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 https://www.st-andrews.ac.uk/english/students/ug/

[All modules, except EN4398 and ID4002, are worth 30 credits]

Due to the changing circumstances surrounding the COVID-19 pandemic, information in this document may be subject to change; reading lists may be subject to alteration and arrangements for classes may change at short notice in order to respond to central university guidance about the safe delivery of teaching. We will endeavour to keep any changes to an absolute minimum, but students will be aware that we have to comply with regulations that are beyond the School’s control. If you have queries about a specific module, please contact the module co-ordinator.
SCHOOL OF ENGLISH

Progression: programme structures and pathways

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

Single Honours students

1. Single Honours students must take 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 Short Dissertation (formerly called 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 EN3000 modules. They may enter EN4000 modules at the discretion of the School's honours advisers.

List of modules

Over the page are next year’s modules as they currently stand. The School of English reserves the right to withdraw modules as circumstances dictate and does not guarantee the continued existence of any pathway described in this document. The semester in which modules are taught is added in brackets.
Due to the changing circumstances surrounding the COVID-19 pandemic, information in this document may be subject to change; reading lists may be subject to alteration and arrangements for classes may change at short notice in order to respond to central university guidance about the safe delivery of teaching. We will endeavour to keep any changes to an absolute minimum, but students will be aware that we have to comply with regulations that are beyond the School’s control. If you have queries about a specific module, please contact the module co-ordinator.

School of English

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<th>Honours modules</th>
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**Group A: Medieval**
- EN3111 *Beowulf* (1&2)
- EN3113 Older Scots Literature to 1560 (1)
- EN4315 Apocalyptic Literature in Early English (2)
- EN4316 Courtly Literature in Middle English (2)
- ME3502 The Medieval Book (2)

**Group B: Renaissance to Restoration**
- EN3141 Tragedy in the Age of Shakespeare (1&2)
- EN3142 Renaissance Literature: Texts and Contexts (1&2)
- EN4344 Early English Romance Comedy: Shakespeare & his Contemporaries (1)
- EN4346 The Early Tudors: Literature and Reformation (2)
- EN4347 Milton (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)
- EN4362 Mind, Body and Soul: Literature in the Enlightenment (1)
- EN4364 The Art of Victorian Poetry (1)
- EN4365 Literature and Childhood in the Eighteenth Century (1)
- EN4366 Romantic Gothic (1 & 2)
- EN4368 Read all about it! Victorian Literature and the Press (2)
- EN4369 Victorian Literature and Science (1)
- EN4370 Voicing America: Colonisation to Civil War (2)
- EN4371 Labour, Leisure and Luxury in British and Transatlantic Literature of the Eighteenth Century (2)
- EN4372 Material Culture in Victorian and Modernist Fiction (2)

**Group D**
- EN4399 Dissertation (1)
- EN4794 Joint Dissertation (1)

**Group E**
- EN3201 Critical Theory (2)
- EN3202 Literature and Ecology (2)
- EN3207 Twentieth-Century British and Irish Drama (1)
- EN3212 Modernist Literature: Making It New? (1)
- EN3213 Postcolonial Literature and Theory (1)
- EN3214 The Country and City in Scottish Literature (2)
- EN3215 Atomic Cultures: Anglophone Writing and the Global Cold War (1)
- EN3216 Modern Experimental Poetry (1)
- EN3217 Writing Poetry (1&2)
- EN3219 Reading Popular Music (2)
- EN4402 Speeches & Speechwriting: History, Theory, and Practice (2)
- EN4405 Contemporary Poetry in Great Britain and Ireland (1)
- EN4406 Contemporary Fiction (2)
- EN4407 Twentieth-Century Crime Fiction: Gender and Genre (2)
- EN4413 Reading the 1940s (1)
EN4416 Virginia Woolf (1)
EN4417 Writing Poetry and Prose (2)
EN4418 American Poetry since 1950 (1)
EN4419 American Fiction: Self and Nation, 1865-1939 (1)
EN4420 Writing Prose (2)
EN4425 Celtic Modernisms (1)
EN4427 The Shape of the Poem (2)
EN4430 Making Performance (2)
EN4433 Black and Asian British Writing (2)
EN4435 Writing the Pacific (2)
EN4500 Playwriting (1)
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This module introduces students to one of the strangest works of medieval literature, *Beowulf*. The hero’s struggles against monsters, and the text’s depiction of pagan aristocracies and tribal warfare will be studied in close readings and thematic study against the backdrop of Anglo-Saxon literary history and poetic conventions. Key aspects studied will include monstrosity, warfare, paganism, 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). *Beowulf* will be read in a glossed edition and in the original; supporting material will be read in translation. Our classroom work will include an (unassessed) oral presentation and reading aloud of Old English. Previous experience in reading Old English in the original is required for this module.

**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.

**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).

Note: Because of potential Corona-virus related restrictions, the optional vocabulary test may not be available this year. I will be able to confirm this nearer the beginning of the semester. If the vocabulary test is not offered, the coursework will consist of two essays.
This module introduces students to the lively but little-known world of literature in Older Scots before the cultural watershed of the 1560 Reformation. Works to be studied include the Fables of Henryson (building on the 'Cock and Fox' fable studied on EN2003), poems by James I, Dunbar, Douglas and Lyndsay, and some of the comic or chivalric works of their anonymous contemporaries, all studied in the context of developments in the language, literary culture and political climate of the period.

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

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, c. 1,500 words. 15% of final module grade.

c) one 2,500-word essay, 40% of final module grade.

Examination:

One two-hour examination in which students answer two questions: 30% of final module grade.
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)
SCHOOL OF ENGLISH

MODULE TITLE: Courtly Literature in Middle English
CLASS HOURS: Monday 12 noon
Tuesday 12 noon
Module Co-ordinator: Professor M R Purdie

HONOURS MODULE EN4316
Semester 2
Group A

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.
MODULE TITLE: The Medieval Book
CLASS HOUR(S): Wednesdays 10am-12 noon
Module Co-ordinator: Dr M Connolly

Who made books in the later Middle Ages? Who read them? What did people read, and what kinds of books did they own? This module combines the study of medieval texts with the study of medieval books and their readers. Using Chaucer's fictional representation of late medieval English society in the Canterbury Tales this module considers what ordinary literate people might have read in the century from the 1390s to the death of Caxton. What books would the Knight, Friar, Yeoman, Man of Law, Physician, Merchant and Cook have needed? How might the reading of the Monk, Clerk, Prioress, Nun, and Wife of Bath have differed and why? The module explores a wide range of extracts from later Middle English texts (historical, legal, medical, scientific, practical, devotional, fictional, and hagiographical); considers particular kinds of books (bibles, books of hours, miscellanies, anthologies); and engages with material aspects of manuscripts and printed books through use of Special Collections.

