be expected to acquire and to demonstrate in their semester's work:

1. the ability to construct a sustained argument within a longer format than they have previously encountered
2. the ability to handle secondary sources honestly, accurately and productively: a premium is placed upon the use of approved forms of academic reference, citation and bibliographical style
3. the ability to work to a large extent independent of detailed supervision

The primary objective of this module is the completion of the dissertation. This will entail the process of informed choice of a suitable subject, coherent planning of the research required, the writing up of the results and mastery of the literary and technical skills of presentation. Careful time management, strong individual initiative and motivation and the ability to understand and respect conventions of academic style will be required. The result should be a deeper knowledge or understanding not only of the subject of the dissertation but also of the methods of individual research. As well as offering the satisfaction of completing a personally-chosen task on a topic of special interest this module therefore offers some preparation for those intending to go on to postgraduate study.

Content and syllabus

In principle the choice of topics for the dissertation is as wide as can reasonably be accommodated within the time available for study and the competence of the School of English to assess the results. The type of work chosen may be similarly varied. As well as the conventional discursive critical essay, it will be acceptable to propose an edition of a text, a commentary, a grammatical or philological study, or a biographical or bibliographical survey. Past experience strongly suggests that the choice of a suitable topic is one of the key factors in determining both the amount of satisfaction gained from writing the dissertation and the eventual grade.

Assessment

The sole item of assessed work for this module is the dissertation, which will be marked on the 20 point scale in use elsewhere in the School. The maximum length for the dissertation is ten thousand words, inclusive of notes, bibliography and any appendices.

MODULE TITLE: **Literary Theory****Semester 1**CLASS HOUR: Seminar **Friday 11 am — 1 pm**Module Organiser: **Dr T E Jones****Anti-requisite EN3002****Group E****[Not running 2009-10]****Learning outcomes**

This module is designed to guide students through some fundamental questions in literary theory, and introduce them to the writing of some canonical literary theorists. Week by week, in a series of two-hour seminars, students will be introduced to a question or problem in literary interpretation, such as the role of the unconscious in writing, the ideas of race and nation and their influence on literature and culture. By reading a selection of texts from the Norton Anthology each week, students will develop an understanding of these fundamental questions, and be able to discuss related issues in seminars, whether guided by topics set by a teacher, or in open conversation. Students will be introduced to the terminology of the various different theoretical positions studied, gaining familiarity with feminist, psychoanalytical, Marxist, post-colonial and post-structuralist concepts and terms, amongst others. Students should be able to understand these terms and employ them in their own work in a clear and unpretentious manner. Over the course of this module students will also have to consider the methodology of other disciplines in the arts, humanities and social sciences (philosophy, anthropology, political theory and history, for example), and ask how the methodology of literary studies is related to those other disciplines. The course asks students to take their literary theoretical knowledge and apply it to texts with which they are already familiar (texts from the pre-honours courses in the School are recommended in association with some seminars). Students should be aware of a variety of relationships between literary texts and the theoretical texts that are written around and about them. A large amount of group discussion is employed in this module to help students achieve its learning outcomes.

Content and syllabus

The Norton Anthology of Theory and Criticism, ed. by Leitch, Cain, Finke, Johnson, McGowan and Williams will be the set text for this module. Essays and extracts from this anthology will be studied in thematic groups.

Assessment**Essays:**

There will be two essays required for this module each of which will count for 25% of the final mark.. An optional third essay may be substituted for one of the first two essays.

Examination:

There will be a two hour examination, in which candidates will be asked to answer two questions each of which will count for 25% of the final mark for the module.

MODULE TITLE: **Literature & Ecology****Semester 1**CLASS HOURS: Lectures: **Tuesdays 2 pm**
Seminars: **Thursdays 2 pm**Module Organiser: **Mr John Burnside****Group E****Anti-requisite EN3018****Learning outcomes**

The module will provide an introduction to the history of ecology literature, from the transcendentalists to the present day. Students will gain an awareness of the growing importance of ecocritical writing as well as the tradition and impact of nature writing and regional writing on literature. Students will become familiar with the essentials of ecocritical thinking and of writing as ecology. In addition to gaining a basic appreciation of the Transcendentalist philosophy of nature, students will be introduced to a number of important trends or movements within ecocritical writing, including naturalist, regional, eco-feminist and indigenous traditions, as well as considering the implications of ecocritical writing for a wider field, including other critical approaches, economics, history and creative writing.

Ecocriticism is a growth field in both literary and cultural criticism and ecocritical perspectives are perceived as more important as this field continues to advance. By adding ecocritical perspectives to their range of possible approaches, students will have new instruments which can be applied in a number of fields, including literary, cultural, political and philosophical analysis.

Content and syllabus

Set texts

Burnside and Riordan, eds: *Wild Reckoning*, (Gulbenkian Foundation, April 2004)H.D. Thoreau: *Walden*Thomas Hardy: *The Return of the Native*Graham Swift: *Waterland*Robert Frost: *The Poetry of Robert Frost* (Vintage, 2001)Burnside and Riordan, eds: *Wild Reckoning*, (Gulbenkian Foundation, April 2004)**Assessment**

Assessment is by continuous assessment (50%) and examination, (50%). For continuous assessment two pieces of work are required: one essay and a project journal. Each of these two pieces of work carries 25% of the overall mark. In addition, an examination, (one two-hour paper) carries a further 50% of final marks.

MODULE TITLE: **The Historical Novel****Semester 2**CLASS HOUR(S): Lectures **Tuesday 10 am** Tutorials **Thursday 10 am****Group E**Module Organiser: **Dr A L Davis****Anti-requisite EN3027**

The module builds on the study of the novel form in sub-honours modules, and aims to introduce students to a range of novels with historical settings, from and dealing with a variety of historical periods.

Learning outcomes

Students will have studied a number of nineteenth- and twentieth-century novels with historical settings. They will have considered the relationship between literature and historical narrative, and they will have developed an awareness of the social and cultural importance of a vision of history, as well as of how such visions may be shaped in response to present-day concerns.

Students will develop skills in the close reading and analysis of a variety of different types of writing, as well as the ability to handle information and argument in a critical and self-reflective manner.

Content and syllabus

The course will involve the study of a number of historical novels from the nineteenth and twentieth centuries. Set texts include: Walter Scott, *Kenilworth*; Charles Dickens, *A Tale of Two Cities*. Students will also be encouraged to read widely in the genre, and to consider its relationship to conventional historical narrative.

Assessment

Two essays to be submitted during the course and a two hour examination (two questions) to be sat at the end of the semester. The weighting for each essay or exam answer is 25%.

