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

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

Please note that the following descriptions are according to information provided in March 2017 and, if circumstances change over the summer, some changes may have to be made before the beginning of the session 2017-2018.
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 ONE or TWO EN3000 modules. They may not enter EN4000 modules.

List of modules

Over the page are next year’s modules as they currently stand. The School of English reserves the right to withdraw modules as circumstances dictate and does not guarantee the continued existence of any pathway described in this document. The semester in which modules are taught is added in brackets.
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<thead>
<tr>
<th>Group A: Medieval</th>
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<tr>
<td>EN3111  <em>Beowulf</em> (1)</td>
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<td>EN3112  Chaucer’s <em>Canterbury Tales</em> (2)</td>
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<td>EN3113  Older Scots Literature to 1560 <em>previously</em> Unreformed Scotland: Older Scots Lit to 1560</td>
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<td>EN4315  Apocalyptic Literature in Early English (1)</td>
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<th>Group B: Renaissance to Restoration</th>
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<td>EN3141  Tragedy in the Age of Shakespeare (1 and 2)</td>
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<td>EN3142  Renaissance Literature: Texts and Contexts (2)</td>
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<td>EN4342  Restoration Drama in Context (1)</td>
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<td>EN4345  Hard Cases: Literary Complexity from Donne to Pope (2)</td>
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<td>EN4346  The Early Tudors: Literature and Reformation (2)</td>
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<td>EN4348  Bodies and Selves in the Renaissance (1)</td>
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<th>Group C: Augustans, Romantics, Victorians</th>
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<tr>
<td>EN3161  The Development of the Novel to 1840 (1)</td>
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<tr>
<td>EN3162  Revolution and Romanticism: Literature, History and Society, 1789-1805 (1)</td>
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<td>EN3163  The Younger Romantics: Poetry and Prose (1810-1830) (2)</td>
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<td>EN3165  Loose Baggy Monsters: The Rise and Fall of the Victorian Novel (1)</td>
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<td>EN3166  Victorian Poetry’s Voices (2)</td>
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<td>EN4361  The Novels of Jane Austen in Context (1)</td>
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<td>EN4365  Literature and Childhood in the Eighteenth Century (1)</td>
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<td>EN4367  Romantic Gothic (2)</td>
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<td>EN4423  Material Culture in Victorian and Modernist Fiction (2)</td>
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<th>Group D</th>
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<tr>
<td>EN4398  Short Dissertation <em>previously</em> Special Topic in English (1) 15 credits</td>
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<td>EN4399  Dissertation (1)</td>
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<td>EN4794  Joint Dissertation (1)</td>
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<td>ID4002  Communication and Teaching in Arts and Humanities (1) 15 credits</td>
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<th>Group E</th>
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<td>EN3201  Literary Theory (1)</td>
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<td>EN3202  Literature and Ecology (2)</td>
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<td>EN3207  Twentieth-Century British and Irish Drama (1)</td>
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<td>EN3212  Modernist Literature: Making It New? (1)</td>
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<td>EN3213  Postcolonial Literature and Theory (1)</td>
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<td>EN3214  The Country and the City in Scottish Literature (2)</td>
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<td>EN3215  Atomic Cultures: Anglophone Writing and the Global Cold War (1)</td>
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<td>EN3216  Modern Experimental Poetry (2)</td>
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<td>EN3217  Writing Poetry (2)</td>
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<td>EN4402  Speeches &amp; Speechwriting: History, Theory, and Practice (1)</td>
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<td>EN4403  Medievalism (2)</td>
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<td>EN4405  Contemporary Poetry in Great Britain and Ireland (2)</td>
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<td>EN4406  Contemporary British Fiction (2)</td>
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<td>EN4415  T S Eliot (2)</td>
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<td>EN4417  Writing Poetry and Prose <em>previously</em> Creative Writing I (1)</td>
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<td>EN4418  American Poetry since 1950 (2)</td>
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<td>EN4419  American Fiction: Self and Nation, 1865-1939 (2)</td>
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<td>EN4420  Writing Prose <em>previously</em> Creative Writing II (2)</td>
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<td>EN4422  Poetic Language (2)</td>
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<td>EN4424  Nationalists and Nomads: Contemporary World Literature (2)</td>
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<td>EN4425  Celtic Modernisms (1)</td>
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<td>EN4426  Civil Wars on Page and Screen (2)</td>
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<td>EN4430  Making Performance (2)</td>
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<td>EN4432  Poetry and Cinema (1)</td>
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<td>4361 Jane Austen (until 12 noon)</td>
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<td>3207 Brit &amp; Irish Drama</td>
<td>3141 Tragedy in the Age of Shakespeare</td>
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<td>4367 Rom Gothic</td>
<td>4346 Early Tudors</td>
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<td>4406 Cont Brit Fiction</td>
<td>4422 Poetic Lang (until 1 pm)</td>
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<td>4418 American Poetry (until 1 pm)</td>
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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. Some prior experience with reading Old English (eg. through EN2003) is useful, but not necessarily required. Our classroom work will include an (unassessed) oral presentation and reading aloud of Old English.