Learning outcomes
The module's focus on texts, books, and readers will join together the disciplinary approaches of both English and History, and will provide students with:

- a broad understanding of manuscript and printed book production, circulation, and reception
- an appreciation of late medieval English literate culture
- enhanced skills in reading and analysing primary sources
- experience of reading a wide variety of later Middle English texts

Content and syllabus
1. Famous and not-so-famous medieval books
2. Learning, Literacy, and the Reading Public
3. Books for those who pray
4. Books for Gentlemen
5. Professional and Learned Readers
6. Books of Record
7. Books for the Medieval Household
8. Private Reading and Devotions
9. Books for Pleasure
10. Visit to Special Collections
11. Medieval Books in the Modern World

Texts
Short extracts from a wide range of later medieval English prose texts will be provided in the form of a course reader. The starting point for consideration of medieval society will be the descriptions of the pilgrims in the 'General Prologue' to Chaucer's Canterbury Tales (from http://sites.fas.harvard.edu/~chaucer/). Useful sources for preparatory background reading are:

- Stephen H. Rigby, Historians on Chaucer: ‘General Prologue’ to the Canterbury Tales (2014)
- Christopher de Hamel, Making Medieval Manuscripts (2018)

Assessment 100% coursework: 2 pieces of written work, 1 poster presentation.
Learning outcomes

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

1. a direct knowledge of the set texts, gained by close reading of those texts and reading of supplementary primary and secondary material.
2. the ability independently to identify and undertake appropriate secondary reading on Shakespeare and the drama of his time, guided by the module handbook.
3. an appropriate critical terminology for discussing the drama of the period.
4. the ability to construct logical, persuasive arguments which are presented in correct and fluent English.

Content and syllabus

This course explores a range of dramatic and non-dramatic tragedy produced in Renaissance England, in dialogue with classical, early modern and contemporary theories of genre. Our study of some of Shakespeare’s major tragedies is informed by comparison with less canonical tragic poetry and drama. We will consider how these works reflected and articulated the political, social, and intellectual concerns of their day, and what the development of tragic modes might reveal about how early modern English authors understood their cultural moment.


Assessment

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

HONOURS MODULE EN3141

MODULE TITLE: Tragedy in the Age of Shakespeare

Semester 2

CLASS HOURS: Tuesday and Thursday at 12 noon

Group B

Module Co-ordinator: Dr A Reynolds

Learning outcomes

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

1. a direct knowledge of the set texts gained by close reading of those texts and reading of supplementary primary and secondary material.
2. the ability independently to identify and undertake appropriate secondary reading on Shakespeare and the drama of his time, guided by the module handbook.
3. an appropriate critical terminology for discussing the drama of the period.
4. the ability to construct logical, persuasive arguments which are presented in correct and fluent English.

Content and syllabus

This course explores a range of dramatic and non-dramatic tragedy produced in Renaissance England, in dialogue with classical, early modern and contemporary theories of genre. Our study of some of Shakespeare’s major tragedies is informed by comparison with less canonical tragic poetry and drama. We will consider how these works reflected and articulated the political, social, and intellectual concerns of their day, and what the development of tragic modes might reveal about how early modern English authors understood their cultural moment.

Assessment

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

This module extends from Thomas More’s foundational humanist text *Utopia*, through Shakespeare, Marlowe, and Spenser, to the diverse range of political and devotional poetry of the seventeenth century. It explores the relationship of literary invention and tradition to the tumult of Reformation and Civil War and burgeoning global trade and colonial expansion, as well as the emergence of women in the literary sphere.

Assessment

**Essays**
There will be two essays required for this module which will together count for 50% of the final mark.

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

*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.

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 Co-ordinator:** Dr A L Davis

**Group B**

**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 these texts 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;* and *Twelfth Night*; 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.
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 (Any edition)
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.
SCHOOL OF ENGLISH

MODULE TITLE: Milton
CLASS HOURS: Monday 11am to 1pm
Module Co-ordinator: Dr M C Augustine

HONOURS MODULE EN4347

Semester 1
Group B

Course description

This module covers the writings of John Milton, in verse and in prose, from the beginning of his career to the end and across the tumultuous decades of the seventeenth century through which Milton lived. In every instance we will try and combine faithful attention to the text with a keen awareness of how Milton’s contexts – literary, historical, and otherwise – shaped and were shaped by Milton’s work. 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 completing this module will be able to demonstrate the following:

1) Familiarity with the themes and forms of Milton’s writing across his career
2) Knowledge of Milton’s literary influences and milieu
3) Practical understanding of English politics in the later seventeenth century
4) Familiarity with some of the major critical traditions of Milton studies
5) An ability to respond to Milton’s language critically and originally

Content and syllabus

Inventing John Milton
Pleasures of Pastoral
Struggle for Liberty
Epic Ambitions
‘But what of Paradise Regained?’

Set texts

*John Milton: The Major Works*, ed. Stephen Orgel and Jonathan Goldberg,


Assessment

One brief essay (20%); a critical prospectus (30%); and a longer essay (50%).
In the critical prospectus, students are asked to survey a critical problem in the reception history of ‘Paradise Lost’, e.g. God, Satan, the Fall, and so on, in preparation of their longer essays. Sources surveyed must include representative views from the 18th, 19th, and 20th-21st centuries.
Learning outcomes

The module offers students a wide-ranging introduction to the varied and stimulating literature of the 1790s. It will also present students with an opportunity to read some of the best modern criticism of literature of the Romantic period. By the end of the module, students will be able to demonstrate a broadly based knowledge of the literature of the 1790s and some relevant later texts, and will be able to present an informed discussion of this literature in the light of contextual evidence such as social, political and wider historical developments. Students in this module will be expected to demonstrate, in class assignments and in examinations, that they have acquired: a broadly based knowledge of the literature of the period studied, gained by reading unabridged primary texts and following up primary reading with critical reading on each author studied; the capacity to present an informed discussion of this literature in the light of contextual evidence such as social, political and wider historical developments; skills in critical reading and evaluation of primary texts and relevant secondary material; and a range of relevant practical and presentational skills, both written and oral. (Oral skills will be developed via participation in group discussion and may be assessed via presentations; written skills will be tested by means of essays, 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 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 contain some creative elements and 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.
This module builds upon study undertaken in first- and second-level English modules, and it complements Honours Modules EN3162 Revolution and Romanticism and EN4363 Romantic Writing and Women. The module aims to introduce students to the second generation of Romantic writers, and to equip them with a good working knowledge of literary culture in England in the second and third decades of the nineteenth century.