MODULE TITLE: **Aspects of Modern Poetry****Semester 1**CLASS HOUR(S): Lectures **Tuesday 10 am**Tutorials/Seminars **Thursday 11 am**Module Organiser: **Dr M F Herbert****Group E**Other teachers: **Dr G W J Cuthbertson**
Dr S J Lodge**Anti-requisite EN3032****Learning outcomes**

Students who take this module are expected to:

1. Acquire a sound critical knowledge of the work and the historical and literary contexts of at least the named individual poets, and to have covered a number of topics in modern poetry.
2. Refine their skills in the close critical reading of modern poetry and develop their analytical abilities in relation to various historical and literary aspects of the period 1900-1950, with reference to the poetry of earlier periods as needed for a reasonable sense of literary development.
3. Exercise skills in the handling of texts—reading and research, exploring and evaluating texts and topics, sustaining arguments based on textual evidence, and drawing conclusions—as demonstrated by spoken contributions in seminars or tutorials and assessed in written essays and examination answers.

Content and syllabus

The following poets and topics will be studied in the order given, with recommended texts:

Thomas Hardy and Nature: Oxford Poetry Library selection, ed. Hynes (Oxford)
W B Yeats and Symbolism: *Poems*, ed. Finneran (Macmillan)
D H Lawrence and Free Verse: *Selected Poems*, ed. Kalnins (Everyman)
T S Eliot and Modernism: *Selected Poems* (Faber)
Wilfred Owen and World War I: *Poems*, ed. Stallworthy (Chatto)
W H Auden and the Thirties: *Selected Poems*, ed. Mendelson (Faber)
Elizabeth Bishop and Female Geographies: *Complete Poems, 1927-1979* (Noonday)
Dylan Thomas and Neo-romanticism: *Collected Poems*, ed. Davies (Everyman)
Keith Douglas and World War II: *Complete Poems*, ed. Graham (Oxford)

Assessment

There will be two essays required, each of which will count for 25% of the final mark for the module, and a two-hour examination, in which candidates will be asked to answer two questions, each of which will count for 25% of the final mark.

MODULE TITLE: **Aspects of Modern Fiction****Semester 2**CLASS HOUR(S): Lectures **Monday 12 noon** Tutorials/Seminars **Friday 12 noon**Module Organiser: **Dr M F Herbert****Group E**Other Teachers: **Dr Emma Sutton, Mrs Nora Bartlett****Note:** this module may not be taken in the same semester as EN4406 Contemporary Fiction, though the two modules may be taken in successive years.**Anti-requisite EN3041****Learning outcomes**

Students who take this module are expected to:

1. Acquire a sound critical knowledge of both the content and the historical and literary contexts of at least the set novels, and to have covered a number of topics central to the study of twentieth-century fiction.
2. Refine their skills in the close critical reading of modern novels and develop their analytical abilities in relation to various historical and literary aspects of the twentieth century, with reference to earlier novels as needed for a reasonable understanding of the development and scope of the genre.
3. Exercise skills in the handling of texts—reading and research, exploring and evaluating texts and topics, sustaining arguments based on textual evidence, and drawing conclusions—as demonstrated by spoken contributions in seminars or tutorials and assessed in written essays and examination answers.

Content and syllabus

The course will consist of the following novels in any respectable edition, studied in this order:

Joseph Conrad, *The Secret Agent*
 D H Lawrence, *Sons and Lovers*
 Ford Madox Ford, *The Good Soldier*
 James Joyce, *A Portrait of the Artist as a Young Man*
 E M Forster, *A Passage to India*
 Virginia Woolf, *Mrs Dalloway*
 George Orwell, *Nineteen Eighty-Four*
 Jean Rhys, *Wide Sargasso Sea*
 William Golding, *Darkness Visible*
 Angela Carter, *Nights at the Circus*

Assessment

There will be two essays required, each of which will count for 25% of the final mark for the module, and a two-hour examination, in which candidates will be asked to answer two questions, each of which will count for 25% of the final mark.

MODULE TITLE: **Twentieth-century British and Irish Drama** Semester 1
 CLASS HOUR(S): Seminars **Monday 12 noon and Wednesday 12 noon**
 Group E
 Module Organiser: **Dr P H Parry**

EN3207 builds on the introduction to drama and dramatic criticism offered in EN2004, and complements modules EN4409 and EN3210. Though this is principally a reading course, students will be encouraged to acquire a range of practical and presentational skills that will serve to link study of drama within a university, its study in drama schools, and its practical implementation.

Anti-requisite EN3042

Learning outcomes

Students in this module will be expected to acquire and to demonstrate that they have acquired:

1. familiarity with English theatrical history of the twentieth century
2. a sense of the complexity that surrounds the concept of *English* theatre
3. knowledge of matters of dramatic principle and theatrical practice
4. an ability to correlate visual and verbal aspects of the theatrical experience
5. awareness of at least some of the following topics: the relationship between performance and printed text; the format and functions of stage directions; Brechtian epic theatre; theatrical conventions (such as the use and significance of stage lighting); and recent developments in theatrical, dramatic, dramaturgical, and directorial practice, criticism and theory
6. an enhanced understanding of performance and an ability to describe and analyze both performances and texts.

These Learning outcomes will be assessed by means of **theatrical review** (10%), a **rehearsed reading/ production diary** (40%) and a **module examination** (50%).

Set texts

More detailed reading lists will be included in the Module Handbook. The following lists are for guidance only and are subject to revision at short notice.

George Bernard Shaw and “Epic Theatre”

Three Plays for Puritans: Caesar and Cleopatra, Captain Brassbound’s Conversion, The Devil’s Disciple.

Samuel Beckett and the “Theatre of the Absurd”

Waiting for Godot, Krapp’s Last Tape, Happy Days, Not I, Footfalls, Rockaby.

Caryl Churchill, Sarah Kane, Martin McDonagh, Mark Ravenhill

The Methuen Book of Modern Drama: Plays of the Eighties and Nineties, ed. Graham Whybrow (London 2001).

MODULE TITLE: **Scottish Verse****Semester 1**CLASS HOUR(S): **Wednesday 10 am and Friday 10 am****Group E**Module Organiser: **Professor R Crawford****Anti-requisite EN3055****Learning outcomes**

Students will become familiar with the work of a number of principal Scottish poets from all periods of literary history from the mediaeval to the present day. They will improve their knowledge of poetic form and become more sensitive to the use of formal conventions and stylistic and rhetorical effects in a range of poetry from a variety of genres. Students will develop an awareness of the linguistic range of poetry in Scots as well as Standard English and of the complex interaction between poetry and socio-political ideologies. Definitions of regional and national literatures will be problematised and students will explore the changing nature of the relationship between a nation's literature and its history, over the course of time. Students will also gain some first-hand knowledge of rare books and manuscripts in the University's collections.

Students will learn to analyse and 'close-read' poetic texts more effectively and to articulate this information appropriately and in an informed manner, both in written work and through oral presentations and group discussion. Students will also be able to comprehend, and express, the shaping influences of political history upon literary history and vice versa within a Scottish context.

