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, except EN4398 and ID4002, are worth 30 credits]

Please note that the following descriptions are according to information provided in March 2016 and, if circumstances change over the summer, some changes may have to be made before the beginning of the session 2016-2017.
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 240 credits in English at the 3000/4000 level.
2. At least 90 of these credits must be taken at the 4000 level.
3. At least one of the following must be taken: EN4399 Dissertation in English (30 credits) or ID4002 Communication and Teaching in Arts and Humanities (15 credits) + EN4398 Special Topic in English (15 credits).
4. At least one module from each of Groups A, B, and C must be taken.
5. The remaining 120 credits may be selected from any of those listed in Groups A, B, C, D, and E.

Joint Honours students

1. Joint Honours students must take between 90 and 150 credits in English at the 3000/4000 level.
2. At least 30 of these credits in English must be taken at the 4000 level.
3. At least one module from those listed in Groups A, B, or C must be taken.
4. In their degree as a whole, Joint Honours students must take at least 90 credits at the 4000 level.

General Degree students

Students wishing to complete a General Degree may, provided they have achieved a grade of at least 7 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
School of English

Honours modules 16/17

Group A: Medieval
EN3111 Beowulf (1)
EN3113 Unreformed Scotland: Older Scots Literature to 1560 (1)
EN4312 Authorising English: Society, Gender and Religion in Late Medieval English Literature (1)
EN4314 Old English Afterlives: Literary Anglo-Saxonism (2)
EN4315 Apocalyptic Literature in Early English (1)
EN4316 Courtly Literature in Middle English (2)

Group B: Renaissance to Restoration
EN3142 Renaissance Literature: Texts and Contexts (1)
EN4344 Early English Romance Comedy: Shakespeare and his Contemporaries (1)
EN4345 Hard Cases: Literary Complexity from Donne to Pope (2)
EN4346 The Early Tudors: Literature and Reformation (2)
EN4347 Milton (1)
EN4348 Bodies and Selves in the Renaissance (1)

Group C: Augustans, Romantics, Victorians
EN3162 Revolution and Romanticism: Literature, History and Society, 1789-1805 (1)
EN3163 The Younger Romantics: Poetry and Prose (1810-1830) (2)
EN3165 Loose Baggy Monsters: The Rise and Fall of the Victorian Novel (1)
EN3166 Victorian Poetry’s Voices (2)
EN4361 The Novels of Jane Austen in Context (1)
EN4362 Mind, Body and Soul: Literature in the Enlightenment (1)
EN4363 Romantic Writing and Women (2)
EN4365 Literature and Childhood in the Eighteenth Century (1)
EN4367 Romantic Gothic (2)
EN4368 Read all about it! Victorian Literature and the Press (2)
EN4369 Victorian Literature and Science (1)

Group D
EN4398 Special Topic in English (1) 15 credits
EN4399 Dissertation (1)
EN4794 Joint Dissertation (1)
ID4002 Communication and Teaching in Arts and Humanities (1) 15 credits

Group E
EN3201 Literary Theory (1)
EN3207 Twentieth-Century British and Irish Drama (1)
EN3212 Modernist Literature: Making It New? (2)
EN3214 The Country and the City in Scottish Literature (2)
EN3215 Atomic Cultures: Anglophone Writing and the Global Cold War (1)
EN4404 Shakespeare and Film (2)
EN4405 Contemporary Poetry in Great Britain and Ireland (2)
EN4406 Contemporary British Fiction (2)
EN4415 T S Eliot (2)
EN4416 Virginia Woolf (1)
EN4417 Creative Writing I (1)
EN4418 American Poetry since 1950 (2)
EN4419 American Fiction: Self and Nation, 1865-1939 (2)
EN4420 Creative Writing II (2)
EN4422 Poetic Language (2)
EN4424 Nationalists and Nomads: Contemporary World Literature (2)
EN4425 Celtic Modernisms (1)
EN4426 Civil Wars on Page and Screen (2)
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This module introduces students to one of the strangest works of medieval literature, \textit{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, apocalypticism 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). \textit{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.

\textbf{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.

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

\textbf{Content and syllabus}


**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).

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**SCHOOL OF ENGLISH**

**HONOURS MODULE EN3113**

**MODULE TITLE:** Unreformed Scotland: Older Scots Literature to 1560

**CLASS HOURS:** Tuesday 10am and Thursday 11am  
Semester 1

**Module Organiser:** Dr M R Purdie  
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.
This is a Group A module.

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. 1,500 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 answer two questions: 30% of final module grade.

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**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4312**

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

**Semester 1**

**CLASS HOURS:** Monday 3pm to 5pm

**Module Organiser:** Dr I R Johnson

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**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, death and marvels, the romance genre, 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, the burning of books (and, occasionally, their readers), Bible translation, Lollardy and reformation.

Texts to be read may include: selected lyric poetry, *The Book of Margery Kempe*, *Revelations of Julian of Norwich*, *Piers Plowman*, and Thomas Usk's *Testament of Love*.

**Assessment**
Essays: Two essays each worth 25% of the final mark
Examination: One two-hour examination paper worth 50% of the final mark

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**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4314**

**MODULE TITLE:** Old English Afterlives: Literary Anglo-Saxonism

**CLASS HOURS:** Tuesday 3pm to 5pm

**Module Organiser:** Dr C S Jones

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This module studies the relationship between Old English literary culture and the modern imagination. It is advisable that students have previously taken some beginner's level Old English, such as on EN2003 Mediaeval and Renaissance Texts.

**Learning outcomes**

Students will be expected to develop an improved reading knowledge of Old English literature in the original language; an informed awareness of the continuing influence, use and application of Anglo-Saxon culture in modern literature and creative arts; an analytical understanding of the forms and techniques of Old English poetry and of their application to writing in Modern English; a critical appreciation of the historically situated and changing ideologies in which Anglo-Saxonism has been implicated; a familiarity with the critical issues that attend the activities of translation and adaptation, within and across genres and media; an ability to use Old English as a creative resource in their own writing.

**Content and syllabus**

Old English texts studied include: extracts from *Beowulf*, *The Seafarer*, *The Wanderer*, Bede’s *Ecclesiastical History of the English People*, *The Anglo-Saxon Chronicle*, selections from the *Exeter Book Riddles*, *The Old English Rune Poem*, *The Battle of Brunanburh*. Modern writers studied include: Ann Hawkshaw, William Wordsworth, Alfred Tennyson, Rudyard Kipling, Ezra

Students will need their own copy of an Old English dictionary, such as Clark Hall’s *A Concise Anglo-Saxon Dictionary*. Further details of set texts and editions can be found in the module handbook.

**Assessment**

Coursework 100% —
1 x formative assessed Essay
1 x 2,000-2,500-word Critical Essay (25%)
1 x Class Translation Test (25%)
Portfolio (50%)

**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4315**

**MODULE TITLE:** Apocalyptic Literature in Early English

**CLASS HOURS:** Thursday 9am to 11am

**Module Organiser:** Dr C S Jones

Semester 1

Group A

Pre-requisite EN2003

**Learning outcomes**

Students will develop a more sophisticated awareness of the historical, theological and political contexts within which eschatological sentiment is expressed in early English literature (primarily from before the Norman Conquest). Students will also develop their reading and comprehension skills in Old English.

**Content and Syllabus**

Christianity has always incorporated within its beliefs and institutions an inbuilt expectation of the End of Time, as brought about by the Second Coming of Christ and the Day of Judgment. On this module students will examine the expression of that apocalyptic expectation in a number of literary genres in English, including Biblical texts, chronicles, homilies, and poems from the early medieval period. These texts sometimes include colourful depictions of hell, the Antichrist, and dragons in the sky, but can also be intensely political, as well as theologically involved. Students will translate and study these works in Old English (or Anglo-Saxon). Previous experience with this language is necessary.

**Assessment**

One assessed essay c. 2,500 words (25% module mark)
One class translation test (25% module mark)
One three hour examination comprising essay question, and multiple commentaries (50% module mark)
MIDDLE ENGLISH

SCHOOL OF ENGLISH

HONOURS MODULE EN4316

MODULE TITLE: Courtly Literature in Middle English

CLASS HOURS: Tuesday 11am and Thursday 12 noon

Module Organiser: Dr M R Purdie

Learning outcomes

Students should:
- gain a deeper understanding of what is probably a relatively unfamiliar period in English;
- develop skills in assessing the relationship between writing and society, text and 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 the courtly literature of this period.

More general skills to be acquired or improved are:
- formulating coherent arguments supported by textual evidence
- distinguishing between facts and critical opinions (e.g. ‘Troilus and Criseyde is based on Il Filostrato’ vs. ‘Troilus and Criseyde is a brilliant parody of Il Filostrato’)
- conducting independent research; presenting material orally, within a given time-limit;
- meeting word limits for written work.