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

**Learning outcomes**

Students will acquire a detailed knowledge of the set text and learn how to place it within more general critical and theoretical contexts. They will gain familiarity with a range of differing literary genres exhibited in the set text and with the culture from which these arose, and develop a basic understanding of the historical conditions in which medieval literature was produced and received.

**Content and syllabus**

The set text for this course is Chaucer’s *Canterbury Tales*, a collection of stories which we will study in its entirety. The collection features many different types of narrative, including bawdy tales, romances, saints’ lives, moral fables, sermons, and penitential treatises, and these are cast in prose as well as different types of verse. Key aspects studied will include genre, structure, historical content and context, medieval literary thought, and gender.

**Assessment**

The assessed work for this course consists of 2 x 2000-word essays. This comprises 50% of the assessed marks. At the end of the course there will be one two-hour examination consisting of two questions; this comprises the other 50% of the assessed marks.
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 from a selected list), c. 1,500 words. 15% of final module grade.

c) one 3,000-word essay, 40% of final module grade.

**Examination:**

One two-hour examination in which students answer two questions: 30% of final module grade.
MODULE TITLE: Apocalyptic Literature in Early English  Semester 1
CLASS HOURS: Thursday 9am to 11am  Group A
Module Organiser: Dr C S Jones  Pre-requisite EN2003

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

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

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

HONOURS MODULE EN3141

MODULE TITLE: Tragedy in the Age of Shakespeare

Semester 1 and Semester 2. This module will be offered twice in 2017-18, once in each semester

CLASS HOURS: Semester 1: Tuesday and Thursday at 12 noon
Semester 2: Thursday at 3pm and Friday at 4pm

Module Organiser: Semester 1: Professor N P P Rhodes
Semester 2: Dr G Pertile

Group B

Learning outcomes

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

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

Content and syllabus

Set texts

Marlowe, Doctor Faustus and other Plays, ed. Bevington (Oxford World’s Classics)

Shakespeare: Tragedies or The Complete Works, ed. Wells and Taylor (Oxford); or the Norton Shakespeare, ed. Greenblatt.

Webster, Middleton & Rowley: Six Renaissance Tragedies ed. Colin Gibson (Palgrave)

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

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. The second essay will take the form of a project and may require the use of literary databases.

Examination: Candidates will be required to answer two questions in a two-hour examination which, together, will count for 50% of the final mark for the module. One question will be on the set texts and the other on their historical and cultural contexts.
Learning Outcomes

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

1. a close familiarity with a number of plays from this period and a knowledge of how the theatre interacted with other cultural forms and practices.
2. an understanding of the nature of theatrical production in the period 1660-1700.
3. an understanding of how theatrical production may be shaped by material, social, and critical circumstances.
4. a range of relevant practical and presentational skills, both written and oral (oral skills will be practiced in group discussions and individual presentations; written skills will be practiced and tested by means of essays and semester examinations).

Content and Syllabus

The plays covered in this module include:

- Dryden: The Indian Emperor*
- Buckingham: The Rehearsal (opt.)
- Wycherley: The Country Wife (opt.)
- Etherege: The Man of Mode
- Behn: The Rover
- Dryden: All for Love (opt.)
- Lee: Lucius Junius Brutus (opt.)
- Tate: King Lear*
- Congreve: The Way of the World
- Vanbrugh: The Relapse
- Farquhar: The Beaux’ Stratagem (opt.)
- Sheridan: The Rivals*

Set Texts

Except for those marked with an asterisk, these are available in David Womersley’s *Restoration Drama: An Anthology* (Blackwell), which I would ask students to buy from the campus bookstore.


*Restoration Politics, Religion, and Culture*, by George Southcombe and Grant Tapsell (Palgrave, 2009), available as an E-Book from the Library as well as in paperback.