Learning outcomes
Students in this module will be expected to acquire and to demonstrate, in class assignments and in examinations, that they have acquired:
1. a detailed knowledge and critical appreciation of poetic and prose texts of the second generation of English Romantic writers;
2. an understanding of these texts within their political and cultural contexts;
3. the ability to present an informed discussion of Romantic literature in the light of contextual evidence such as social, political and wider historical developments;
4. knowledge of recent critical and theoretical approaches to these texts;
5. skills in critical reading and evaluation of primary texts and relevant secondary material;
6. skills in library and on-line research;
7. a range of relevant practical and presentational skills, both written and oral. (Oral skills will be tested via group discussion and weekly individual presentations; written skills will be tested by means of essays and semester examinations.)

Content and syllabus
The course will involve the study of poems by Anna Laetitia Barbauld, Leigh Hunt, John Keats, Percy Bysshe Shelley, and prose works by Jane Austen, William Hazlitt, Thomas de Quincey and Sir Walter Scott. The module content and syllabus will be organized 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 (3rd edition, 2006; 4th edition 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 EN3162 Revolution and Romanticism). You are strongly recommended to read in the University Library, online, or purchase your own paperback copy of, the following books: Jane Stabler, Burke to Byron, Barbauld to Baillie, 1790-1830 (Palgrave 2001) and Romanticism: an Oxford Guide (OUP, 2005): these are essential background reading. Additional texts required will be: Jane Austen, Persuasion, Thomas de Quincey, Confessions of an English Opium-Eater and Sir Walter Scott, Ivanhoe. Penguin or World’s Classics editions are recommended. Photocopies and online sources will be provided of all other texts.

Assessment
In order to receive/retain credit for this module, students must complete 100% of the assessed coursework and the module examination.
On this module, the essay word count relates to all parts of the essay, including quotations, footnotes and bibliography.

Two essays, 2,500 words in length, 25% + 25% = 50% weighting.
One examination paper of 2 hours (two questions), 50% weighting, at the end of the semester. You will be required to answer two questions on the work of the module.
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%.
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; Jonathan Swift, A Tale of a Tub and poems; Anne Finch, Countess of Winchilsea; Alexander Pope, An Essay on Man; Samuel Johnson, Rasselas; Elizabeth Carter: Phyllis Wheatley; 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) 50%. Two exam answers each comprising 25% of the overall mark.
Learning outcomes

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

Content and syllabus

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

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

Assessment

Two essays to be submitted during the course and a two-hour examination (two questions) at the end of the semester. The weighting for each essay or exam answer is 25%.
MODULE TITLE: Literature and Childhood in the Eighteenth Century  
CLASS HOURS: Wednesday 9am to 11am  
Module Co-Ordinator: 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%.
Contents:

**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 abject; terror; horror; Male and Female Gothic), and the ability to engage critically with these ideas in relation to the set texts;
3. 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.

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 Bannerman, ‘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.
SCHOOL OF ENGLISH

MODULE TITLE: Read all about it! Victorian Literature and the Press

CLASS HOURS: Tuesday 2pm to 4pm

Module Co-ordinator: Dr C L Gill

HONOURS MODULE EN4368

Semester 2

Group C

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.

Indicative 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.
**SCHOOL OF ENGLISH**

**HONOURS MODULE EN4369**

**MODULE TITLE:** Victorian Literature and Science  
**CLASS HOUR(S):** Thursdays 10am to 12 noon  
**Module Co-ordinator:** Dr G P Tate

**Learning outcomes**

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

- demonstrate a comprehensive critical knowledge of the reciprocal relations between 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 syallabus**

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.

**Primary texts will include**


**Assessment:**

- Essay 1 (1500 words): 20%
- Essay 2 (2500 words): 30%
- Essay 3 (4000 words): 50%
SCHOOL OF ENGLISH

MODULE TITLE: Voicing America: Colonisation to Civil War
CLASS HOURS: Friday 2pm to 4pm
Module Co-ordinator: Dr K E Treen

HONOURS MODULE EN4370

Semester 2
Group C

Learning outcomes

By the end of this module students will be familiar with the literary forms and cultural debates attendant on the settlement and early development of the United States. They will be able to discuss the ways in which the module’s set texts use different approaches to voice to address the political and social conditions of antebellum American culture. They will be encouraged to find their own voices, critically and interpersonally, as they think in detail about the relationship between literary texts and historical context, as well as between fictional and non-fictional texts they encounter in juxtaposition. Students will be expected to demonstrate their independent research skills by giving presentations in seminars, and will be urged to develop these as they prepare for coursework assessments and desk examinations.

Content and syllabus

This module will give students a broad grounding in the antebellum literature and culture of the United States, from colonial settlement to Civil War. Focussing on the self-conscious acts of speech and declaration which characterised early attempts to bring the new nation into being, the module will introduce students to a range of texts designed to be spoken, including jeremiads, lyceum lectures, and orations. Students will be encouraged to think about the powers and limitations of these early American voicings, and we will draw on a host of literary media – from travelogues and letters to political pamphlets and legal documents – as well as elements of rhetoric and style, to explore literary experiments set on establishing a distinct ‘American’ voice. The module’s wide historical range will offer students the opportunity to develop an understanding of the relationship between literary production and the major social and political issues that shaped the early Republic. An indicative list of authors covered on the course includes: John Winthrop, Mary Rowlandson, Benjamin Franklin, Charles Brockden Brown, Jane Johnston Schoolcraft, Robert Montgomery Bird, Ralph Waldo Emerson, Margaret Fuller, Frederick Douglass, Edgar Allan Poe, George Moses Horton, Frances Ellen Watkins Harper, Henry David Thoreau, and Walt Whitman.