Content and Syllabus

This module explores the ideas of ‘courtly literature’ and ‘courtliness’ through detailed study of some of the most influential poems in Middle English. Alongside Chaucer’s Troilus and Criseyde, students will read Sir Gawain and the Green Knight and extracts from Gower’s Confessio Amantis. The aim of the module is to study fewer, larger texts in greater depth, allowing students to get to grips with the depth and complexity of these canonical works and the literary-critical
issues they raise. A central critical issue to be explored is the heated modern (and to some extent medieval) debate over the notion of ‘courtly love’.

Assessment

Essays: Two essays each worth 25% of final module grade.

Examination: One two-hour examination in which students answer two questions: 50% of final module grade.

SCHOOL OF ENGLISH HONOURS MODULE EN3142

MODULE TITLE: Renaissance Literature: Texts and Contexts Semester 1

CLASS HOURS: Tuesday at 12 noon Thursday at 12 noon Group B

Module 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. 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; Marlowe, Hero and Leander; Shakespeare, Venus and Adonis, History plays (the second tetralogy) and The Tempest; Jonson, poetry and
drama; Donne and Herbert, devotional poetry; Marvell, poetry; Milton, *Comus*.

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

*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.

**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4344**

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

**CLASS HOURS:**
- Monday 2pm
- Wednesday 11am

Semester 1

**Module Organiser:** Dr A L Davis

**Group B**

This course aims to familiarise students with a group of texts 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 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, and Book 3 of Edmund Spenser’s Faerie Queene.

Assessment

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

SCHOOL OF ENGLISH          HONOURS MODULE EN4345

MODULE TITLE:                Hard Cases: Literary Complexity from Donne to Pope

CLASS HOURS:                 Monday 2pm to 4pm

Module Organiser:            Dr M C Augustine

Learning outcomes

Students completing this module will be able to demonstrate the following:

1. Familiarity with a range of texts from the late sixteenth to the early eighteenth century, including poems, prose fictions, and plays.
2. Familiarity with some of the key contexts for interpreting those texts, including reception history.
3. Facility with close reading, an understanding of genre and literary form, and an awareness of the relationships possible among author, text, and reader.
4. The ability to deploy critical terms and concepts in their own assessments of literature.

Content and syllabus

Week 1: ‘Clever and Illustrious Men’: John Donne, satires
Week 2: Patrons and Rivals: Donne, verse epistles
Week 3: Censorship and Evasion: royalist romance
Week 4: A Private Language?: Andrew Marvell, ‘problem’ poems
Week 5: Strange New Worlds: Margaret Cavendish, The Blazing World
Week 6: Constructing Authority: John Milton’s prose (selections)
Week 7: The Reader in Paradise Lost: PL (selections)
Week 8: Masks and Veils: John Dryden, ‘The Hind and the Panther’
Week 9: The Late Style?: Dryden, King Arthur
Week 10: Literature and Apocalypse: Alexander Pope, The Dunciad
Week 11: Some conclusions

Assessment

Essays: Essay 1 (1750 words) worth 20% of the module grade and Essay 2 (3500 words) worth 40% of the module grade.

Examination: One two-hour examination paper worth 40% of the module grade.

SCHOOL OF ENGLISH

HONOURS MODULE EN4346

MODULE TITLE: The Early Tudors: Literature and Reformation

CLASS HOURS: Tuesday 10am and Thursday 10am

Group B

Module Organiser: Dr A L Davis

Learning outcomes

Students in this module will acquire:

1. knowledge of the literature of a key period in English political, religious and cultural history, gained by reading unabridged primary texts supplemented by critical reading on each text studied.
2. the capacity to present an informed discussion of this literature in the light of the historical, cultural and literary contexts in which it was produced.
3. skills in critical reading and evaluation of primary texts and relevant secondary material.
4. the ability to present their arguments and evidence in correct and fluent English.

Content and syllabus

This module explores poetry, prose and drama from the reign of Henry VIII through to the early years of Elizabeth I’s rule. It will examine the remodelling of literary forms in a period of utopian
religious and political ‘reformation’, combining broad cultural and historical perspectives with in-depth textual analysis. Key texts include: More’s *Utopia*; the poetry of Wyatt, Surrey and Skelton; early sixteenth-century religious verse; and the allegorical drama *Everyman*. Students will have the opportunity to write on the reception of this period in film, novels, the visual arts, etc.

**Set Texts:**

More, *Utopia* (Penguin, Norton or Cambridge)  
Erasmus, *The Praise of Folly and Other Writings* (Norton)  
*Tottel's Miscellany* (Penguin)  
*Everyman and Mankind* (Arden)

A course reader will provide texts of further key works.

**Assessment**

**Essays:** Essay 1 (2500 words) worth 25% of the module grade and Essay 2 (2500 words) worth 25% of the module grade.  
**Examination:** One two-hour examination paper worth 50% of the module grade.
Castle’
(Week 4) ‘Lycidas’

**Struggle for Liberty**
(Week 5) ‘Areopagitica’
(Week 6) ‘Tenure of Kings and Magistrates’;
‘The Ready and Easy Way’

**Epic Ambitions**
(Week 7) ‘Paradise Lost’ I-IV
(Week 8) ‘Paradise Lost’ V-VIII
(Week 9) ‘Paradise Lost’ IX-XII

‘But what of Paradise Regained?’
(Week 10) ‘Paradise Regained’

**Milton’s Last Act**
(Week 11) ‘Samson Agonistes’

**Assessment**

**Essay 1** — 1500 words. The assignment is to select and annotate (as an editor would) a 14-20 line passage from Milton’s 1645 poetry and then to produce a commentary on Milton’s use of language based on that exercise. **20%**

**Essay 2** — 2500 words. The assignment is to identify a critical problem in Milton studies (that is, a perennial or longstanding source of controversy or disagreement) and then to produce an annotated bibliography (1500 words) with meta-commentary (1000 words). **30%**

**Essay 3** — 4000 words. A critical essay on one or more of Milton’s major poems which can make use of the findings of the first two assignments (up to 25% of the word count). **50%**

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**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4348**

**MODULE TITLE:** Bodies and Selves in the Renaissance

**Semester 1**

**CLASS HOURS:** Thursday 12 noon to 2pm

**Group B**

**Module Organiser:** Dr A Shinn

This module will introduce students to literary texts which are concerned with corporeality and selfhood in the Renaissance period. This will offer students advanced study of major Renaissance texts, many of which are taught at sub-honours level, while encouraging an innovative approach to sources. Works by Shakespeare, Marlowe, Webster, Montaigne, Jonson, Spenser and Amelia Lanyer will be explored alongside a variety of contemporaneous material including early print, anatomy books and philosophical texts, in order to contextualise theories of embodiment and selfhood. The aim of this course is to place the relationship between the body, the self and the book at the heart of our understanding of Renaissance literature. From the body as a site for systems of ritual punishment, to dissection as a model for selfhood, different forms of corporeality will be explored as powerful literary tropes in order to examine how bodily systems shape textual forms.

Students should be prepared for an intense programme of primary and secondary reading and for heavily discussion-based seminars. Assessment will be by a progression of essays; there is no exam.
Learning outcomes

Students will develop sophisticated close reading skills and an understanding of Renaissance vocabulary and literary models. A knowledge of the critical field surrounding bodies and selves in Renaissance literature, and an ability to make links between a variety of textual forms, will be central learning outcomes. Confident use of databases such as Early English Books Online and the English Short Title Catalogue will also be promoted.

Content and syllabus

A broad range of texts by a variety of authors makes up the content of this course. Consequently every effort will be made to provide scanned copies of the shorter poems via Moodle. Play texts and longer poems will be available in the library but it may be worth buying copies of Thomas Kyd’s Spanish Tragedy, John Webster’s Duchess of Malfi and Shakespeare’s Sonnets. If only a limited number of the critical pieces assigned to each week are available in the library then these too will be scanned and uploaded to Moodle.

Assessment

This is a continuous assessment module which takes the form of three essays comprising 20%, 30% and 50% of the overall mark.
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, semester examinations and creative writing exercises).

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 (4th ed., 2012), 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 Dorothy Wordsworth’s Journals, 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).

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.
individual presentations; written skills will be tested by means of essays, semester examinations and creative writing exercises.)

Content and syllabus

The course comprises the study of poems by Anna Letitia Barbauld, Samuel Taylor Coleridge, Leigh Hunt, John Keats, Percy Bysshe Shelley, 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 (4th ed. 2012), 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).