Content and syllabus

The set texts for this module are *The Penguin Book of Scottish Verse*, ed. Robert Crawford and Mick Imlah (Penguin Classics, 2006) and *Apollo of the North*, ed. Robert Crawford (Polygon, 2006). The set course book is Robert Crawford's *Scotland's Books* (Penguin, 2007; Oxford University Press, New York, 2009).

Assessment**Essays:**

There will be two essays required for this module each of which will count for 25% of the final mark. Members of the class will be at liberty to expand any paper they have been asked to present formally to the class and hand it in as an essay.

Examination:

There will be a two hour examination, in which candidates will be asked to answer two questions each of which will count for 25% of the final mark for the module.

MODULE TITLE: **Scottish Fiction** Semester 2CLASS HOUR(S): Lectures: **Monday 10 am** Seminars: **Wednesday 10 am**Module Organiser: **Dr C J M MacLachlan** Group E**Anti-requisite EN3056****Learning outcomes**

This module provides students with a detailed knowledge of a sequence of major works of fiction by Scottish writers of the nineteenth, twentieth and twenty-first centuries and of the history, culture and language of Scotland in that period. The works studied give an insight into the question of Scottish national identity in the period covered, into the contrast between the rural and urban images of Scotland and into gender issues. They also show the development of the novel as a form in Scotland, from the historical fiction of Scott and Stevenson through the modernism of Carswell and Gibbon to the urban realism of Gray. By the end of the module students will have studied a wide range of major Scottish fiction and will have learned something of its context in history and literary history. They will have acquired skills in relating primary texts to secondary material, both critical and historical. Through discussion group work and written essays, they will have developed their skills in talking and writing about literary texts. These Learning outcomes will be assessed by means of two conventional essays and a two-hour, two answer module examination.

Content and syllabus

The module will meet twice weekly for one-hour sessions. Normally the first of these sessions will be a lecture and the second a seminar for which students will be asked to prepare topics for discussion. After an introductory lecture in the first week the syllabus will cover a range of fiction which is likely to include the following:

Sir Walter Scott, *Waverley*

Robert Louis Stevenson, *Kidnapped*

John Buchan, *The Thirty-Nine Steps*

George Douglas Brown, *The House with the Green Shutters*

Catherine Carswell, *Open the Door!*

Lewis Grassic Gibbon, *A Scots Quair*

Muriel Spark, *The Prime of Miss Jean Brodie*

Alasdair Gray, *Lanark*

A L Kennedy, *Indelible Acts*

Assessment

Students will write two essays of 1500-2000 words, from which the better mark will yield 50% of the final assessment, provided that both essays are submitted on time. If either essay is late, or plagiarised, each essay mark will count for 25% of the final assessment. The remaining 50% will come from a two hour examination at the end of the semester.

MODULE TITLE: **Twentieth-century American Drama** Semester 1

CLASS HOUR(S): Seminars **Tuesday and Thursday at 12 noon** Group E

Module Organiser: **Dr P H Parry** Anti-requisite **EN3065**

This module builds on the introduction to drama and dramatic criticism offered in the English School's pre-Honours modules; complements modules EN3207 and EN4409; and is intended to introduce students to American drama of the early and middle-years of the twentieth century and to general issues involved in the study of drama.

Learning outcomes

Students in this module will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired:

familiarity with American theatrical history of the twentieth century

knowledge of matters of dramatic principle and theatrical practice

an ability to correlate visual and verbal aspects of the theatrical experience

awareness of at least some of the following topics: the relationship between performance and printed text; the format and functions of stage directions; Brechtian epic theatre; theatrical conventions (such as the use and significance of stage lighting); and recent developments in theatrical, dramatic, dramaturgical, and directorial practice, criticism and theory

an enhanced understanding of performance and an ability to describe and analyze both performances and texts.

These Learning outcomes will be assessed by means of a **theatrical review** (10%), a **rehearsed reading** and **production diary** (40%) and a **module examination** (50%).

Set texts

More detailed reading lists will be included in the Module Handbook. The following lists are for guidance only and are subject to revision at short notice.

Eugene O'Neill *Desire under the Elms*, Nick Hern Books; *The Iceman Cometh*, Nick Hern Books; *Long Day's Journey into Night*, Nick Hern Books. (O'Neill's plays were originally published in Britain by Jonathan Cape but are now out-of-print. Copies of these editions are widely available in second-hand bookshops in large cities. They are entirely acceptable.)

Tennessee Williams *The Glass Menagerie* and *Sweet Bird of Youth* in *A Streetcar Named Desire and Other Plays* (Penguin).

Tennessee Williams *Cat on a Hot Tin Roof* and *The Night of the Iguana* in *Cat on a Hot Tin Roof and Other Plays* (Penguin).

Arthur Miller *Death of a Salesman*, *All My Sons*, *A View from the Bridge*, *The Crucible* in *Plays of Arthur Miller, 1* (Methuen)

MODULE TITLE: **Culture and Society in Modern Scotland****Semester 2**CLASS HOUR(S): **Monday 2 pm — 4 pm****Group E**Module Organiser: **Professor R Crawford, Mr Don Paterson**Other teachers: **Dr T Normand****Anti-requisite EN3901****Learning outcomes**

Students will acquire a broad knowledge of salient topics in Scottish fiction, poetry, drama, film, photography, art and music in the period from the early twentieth century to the present day. They will also develop some familiarity with the pertinent social and political issues as these impinge on the arts. A further acquisition will be a familiarity with interdisciplinary approaches to the study of the period.

Content and syllabus

The module will begin with a short consideration of the cultural phenomenon of 'Kailyard' fiction and art. The influence of Hugh MacDiarmid will then be assessed, both as a poet and as a central figure in the Scottish Renaissance of the 1920s. Representations of Scotland on film will also be considered, as well as key works of contemporary fiction and drama such as Irvine Welsh's *Trainspotting* and Gregory Burke's *Gagarin Way*. Post-war Scottish poetry will be studied, and an account will be given of the popular and classical music of the period. During the course of the module, students should read on a regular basis a Scottish broadsheet newspaper such as *The Herald* or *The Scotsman*.

Assessment

Continuous assessment = 50%; two-hour examination = 50%.

MODULE TITLE: Speeches and Speechwriting: History, Theory, and Practice**Semester 2****CLASS HOUR(S): Lectures Tuesday 3 pm
Seminars/Practical Classes Friday 2 pm****Group E****Module Organiser: Dr S J Lodge****Other Teacher: Professor N P P Rhodes****Anti-requisite EN4203**

Learning outcomes

Students will gain an awareness of the traditions and skills of speechwriting and their importance within literary history. They will also practise the recognition, analysis, and deployment of speechwriting techniques. Students will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired:

1. familiarity with a range of speeches composed and delivered from the Renaissance to the present day. Such familiarity will involve an awareness of differing versions and conceptions of a 'speech': for example, as preparatory script, oral performance, and published transcript.
2. conversance with historical and critical materials about rhetoric and rhetoricians treated on the course and the capacity to evaluate and discuss such materials (both in essays and via group presentations).
3. the capacity to identify and to analyse a variety of verbal constructions and techniques involved in successful communication.
4. the capacity to marshal a written argument, giving consideration to matters including: form, language, logic, ethos, and pathos.
5. the capacity to plan, to script, and to deliver a speech before an audience of classmates.