Assessment

Two essays (2500 words) each worth 25% of module grade. One two-hour exam paper worth 50% of module grade.
MODULE TITLE: Hard Cases: Literary Complexity from Donne to Pope

Semester 2

CLASS HOURS: Monday 2pm to 4pm

Module Organiser: Dr M C Augustine

Learning Outcomes

Students completing this module will be able to demonstrate the following:
1. Broad familiarity with the texts and authors studied in the module
2. An awareness of how writers operate with respect to generic conventions and expectations
3. Working knowledge of relevant secondary literature including but not limited to the set reading
4. The ability to engage strategically with complex texts
5. A sense of the reception histories and histories of reading in which texts are embedded

Content and Syllabus

Week 1: Philip Sidney, An Apologie for Poetry
Week 2: John Donne, selected poems
Week 3: Andrew Marvell, selected poems,
Week 4: Ben Jonson, The Alchemist
Week 5: Margaret Cavendish, The Blazing World, Part One
Week 6: Margaret Cavendish, The Blazing World, Part Two
Week 7: John Milton, Paradise Lost, Books VII-VIII
Week 8: Jonathan Swift, A Tale of a Tub, Prolegomena and Sections I-V
Week 9: Jonathan Swift, A Tale of a Tub, Sections VI-Conclusion
Week 10: Alexander Pope, The Dunciad, Books I-II
Week 11: Alexander Pope, The Dunciad, Books III-IV

Set Texts

The following longer texts will be available for purchase at Blackwell’s:

Cavendish, Margaret, The Blazing World and Other Writings, ed. Lilley (Penguin).

Shorter and excerpted texts will be made available electronically.

Assessment

Essay 1 – 2000 words: 20%
Essay 2 – 3000 words: 40%
Examination – One two-hour examination paper: 40%
The Early Tudors: Literature and Reformation  

Tuesday 10am  
Thursday 10am

Dr A L Davis

Learning outcomes

Students in this module will acquire:

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

Content and syllabus

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

Set Texts:

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

A course reader will provide texts of further key works.

Assessment

**Essays:** Essay 1 (2500 words) worth 25% of the module grade and Essay 2 (2500 words) worth 25% of the module grade.  
**Examination:** One two-hour examination paper worth 50% of the module grade.
This module will introduce students to literary texts which are concerned with corporeality and selfhood in the Renaissance period. This will offer students advanced study of major Renaissance texts, many of which are taught at sub-honours level, while encouraging an innovative approach to sources. Works by Shakespeare, Marlowe, Webster, Montaigne, Jonson, Spenser and Amelia Lanyer will be explored alongside a variety of contemporaneous material including early print, anatomy books and philosophical texts, in order to contextualise theories of embodiment and selfhood. The aim of this course is to place the relationship between the body, the self and the book at the heart of our understanding of Renaissance literature. From the body as a site for systems of ritual punishment, to dissection as a model for selfhood, different forms of corporeality will be explored as powerful literary tropes in order to examine how bodily systems shape textual forms.

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

Learning outcomes

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

Content and syllabus

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

Assessment

This is a continuous assessment module which takes the form of three essays comprising 20%, 30% and 50% of the overall mark.
SCHOOL OF ENGLISH
HONOURS MODULE EN3161

MODULE TITLE: The Development of the Novel to 1840 Semester 1

CLASS HOURS: Tuesday 11am and Thursday 12 noon

Module Organiser: to be confirmed Group C

This module is designed to familiarise students with some of the canonical novels of the period 1740 – 1840, and with the social, historical and literary contexts they inhabit and inform. The course will also include seminars on the development of the novel. The course focuses, however, on the novels themselves, their literary structure and style. Students will be encouraged to think about the way in which narrative technique and style are used to present different subjects, and the way in which the literary history of the novel influences the social concerns of the novel. Discussion in small and large groups is used extensively in this module to help students develop their ideas and achieve the learning outcomes of the course.

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 full range of set texts for the module, gained by close reading of those texts and reading of supplementary material.
2. the ability independently to identify and undertake appropriate secondary reading and other research, guided by the module handbook.
3. an appropriate vocabulary for describing the novel and the social, political and intellectual contexts it inhabits and informs.
4. the ability to present accounts of and arguments about the set texts and other relevant material in considered responses to essay and examination questions.