Assessment

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

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SCHOOL OF ENGLISH

HONOURS MODULE EN3165

MODULE TITLE: ‘Loose Baggy Monsters’: The Rise and Fall of the Victorian Novel

CLASS HOUR(S): Wednesday 9am to 11am Semester 1

Module Organiser: Dr C L Gill Group C

Learning outcomes

By the end of this course students will be able to:

- Demonstrate an advanced knowledge of the developments of the Victorian novel, its readers and contexts;
- Evaluate critically both current research and historical debates about the role of the novel in the Victorian period;
- Assess the relationships between a range of novel forms, such as realist, gothic, sensation, industrial, science fiction, and horror;
- Evaluate the social, technological and cultural contexts surrounding the production and reception of the Victorian novel;
• Demonstrate an understanding of the ways in which social and political values are both encoded and contested in literary texts.

Content and syllabus
In spite of what Henry James's famously disparaging characterisation of Victorian novels as 'loose baggy monsters' might suggest, the novel was, without a doubt, the dominant cultural form of the Victorian period. From the prudent and proper to the rude and risqué, and from the 1830s to the fin de siècle, the Victorian novel was, in its own time, a capacious, malleable and contested form of cultural production, and one which continues to resist easy categorisation today. On this module we will explore the rich heterogeneity of the Victorian novel through close examination of works by a range of canonical and non-canonical authors. We will examine the changing shape of the novel throughout the nineteenth century (from the sprawling 'monstrosity' of the triple-decker to the compact neatness of the proto-modernist aesthetic of the 1890s), as well as the range of novelistic genres that proliferated at this time (including realism, sensation, the industrial novel, Victorian gothic, horror, adventure, and science fiction), and consider the ways in which the cultural, social and political values of Victorian Britain are both encoded and contested in the novels of the age.

Among the specific genres and topics covered in the module are: Victorian Gothic; Social Protest; Realism and Reform; Sex and Sensation; Adventure and Empire; Science Fiction; Victorian Modernism.

Assessment
Essay 1: 1,500 words (20% of module grade)
Essay 2: 3,000 words (30% of module grade)
Exam: Two-hour examination. Students are required to answer two questions. The weighting for each answer is 25%.

SCHOOL OF ENGLISH
MODULE TITLE: Victorian Poetry's Voices
CLASS HOUR(S): Tuesday 9am to 11am
Module Organiser: Dr G P Tate

HONOURS MODULE EN3166
Semester 2
Group C
Anti-requisite: EN4364

Learning Outcomes
By the end of this module students will be able to:
• demonstrate a comprehensive critical knowledge of a range of Victorian poems in relation to their historical and cultural contexts;
• engage in the close critical reading of poetic form and language;
• evaluate critically both recent research and historical debates about the place of poetry in Victorian culture;
• exercise skills in discussing and comparing poems by different poets, and in sustaining arguments based on textual evidence (to be demonstrated through spoken contributions in seminars and assessed through written essays and examination answers).

Content and Syllabus
Throughout the Victorian period poetry was viewed simultaneously as the highest mode of artistic expression and as a marginal practice, consigned to the periphery of culture by the novel, the newspaper, and other popular forms of writing. This ambiguity sparked a series of debates about the place of poetry in modern culture, as Victorian poets tried to define and defend the value and purpose of their work. This module will explore these debates by focusing on the concept of 'voice' in a range of canonical and non-canonical poems. The module will consider how Victorian
poets experimented with the forms and conventions of verse in order to speak in different voices, writing innovative poems that undermined the barrier between literary language and the patterns of everyday speech, and that interrogated the links between language and personal identity. It will also examine the ways in which poets used the diverse voices of their writing to address the social and political issues that shaped Victorian culture.

Week 1 – What is (Victorian) Poetry?: Arthur Henry Hallam, ‘On Some of the Characteristics of Modern Poetry’ (1831); John Stuart Mill, ‘What is Poetry?’ (1833); Matthew Arnold, Preface to Poems (1853); Augusta Webster, ‘Poets and Personal Pronouns’ (1878)

Week 2 – The Dramatic Monologue: Robert Browning, selected poems

Week 3 – Poetry, Politics, and the Nation: Arthur Hugh Clough, The Bothie of Toper-na-Fuosich (1848) and Amours de Voyage (1858)

Week 4 – Spasmodic Poetry: Alexander Smith, A Life-Drama (1853); Alfred Tennyson, Maud (1855)

Week 5 – The Victorian Long Poem: Elizabeth Barrett Browning, Aurora Leigh (1856)

Week 6 – Pre-Raphaelite Poetry 1: Christina Rossetti, selected poems

Week 7 – Pre-Raphaelite Poetry 2: Algernon Charles Swinburne, selected poems

Week 8 – American Verse 1: Walt Whitman, Leaves of Grass (1855)

Week 9 – American Verse 2: Emily Dickinson, selected poems

Week 10 – Victorian Moderns 1: George Meredith, Modern Love (1862)

Week 11 – Victorian Moderns 2: Gerard Manley Hopkins, selected poems

Set Texts


Dickinson, Emily, selected poems (available in PDF on Moodle)


Smith, Alexander, A Life-Drama (1853) (available on Literature Online)


Assessment: Close-reading exercise: 20%; Essay: 30%; Exam: 50%

SCHOOL OF ENGLISH

HONOURS MODULE EN4361

MODULE TITLE: The Novels of Jane Austen in Context Semester 1

CLASS HOURS: Monday 10am to 12 noon Group C

Module Organiser: Dr K Garner

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 syllabus

Maria Edgeworth, *Letters for Literary Ladies*
Ann Radcliffe, *A Sicilian Romance*
Mary Wollstonecraft, *Maria*

Assessment

**Continuous assessment:**
Students will complete one essay of around 3,000 to 3,500 words worth 40% of the module.

**Examination:**
There will be a three-hour examination which will count for 60% of the final mark for the module.

SCHOOL OF ENGLISH
HONOURS MODULE EN4362

**MODULE TITLE:** Mind, Body and Soul: Literature in the Enlightenment

**CLASS HOURS:**
Tuesday 2pm
Thursday 2pm

**Semester 1**

**Module Organiser:** Dr T E Jones

**Group C**

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*; William Cowper; Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*. Teaching will be conducted by a series of seminars.

**Assessment**

Two essays (one preliminary submission of 1000 words, one 4000 word essay) and two exam answers, each comprising 25% of the overall mark.

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**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4363**

**MODULE TITLE:** Romantic Writing and Women

**CLASS HOURS:**
- Tuesday 2pm
- Friday 1pm

**Module Organiser:** Dr S C Manly

**Semester 2**

**Group C**

**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 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: William Blake, Visions of the Daughters of Albion; Mary Wollstonecraft, 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 Mary Hays, Memoirs of Emma Courtney.

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%.

SCHOOL OF ENGLISH

HONOURS MODULE EN4365

MODULE TITLE: Literature and Childhood in the Eighteenth century

CLASS HOURS: Wednesday 9am to 11am

ModuleOrganiser: Dr S C Manly

Learning outcomes

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

1. 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;

2. the capacity to present an informed discussion of this literature in the light of contextual evidence such as social, political and wider historical developments;
3. skills in critical reading and evaluation of primary texts and relevant secondary material, and independent research skills gained by exploring and using Library and IT resources;
4. a range of relevant practical and presentational skills.

Content and syllabus
This module introduces students to some of the key themes and concerns of literature written for and about children in the eighteenth and early nineteenth centuries via the study of selected key works by a range of philosophical and political thinkers, educationalists, fiction writers and poets. Engaging in close reading of key texts, and drawing on contemporary discussions of and recent critical work on children’s literature, students will consider the literary, social and political contexts and consequences associated with the imagining and interpretation of childhood and children’s reading.


Assessment
Two essays and a two-hour examination in which students are required to write two essays. Each coursework essay and examination answer is weighted at 25%.

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SCHOOL OF ENGLISH

HONOURS MODULE EN4367

MODULE TITLE: Romantic Gothic

CLASS HOURS: Monday 10am to 12 noon

Module Organiser: Dr K Garner

Learning outcomes
By the end of the module, students will have gained the following:

1. knowledge of the cultural developments and historical contexts that inform the fascination with the Gothic in Romantic-period writing;
2. a detailed understanding of concepts central to the study of Gothic writing (the sublime; the liminal; terror; horror; Male and Female Gothic), and the ability to engage critically with these ideas in relation to the set texts;
3. skills in reading the paratextual elements of Romantic-period books, including bindings, owner inscriptions, publishing information and publisher’s advertisements;
4. the ability to construct a logical, accurate and professionally presented argument, informed by knowledge of surrounding criticism, both orally (through class discussion) and in written summative essay and exam work.