Assessment

Essays: 2 x 1,000 word commentaries on set passages, comprising 20% of the final grade; 1 x 3,000-3,500 word coursework essay on a question of the student’s choice, comprising 30% of the final grade.

Examination: One examination of 2 hours is required; students will write one essay on an unseen extract from Section A and answer one question from Section B. Each essay will comprise 25% of the final grade.

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SCHOOL OF ENGLISH  
HONOURS MODULE EN4372  

MODULE TITLE:  
Labour, Leisure and Luxury in British and Transatlantic Literature of the Eighteenth Century  

CLASS HOUR(S): Tuesday and Thursday at 12 noon  
Semester 2  
Module Co-ordinator: Dr Tom Jones (tej1)  
Group C  

Learning outcomes  
Students studying this module will become more familiar with:  

- the broad parameters of economic thinking in the eighteenth century;  
- the engagement of literary texts with aspects of economic thought and practice;  
- the contribution made by generic and stylistic features to the argument of a text;  
- the relationship between specific economic institutions or practices (e.g. slavery, enclosure) and the form and argument of particular literary texts.  

Content and syllabus  
Radical changes in economic life occurred in the eighteenth century, with the establishment of modern banking systems, the 'rationalisation' of agricultural production, the consolidation of global trading networks, the transformation of colonies into monocultural centres of production, and the trade in enslaved people that made the entire system possible. Poems, plays, novels and essays of this period engaged with these developments, sometimes idealising and sometimes criticising them. The literary form of these texts is always relevant, evoking a georgic idyll or an alternative community, finding images to condemn the cruelty of slavery or using the couplet to portray benevolent stewardship of the land. Literary texts also reflect on their own place in the economy, and on the economic position of their producers and consumers. Studying this module, students will see the role literature plays in establishing and contesting the economy of the developing transatlantic world.  

In a series of lectures and seminars the module will cover the general outlines of economic thought in the eighteenth century, consider writing as a form of labour, and study groups of texts on the following themes: the praise of trade; labouring-class poets; the use of riches; poetry and poverty; the novel and domestic economy; the West Indies; autobiography and slavery; enclosure and rural decline.  

Set texts  

Assessment  
Short essay, 1500 words, 20%  
Introduction to and annotation of a part of one of the set texts, 1500 words, 20%  
Three biographical entries on writers form the course, 1500 words, 20%  
Long essay, 4000 words, 40%
SCHOOL OF ENGLISH

MODULE TITLE: Material Culture in Victorian and Modernist Fiction
CLASS HOURS: Friday 2pm to 4pm  Semester 2
Module Co-ordinator: Dr C M Alt  Group C

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 key works of Victorian and modernist fiction
- knowledge of the range of interpretive approaches making up the field of material culture studies and the capacity to apply these approaches in appropriate ways
- 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
- written skills tested by means of essays and end-of-semester examinations

Content and syllabus
This module will use material culture studies as a lens through which to consider the continuities and ruptures between Victorian and modernist attitudes towards material culture and the ways in which attitudes towards the material informed the stylistic choices of fiction writers in these periods. Victorian novelists typically filled their works with detailed descriptions of physical environments and objects in order to create the ‘solidity of specification’ characteristic of realist fiction; modernist writers rejected this method as ‘materialist’ and sought alternatives to the solidity of the triple-decker novels of the Victorians. However, this module will question such easy distinctions and consider both differences and continuities between Victorian and modernist writers’ fascination with and suspicion of things.

Set texts
Elizabeth Gaskell, Cranford
Charles Dickens, Bleak House
Arthur Conan Doyle, The Hound of the Baskervilles
E M Forster, Howards End
Virginia Woolf, Jacob’s Room
George Orwell, Nineteen Eighty-Four

Assessment
Two essays: 2,500 words in length (each 25%)
One examination paper of 2 hours: two questions (each 25%)
Pre-requisite: A pass in any 3000-level or 4000-level English module

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

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. 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: Tuesday 9am
Module Co-ordinator: Dr L M Burns

HONOURS MODULE EN4794
Semester 1
Group D

Pre-requisite: A pass in any 3000-level or 4000-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. 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.
Learning outcomes

This module is designed to guide students through some fundamental questions in critical theory, and introduce them to the writing of some canonical critical 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

**Coursework: 100%**

One 2,500 word essay (25%)

One 15 to 20 minute podcast episode (15%)

One 4,000 word essay (60%)
Module Title: Literature & Ecology

Semester 2

Class Hours: Thursday and Friday 11am

Group E

Module Co-ordinator: Professor J P Burnside

This module is also open to Honours students of Sustainable Development.

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

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

Content and syllabus
Set texts
Ralph Waldo Emerson: Nature and Selected Essays (Penguin Classics)

Henry David Thoreau: Walden, (many texts available)

Aldo Leopold: A Sand County Almanac, (Oxford University Press, U.S.A)

Robert Frost: Collected Poems, (Vintage Classics)

Mark Doty: Still Life With Oysters and Lemon, (Beacon Press)

Graham Swift: Waterland (Vintage, UK)

Martin Heidegger: Poetry Language Thought (any edition containing the Albert Hofstadter translation; this can also be found online in English and in German)

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

The second item of continuous assessment takes the form of a project, in which students can create an individual piece or portfolio of pieces, in consultation with their tutor. This work must relate in some way to the human culture / nature interface, and will contain an element of written commentary or analysis, but it can also draw upon images, recordings, films, elements of creative writing and / or personal reflection. A conventional essay is also acceptable.
SCHOOL OF ENGLISH  HONOURS MODULE EN3207

MODULE TITLE: Twentieth-Century British and Irish Drama  Semester 1

CLASS HOURS: Monday 12 noon  
Wednesday 12 noon  

Group E

Module Co-ordinator: Dr S F Haddow

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 EN4430. 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.