Content and syllabus

Samuel Richardson: Pamela [part 1]
Henry Fielding: Joseph Andrews
Tobias Smollett: Humphry Clinker
Laurence Sterne: A Sentimental Journey
Matthew Lewis: The Monk
Frances Burney: Evelina
Jane Austen: Sense and Sensibility and Persuasion
Walter Scott: The Bride of Lammermuir
Charles Dickens: Oliver Twist

Assessment

There will be two essays, each of 2000–2500 words, and an examination of two answers. Each of these elements will count for 25% of the final module grade. In order to introduce some flexibility into Continuous Assessment students may substitute an optional third essay for either their first or second essays.
MODULE TITLE: Revolution and Romanticism: Literature, History and Society 1789-1805

CLASS HOURS: Tuesday 11am
Thursday 10am

Module Organiser: Professor N H Roe

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.
Learning outcomes

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

Content and syllabus

The course comprises the study of poems by Anna Letitia Barbauld, Samuel Taylor Coleridge, Leigh Hunt, John Keats, Percy Bysshe Shelley, William Wordsworth and John Clare, and prose works by William Hazlitt, Sir Walter Scott, and Thomas De Quincey. The module Content and Syllabus will be organised in roughly chronological order, enabling students to develop close familiarity with the literary/historical contouring of the period studied. The core reading for the module will be based on Romanticism: An Anthology, edited by Duncan Wu (4th ed. 2012), and students studying this module will be required to purchase their own copy of this book (the anthology also provides a core source for EN3030 Revolution and Romanticism). Additional texts required will be: Thomas De Quincey, Confessions of an English Opium-Eater, and Other Writings, ed. Barry Milligan (Penguin).

Assessment

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

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

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

Week 1 – What is (Victorian) Poetry?: Arthur Henry Hallam, ‘On Some of the Characteristics of Modern Poetry’ (1831); John Stuart Mill, ‘What is Poetry?’ (1833); Matthew Arnold, Preface to Poems (1853); Augusta Webster, ‘Poets and Personal Pronouns’ (1878)
Week 2 – The Dramatic Monologue: Robert Browning, selected poems
Week 3 – Poetry, Politics, and the Nation: Arthur Hugh Clough, Amours de Voyage (1858)
Week 4 – Spasmodic Poetry: Alfred Tennyson, Maud (1855)
Week 5 – Pre-Raphaelite Poetry 1: Christina Rossetti, selected poems
Week 6 – Pre-Raphaelite Poetry 2: Algernon Charles Swinburne, selected poems
Week 7 – The Victorian Long Poem: Elizabeth Barrett Browning, Aurora Leigh (1856)
Week 8 – American Verse 1: Walt Whitman, Leaves of Grass (1855)
Week 9 – American Verse 2: Emily Dickinson, selected poems
Week 10 – Victorian Moderns 1: George Meredith, Modern Love (1862)
Week 11 – Victorian Moderns 2: Gerard Manley Hopkins, selected poems

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

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

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

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

Content and syllabus

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

Assessment

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

**Examination:**
There will be a three-hour examination which will count for 60% of the final mark for the module.
Module Title: Literature and Childhood in the Eighteenth century

Class Hours: Wednesday 9am to 11am

Module Organiser: 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.

Set readings will include: extracts from John Locke, Some Thoughts Concerning Education; Puritan primers; extracts from Jean-Jacques Rousseau, Emile, or Education; Isaac Watts, Divine and Moral Songs for Children; William Blake, Songs of Innocence and of Experience; Anna Barbauld, Lessons for Children, Hymns in Prose; Barbauld and John Aikin, Evenings at Home; Mary Wollstonecraft, Original Stories; Maria Edgeworth, extracts from Practical Education and The Parents’ Assistant; William Wordsworth, Lyrical Ballads and The Prelude; William Godwin, extracts from Bible Stories, Fables, and The Enquirer; Charles and Mary Lamb, Mrs Leicester’s School; and Maria Edgeworth, stories from Moral Tales and Popular Tales.

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%.
Learning outcomes

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

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

Content and syllabus

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

Set texts:
Horace Walpole, The Castle of Otranto: A Gothic Story
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.
MODULE TITLE: Material Culture in Victorian and Modernist Fiction

CLASS HOURS: Friday 2pm to 4pm  Semester 2

Module Organiser: 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 and individual presentations
• 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
Joseph Conrad, Lord Jim
E M Forster, Howards End
Virginia Woolf, Jacob’s Room
George Orwell, Nineteen Eighty-Four

(Up to two additional texts may be added to this list at a later date.)