Content and syllabus

Ghosts, reanimated bodies, monsters, fragmented manuscripts and haunted spaces fill the works of Romantic poets and novelists alike. This module explores the Romantics’ interest in the macabre by placing it in the context of anxieties about the French Revolution, religion, sexuality, race and nation, as well as developments in late eighteenth-century print and book production. The module includes a scheduled visit to Martyrs Kirk Library to view a selection of Gothic rare books.

Set texts:
- Ann Radcliffe, *The Mysteries of Udolpho: A Romance*
- Matthew Lewis, *The Monk: A Romance*
- Charlotte Dacre, *Zofloya; or, The Moor*
- *William Taylor, ‘Ellenore’*
- *Anne Bannermer, ‘The Prophecy of Merlin’*
- *Samuel Taylor Coleridge, ‘Christabel’*
- *John Polidori, The Vampyre: A Tale*
- *Lord Byron, The Giaour: A Fragment of a Turkish Tale*
- Charles Maturin, *Melmoth the Wanderer: A Tale*
- Mary Shelley, *Frankenstein; or, The Modern Prometheus*
- Thomas Love Peacock, *Nightmare Abbey*

Oxford, Penguin, Norton or Broadview editions of the set novels are recommended.
*These texts will be provided in xerox form or electronically via Moodle.

Assessment

Two essays of 2,500 words and two exam answers, each comprising 25% of the overall mark.

Learning outcomes

By the end of this course students will be able to:
1. Characterise the reciprocal interactions between print media and literary culture in the Victorian era.

2. Evaluate the impact of the media revolution on the form and content of the literature of the period.

3. Assess the reception and publishing histories of literary texts published in a diverse range of media contexts.

4. Evaluate different critical and theoretical approaches to the press and material culture.

5. Identify and use appropriate electronic resources for independent research.

Content and syllabus

The nineteenth century ushered in the era of ‘the newspapers for the million’ when newspapers and periodicals were brought within the reach of unprecedented numbers of readers. This module will explore the impact of the nineteenth-century information and communications revolution on the literature of the period: from novels serialised in periodicals to the Sherlock Holmes stories published in *The Strand*. Students will be introduced to a diverse range of literary texts across multiple genres, including poetry, novels, and short stories, which will be read alongside materials drawn from newspapers, periodicals and other forms of print media. Students will develop their research skills through engagement with a variety of digital and printed sources, both within class and as part of independent study. As the future of newspapers and the material book continue to be debated in our own digital age, this module will take a timely look at their interrelated history.

Specific topics covered in this module include: Charles Dickens and serialisation; Alfred Tennyson’s laureate poetry and the press; sensation fiction and Victorian crime reports; late-Victorian literary scandals; Sherlock Holmes and *The Strand*.

Assessment

1. Reception-based exercise (1,500 words), worth 20% of the module grade.
2. Essay 1 (2,500 words), worth 30% of the module grade.
3. Essay 2 (3,500 words), worth 50% of the module grade.
science and literary culture in the Victorian period;
• evaluate different critical and theoretical approaches to the interactions between literature and science;
• engage in the close critical analysis of literary texts and of the stylistic and rhetorical elements of scientific texts;
• use a diverse range of printed and digital resources to inform independent research;
• exercise skills in developing arguments based on textual evidence and on contextual and theoretical research (to be demonstrated through spoken contributions in seminars and assessed through written essays).

Content and syllabus
How is scientific knowledge transformed when it is deployed in literary writing? How do linguistic strategies such as metaphor shape the communication and reception of scientific theories and concepts? Can students of English analyse a passage of scientific writing in the same way as they would a literary text? This module sets out to answer these questions by exploring the diverse connections between literature and science in the Victorian period. The decades between 1830 and 1900 witnessed the development of the scientific disciplines in their modern forms, and the module will examine the role of literature in disseminating, questioning, and legitimising the intellectual authority of science in Victorian Britain. The module will trace the interactions between literature and science in Victorian poetry, the realist novel, and science fiction, and in the writing of scientists such as the physicist John Tyndall, the biologist Thomas Henry Huxley, and Charles Darwin.

Week 1 – The Invention of the Scientist: extracts from Mary Somerville, On the Connexion of the Physical Sciences (1834); William Whewell’s review of Somerville in the Quarterly Review (1834)
Week 2 – Science and Victorian Poetry: Alfred Tennyson, In Memoriam (1850)
Week 3 (visit to Library Special Collections) – The Scientific Imagination: John Tyndall, ‘On the Scientific Use of the Imagination’ (1870); ‘Belfast Address’ (1874); ‘A Morning on Alp Lusgen’ (1892)
Week 4 – Victorian Evolution: extracts from Robert Chambers, Vestiges of the Natural History of Creation (1844), and from Charles Darwin, On the Origin of Species (1859)
Week 5 – Science and Victorian Realism 1: George Eliot, Middlemarch (1871-2)
Week 6 – Science and Victorian Realism 2: Thomas Hardy, The Return of the Native (1878)
Week 7 – Science and Comic Verse: May Kendall, ‘Science’ (11 poems) (1887); Constance Naden, ‘Evolutional Erotics’ (4 poems) (1887)
Week 8 – Literature vs Science: Thomas Henry Huxley, ‘Science and Culture’ (1881); Matthew Arnold, ‘Literature and Science’ (1882)
Week 9 – Science and Sensation Fiction: Wilkie Collins, Heart and Science (1883)
Week 10 – Scientific Romance: Edwin A. Abbott, Flatland (1884)
Week 11 – Science Fiction: H. G. Wells, The Time Machine (1895)

Set Texts
Arnold, Matthew, ‘Literature and Science’ (available on Literature Online)
Chambers, Robert, Vestiges of the Natural History of Creation and Other Evolutionary Writings, ed. James Secord (Chicago: University of Chicago Press, 1994)
Hardy, Thomas, The Return of the Native, ed. Simon Gattrell (Oxford: Oxford University Press, 2008)
Huxley, Thomas Henry, ‘Science and Culture’ (available in PDF on Moodle)
Kendall, May, ‘Science’ (11 poems) (available in PDF on Moodle)
Naden, Constance, ‘Evolutional Erotics’ (4 poems) (available in PDF on Moodle)
Somerville, Mary, On the Connexion of the Physical Sciences (London: John Murray, 1834)
Tennyson, Alfred, Selected Poems, ed. Christopher Ricks (London: Penguin, 2007)
Tyndall, John, ‘On the Scientific Use of the Imagination’ (1870), ‘Belfast Address’ (1874), and ‘A Morning on Alp Lusgen’ (1892) (available in PDF on Moodle)
Whewell, William, review of On the Connexion of the Physical Sciences, Quarterly Review 51 (1834), 54-68

Assessment
Essay 1 (1500 words): 20%
Essay 2 (2500 words): 30%
Essay 3 (4000 words): 50%

SCHOOL OF ENGLISH
MODULE TITLE: Special Topic in English
CLASS HOURS: to be agreed (3 hours supervision one-to-one)
MODULE CO-ORDINATOR Dr C Rauer
CO-REQUISITE: ID4002

HONOURS MODULE EN4398
Semester 1
Group D
[NB This 15-credit module is available only to students in the second year of the Honours Programme. It must be taken together with the 15-credit module ID4002]

Learning outcomes

1. the ability to construct a sustained argument within a longer format than they have previously encountered
2. the ability to identify, with help from their supervisor, a suitable dissertation topic with a pedagogical focus.
3. the 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 pedagogical topic of the dissertation but also of the methods of individual research. This module therefore offers some preparation for those intending to enter the teaching profession or go on to postgraduate study.

Content
This module (which complements ID4002 Communication and Teaching in Arts and Humanities in which students gain substantial experience of a working environment) provides the opportunity for students to carry out an extended piece of work (in the form of a short dissertation) on a topic related to their work in ID4002. The topic should have a pedagogical focus, for example exploring the place of English in education, or it could be a more detailed exploration of a subject related to the student’s work in ID4002.

Assessment
One short dissertation of 5000 words which will count for 100% of the module grade.
Pre-requisite: A pass in any 3000-level English module

[Note: 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.

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 (100%) 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, abstract and any appendices, but excluding bibliography, running header, statement of academic integrity and title page.

SCHOOL OF ENGLISH

MODULE TITLE: Joint Dissertation
CLASS HOUR: to be confirmed
MODULE CO-ORDINATOR Dr J J Purdon (jjp5)

HONOURS MODULE EN4794

Semester 1
Group D
Pre-requisite: A pass in any 3000-level English module

[NB This module is available only to students in the second year of the Honours Programme, and only to Joint Honours students. Joint Honours students may select this module, but are not obliged to.]