Content and syllabus – these are subject to change but, a sample syllabus might include:

Plays:
Krap’s Last Tape (1958)  Samuel Beckett
A Taste of Honey (1958)  Shelagh Delaney
What the Butler Saw (1969)  Joe Orton
Faith Healer (1979)  Brian Friel
The Skriker (1994)  Caryl Churchill
random (2010)  debbie tucker-green
This Restless House (2016)  Zinnie Harris

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

Assessment
Coursework: 50% (Performance analysis 10%, Project 40%)
Examination: 50%
**MODULE TITLE:** Modernist Literature: Making It New?  
**Semester 1**

**CLASS HOURS:** Thursday 3pm to 5pm  
**Group E**

**Module Co-ordinator:** Dr C M Alt

### 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
- 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 on-going 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, 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%)
Learning outcomes

On completion of this module students will be able to:

1. Identify and discuss key literary movements and thematic issues in both postcolonial and black British and British Asian literatures.
2. Analyse and assess the work of a range of twentieth and twenty-first century writers drawn from across the postcolonial world.
3. Articulate an understanding of the relationship between literature, history and society within the context of legacies of imperialism and multiculturalism.
4. Reflect upon and utilise some of the key theoretical interventions and concepts employed in the study of postcolonial literatures.
5. Demonstrate an awareness of how literature and language produce and reflect cultural change and difference.
6. Research, develop and present ideas effectively in written form.

Content and syllabus

A diverse and contested field, postcolonialism explores a world transformed by European exploration, exploitation and empire-building. This course examines literary representations of this world and will introduce students to a range of key texts, critical debates and theoretical concepts in postcolonial studies. Focusing, in particular (but not exclusively), on the legacies of the British empire, we will explore the work of twentieth and twenty-first century writers from across Africa, the Caribbean and India in order to question the ways in which postcolonial literature and theory challenges our understanding of race, class, gender, language and the individual.

Set texts
Ngugi Wa Thiong’o, A Grain of Wheat
Chinua Achebe, Things Fall Apart
Tsitsi Dangarembga, Nervous Conditions
Jean Rhys, Wide Sargasso Sea
Derek Walcott, Omeros
Hari Kunzru, The Impressionist
J. M. Coetzee, Waiting for the Barbarians
Arundhati Roy, The God of Small Things

Assessment
Essays: 2 x 2500 words (50%)
Examination 1 x 2 hours (50%)
SCHOOL OF ENGLISH

HONOURS MODULE EN3214

MODULE TITLE: The Country and the City in Scottish Literature
CLAS HOURS: Monday 12 noon to 2pm

Module Co-ordinator: 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 will include
Sir Walter Scott, Waverley
James Hogg, The Private Memoirs and Confessions of a Justified Sinner
Nan Shepherd, The Living Mountain
Robin Jenkins, The Cone Gatherers
Muriel Spark, The Prime of Miss Jean Brodie
Louise Welsh, The Cutting Room
Robert Louis Stevenson, Kidnapped
Ali Smith, The Accidental
Lewis Grassic Gibbon, Sunset Song

Assessment
Two essays which account for 50% of the grade, and a 2-hour exam which accounts for 50% of the grade.
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 – some texts may still change for 2020-21
John Hersey, Hiroshima (1946)  
John Wyndham, The Chrysalids (1955)  
John le Carré, The Spy Who Came In From The Cold (1963)  
Sylvia Plath, Ariel (1965)  
Thea Astley, An Item from the Late News (1982)  

Assessment
Essay 1 (2,000 words): 20%  
Essay 2 (3,000 words): 30%  
Examination (2 questions, 2 hours): 50%
SCHOOL OF ENGLISH

MODULE TITLE: Modern Experimental Poetry
CLASS HOUR(S): Monday 12 noon to 2pm
Module Co-ordinator: Dr O R Hazzard

HONOURS MODULE EN3216
Semester 1
Group E

Learning outcomes
1. Through the close study of a number of major poets, a sense will be gained of the role, diversity and socio-political context of modern, experimental British and American poetry.
2. Students will acquire both a knowledge of the major theories and controversies that inform the composition and reception of often challenging and provocative texts.
3. On completion of the module students should possess a critical knowledge of the works of selected individual poets, a good understanding of the historical and cultural contexts in which they were working, and a thorough knowledge of poetic forms and techniques.
4. The contemporary perspectives given by the course will help students in their analysis of the practice and socio-cultural importance of poetry, both past and present.
5. The ideas discussed can be readily converted to more general critical and editorial tools which the student can employ in their own study and research.

Content and syllabus
The module examines some of the most innovative and provocative poets of the postwar period. The aims are to attain a sense of the most significant poetic movements of the postwar period; to examine the prevalence and value of transatlantic poetic exchange; to observe how large and complex aesthetic developments can be detected in the specifics of individual œuvres and friendships; to relate the acts of poetic composition and critical reception to relevant broader questions of a historical, philosophical or political nature; and to develop the skills of very close reading the texts we will discuss demand. The module consists of one weekly two-hour seminar. Normally, seminars will centre on the work of two or more poets, and the emphasis will be on close reading and critical analysis; we will discuss the critical reception of the work, as well as looking at first-hand accounts of their practice from the poets themselves, and working toward an understanding of the historical and cultural moments in which the poets worked. We will be looking to establish points of continuity or disagreement between poets as the idea of formal ‘experimentalism’ or ‘innovation’ or ‘otherness’ alters according to time and place.

Set texts
Writing Class: The Kootenay School of Writing Anthology (ed. Michael Barnholden, Andrew Klobucar. New Star Books, 1999)

Assessment:
Essay 1: 20%, Essay 2: 30%
Exam: two-hour examination. Students are required to answer two questions. The weighting for each answer is 25%.
MODULE TITLE: Writing Poetry

CLASS HOUR(S):
- Semester 1: Tuesday 2pm to 4pm
- Semester 2: Wednesday 9am to 11am

Module Co-ordinator: Dr E Jones

Learning outcomes

This module will allow students to explore some of the most common techniques, forms and modes of poetry and to develop their own practice as poets. The first half of the semester will focus on aspects of prosody such as meter and rhythm, form and free verse, image and trope, allowing students to reimagine these practices from the point of view of the writing, rather than the analysis, of poetry. The second half of the module will concentrate on some of the main genres of poetry, such as lyric and elegy, with students encouraged to experiment with their own versions or anti-versions of these modes. The first hour each week will be spent discussing an aspect of poetry, with reference to the work of one or two poets, while the second hour will be spent workshopping student’s own poems.