Assessment
Two essays: 2,500 words in length (each 25%)
One examination paper of 2 hours: two questions (each 25%)
SCHOOL OF ENGLISH

HONOURS MODULE EN4398

MODULE TITLE: Short Dissertation (formerly Special Topic in English)

Semester 1

CLASS HOURS: Tuesday 9am

MODULE CO-ORDINATOR Dr C Rauer

Group D

Co-requisite: ID4002

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

Learning outcomes

1. the ability to construct a sustained argument within a longer format than they have previously encountered
2. the ability to identify, with help from their supervisor, a suitable dissertation topic with a pedagogical focus.
3. the coherent planning of the research required, the writing up of the results and mastery of the literary and technical skills of presentation. Careful time management, strong individual initiative and motivation and the ability to understand and respect conventions of academic style will be required. The result should be a deeper knowledge or understanding not only of the pedagogical topic of the dissertation but also of the methods of individual research. This module therefore offers some preparation for those intending to enter the teaching profession or go on to postgraduate study.

Content

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

Assessment

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

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

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

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

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

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

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

Assessment
The sole item of assessed work (100%) for this module is the dissertation, which will be marked on the 20 point scale in use elsewhere in the School. The maximum length for the dissertation is ten thousand words, inclusive of notes, abstract and any appendices, but excluding bibliography, running header, statement of academic integrity and title page.
This module gives the opportunity to undertake a sustained piece of independent work on a topic chosen by the student in consultation with members of staff in two Schools, one of them the School of English.

**Learning outcomes**

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

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

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

**Content and syllabus**

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

**Assessment**

The sole item of assessed work (100%) for this module is the dissertation, which will be marked on the 20 point scale in use elsewhere in the university. The maximum length for the dissertation is ten thousand words, inclusive of notes, abstract and any appendices, but excluding bibliography, running header, statement of academic integrity and title page.
MODULE TITLE: Communication and Teaching in Arts and Humanities  Semester 1
CLASS HOURS: Tutorials held in weeks 2, 7, and 9.  Group D
Contact: Dr C Rauer

Co-requisite: EN4398 Short Dissertation (formerly Special Topic in English)

[NB. This 15-credit module is available only to students in the second year of the Honours Programme. It must be taken together with the 15-credit module EN4398]. Admission to this module is not via the normal pre-advising procedure, but by a separate application procedure and face-to-face interviews. The application round for 2017-18 is now closed. If you think you might like to take this module in 2018-19, please email cr30@st-andrews.ac.uk to be put on a mailing list.)

This module provides final year students with the opportunity to gain first hand experience of primary or secondary education through a mentoring scheme with teachers in the Fife area. This course will enable students to gain a broad understanding of many of the key aspects of teaching in schools. It will involve weekly visits to a school in Fife and an assessed, classroom-based project developed in conjunction with a ‘teacher mentor’ at the placement school.

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

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

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

Additional details
All students will need to submit to an Enhanced Disclosure Scotland check prior to entering the classroom. Importantly, places on this course will be limited and prospective students will need to submit an application including a CV, and to present themselves for interview. For further details, visit: www.st-andrews.ac.uk/divinity/current/ug/id4002/downloads/
Learning outcomes

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

Content and syllabus

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

Assessment

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

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

Burnside and Riordan, eds: *Wild Reckoning*, (Gulbenkian Foundation, April 2004)
H.D. Thoreau: *Walden*
Thomas Hardy: *The Return of the Native*
Graham Swift: *Waterland*
John Clare: *Selected Poems* (Penguin Classics)
Robert Wrigley: *The Church of Omnivorous Light: Selected Poems* (Bloodaxe)

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

Learning Outcomes
EN3207 builds on the introduction to drama and dramatic criticism offered in our pre-Honours modules, and complements modules EN4409, EN3210 and 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.

Syllabus
Plays:
Krapp’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
debbie tucker-green)           
t 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% (Review 10%, Project 40%)
Examination: 50%
Module title: Modernist Literature: Making It New?

Class hours: Thursday 3pm to 5pm

Module organiser: Dr B Carver

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

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

Content and Syllabus
This module will survey a representative sample of modernist fiction and poetry, providing an opportunity for the in-depth study of key conceptual shifts and formal innovations in modernist literature. Thematically, it will take as its central focus the question of how the modernist desire to break with the past and ‘make it new’ existed alongside an 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, D H Lawrence, Virginia Woolf, James Joyce, and W H Auden.