This module gives the opportunity to undertake a sustained piece of independent work on a topic chosen by the student in consultation with members of staff in two Schools, one of them the School of English.

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 and another School 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 (100%) for this module is the dissertation, which will be marked on the 20 point scale in use elsewhere in the university. The maximum length for the dissertation is ten thousand words, inclusive of notes, abstract and any appendices, but excluding bibliography, running header, statement of academic integrity and title page.
This module provides final year students with the opportunity to gain first hand experience of primary or secondary education through a mentoring scheme with teachers in the Fife area. This course will enable students to gain a broad understanding of many of the key aspects of teaching in schools. It will involve weekly visits to a school in Fife and an assessed, classroom-based project developed in conjunction with a ‘teacher mentor’ at the placement school.

Learning outcomes
- An understanding of the issues concerning communication within education.
- Improved communication and professional skills of the type needed in teaching.
- An understanding of the needs and requirements involved in planning work for a potentially challenging educational context.

Content and syllabus
The module will involve:
- Being paired with a specific placement-mentor at the host school who will work with the student to identify his/her aims and objectives for the term.
- Spending a minimum of 20 hours at the host school (normally nine half-days or equivalent) developing the student’s role within the classroom.
- A series of tutorials at the University to explore and reflect upon the student’s experiences at the school placement.

Assessment
The assessed work consists of two pieces of written coursework (45%), and an oral presentation about the student’s experience at the placement that is assessed by University tutors (30%). A further 25% of this coursework is in the form of a report by the placement-mentor on the student’s practical performance in the classroom.

Additional details
All students will need to submit to an Enhanced Disclosure Scotland check prior to entering the classroom. Importantly, places on this course will be limited and prospective students will need to submit an application including a CV, and to present themselves for interview. For further details, visit: www.st-andrews.ac.uk/divinity/current/ug/id4002/downloads/
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 theoretical texts 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 theoretical knowledge and apply it to a range of literary texts. Students should be aware of a variety of relationships between literary texts and the theoretical texts that are written around and about them.

Content and syllabus

Set Texts
Essays and extracts from the following two anthologies will be studied in thematic groups.
_Global Literary Theory: An Anthology_ (Routledge) ed. Richard J. Lane
Additional readings drawn from other texts will also be provided as needed.

Assessment

Essays:
There will be two essays required for this module each of which will count for 25% of the final mark.

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.
This module introduces students to dramatic texts representing key movements, styles and approaches in post-war British and Irish theatre. We will study the plays in their original contexts, with particular focus on the contributions they made to the cultural and political debates of their times. We will also consider these texts’ legacies within contemporary discourses of theatrical performance.

Learning Outcomes
EN3207 builds on the introduction to drama and dramatic criticism offered in our pre-Honours modules, and complements modules EN4409 and EN3210. Students in this module will be expected to acquire and to demonstrate that they have acquired:

1. familiarity with British theatrical history of the twentieth century.
2. a sense of the complexity that surrounds the concepts of British and Irish theatres.
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 analyse both performances and texts.

Syllabus
Plays:
Krapp’s Last Tape (1958)  
A Taste of Honey (1958)  
What the Butler Saw (1969)  
Faith Healer (1979)  
The Cheviot, The Stag and the Black, Black Oil (1981)  
The Power of the Dog (1985)  
The Skriker (1994)  
Fewer Emergencies (2006)  
random (2010)  
This Restless House (2016)  

Any editions of these books may be used. Further critical reading may be provided by the tutor.

Assessment
Coursework: 50% (Review 10%, Project 40%)
Examination: 50%
MODULE TITLE: Modernist Literature: Making It New? Semester 2

CLASS HOURS: Friday 2pm to 4pm Group E

Module Organiser: to be decided

**Learning outcomes**

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 prose texts of the early twentieth century
- an understanding of these texts within their historical and cultural contexts
- knowledge of recent critical and theoretical approaches to these texts
- skills in the critical reading and evaluation of primary texts and relevant secondary material
- skills in library and on-line research
- oral skills tested via group discussion and individual presentations
- written skills tested by means of essays and end-of-semester examinations

**Content and Syllabus**

This module will survey a representative sample of modernist fiction and poetry, providing an opportunity for the in-depth study of key conceptual shifts and formal innovations in modernist literature. Thematically, it will take as its central focus the question of how the modernist desire to break with the past and 'make it new' existed alongside an ongoing interest in tradition and the past. We will consider topics such as Imagism and classicism; modernist uses of myth; the modernist pastoral; modernism and memory; exile and imagined return; and the anticipatory nostalgia of the 1930s. Authors considered will include W B Yeats, Ezra Pound, H D [Hilda Doolittle], T S Eliot, D H Lawrence, Virginia Woolf, James Joyce, and W H Auden.

**Assessment**

Two essays: 2,500 words in length (each 25%)
One examination paper of 2 hours: two questions (each 25%)
Module Title: The Country and the City in Scottish Literature

Class Hours: Monday 10am  
Wednesday 10am  
Semester 2

Module Organiser: Dr P Mackay

Learning outcomes
Students in this module will be expected to be able to analyse and discuss literary texts from different periods in formal and thematic terms, showing evidence of wider reading and an understanding of the historical and literary contexts of the texts’ production. They will have an awareness of the critical issues surrounding the discussion of Scottish literature, and in particular how they are applied to constructions of the city or rural spaces, especially in terms of class and gender. Accordingly they will develop their critical vocabulary for discussing Scottish literature, and the transferrable skills of textual analysis and the ability to construct and deliver logical arguments.

Content and Syllabus
What and where is Scotland? How have the cities and the countryside of Scotland been created over the last 200 years? And what are the internal and external borders of Scottish literature – psychologically, geographically and formally? By exploring Scottish novels – and poetry – from the early 19th century to the present day we examine the literary construction and deconstruction of Scotland through depictions of its rural and urban spaces. In particular, we analyse dystopian and utopian fantasies, green and gothic tendencies, and nostalgia both for the lost idyllic countryside and for gritty, urban ‘reality’, to ask if Scotland as a literary construction makes sense – and if it needs to.

Set texts
Sir Walter Scott, *Waverley*
James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*
George Douglas Brown, *The House with the Green Shutters*
Robin Jenkins, *The Cone Gatherers*
Muriel Spark, *The Prime of Miss Jean Brodie*
Alasdair Gray, *Lanark*
James Kelman, *How Late It Was, How Late*
Louise Welsh, *The Cutting Room*
Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*
Nan Shepherd, *The Quarry Wood*

Assessment
Essays: two essays each 25% of the module.
Exam: two hours (50%)
Learning Outcomes
By the end of the course, students will:

- Have developed a nuanced understanding of the cultural effects of the Cold War.
- Be able to make critical connections between broader cultural narratives and literary texts of the period.
- Understand the theoretical and critical paradigms that have been used to explain Cold War era culture, from the 1950s to the present.
- Have gained new tools for close reading across different forms and genres, from poetry and prose to song lyrics and film.

Content and Syllabus
This module introduces the literature and related culture of the Cold War Anglosphere, from reportage and protest lyrics to fictions of apocalypse, espionage, and paranoia. It explores literary works in the context of a wide variety of official and unofficial media forms, including government propaganda films, civil defence leaflets, protest songs, visual art (sculpture, collage), and film. Students will learn to understand Cold War writing as part of a global field of ideological and cultural conflict, and with this in mind will read works of prose and poetry by American, British, and Commonwealth authors. The course will emphasize transactions between seemingly disparate domains of culture not only geographically but generically and formally, exploring relations between literature and the other arts, but also seeking to understand how political pressures, social sciences, and media narratives can shape and be shaped by literary production.

Set Texts (indicative)
- John le Carré, *The Spy Who Came In From The Cold* (1963)
- Sylvia Plath, *Ariel* (1965)

Assessment
Essay 1 (2,000 words): 20%
Essay 2 (3,000 words): 30%.
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 HOURS: Tuesday 3pm to 5pm  Group E

Module Organiser: Professor D Paterson

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%
SCHOOL OF ENGLISH

HONOURS MODULE EN4406

MODULE TITLE: Contemporary British Fiction

CLASS HOURS: Monday 11am
Thursday 11am

Module Organiser: Dr J J Purdon

Content subject to change for 16/17

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
The aim of this module is to introduce some of the most interesting and innovative work in contemporary British fiction, and to give you the knowledge and the tools to read it, judge it, and write about it with pleasure and with critical insight. You’ll be asked to think rigorously about each of the terms included in the title of the course, and about how such terms might relate to other literary and cultural categories. Spanning the last twenty years or so, the set texts don’t attempt any sort of representative cross-section of British fiction of the period; rather than seeking such a survey, we will concentrate on how certain writers have used fictional form to think about what is old and what is new: what is current, or anachronistic, or ahead of its time. (To think, that is, about the structure of contemporaneity itself.)