Content and syllabus

The module introduces students to speechwriting, focussing on the historical tradition of eloquence as an educational, political, and literary tool, with analysis and practice of rhetorical figures and strategies. Rooted in close reading of speeches from the Renaissance to the present day, the module examines: Classical models and tropes; the values and practices of Renaissance speechmaking; the rise and fall of 'rhetoric' in the 18th and 19th centuries; and the politics of gender, race, and class in contemporary speechmaking styles. Students will write and deliver their own speeches on a set topic as part of the module.

***The Penguin Book of Twentieth-Century Speeches (1999)* ed. Brian MacArthur will be a set text for the module.**

Assessment

50% Continuous Assessment: 10% pro and contra argumentation written task; 20% essay; 20% speech, to be written and submitted then delivered orally.

50% Examination: 2 essay questions each weighted at 25%

MODULE TITLE: **Mediaevalism****Semester 2**CLASS HOUR(S): **Tuesday 3 pm and Friday 2 pm**Module Organiser: **Dr C S Jones****Anti-requisite EN4216****Group E****[Not running 2009-10]****Learning outcomes**

Students will become more aware of how an ideal can change its value as it is put into practice in differing culture fields over several centuries. While the focus is literary, students will also become aware of the inter-disciplinary nature of literary studies and how mediaevalizing literature inspires, and is inspired by, mediaevalizing art, architecture and political thought. Texts from a variety of genres will be studied, including prose and verse romance, epic and lyric poetry, the novel and non-fictional prose. Greater familiarity with the complex, and sometimes contradictory, signals that linguistic and thematic anachronism can produce will be fostered.

Students will be better able to articulate how cultural assumptions influence the reception of literary texts and the critical judgments that are made about those texts. Through written work, oral presentations and group discussion the students will also become more confident in expressing their understanding of the interaction of a variety of differing social and cultural contexts in the production of literary texts.

Content and syllabus

After studying some genuine mediaeval literature in the first three weeks, this module considers a range of mediaevalizing texts from Spenser to Tolkien, including samples of Chaucer, Malory and *The Faerie Queene*, Gray and Walpole, Scott and the Romantics, Tennyson, the Pre-Raphaelites, Ruskin, Pound and other modernists. Much of the base material can be found in the two volume *Norton Anthology of English Literature*. Other set texts are Michael Alexander's *The Earliest English Poems*, *The Riverside Chaucer*, Horace Walpole's *The Castle of Otranto*, and Walter Scott's *Ivanhoe*. These will be supplemented by photocopied extracts.

Assessment**Essays:**

There will be two essays required for this module each of which will count for 25% of the final mark. Members of the class will be at liberty to expand any paper they have been asked to present formally to the class and hand it in as an essay.

Examination:

There will be a two hour examination, in which candidates will be asked to answer two questions each of which will count for 25% of the final mark for the module.

MODULE TITLE: **Shakespeare and Film**

Semester 1

CLASS HOUR(S): Lectures **Tuesday 3 pm**

Film viewing: **Friday 2 – 5 pm**

Module Organiser: **Professor A D Murphy**

Anti-requisite EN4226

Group E

Learning outcomes

This module will involve a study of filmed versions of Shakespeare's plays (including adaptations) from the silent era to the present, including an introductory exploration of film history, theory and practice.

Content and syllabus

The module will consist of (i) a series of weekly lectures and (ii) a weekly film viewing and discussion session. Topics to be covered in lectures will include: the Shakespearean auteur; popular realism; Shakespeare in other cultures; modernisations and transformations of the Shakespearean text. Directors to be studied in the module are likely to include: Orson Welles, Franco Zeffirelli, Baz Luhrmann.

Assessment

Assessment will have the following components:

- (i) A short essay (20%)
- (ii) Module project (3,000 words) (40%)
- (iii) A two-hour end of semester exam (40%)

MODULE TITLE: **Contemporary Poetry in Great Britain and Ireland****Semester 2**CLASS HOUR(S): Seminars/Tutorials: **Mondays 11 am to 1 pm**Module Organiser: **Mr D Paterson****Group E****Anti-requisite EN4233****Learning outcomes**

Students will gain a broad reading in the poetry of Great Britain and Ireland, covering the period of the mid-twentieth century to the present day. They will acquire a thorough knowledge of the techniques of versification and of a number of alternative critical approaches to the subject, as well as a familiarity with the pertinent cultural, political and aesthetic issues which formed the climate in which the poets themselves worked, and to which they reacted.

Content and syllabus

The module will start with an overview of the field, and introduce some of the contemporary poet's most influential forebears, discussing the way in which they helped shape the dominant aesthetic in British and Irish verse in the post-Second World War period. The poetry of the constituent nations of Great Britain will be covered in detail, and differences and similarities in poetic practice between those nations will be examined. Controversies between Postmodern and 'mainstream' poetries will receive some consideration. The work of younger contemporary poets will be also be presented, affording students an opportunity to study first-hand how a living poetry responds to its political and cultural environment. Poetry in the various languages and dialects of the British Isles will be also be covered. Throughout the module, there will be both a technical and a critical focus, and a number of theoretical approaches to the subject will be discussed, alongside first-hand accounts of poetic practice.

Assessment

Continuous assessment: 50% (2 essays at 25% each)

One two-hour examination: 50%

MODULE TITLE: **Contemporary Fiction**

Semester 2

CLASS HOUR(S): **Monday 11—1 pm**

Anti-requisite EN4243

Module Organiser: **tba (previously Dr S J Dillon**

Group E

Note: This module may not be taken in the same semester as EN3206 Aspects of Modern Fiction, although the two modules may be taken in successive years.