Set texts
Other set readings will be available on moodle.

Continuous assessment
Poem & close reading: 20%
Essay: 30%
Portfolio of poems: 50%
**SCHOOL OF ENGLISH**

**HONOURS MODULE EN3219**

<table>
<thead>
<tr>
<th>MODULE TITLE:</th>
<th>Reading Popular Music</th>
<th>Semester 2</th>
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<tr>
<td>CLASS HOUR(S):</td>
<td>Mondays 2pm</td>
<td>Group E</td>
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<td>Tutorials – to be arranged</td>
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<tr>
<td>Module Co-ordinator:</td>
<td>Dr H A R Archer and Dr M C Augustine</td>
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**Learning outcomes**
- Familiarity with key terms and concepts for understanding popular music
- Appreciation for the development of popular music and its study in post-war Britain and America
- Recognition of how popular music interacts with a variety of contexts, from the social and political to the industrial and technological
- Awareness of different approaches to reading and writing about music

**Content and syllabus**

This module combines literary and cultural studies approaches in surveying American and British popular music in the post-war era, but especially in the period 1960-1990. We propose to study songs as texts and as cultural artefacts which open up questions about the status of popular music as art, about the politics of popular music, about authenticity and appropriation, and about the relations between technology and capital. Consideration will also be given to the history of writing about popular music in this era.

Indicative weekly topics include:
- Methods and Approaches to Understanding Popular Music; Discovering the ‘Folk’; Folk Song and Popular Politics; Bob Dylan; History of the Blues; The Blues Rock Explosion; Rock Criticism and Popular Music Studies; Motown Soul; Punk and Its Discontents; Poetics of Hip-Hop

**Set texts**

Required reading is likely to include, in part or whole:
- Baraka, *Blues People* (New York, 1963)
- Filene, *Romancing the Folk: Public Memory and American Roots Music* (Chapel Hill, 2000)
- Guthrie, *Bound for Glory* (Boston, 1943)

Required listening is likely to include:
- Lead Belly, Woody Guthrie, Pete Seeger, Joan Baez, Bob Dylan, Odetta Holmes, Bessie Smith, Billie Holiday, Robert Johnson, Howling Wolf, the Beatles, the Rolling Stones, Led Zeppelin, Aretha Franklin, Stevie Wonder, Patti Smith, the Ramones, the Sex Pistols, the Clash, Grandmaster Flash, Run DMC, NWA, Public Enemy, DJ Kool Herc.

**Assessment**

- Close-reading exercise 20%
- Music review exercise 30%
- Critical research essay 50%

There is no exam for this module.
SCHOOL OF ENGLISH

MODULAR TITLE: Speeches and Speechwriting: History, Theory, and Practice

CLASS HOURS: Wednesday 12 noon
Friday 1pm
Semester 2

Group E

Module Co-ordinator: Dr S J Lodge

Learning outcomes

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

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

Content and syllabus

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


Assessment

50% Continuous Assessment: 10% pro and contra argumentation written task; 20% essay; 20% speech, to be written and submitted then delivered orally.
50% Examination: 2 essay questions each weighted at 25%.
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 careful 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

Two essays: 25% each
Exam: 50%
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 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 the idea of the “contemporary”, and how that term 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 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 are likely to vary from year to year; the following is a list of last year’s texts:

• Alan Warner, Morvern Callar (1994)
• David Mitchell, Ghostwritten (1999)
• Zadie Smith, White Teeth (2000)
• Sarah Waters, Fingersmith (2002)
• Kazuo Ishiguro, Never Let Me Go (2005)
• China Miéville, The City & the City (2009)
• Daisy Hildyard, Hunters in the Snow (2013)
• Tom McCarthy, Satin Island (2015)
• Eley Williams, Attrib. and Other Stories (2017)
• Nicola Barker, H(A)PPY (2017)

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

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

Content and syllabus
A combination of lectures and seminars, some of which will be student led. Handouts will be provided to supplement critical reading. Subject to availability, the set texts might include the following, but students are encouraged to make use of other examples of the genre in both class discussion and written work.

- Agatha Christie, *The Murder of Roger Ackroyd*
- Dorothy L. Sayers, *Strong Poison*
- Raymond Chandler, *Farewell, My Lovely*
- Dashiell Hammett, *The Maltese Falcon*
- Sara Paretsky, *Bitter Medicine*
- Katherine V. Forrest, *Murder By Tradition*
- Stella Duffy, *Fresh Flesh*
- Joseph Hansen, *Gravedigger*
- Ian Rankin, *Black and Blue*
- George P. Pelecanos, *Hell to Pay*
- Louise Welsh, *The Cutting Room*
- Thomas Harris, *The Silence of the Lambs*
- Ed McBain, *Cop Hater*
- Sjöwall & Wahlöö, *The Laughing Policeman*
- Derek Raymond, *I was Dora Suarez*

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

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

HONOURS MODULE EN4413

MODULE TITLE:  Reading the 1940s  Semester 1

CLASS HOURS:  Thursday 1pm to 3pm  Group E

Module Co-ordinator:  Professor G M Plain

Learning outcomes

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

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

Content and syllabus

A combination of lectures and seminars, some of which will be student led. Subject to availability, the set texts will be drawn from the following lists:

**Literature**

- Alexander Baron, *From the City, From the Plough*
- Elizabeth Berridge, *Tell It to a Stranger*
- Elizabeth Bowen, *The Heat of the Day*
- Agatha Christie, *N or M?*
- Agatha Christie, *Taken At the Flood*
- Keith Douglas, *The Complete Poems*
- Henry Green, *Back*
- Graham Greene, *The Ministry of Fear*
- Patrick Hamilton, *Hangover Square*
- Richard Hillary, *The Last Enemy*
- Inez Holden, *Night Shift*
- Rose Macaulay, *The World My Wilderness*
- Nancy Mitford, *The Pursuit of Love*
- George Orwell, *Nineteen Eighty-Four*
- Terence Rattigan, *Flare Path*
- Evelyn Waugh, *Brideshead Revisited*
- Evelyn Waugh, *The Loved One*

**Film**

- *London Can Take It!* (Jennings/Watt, 1940)
- *Diary For Timothy* (Jennings, 1945)
- *In Which We Serve* (Coward/Lean, 1942)
- *Colonel Blimp* (Powell/Pressburger, 1942)
- *Millions Like Us* (Lauder/Gilliatt, 1943)
- *Dead of Night* (Various, 1945)
- *Passport to Pimlico* (Corneilius, 1949)
- *A Matter of Life and Death* (Powell/P, 1946)
- *The Third Man* (Reed, 1949)
- *Went the Day Well?* (Cavalcanti, 1943)
- *The Wicked Lady* (Arliss, 1945)
- *The Blue Lamp* (Dearden, 1950)
- *Brief Encounter* (David Lean, 1945)
- *Diary For Timothy* (Jennings, 1945)
- *They Made Me A Fugitive* (Cavalcanti, 1947)
- *Seven Days to Noon* (Boulting Bros. 1950)

Assessment – to be confirmed.