Set Texts
Due to the nature of the module, set texts may vary from year to year; the following is a list of last year’s texts:
• James Kelman, How Late It Was, How Late (1994)
• Will Self, Great Apes (1997)
• David Mitchell, Ghostwritten (1999)
• Zadie Smith, White Teeth (2000)
• M John Harrison, Light (2002)
• Nicola Barker, Behindlings (2002)
• Sarah Waters, Fingersmith (2002)
• Ali Smith, The First Person and Other Stories (2008)
• China Miéville, The City and the City (2009)
• Tom McCarthy, Satin Island (2015)
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.

SCHOOL OF ENGLISH

HONOURS MODULE EN4415

MODULE TITLE: T.S. Eliot
CLASS HOURS: Wednesday 11am to 1pm
Module Organiser: Professor R Crawford

Semester 2
Group E

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 Eliot's poems in chronological
order, supplementing this with a selection from Eliot's prose and 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.
SCHOOL OF ENGLISH

MODULE TITLE: Virginia Woolf

CLASS HOURS: Thursday 3pm to 5pm

Module Organiser: Dr E S Sutton

HONOURS MODULE EN416

Semester 1

Group E

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 survey of Woolf’s fiction, complemented by study of her non-fiction including fiction and polemical pieces. The set texts include the majority of Woolf’s novels and selections from her short fiction. 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.
SCHOOL OF ENGLISH

MODULE TITLE: Creative Writing I

CLASS HOURS: Wednesday 11am to 1pm

Module Organiser: Dr O Hazzard

HONOURS MODULE EN417

Semester 1

Group E

Anti-Requisite: EN4420, EN4500

LEARNING OUTCOMES

Students taking this module will be expected to:

1. Produce original prose and poetry.
2. Study and appreciate a range of literary forms and techniques.
3. Read and consider in relation to their own creative work the work of both contemporary published writers and their fellow students.

The module aims to enable students to write better creative prose and poetry. For prose, the principal aim is to develop in students an awareness of how fiction and creative non-fiction is constructed with emphasis on the short story and the literary essay. The focus is on a deeper understanding of the creative process through language, imagery, ideas, methods of characterisation, narrative movement and 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. Use of precise language, and content will be raised and a variety of formal techniques will be discussed, using examples drawn mainly from recent and contemporary works.

Students will be expected to read widely and to engage with their own and other students’ work in a seminar/workshop context.

The module will help students approach literature confidently as writers 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

*A World of Difference* (Palgrave)
*Emergency Kit*, ed. Jo Shapcott and Matthew Sweeney (Faber, 2007)
*Like Life*, Lorrie Moore (Faber)
*Call If You Need Me*, Raymond Carver (Harvill)

Suggested Further Reading

*On Writing*, Stephen King (*Hodder*)
*The Writing Life*, Annie Dillard (*Harper Perennial*)
www.theparisreview.com
www.theparisreview.org/interviews (a wonderful online collection of author interviews from the archives of the *Paris Review*, and a good resource to use when thinking about reflecting on the creative process)
www.thenewyorker.com
www.granta.com
www.untitledbooks.com

**Podcasts:**
http://www.kcrw.com/etc/programs/bw (an excellent book programme in which presenter, Michael Silverblatt, interviews authors, poets and non-fiction writers. There’s also a large accessible archive, and you can subscribe through iTunes)

www.bbc.co.uk (stories, dramas, author archive)

www.storyplayer.com

www.rlf-org.uk (this is the website of the Royal Literary Fund, which runs podcasts by contemporary writers and poets)

www.abc.net.au/rn/bookshow

Reading lists are available via the Library homepage http://www.st-andrews.ac.uk/library/information/subjectguides/readinglists/. Lecturers have selected secondary reading that they deem to be particularly useful for this module, so please take advantage of this list of recommended works.

**ASSESSMENT**
Creative Writing is entirely a continuous assessment module, for which three pieces of work are required. Each piece of work will be marked on the 0-20 scale explained in the general School of English handbook. There will be a piece of creative non-fiction of 2500 words (30%); a second submission, comprising a short story of not more than 2500 words and two poems (the poems should include at least one sonnet or one poem in ballad form) (30%); and a final, longer submission of: a short story of 2000 words and a reflective essay of 1500 words (40%)
MODULE TITLE: American Poetry since 1950  Semester 2
CLASS HOURS: Monday 11am to 1pm  Group E
Module Organiser: Professor J P Burnside

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 their 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
Please contact Professor Burnside (jb44) for advice.

Assessment

Essays: Two essays, each at 25% of the final mark.
Examination: One examination of two hours duration, at 50% of the final mark.
SCHOOL OF ENGLISH

HONOURS MODULE EN4419

MODULE TITLE: American Fiction: Self and Nation, 1865-1939  
Semester 2

CLASS HOURS: Friday 2pm to 4pm  
Group E

Module Organiser: Dr J D Byatt

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 an understanding of the representation of American identity in fiction of this period, along with an insight into 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 demonstrate skills 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, The Adventures of Huckleberry Finn (1884)
Kate Chopin, The Awakening (1899)
Charles Chesnutt, The Marrow of Tradition (1901)
Edith Wharton, The Age of Innocence (1920)
Jean Toomer, Cane (1923)
John Dos Passos, Manhattan Transfer (1925)
F. Scott Fitzgerald, The Great Gatsby (1925)
Ernest Hemingway, A Farewell to Arms (1929)
William Faulkner, The Sound and the Fury (1929)
Raymond Chandler, The Big Sleep (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.

SCHOOL OF ENGLISH

MODULE TITLE: Creative Writing II

CLASS HOURS: Wednesday 10am to 12 noon

Module Organiser: Dr E Jones

Learning Outcomes

This module will enable students to improve their creative writing skills in prose and poetry. The prose focus will be on fiction and creative non-fiction.

This module:
1. builds awareness of the creative process
2. builds confidence in writing, drafting and re-drafting original work
3. fosters engagement with contemporary poetry and prose from a writer’s perspective

Content and Syllabus

This module is designed to enable students to improve their creative writing skills in prose and poetry. The focus is on writing as a dynamic and on-going process. Students will be expected to read widely in contemporary fiction, non-fiction and poetry and to engage with their own and other students’ writing in the workshops.

Set texts:
The Penguin Book of Modern Short Stories (Penguin, ed Malcolm Bradbury)
Emergency Kit, ed. Jo Shapcott and Matthew Sweeney (Faber, 2007)
Flash Fiction (Norton, eds Tom Hazuka, Denise Thomas and James Thomas)

Suggested further reading:
Writing Down the Bones [Natalie Goldberg] (Shambala Press, Canada 2005)

www.theparisreview.org/interviews [a wonderful online collection of author interviews from the archives of the Paris Review, and a good resource to use when thinking about reflecting on the creative process]

Podcasts:
http://www.kcrw.com/etc/programs/bw [an excellent book programme in which presenter, Michael Silverblatt, interviews authors, poets and non-fiction writers. There’s also a large accessible archive, and you can subscribe through iTunes]

Assessment
Creative Writing is entirely a continuous assessment module, for which three pieces of work are required. Each piece of work will be marked on the 0-20 scale explained in the general School of English handbook. There will be a piece of creative non-fiction of 2500 words, 30%; a second submission, comprising a short story of not more than 2500 words, **AND** two poems (the poems should include at least one sonnet or one poem in ballad form): 30%; and a final, longer submission, of **EITHER** a short story of not more than 2500 words **AND** a reflective personal essay of not more than 1500 words on your own developing creative process, **OR** six poems **AND** a reflective personal essay of not more than 1500 words on your own developing creative process: 40%.

**SCHOOL OF ENGLISH**

**MODULE TITLE:** Poetic Language

**CLASS HOURS:** Tuesday 11am to 1pm

Thursday 12 noon

Group E

**Module Organiser:** Dr T E Jones

**HONOURS MODULE EN4422**

**Semester 2**

**Learning outcomes**

Students taking this module will become more familiar with key concepts in the theory of poetic language, particularly from the twentieth century, but also across a broader historical range; become more aware of the connections between poetic theory and disciplines such as philosophy and linguistics; become more aware of the connections between poetic theory and practice.

**Content and Syllabus**

1. Introduction to the theory of poetic language: structuralism, post-structuralism, pragmatics.
2. Measure: the politics of rhythm as harmony or tension.
3. Figure: figures, topes and cognition.
5. Selection: diction, register and heteroglossia.