Learning outcomes

By the end of the module, students are expected to be able to:

- demonstrate a detailed knowledge of the set texts
- identify and explore key themes and concerns in contemporary fiction
- close read literary texts paying attention to language, rhetoric, form and structure
- demonstrate theoretical literacy, that is, a working knowledge of the critical and theoretical context of contemporary fiction and its academic study
- examine texts within their political, historical and social context
- show evidence of wider fictional, critical and theoretical reading

Content and syllabus

Contemporary British Fiction is an exciting, stimulating and constantly changing field of study. Years of history and literary study have not formalised a fixed canon, new writers and texts are appearing all the time. What we understand as contemporary, what we think it means to be British, and what exactly, in today's virtual world, we might mean by 'fiction', are all issues that are constantly subject to debate and disagreement. This module, therefore, does not attempt to provide a comprehensive survey of contemporary British fiction, nor does it include in its set reading all the writers and works that might possibly be thought worthy of study. Rather, this module is designed to introduce students to a range of themes, forms, subject matters, writers and techniques in contemporary fiction, via selected texts, with the intention that students will be encouraged to indulge their reading and thinking in the field of contemporary fiction beyond the bounds of the set texts. Each week, students will read a set novel with usually a companion short story, critical essay or film which together open up one or more key contemporary issues. The 2007/8 set novels are listed below and it is anticipated that the majority of these will remain the same for 2008/9:

Pat Barker, *Regeneration* (1991)
 Jeanette Winterson, *Written on the Body* (1992)
 Jonathan Coe, *What a Carve Up!* (1994)
 Arundhati Roy, *The God of Small Things* (1996)
 David Mitchell, *Ghostwritten* (1999)
 Michel Faber, *Under the Skin* (2000)
 Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (2003)
 Kazuo Ishiguro, *Never Let Me Go* (2005)
 Meaghan Delahunt, *The Red Book* (2008)

Assessment

Essays: Two essays are required for this module, each worth 25% of the final mark.

Examination: There is a two hour examination in which candidates are required to answer two questions, each worth 25% of the final mark.

MODULE TITLE: **Twentieth-Century Crime Fiction: Gender and Genre**CLASS HOUR(S): **Wednesday 11 am — 1 pm****Semester 2**Module Organiser: **Professor G M Plain****Group E****Anti-requisite EN4244****[Not running 2009-10]****Learning outcomes**

The module aims to analyse social, cultural and literary formations through the medium of popular fiction. Offering a contrast to canonical readings of the twentieth-century, the course will introduce students to the diversity and complexity of criminal fictions across the century, and will encourage an understanding of the importance of gender in contemporary literary studies.

Students should emerge from this module proficient in the analysis of popular culture. They should acquire a knowledge of the history of twentieth-century crime fiction, and an understanding of genre form that can be confidently applied to formula fictions both on and beyond the module. They should also acquire a greater knowledge of feminist and gender theory and feel confident in its application in literary study. Students will also continue to develop skills in textual analysis, and will be encouraged to develop strategies for dealing with texts about which there is little available critical material. They will gain experience in communicating their ideas through oral presentations and group work.

Content and syllabus

A combination of lectures and seminars, some of which will be student lead. Handouts will be provided to supplement critical reading. The set texts are as follows, but students are encouraged to make use of other examples of the genre in both class discussion and written work.

Agatha Christie	<i>The Murder of Roger Ackroyd</i>
Dorothy L. Sayers	<i>Strong Poison</i>
Raymond Chandler	<i>Farewell, My Lovely</i>
Dashiell Hammett	<i>The Maltese Falcon</i>
Sara Paretsky	<i>Bitter Medicine</i>
Katherine V. Forrest	<i>Murder By Tradition</i>
Stella Duffy	<i>Fresh Flesh</i>
Joseph Hansen	<i>Gravedigger</i>
Dick Francis	<i>Whip Hand</i>
Ian Rankin	<i>Black and Blue</i>
George P. Pelecanos	<i>Hell to Pay</i>
Val McDermid	<i>The Mermaids Singing</i>
Louise Welsh	<i>The Cutting Room</i>
Malcolm Pryce	<i>Aberystwyth Mon Amour</i>
Denise Mina	<i>The Field of Blood</i>

Students are reminded that texts for this course can often be found in public libraries and second hand book shops.

Assessment

Two essays to be submitted during the course (25% each) and a two hour examination at the end of the semester (50%).

MODULE TITLE: **Science Fiction****Semester 1**CLASS HOUR: Lecture and Seminar **Thursday 3 pm until 5 pm**Module Organiser: **Dr S J Dillon****Group E****Anti-requisite EN4245****Learning outcomes**

By the end of the module students should be able to:

- demonstrate a detailed knowledge of the set texts
- identify and explore key themes and concerns of modern science fiction
- examine texts within their political, social, critical and theoretical contexts
- close read literary texts paying attention to language, rhetoric, form and structure
- interrogate the relationship between literature, politics and society
- evaluate the concept and use of 'genre' in literary studies
- show evidence of wider reading
- show skills in independent research, writing and critical argument
- plan time effectively
- engage in coherent oral discussion
- work as part of a team

Content and syllabus

This module introduces students to some of the key themes and concerns of modern science fiction via the study of selected key works from both the British and American tradition, including novels, short stories and critical writing. Engaging in close reading and with contemporary theoretical approaches such as Marxism, feminism and genre theory, students will study the literary, theoretical, social and political contexts and consequences of textual explorations of issues such as: evolution and devolution; utopias and dystopias; man and machine; aliens, invasion and colonisation; alternate histories; apocalypse; race, sex and gender, and cyberspace.

Set textsH. G. Wells, *The Time Machine: An Invention* (1895)Charlotte Perkins Gilman, *Herland* (1915)Aldous Huxley, *Brave New World* (1932)Isaac Asimov, *I, Robot* (1950)John Wyndham, *The Day of the Triffids* (1951)Philip K. Dick, *The Man in the High Castle* (1962)Ursula K. Le Guin, *The Left Hand of Darkness* (1969)William Gibson, *Neuromancer* (1984)Iain M. Banks, *The Player of Games* (1988)David Mitchell, *Cloud Atlas* (2004)**Assessment**

Essays: 2 x 2500 word essays 50%

Examination: 1 x 2hr examination 50%

MODULE TITLE:	Modern American Drama	Semester 2
CLASS HOUR(S):	Seminars Tuesday 11 am and Thursday 12 noon	
Module Organiser:	Dr P H Parry	Group E
		Anti-requisite EN4247

EN4409: *Modern American Drama* complements EN3210: *Twentieth Century American Drama* and, to a lesser extent, EN3207: *Twentieth Century British and Irish Drama*. Students who have taken these modules will have acquired useful background knowledge but these modules are not prerequisites for EN4409.

Learning outcomes

1. Students should have a good reading knowledge of the set texts and a good general knowledge of the theatrical and cultural context in which they were composed and where they were (and are) performed.
2. Students should also be able to place these works within a more general critical and theoretical context and should be able to contribute, in both seminars and essays, to a critical discussion of them.
3. Students should be aware of the implications of studying works of art that exist both as set-texts and as performances.
4. Students should have an enhanced understanding of performance and be able to describe and analyze both performances and texts.

These Learning outcomes will be assessed by means of a theatrical review (10%), a Rehearsed Reading and Production Diary (40%), and a two-hour module examination (50%).

Syllabus

A more detailed reading list is available in the Module Handbook. The following brief list is for guidance only and is subject to revision at short notice.