Essays: One 2,000 word essay (20%), one 3,500 word ‘project’ essay (30%), for which students will be encouraged to pursue independent research.

Examination: One two-hour examination (50%).
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: Writing Poetry and Prose
CLASS HOUR(S): Monday 12 noon to 2pm
Module Co-ordinator: Dr O R Hazzard

HONOURS MODULE EN4417

Semester 2
Group E

Anti-requisites: EN3217, EN4420, EN4500

Learning outcomes
Students taking this module will be expected to

1. Produce original creative writing.
2. Study and appreciate a range of literary forms and techniques in poetry and prose.
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. Issues of ‘texture’ in language, and content will be raised and a variety of techniques will be discussed, using examples drawn mainly from recent and contemporary works.

Content and syllabus
Students will be expected to read widely and to engage with their own and other students’ work in a seminar/workshop context. There will be an element of ‘fieldwork’ (note-taking and observation) and all students will be expected to read out extracts from their work in progress and to contribute to discussion of the set texts and ideas arising from them. The module will help students approach literature confidently as participants, as well as critics. They will have a broader awareness of contemporary writing, and will develop skills in shaping their own work.

Assessment
Submission 1: 30%
Submission 2: 30%
Submission 3: 40%
MODULE TITLE: American Poetry since 1950
CLASS HOURS: Monday 11am to 1pm
Module Co-ordinator: 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.

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

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

CLASS HOURS: Tuesday 1 pm
              Wednesday 12 noon

Module Organiser: Dr K E Treen

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 an understanding of historical and social contexts. 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, among others, the realist novel, the ‘lost generation’, the Harlem Renaissance, and the 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'. Authors covered on this module may include the following: Elizabeth Stuart Phelps, Mark Twain, Henry James, Kate Chopin, Charles Chesnutt, Willa Cather, Zane Grey, Nella Larsen, Ernest Hemingway, William Faulkner, and Zora Neale Hurston.

Assessment

Essays: 2 x 2,000 word essays (each at 25% of the final grade) and 1 x 4,500 word essay (at 50% of the final grade) will be required for this module.
SCHOOL OF ENGLISH

MODULE TITLE: Writing Prose          HONOURS MODULE EN4420

CLASS HOURS: Wednesday 10am to 12 noon  Semester 2

Module Co-ordinator: Ms L G Glaister  Group E

Anti-requisites: EN3217, EN4417, EN4500

Learning outcomes
This module will enable students to improve their creative writing skills in prose. The 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 prose from a writer's perspective

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

Set texts:
The Opposite of Loneliness: Marina Keegan (Simon and Schuster 2015):
A Good Man is Hard to Find: Flannery O'Connor (Harcourt Brace 1976)
The Beautiful Indifference: Sarah Hall (Faber 2012)
The Lady with the Little Dog and Other Stories: Anton Chekov (Penguin Classics 2002)
Self-Help: Lorrie Moore (Faber Modern Classics 2015)

Suggested further reading:
Writing Down the Bones [Natalie Goldberg] (Shambala Press, Canada 2005)
Northumberland, 2000)

Stephen King: On Writing, A Memoir of the Craft (Hodder Paperbacks 2012)

Any good quality contemporary prose, both fiction and non-fiction.

Assessment
Writing Prose is entirely a continuous assessment module, for which three pieces of work are required. The first submission will be a piece of creative non-fiction of 2500 words, 30%; the second submission will be a short story of not more than 2500 words, 30%; and a final longer submission, comprising a short story OR piece of creative writing non-fiction of not more than 2500 words AND a reflective personal essay of not more than 1500 words on your own developing creative process, 40%.
SCHOOL OF ENGLISH

MODULE TITLE:  Celtic Modernisms
CLASS HOURS:  Tuesday 10am to 12 noon
Module Co-ordinator:  Dr P Mackay

HONOURS MODULES EN4425

Semester 1  Group E

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.

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 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.

Set texts will include
Elizabeth Bowen, The Last September (ebook available to purchase)
James Joyce, Portrait of an Artist as a Young Man (ebook available to purchase)
Hugh MacDiarmid, Selected Poems (poems available on Literature Online)
The poetry of Sorley MacLean, Dylan Thomas and others (texts will be provided)
Louis MacNeice, Autumn Journal (available on Literature Online)
Nancy Brysson Morrison, The Gowk Storm (ebook available to purchase)
Flann O’Brien, At-Swim-Two-Birds (ebook available to purchase)
Nan Shepherd, The Quarry Wood (ebook available to purchase)
W.B. Yeats, Selected Poems (poems available on Literature Online)

Assessment
Two essays of 2,500 words (25% each) and one essay / project of 4,000 words (50%).
Learning outcomes

Students completing this module will gain new insight not just into why and how poems are made, but into the structure of expressive language and how language works on the mind. They will gain a broad understanding of metaphor, poetic form, prosody, 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 poetics and *ars poetica*, and have some introduction to current linguistic and cognitive explanations of what ‘poetic speech’ actually is. They will also gain the critical tools to make a technical analysis not just of poetry, but any speech or piece of language that uses poetic effect to expressive and original ends.

Content and syllabus

Why do we find it hard to remember phone numbers longer than seven digits? What made “Make America Great Again”, for better or worse, one of the most effect political slogans of recent times? What common root is shared by the words ‘fierce’ and ‘treacle’? Why is ‘the future is ahead of us’ one of the worst metaphors in human history? In what sense can a man be ham sandwich? Why are most handshakes about three seconds long? Surprisingly, the study of how poems are written can answer all these questions – and many others besides – by shedding light on how language, thought, music and rhythm work in and on our brains.