**Set texts**

- M. M. Bakhtin, ‘Discourse in the Novel’
- Charles Bernstein, *A Poetics*
- Friedrich Hölderlin, ‘On the Operations of the Poetic Spirit’
- Roman Jakobson, ‘Linguistics and Poetics’
- Julia Kristeva, *Revolution in Poetic Language*
- Jan Mukarovsky, ‘On Poetic Language’
- Edgar Allen Poe, ‘The Rationale of Verse’
- William Wordsworth, ‘Preface’ to *Lyrical Ballads*

**Assessment**
4 x 500 word close-reading exercises; 2 x 2500 word essays; 2500 word annotated bibliography (15-25 items); podcast (20-25 minute oral presentation, submitted as mp3 file).

Students will submit four or five of these pieces of work; if five pieces are submitted, the best four marks of the five stand.

SCHOOL OF ENGLISH

HONOURS MODULES EN4424

MODULE TITLE: Nationalists and Nomads: Contemporary World Literature

CLASS HOURS: Thursday 2pm to 4pm

Semester 2

Module Organiser: Dr L M Burns

Group E

Learning outcomes

On completion of this module students will be able to:

1. Demonstrate knowledge of the field of contemporary world literatures and its relationship to theoretical frameworks of postcolonialism, globalisation and nationalism.

2. Analyse and assess the work of a diverse range of twentieth and twenty-first century writers in English and in translation.

3. Articulate an understanding of the relationship between literature, history and politics in relation to varied global contexts.

4. Reflect upon and utilise some of the key theoretical interventions and concepts employed in the study of world literatures.

5. Research, develop and present ideas effectively in written form.

Content and Syllabus

In an era of globalisation, who ‘speaks’ the nation-state? How do communities negotiate their borders? Who ‘belongs’ and who decides? This module explores the changing nature of the nation-state and cultural expressions of belonging in the wake of decolonisation, independence, revolution and globalisation. Exploring a diverse range of texts drawn from across the globe, we will question the significance of ‘world literature’ and its relation to postcolonialism, ‘cosmopolitanism’ and national literatures. From the Haitian Revolution, nationalist struggles in India and Africa, state oppression in Chile and Colombia, Trujillo’s Dominican dictatorship to globalisation and cosmopolitanism, this course is an opportunity to reflect on the pressures facing our global imagined communities in the late-twentieth- and twenty-first-centuries.

Set texts
Ngugi wa Thiong’o A Grain of Wheat (1967)
Gabriel Garcia Marquez One Hundred Years of Solitude (1967)
Edwidge Danticat The Farming of Bones (1998)
Roberto Bolaño *By Night in Chile* (2000)
*Even the Rain*, dir. Icíar Bollaín (2010)
Pauline Melville *Eating Air* (2009)

**Assessment**
Essays: 1 x 2000 words (20%); 1 x 3000 words (30%)
Examination: 1 x 2 hour exam (50%)

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**SCHOOL OF ENGLISH**

**MODULE TITLE:** Celtic Modernisms

**CLASS HOURS:** Tuesday 10am to 12 noon

**Module Organiser:** Dr P Mackay

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**HONOURS MODULES EN4425**

**Semester**

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**Learning outcomes**

Students in this module will be expected to acquire and be able to demonstrate a broad knowledge of the themes, concerns and topics of Scottish and Irish literature during the period. They will be expected to close read literary texts, showing awareness of form, genre and structure, and also to discuss these texts within their socio-political context. They should also be comfortable with discussing themes such as the construction of national identities, notions of marginality, and power dynamics within texts.

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**Content and Syllabus**

How exclusive a club is modernism? Did Scottish and Irish cultural nationalism inform and trouble ‘modernist’ writing? And what role did writers from the ‘Celtic fringe’ of the British archipelago play in reinvigorating and reconfiguring the literary canon in the period between 1914 and 1939? By analysing a diverse range of texts from Scottish, Irish and (Anglo-)Welsh writers – from formal as well as socio-political perspectives – we will explore alternative views of the Modernist period: in particular we will examine the relationship between the Irish Literary Revival and the Scottish Renaissance, and between the Celtic periphery and the metropolitan centre, and also the ways the writers studied turned the English language, and its hierarchies and traditions, back on itself.

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**Set texts**

Elizabeth Bowen, *Death of the Heart*
Lewis Grassic Gibbon, *Sunset Song*
James Joyce, *Portrait of an Artist as a Young Man*
Hugh MacDiarmid, *A Drunk Man Looks at the Thistle*
Edwin Muir, *Selected Poems*
Flann O'Brien, *At-Swim-Two-Birds*
Dylan Thomas, *The Collected Poems of Dylan Thomas*
W.B. Yeats, *Selected Poems*
Nancy Brysson Morrison, *The Gowk Storm*
Louis MacNeice, *Autumn Journal*

**Assessment**
Essays: 2 essays each worth 25% of the module.
Exam: 2 hours (50%)

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**SCHOOL OF ENGLISH**

**MODULE TITLE:** Civil Wars on Page and Screen

**CLASS HOURS:** Monday 2pm to 4pm

**Film Screening:** Friday 2pm to 5pm

**Module Organiser:** Dr A Raychaudhuri (ar220)

**Learning outcomes**

Students will be expected to acquire and be able to demonstrate a broad knowledge of the themes, concerns and topics of the literature and cinema of civil wars, especially those that are covered in the course. They will be expected to be able to discuss literary and cinematic representations in their historical and socio-political contexts. They will be able to discuss issues such as gendered, racial and national identities, representation of violence, civil wars in relation to colonialism, postcolonialism and nation-building, and the place of cultural representation in relation to all this.

**Content and syllabus**

We shall be looking at literary and cinematic representations of different instances of civil war and partition – the Irish Civil War (1922-1923), the Spanish Civil War (1936-1939), the conflict around the Indian/Pakistani partition (1947), the conflict between Israel and Palestine (1948-present), the Nigerian Civil War/Biafran War (1967-1970) and the Somali Civil War (1988-present).

**Set Texts**

Sean O'Casey, *Juno and the Paycock*
Alfred Hitchcock, *Juno and the Paycock* *
Julia O’Faoilain, *No Country for Young Men*
Ken Loach, *The Wind that Shakes the Barley* *
Ken Loach, *Land and Freedom* *
W.H. Auden, “Spain” **
Miguel Hernández, “Al soldado internacional caído en España” (“To the International Soldier Fallen in Spain”)**
Miguel Hernández, “Todo está lleno del ti” (“Everything is full of you”) **
Miguel Hernández, “Sentado sobre los muertos” (“Sitting Upon the Dead”) **
George Green, “Dressing Station” **
Antonio Machado, “El crimen fue en Granada” (“The Crime was in Granada”) **
John Cornford, “To Margot Heinemann” **
Margot Heinemann, “Grieve in a New Way for New Losses” **
Dulce Chacón, *La voz dormida* [The Sleeping Voice]
Victor Erice, *El Espíritu de la colmena* [The Spirit of the Beehive] *
Deepa Mehta, *Earth* *
Bapsi Sidhwa, *Ice-Candy-Man* **
M.S. Sathyu, *Garm Hava* [Scorching Winds] *
Tahmima Anam, *A Golden Age*
Ari Folman, *Vals Im Bashir [Waltz with Bashir]*
Mahmoud Darwish, *Memory for Forgetfulness: August, Beirut, 1982*
Emad Burnat and Guy Davidi, *Khamas Kamirât Muha†tamah [5 Broken Cameras]*
Jo Sacco, *Palestine*
Biyi Bandele, *Half of a Yellow Sun*
Chimamanda Ngozi Adichie, *Half of a Yellow Sun*
Ridley Scott, *Black Hawk Down*
Nadifa Mohamed, *The Orchard of Lost Souls*

* These are films which will be screened during weekly screening sessions
** These are poems which are available in the library as part of anthologies, and also easily available online
*** Also Published as *Cracking India*

Assessment

| Essays: 1 x 2000 words (20%); 1 x 3000 words (30%) |
| Examination: 1 x 2 hour exam (50%) |

**SCHOOL OF ENGLISH HONOURS MODULE EN4427**

**MODULE TITLE:** The Shape of the Poem

**CLASS HOURS:** Tuesday 3pm to 5pm

**Module Organiser:** Professor D Paterson

**Learning outcomes**

Students completing this module will gain a broad understanding of poetic form, prosody, trope and lyric effect, and how these have evolved from Chaucer to the present day. They will also gain familiarity with both traditional and current theories of verse composition, and have some introduction to current linguistic and cognitive explanations of how poems work – and why they work. They will also gain the critical tools to make a technical analysis of a poem, and examine the way that poetic form and technique reveal, shape and enhance poetic meaning. Through practical exercises, they will also gain some insight into how poems are made ‘from the inside out’, and how form works not only to structure the poem, but to draw it forth from the poet’s mind.