David Mamet

Plays: Three, Methuen Contemporary Dramatists, and *Plays: Four*, Methuen Contemporary Dramatists.

Sam Shepard

Plays: Two, Faber.

Tony Kushner

Angels in America: A gay fantasia on national themes: Part One: Millennium Approaches, and Part Two: *Perestroika*, (Nick Hern Books, London 2007).

MODULE TITLE: **Women, Writing and Representation in the Second World War**CLASS HOUR(S): **Tuesday 3—5 pm****Semester 1**Module Organiser: **Professor G M Plain****Group E****Anti-requisite EN4248****[Not running 2009-10]****Learning outcomes**

This module offers students the opportunity to explore aspects of the literature that emerged from the threat and the actuality of the Second World War. The module is particularly concerned with women's writing, and with the representation of women in British and American cinema of the 1940s, but students will also be presented with a range of contemporary critical debates regarding the impact of war on gender roles and cultural practice. The course will consider the diversity of writing and representation that emerges from the war and will explore such issues as the construction of national and gendered identities, the conflict between pacifism and patriotism, attitudes towards women and work, the class politics and conflicting ideologies of the period, film makers' depictions of gender and gender roles, and the paradoxical liberation sometimes associated with war. Through these debates, students will acquire an understanding of the relationship between conflict and creativity and an awareness of the importance of gender to literary studies.

Students will acquire familiarity with a range of women's writing produced in the years immediately before, during and after the Second World War, alongside an understanding of the historical context of the 1930s and 1940s, and of contemporary ideas and attitudes circulating in the period. They will be aware of a range of feminist analyses of war's impact on women's lives and writing, and will be able to analyse representations of gender in written and visual media. Students will also develop a range of practical and presentational skills, both written and oral.

Content and syllabus

A combination of lectures and seminars, some of which will be student led. Handouts will be provided to supplement critical reading. Subject to availability, the set texts will be as follows:

Virginia Woolf, *Three Guineas*Agatha Christie, *N or M?*Jan Struther, *Mrs Miniver*Virginia Woolf, *Between the Acts*Elizabeth Berridge, *Tell It to a Stranger*Frances Partridge, *A Pacifist's War*Elizabeth Bowen, *The Heat of the Day*Stevie Smith, *The Holiday*Nancy Mitford, *The Pursuit of Love***Films:***Mrs Miniver* (dir. William Wyler, US, 1942)*Millions Like Us* (dir. Frank Launder & Sidney Gilliat, UK, 1943)*The Way to the Stars* (dir. Anthony Asquith, UK, 1945)*The Wicked Lady* (dir. Leslie Arliss, UK, 1945)*Went the Day Well* (dir. Cavalcanti, UK, 1942)**Assessment**

Two essays to be submitted during the course (25% each) and a two hour examination at the end of the semester (50%).

MODULE TITLE: **D. H. Lawrence****Semester 1**CLASS HOUR(S): **Monday 10 am to 12 noon**Module Organiser: **Dr M F Herbert****Group E****Anti-requisite EN4249****Learning outcomes**

Students who take this module are expected to:

1. Acquire knowledge of various texts by Lawrence, and of their contexts—literary, historical, social, cultural.
2. Develop critical skills in reading drama, poetry, fiction and other prose, and thinking, arguing, writing and speaking about such texts.
3. Exercise their skills in responding to, analysing and evaluating these texts, as demonstrated by spoken contributions in seminars and assessed in written essays and examination answers.

Content and syllabus

Week	1	<i>Sons and Lovers</i>
	2	<i>The Widowing of Mrs Holroyd</i> and 'Odour of Chrysanthemums'
	3	<i>Look! We Have Come Through!</i>
	4	<i>The Rainbow</i>
	5	Short Stories
	6	<i>Women in Love</i>
	7	READING WEEK
	8	<i>Birds, Beasts and Flowers</i>
	9	<i>Twilight in Italy/Sea and Sardinia/Etruscan Places</i>
	10	'Daughters of the Vicar' and <i>The Virgin and the Gipsy</i>
	11	<i>Lady Chatterley's Lover</i>
	12	<i>Last Poems</i> and <i>Apocalypse</i>

Penguin editions (new ones based on the Cambridge Edition) are recommended.

Assessment

There will be two essays required, each of which will count for 25% of the final mark for the module, and a two-hour examination, in which candidates will be asked to answer two questions, each of which will count for 25% of the final mark.

MODULE TITLE: **An Introduction to Irish Literature****Semester 2**CLASS HOUR: **Monday 10 am and Wednesday 10 am**Module Organiser: **Professor A D Murphy****Group E****Anti-requisite EN4251****[Not running 2009-10]****Learning outcomes**

This module will provide students with an introduction to modern Irish literature and culture. By the end of the module students will:

1. Have a general sense of the extended history of relations between Britain and Ireland and an appreciation for how these relations have impinged on modern Irish writing.
2. Have an understanding of how the modern Irish state has developed and of how shifts in politics have influenced Irish culture in the post-independence period.
3. Have a general appreciation for how historical and political context serves to shape the work of individual writers. The module project will require students to think through this issue in a creative fashion.

Content and syllabus

This module engages with a range of canonical Irish texts in all genres, primarily drawn from the twentieth century, and reads them against developments in Anglo-Irish and Irish history and politics. Some attention is paid to the extended history of interactions between Britain and Ireland and particular consideration is given to the cultural consequences of the Easter Uprising, the War of Independence, the politics of the Free State, the renewal of hostilities in Northern Ireland and the peace process.

Assessment**Essays:**

Essay: biographically-driven analysis of the work of an Irish writer (20%)

Project: students will be required to invent an Irish writer, providing a biographically-driven account of his/her work, including generating comments on the work by major critics. (40%)

Examination:

1 two-hour paper (40% — 2 x 20%)

MODULE TITLE: **Reading the 1940s**

Semester 2

CLASS HOUR: **Wednesdays 11 am to 1 pm**

Group E

Module Organiser: **Professor G M Plain**

Anti-requisite EN4252

Learning outcomes

This module offers students the opportunity to study the literature, film and culture of an under-explored decade. The 1940s was a period of unprecedented social and political change, and the course will consider the diversity of writing and representation that emerged from this complex context. Issues of particular concern might include responses to the Second World War, the construction of national identity, class politics, gender roles, the impact of the welfare state, the 'golden age' of British cinema, the 'end of empire' and the onset of the cold war.

Students will acquire familiarity with a range of writing and film produced in the 1940s. They should develop an understanding of the historical context of the decade, and of contemporary ideas and attitudes. They should be able to analyse cultural constructions such as class, gender and national identity, and should be confident in discussing both film and literary texts. They will gain experience in independent research and will continue to develop a range of practical and presentational skills, both written and oral.