Using examples drawn from Shakespeare to Sharon Olds, from the author of Beowulf to Black Thought, from Elizabeth Barrett Browning to Kate Tempest – we’ll find out how much Anglo Saxon poetry and hiphop have in common (answer: a great deal), why iambic pentameter still so popular, why are sonnets the shape they are, and what makes poetry memorable. This module will explain what makes poetry an inescapable part of our living speech, and examines the relationship between the poem as we experience it on the page, and the cognitive, linguistic and cultural forces that bring it into being. The module will draw on both traditional methods of analysis and recent linguistic and neuroscientific theory to explain how the poems work, 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.

Assessment
Two essays: 25% each
Exam: 50%
SCHOOL OF ENGLISH

MODULE TITLE: Making Performance
CLASS HOUR(S): Friday 10am to 12 noon
Module Co-ordinator: Dr S F Haddow

HONOURS MODULE EN4430
Semester 2
Group E

Learning outcomes
By completion of this module, students will have:

- Examined 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.

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.
Learning outcomes
On completion of this module students will be able to:

1. Analyse and discuss key texts, themes and theoretical concerns of post-war Black British and British Asian writing.

2. Articulate an understanding of the relationship between literature, history and society within the context of legacies of imperialism and multiculturalism.

3. Demonstrate an awareness of how literature and language produce and reflect cultural change and difference.

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

5. Employ a range of relevant practical and presentational skills, both written and oral (oral skills will be practiced in group discussions and informal individual presentations; written skills will be practiced and tested by means of essays and semester examinations).

Content and syllabus
This module explores the poetry and novels of Black British and British Asian writers from the 1950s to the present. Drawing on theories of postcolonialism, race and difference, the Black Atlantic, and multiculturalism, this module reflects on the history and ends of empire, the migration of peoples from the colonies to the 'motherland', the rise of racist nationalism in the post-war era, and the politics of contemporary multiculturalism. We will read poetry and novels that invite us to explore a range of topics that may include the transatlantic slave trade, Windrush, the rise of xenophobic nationalism, gender, interracial tensions in Thatcher's Britain, and the changing dynamics of contemporary Britain through literary representations of London and beyond. The module will provoke discussion on selected theoretical writings and close readings of our set literary texts.

Set texts
Fred D'Aguiar, *Feeding the Ghosts*
David Dabydeen, 'Turner' from *Turner: New and Selected Poems*
Sam Selvon, *The Lonely Londoners*
Andrea Levy, *Small Island*
Linton Kwesi Johnson, *Selected Poems* (Penguin)
Salman Rushdie, *The Satanic Verses*
Daljit Nagra, *Look We Have Coming to Dover!*
Zadie Smith, *White Teeth*
Kamila Shamsie, *Home Fire*

Assessment
Essays: 1 x 2000 words (20%), 1 x 3000 words (30%); Examination: 1 x 2 hours (50%).
Learning outcomes
Students will gain familiarity with a selection of writing in English about the Pacific/Oceania by Europeans, Americans and Pacific Islanders. They will consider some of the theoretical, aesthetic and political issues at stake in studying literary representations of the Pacific/Oceania by Western and Pacific writers. These will include questions such as: the representation of cross-cultural encounters; the relative status of oral story-telling and writing within literary texts and critical methodology; and the use and decolonization of Western literary tropes and genres (such as the sublime, the Bildungsroman and the epic poem) by Pacific writers.

Content and syllabus
This module introduces students to a range of writing in English about the Pacific/Oceania by Europeans, Americans and Pacific Islanders. It considers texts from a variety of genres including travel writing, fiction, and poetry from eighteenth-century to contemporary writing. The texts considered include creative and critical works about the Pacific by Europeans, Americans, Hawai‘ian, Samoan, Tongan, Papua New Guinean and Maori writers. Beginning with British accounts of ‘first encounters’, the module considers some of the important formal tropes and ideas that recur in representations of the region and its peoples, such as mapping and landscape, oral vs. written authority, gender and sexuality, tradition and westernisation, and questions of pan-Pacific and regional identity.

Set texts
Indicative set texts:
Selections from James Cook’s Journals (1760s-1770s).
Selections from Queen Lili‘uokalani’s translation of the Kumulipo (1897).
Hermann Melville, Typee: A Peep at Polynesian Life (1846).
Robert Louis Stevenson, South Sea Tales (1890s).
Somerset Maugham, selected short fiction (1920s).
Sia Figiel, Freeloave (2016).
Sylvia Townsend Warner, Mr Fortune’s Maggot (1927).

Assessment
Two essays: The first essay of 2000 words on one or more of the set texts (30% of module grade); second essay of 5000 words on a topic devised by the student in consultation with the module coordinator (70% of module grade).
Reassessment is by one 3-hour exam in which students must write three essays.
SCHOOL OF ENGLISH

HONOURS MODULE EN4500

MODULE TITLE: Playwriting

Semester 1

CLASS HOURS: Wednesday 11am to 1pm

Group E

Module Co-ordinator: Professor Zinnie Harris & Mr Oliver Emanuel

Anti-requisites: EN3217, 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 be 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. 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

Introduction to Playwriting – Sea Wall by Simon Stephens
Beginnings: Bunny by Jack Thorne and Fleabag by Phoebe Waller Bridge
Character & Voice: Howie the Rookie by Mark O’ Rowe and Spoonface Steinberg by Lee Hall
Dialogue: The Effect by Lucy Prebble, Hang by Debbie Tucker Green
Dramatic tension (text & subtext): Knives in Hens by David Harrower, Blackbird by David Harrower
Scene structure: Midwinter by Zinnie Harris and Gut by Frances Poet
Ideas & Theme: A Number by Caryl Churchill, Far Away by Caryl Churchill
Visual storytelling: Blasted by Sarah Kane and Wonderful World of Dissocia by Anthony Neilson
Building the world: The Monstrous Heart by Oliver Emanuel
The basics of plotting: The Crucible by Arthur Miller

Readings & Performance.

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

Revised 18th June 2020