**Content and syllabus**

Why is iambic pentameter still so popular? Why are sonnets the shape they are? What makes poetry memorable? What do we mean by a poem’s ‘music’? This module will explain what makes poetic speech and form distinct, and examine the relationship between form as we experience it on the page, and the real forces that shape the poem. The module will focus on examples from Anglo-Saxon poetry to the present day, and will draw on both traditional methods of analysis and recent linguistic theory to explain how the poems work.

**Week 1:** Enrolment and introduction
**Week 2:** Stopping Short: the line
**Week 3:** Metre: behind the beat
**Week 4:** Prosody: how poetic rhythm works
**Week 5:** The Sonnet: the inevitable form
**Week 6:** Strange Rooms: from couplets to sestinas
**Week 7:** Making it Sing: sound, lyric effect and iconicity
**Week 8:** Doublings and Halvings: Metaphor and metonymy
**Week 9:** From the Part to the Whole: evidence, symbol, theme, ending
Week 10: The Price of Freedom: free verse, new forms
Week 11: New Oralities
Week 12: Breaking it down: technical analysis and revision

Assessment
Essays: two essays of 2000 words, worth 50% or module grade.
Examination: one two-hour examination paper, worth 50% of the module grade.

SCHOOL OF ENGLISH

HONOURS MODULE EN4428

MODULE TITLE: Imagining Ireland: Forging the Nation
CLASS HOURS: Tuesday 2pm to 4pm
Module Organiser: Professor A D Murphy

Semester 1
Group E

Learning outcomes

By the end of the module students will

1. have gained a general grasp of theories of national identity and of the relationship between political and cultural nationalism;

2. have an understanding of the political and cultural history of Ireland in the period from the end of the nineteenth century through to the early decades of independence;

3. have engaged with the idea that cultural identity in an Irish context is historically contingent and subject to being fashioned by political and other forces;

4. have read a series of canonical literary texts from the period under consideration;

5. have analysed these texts from the perspective of evolving conceptions of national identity.

Content and syllabus

This module focuses on the first half century of modern Irish literature and looks at that literature from the perspective of emerging notions of national identity in Ireland. We will track developments in Irish literature and culture from the closing decade of the nineteenth century through to the opening decades of the post-independence era. Writers to be studied will likely include W. B. Yeats, James Joyce, Elizabeth Bowen and Flann O'Brien. Genres studied will include drama, fiction and poetry. Key issues to be addressed will extend to: how is national
culture defined and created; what is the political function of literature; what role does literature have in challenging state-sponsored cultural orthodoxies.

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

SCHOOL OF ENGLISH
HONOURS MODULE EN4429

MODULE TITLE: Irish Literature: Revisioning the Nation

CLASS HOURS: Tuesday 2pm to 4pm

Module Organiser: Professor A D Murphy

Learning outcomes
By the end of the module students will

1. have explored traditional ideas of Irish identity, with a particular focus on how Irish identity has frequently been constructed around notions the rural and the anti-modern;

2. have learned to conduct a critical analysis of such tropes of identity;

3. have gained a general knowledge of Irish political and cultural history from the independence period to the present;

4. have gained a more detailed knowledge of the social and cultural history of Ireland in the last twenty years;

5. have read a selection of texts published by Irish writers in the last two decades;

6. have analysed these texts with a view to mapping their cultural, political and social narratives.

Content and syllabus
The last two decades have witnessed massive change in Irish society – change which has served radically to undermine traditional understandings of the nature of Irish identity and Irish culture. This module will begin by looking at some of the conventional ways in which images of Irishness
have been constructed – primarily as pastoralist and anti-modern -- then moving on to examine the manner in which these images have been challenged by a variety of different writers over the past twenty years. The context of the module will be the radical reshaping of Irish culture prompted by the economic cycle of boom and bust and the high levels of inward migration experienced during the 'Celtic Tiger' era. Writers to be considered will likely include Kevin Barry, Colum McCann, Clare Keegan and Eimear McBride.

Assessment

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

SCHOOL OF ENGLISH
HONOURS MODULE EN4430

MODULE TITLE: Making Performance

CLASS HOUR(S): Tuesday 12 noon to 2pm

Module Organiser: Dr S F Haddow

Learning outcomes

By completion of this module, students will have:

- Examined the major trends in European performance making through the 20th and 21st centuries.
- Explored intersections between theory and practice in different strategies for making performance.
- Evaluated different approaches to performance making, both critically and per form.
- Collaborated in producing a piece of theatre taking inspiration from the practitioners and movements examined over the course of the module.

Content and syllabus

The twentieth and twenty-first centuries have seen a broad range of radical approaches to the task of making performance. This module will explore a range of these approaches, which may include physical theatre, theatres of cruelty, puppetry and mask, psychophysical performance and situationism. Through practical workshops, students will explore intersections of theory and practice, developing their skills as researchers and makers of performance.

Students will be introduced to a diverse range of performance practices developed by British and European theatre makers throughout the twentieth and twenty-first centuries. Through tutor-led workshops, they will explore the relationships between theory and practice, and interrogate ways in which innovative approaches to performance-making have shaped contemporary dramatic output. Students will develop their research skills through set-reading and independent study, as well as working together to produce practical performance pieces using techniques encountered on the course. Course content will vary, but typically we will pair up influential practitioners with contemporary performance-makers that they have influenced. So we may examine Stanislavski one week and Katie Mitchell the next; Brecht then Augusto Boal; Artaud then Forced Entertainment; Jacques Lecoq then Frantic Assembly.

Set texts

These will vary depending on course content, but core texts will include some or all of the following:


**Assessment**

Portfolio: 3 x 1,000 word case studies into different performance practices. (20%)

Group Practical Project: Performance taking inspiration from course content. (30%)*

Essay: 4,000 words, 50%

*As this is not an acting course, at no time during workshops or in the Group Practical Project will students be assessed based on the quality of their acting.

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**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4500**

**MODULE TITLE:** Playwriting

**CLASS HOURS:** Wednesday 11am to 1pm in the Byre Theatre Studio

**Module Organiser:** Ms Zinnie Harris & Mr Oliver Emanuel

**Anti-requisites:** EN4417, EN4420

**Learning Outcomes**

Contemporary playwriting is flourishing in Britain, and this module will use the best examples of modern classic plays to unearth technique and skills that the students will then by asked to apply. The module aims to enable students to be able to write for the theatre, to have an awareness of the creative process and be able to shape narrative into a scene or scenes. It is intended as an introduction to playwriting, and the expectation is that students will have little or no previous experience of playwriting, although a keen interest and enthusiasm for theatre is essential. The classes will combine an academic and a practical approach to developing writing: as well as formally studying the published works of established playwrights, we will also workshop the students’ texts, and approach some exercises through improvisation. The module will also ask students to consider and evolve their view on the role of the playwright at a society level, and the cultural and political impact of a new play.

By the end of this course the students will have been taught the principles of playwriting, developed their own techniques through exercises, will be able to feedback critically in seminars as well as their written assessments, and will have created original work.

**Content and Syllabus**
Week 1: **Introduction to Playwriting** – *Spoonface Steinberg* by Lee Hall – ZH
Week 2: **Characters & Beginnings**: *Howie the Rookie* by Mark O’Rowe – ZH
Week 3: **Dialogue**: *The Effect* by Lucy Prebble – ZH.
Week 4: **Mastering visual storytelling**: *Blasted* by Sarah Kane – ZH.
Week 5: **The basics of plotting and structure**: *The Crucible* by Arthur Miller – ZH
Week 6: **READING WEEK**
Week 7: **Dramatic tension (text & subtext)**: *Knives in Hens* by David Harrower – OE
Week 8: **Ideas & Theme**: *A Number* by Caryl Churchill – OE.
Week 9: **Scene Structure**: *The Flick* by Annie Baker
Week 10: **Building the world**: *Further Than The Furthest Thing* by Zinnie Harris – OE.
Week 11: **Character Arcs**: *306* by Oliver Emanuel – OE
Week 12: **Readings & Performances** – ZH & OE.

**Set Texts**
The majority of the plays studied can be accessed via the on-line library resource Drama Online.

**Assessment**
This is a continuous assessment module.
Essay 1: play exercise (1500 words) comprising 25% of module
Essay 2: piece of dramatic writing (1500 words) comprising 25% of module
Essay 3: write a short play in its entirety (3000 words) comprising 50% of module

Updated 26 May 2016