Content and syllabus

A combination of lectures and seminars, some of which will be student led. Subject to availability, the set texts might include:

Literature

Nigel Balchin, *Darkness Falls from the Air*
 Elizabeth Berridge, *Tell It to a Stranger*
 Elizabeth Bowen, *The Heat of the Day*
 Agatha Christie, *N or M?*
 Keith Douglas, *The Complete Poems*
 Henry Green, *Back*
 Patrick Hamilton, *Hangover Square*
 Richard Hillary, *The Last Enemy*
 Arthur Koestler, *Darkness At Noon*
 Rose Macaulay, *The World My Wilderness*
 Nancy Mitford, *The Pursuit of Love*
 George Orwell, *1984*
 Stevie Smith, *The Holiday*
 Evelyn Waugh, *Brideshead Revisited*

Film

Brief Encounter (David Lean, 1945)
Diary For Timothy, (Jennings, 1945)
In Which We Serve (Coward/Lean, 1942)
Colonel Blimp (Powell/Pressburger, 1942)
Millions Like Us (Lauder/Gilliat, 1943)
Passport to Pimlico (Cornelius, 1949)
The Third Man (Reed, 1949)
Went the Day Well (Cavalcanti, 1943)
The Wicked Lady (Arlliss, 1945)
The Blue Lamp (Dearden, 1950)
The Way to the Stars (Asquith, 1946)
The Captive Heart (Dearden, 1946)

Assessment

Essays: One 2,000 word essay (20%), one 3,000 word 'project' essay (30%), for which students will be encouraged to pursue independent research.

Examination: One two hour examination (50%).

MODULE TITLE:	Thomas Hardy	Semester 2
CLASS HOUR(S):	Lectures: Tuesday 10 am Seminars: Thursday 10 am	
Module Organiser:	Mr P V Mallett	Group E
		Anti-requisite EN4262

Learning outcomes

Students will be familiar with and be able to discuss critically a range of novels and poems by Thomas Hardy, with some understanding of the social, intellectual and cultural contexts of these writings, including (primarily in relation to the novels) Hardy's role as a regional writer (in particular, his reputation as 'the historian of Wessex', his attitude to and departures from realism, his ambitions as a tragic novelist, and his representation of women and sexuality; and (primarily in relation to the poetry) the contemporary reception and subsequent critical history of his work, including the features, both formal and thematic, which have made him a major influence on twentieth century poetry.

Content and syllabus

A Pair of Blue Eyes or *Far From the Madding Crowd*, *The Return of the Native*, *The Mayor of Casterbridge*, *The Woodlanders*, *Tess of the d'Urbervilles*, *Jude the Obscure*, and *The Well-Beloved*; either (and preferably) *The Complete Poems*, edited by James Gibson (London, 1976), or *Thomas Hardy: Selected Poetry*, edited by Samuel Hynes (Oxford World's Classics); and *The Life and Work of Thomas Hardy*, edited by Michael Millgate (London, 1984).

There will be a mix of lectures, seminars and tutorials, including group presentations. In addition to the topics indicated above, these sessions will examine the critical reception of Hardy's writings, the distinction between 'major' and 'minor' novels, his relation to the orthodoxies of his age, and ideas of 'tradition' and 'modernity' in his work. Students will also have an opportunity to consider filmed versions of some of Hardy's novels. The *Life* will be studied both in itself, and as the focus for larger questions about the use and relevance of literary biography and autobiography. There will be considerable cross-reference between the various sessions.

Assessment

Assessment will be on the basis of two essays, each worth 30%, and an examination worth 40%; the latter will cover the whole range of the course.

MODULE TITLE:	T.S. Eliot	Semester 2
CLASS HOUR(S):	Wednesdays 11 am to 1 pm	Group E
Module Organiser:	Professor R Crawford	Anti-requisite EN4264

The module aims to familiarize students with the published poetry of T.S. Eliot, and with some of his drama and criticism. Building on the study of poetry at subhonours level, this module is freestanding, though it contributes to the study of poetry and of Modernist writing at Honours level.

Learning outcomes

Students will have a detailed knowledge of Eliot's poetry; will have read his drama and a selection of his criticism; will be able to relate these to his poetic oeuvre; and will have a sense of Eliot's relationship with late-nineteenth and with twentieth century culture.

Students will learn about how poetry works, about nuanced language, and about the nature of the creative imagination in writing; will gain experience in delivering spoken presentations as well as writing essays which develop skills in research, analysis, use of evidence, and convincing argument; and will acquire a sense of how to draw on appropriate resources in written work.

Content and syllabus

Taught through seminars, this module will take students through the poetry in Eliot's *Complete Poems and Plays* (Faber, 1969) in chronological order, supplementing this with work from Eliot's *Selected Essays* (1951; repr. Faber, 1999) and with reading several of his plays. The seminars will be of three kinds: those which are essentially close-readings of Eliot's work; those which are designed to place the work in its historical and cultural context; and those which relate the work to Eliot's own theory and to other methods of interpretation. The first six weeks of the course will focus on Eliot's writing up to and including *The Waste Land*, 'The Hollow Men' and 'Sweeney Agonistes'; weeks seven to twelve concentrate on Eliot's later writings. Students will be expected to lead some of the seminar sessions, and to contribute to lectures, particularly where they may import knowledge from another subject or module.

Assessment

There will be an essay on the earlier work, due in week seven; the second essay, on the later poetry, will be due in week ten. Each essay is worth 25% of the total mark for the module. Students may base their essays on papers delivered in class, if they so wish. The other 50% will come from the end-of-semester examination during whose two hours students must choose two questions to answer.

MODULE TITLE: **Virginia Woolf****Semester 1**CLASS HOUR(S): **Thursday 3 pm to 5 pm****Group E**Module Organiser: **Dr E S Sutton****Anti-requisite EN4268****Learning outcomes**

Students in this module will acquire familiarity with a range of Virginia Woolf's fiction and non-fiction, and with related formal and critical debates. Students will acquire an understanding of the development of the modernist novel, of Woolf's formal experimentation, and of her exploration of gender issues and women's writing.

Furthermore, students will acquire a range of critical and written skills, and practice in the presentation of intellectual arguments with clarity and fluency.

Content and syllabus

The course offers a chronological survey of Woolf's fiction, complemented by study of her non-fiction in the form of essays, polemical pieces and diaries. The following set texts will be studied: *The Voyage Out*, *Mrs Dalloway*, *To the Lighthouse*, *Orlando*, *Jacob's Room*, *Three Guineas*, *A Room of One's Own*, *The Waves*, *The Years*, *Between the Acts* and *The Diary of Virginia Woolf*. It is also essential to read a biography of Woolf - the one by Hermione Lee is recommended – and a selection of her essays, but especially the essay 'Mr Bennett and Mrs Brown'.

Assessment**Essays**

Two essays are required for this module, each of which will count for 25% of the final module mark.

Examination

During the two hour examination students will be asked to answer two questions, each of which counts for 25% of the final module mark.

MODULE TITLE: **Creative Writing I****Semester 1**CLASS HOUR(S): Lectures: **Monday 2 pm**
Tutorials: **Wednesday 11 am or 12 noon**Module Organisers: **Ms Meaghan Delahunt**
Ms Kathleen Jamie**Group E****Anti-requisite EN4270**

Learning outcomes

The module aims to enable students to write better creative prose and poetry. For prose, the principal objective is to develop in students an awareness of how fiction, and the short story in particular, is constructed, paying special attention to narrative techniques, methods of characterisation, the uses of ideas and imagery, dialogue, perspective, language, and the maintenance of dramatic tension.

For poetry, students will develop an awareness of the creative process, and understand some of the techniques poets use to shape material into finished works. Attention will be paid to certain traditional forms, such as the sonnet and ballad, as well as free-verse. Issues of 'texture' in language, and content will be raised. As well as writing, students will be expected to read contemporary poets. They will be expected to engage with their own and other students' work in a seminar/workshop context.

The module will help students approach literature confidently as participants, as well as critics. They will have a broader awareness of recent developments in creative writing, and will develop skills in using the techniques available to writers in the shaping of their work. The principal objective is to produce intelligent and enthusiastic readers whose creativity is encouraged and integrated into a greater over-all appreciation of literature.

Content and syllabus

Set texts

The Norton Anthology of American Literature, Vols C/D/E (one purchase)

Assessment

Creative Writing is entirely a continuous assessment module, for which three pieces of work are required: the first, a critical essay; the second a short submission comprising a prose piece of not more than 2500 words **and** two poems; the third a long submission, of **either** a short story of between 2000 and 4000 words **or** six poems, including at least one sonnet. The critical essay and the short submission will each count for 25% of the assessed work, while the long submission will count for 50% of the assessed work.

MODULE TITLE:	American Poetry since 1950	Semester 1
CLASS HOUR(S):	Tuesday 9 am to 11 am	
Module Organiser:	Mr J P Burnside	Group E

Learning outcomes

Students will gain an awareness of the diversity of poetries written in the United States over the last fifty years; an understanding of the diversity of ideas and approaches that inform its composition, including theories of the poetic enterprise in a specifically American context, and of the poem itself, both as text and as social / political/philosophical document.

Content and syllabus

This module offers an introduction to the recent and contemporary poetry of the United States, beginning with some important precursors, and working through to contemporary poetic theories and practices, including ideas related to regional and indigenous poetries and the various ways in which poets reflect and engage with the contemporary world. Through the close study of a number of poets, a sense will be gained of the role and importance of contemporary poetry in the United States, including its role as a medium for political and cultural dissidence, and including ecocritical, gender-related and regional perspectives.

Set text

Twentieth Century American Poetry (McGraw-Hill, 2003) ed. Dana Gioia, David Mason, Meg Schoerke.

Assessment

Essays: Two essays, each at 25% of the final mark.

Examination: One examination of two hours duration, at 50% of the final mark.

MODULE TITLE:	American Fiction: Self and Nation, 1865-1939	Semester 2
CLASS HOUR(S):	Friday 2 pm to 4 pm	Group E
Module Organiser:	Dr E S Sutton	

Learning outcomes

Students will acquire familiarity with and be able to discuss critically a range of novels and aesthetic debates of the period 1865-1939. They will also gain some understanding of the representation of American identity in fiction of this period, and will gain an understanding of the history and definition of 'the American novel.' Students should become adept at using historicist methods, combining close reading with understanding of the historical and social contexts of the fiction. Students will also be expected to show adeptness in independent research, writing and critical argument.

Content and syllabus

The module provides an introduction to American fiction through the chronological study of ten texts published between the end of the Civil War and the beginning of the Second World War. The module encourages students to reflect on what is distinctive about 'the American novel', to develop knowledge of the way in which this term had changed, and to encounter some examples of the rich variety of American fiction. The module also encourages students to develop an understanding of the socio-political contexts of these texts: students will be encouraged to evaluate the relationship between historical events such as Reconstruction, the 'Jazz Age', and the Depression and the development of the American novel (topics considered will include the romance, the realist novel, the 'lost generation', the Harlem Renaissance and Southern Gothic). The module is centrally concerned with the conception and representation of American identity in fiction, and with heterogeneous definitions of 'the American novel.' These topics are considered in relation to the historical, social and geographical contexts of the ten set texts:

Mark Twain, *Tom Sawyer* (1876)
Henry James, *The Portrait of a Lady* (1881)
Kate Chopin, *The Awakening* (1899)
Gertrude Stein, *Three Lives* (1909)
Edith Wharton, *The Age of Innocence* (1920)
F. Scott Fitzgerald, *The Great Gatsby* (1925)
Ernest Hemingway, *A Farewell to Arms* (1929)
William Faulkner, *The Sound and the Fury* (1929)
Zora Neale Hurston, *Their Eyes were Watching God* (1937)
John Steinbeck, *The Grapes of Wrath* (1939)

Assessment

Essays: Two essays, each of c.2,500 words, will be required for the module. Each essay will comprise 25% of the final grade.

Examination: One examination of 2 hours is required; each essay will comprise 25% of the final grade

MODULE TITLE: **Creative Writing II****Semester 2**CLASS HOUR(S): Lectures: **Thursdays 3 pm to 5 pm**Module Organisers: **Ms Meaghan Delahunt****Group E****Learning outcomes**

This module will enable students to improve their creative writing skills in prose and poetry and to find a critical language for the creative processes in which they are engaged. They will also learn how to write in, and appreciate, non-fictional prose narrative, such as the memoir, the essay and autobiography.

This module

- enables awareness of the creative process
- affords a critical language for analysis
- builds confidence in assessing and judging poetry and prose
- offers familiarity with genres of nonfictional prose that are key to employability in the media, journalism, etc.

Content and syllabus

This module is designed to enable students to improve their creative writing skills in prose (mainly the short story) and poetry while also introducing them to non-fictional prose narrative forms, such as memoir, essay and autobiography. Students will also learn to analyse these forms critically, and assessment will include one submission of critical work and one submission of creative writing.

Set texts

The Granta Book of the American Short Story vol. 2 ed. Richard Ford (Granta, 2007)
Emergency Kit ed. Jo Shapcott and Matthew Sweeney (Faber, 2007)
Creative Writing Guidebook ed. Graeme Harper (Continuum)

Assessment

Participation in workshops/seminars and production of written work, including:

1 piece of critical prose

and

12 poems OR 1 short story/piece of non-fictional narrative.

One critical essay (4000 words) (40%) PLUS one submission of twelve poems (although a smaller number of longer poems may be submitted with the prior agreement of the module coordinator), OR 1 short story/ piece of narrative non-fiction (5000 words) (60%)

March 2009