Assessment
Two essays: 2,500 words in length (each 25%)
One examination paper of 2 hours: two questions (each 25%)
SCHOOL OF ENGLISH

HONOURS MODULE EN3213

MODULE TITLE: Postcolonial Literature and Theory Semester 1

CLASS HOURS: Tuesday 1pm
Thursday 1pm Group E

Module Organiser: Dr L M Burns

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, India and multicultural Britain 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 15/16 (may be subject to revision for 17/18)
David Dabydeen, 'Turner'
Tsitsi Dangarembga, Nervous Conditions
Jean Rhys, Wide Sargasso Sea
Derek Walcott, Omeros
Hari Kunzru, The Impressionist
J. M. Coetzee, Waiting for the Barbarians
Daljit Nagra, Look We Have Coming to Dover!
Salman Rushdie, The Satanic Verses
Monica Ali, Brick Lane

Assessment

Essays: 2 x 2500 words (50%)
Examination 1 x 2 hours (50%)
MODULE TITLE: The Country and the City in Scottish Literature

CLASS HOURS: Monday 12 noon to 2pm

Semester 2

Group E

Module Organiser: Dr P Mackay

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

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

Set texts
Sir Walter Scott, *Waverley*
James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*
Nan Shepherd, *The Living Mountain*
Robin Jenkins, *The Cone Gatherers*
Muriel Spark, *The Prime of Miss Jean Brodie*
Alasdair Gray, *Lanark*
James Kelman, *How Late it Was, How Late*
Louise Welsh, *The Cutting Room*
Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*
Nan Shepherd, *The Quarry Wood*
Jenni Fagan, *The Panopticon*

Assessment
Essays: two essays each 25% of the module.
Exam: two hours (50%)
MODULE TITLE: Atomic Cultures: Anglophone Writing and the Global Cold War

CLASS HOUR(S): Tuesday 11am
Thursday 11am
Semester 1

Module Organiser: Dr J J Purdon

Learning Outcomes
By the end of the course, students will:

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

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

Set Texts (indicative)
John 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%
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 oeuvres 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
Gertrude Stein, Tender Buttons (Dover Publications, 1997)
Lyn Hejinian, My Life (Sun & Moon Press, 1998).

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%.
Learning Outcomes

This module allows 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, rhyme and form, image and metaphor, 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.

Content and Syllabus (by week)

FORM
1. What is a poem?
2. Rhythm and Meter
3. The Image
4. Rhyme and Set Forms
5. Free Verse

CONTENT
6. Narrative Poetry
7. The Lyric 1
8. The Lyric 2
9. Elegy
10. Dramatic Monologue and prosopopeia
11. Revision Week

Set Texts
Other set readings will be available via moodle.

Continuous assessment
Poem & close reading: 20%
Essay: 30%
Portfolio of poems: 50%
Module Title: Speeches and Speechwriting: History, Theory, and Practice

Semester 1

Class Hours: Tuesday 3pm
             Friday 2pm

Module Organiser: Dr S J Lodge

Group E

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

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

Content and syllabus

After studying some genuine mediaeval literature in the first three weeks, this module considers a range of mediaevalizing texts from the sixteenth to twenty-first centuries, including samples of Chaucer, Malory and The Faerie Queene, Gray and Walpole, Scott and the Romantics, Tennyson, the Pre-Raphaelites, Ruskin, Pound and other modernists. Much of the base material can be found in the two volume Norton Anthology of English Literature. Other set texts are: The Riverside Chaucer, Horace Walpole’s The Castle of Otranto, and Walter Scott’s Ivanhoe. These will be supplemented by PDF handouts. Students will have an opportunity to write on suitable material they have found themselves.

Assessment

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

Examination:
There will be a two hour examination, in which candidates will be asked to answer two questions each of which will count for 25% of the final mark for the module.
Module Title: Contemporary Poetry in Great Britain and Ireland

Class Hours: Tuesday 3pm to 5pm

Module Organiser: to be confirmed

Learning outcomes

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

Content and syllabus

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

Assessment

Continuous assessment: 50% (2 essays at 25% each)
One two-hour examination: 50%
MODULE TITLE: Contemporary British Fiction  
CLASS HOURS: Monday 11am  Thursday 11am  
Module Organiser: Dr J J Purdon  

Content subject to change for 16/17

Learning Outcomes
By the end of the module, students are expected to be able to:
• demonstrate a detailed knowledge of the set texts  
• identify and explore key themes and concerns in contemporary fiction  
• close read literary texts paying attention to language, rhetoric, form and structure  
• demonstrate theoretical literacy, that is, a working knowledge of the critical and theoretical context of contemporary fiction and its academic study  
• examine texts within their political, historical and social context  
• show evidence of wider fictional, critical and theoretical reading

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

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

Assessment
Essays: Two essays are required for this module, each worth 25% of the final mark.  
Examination: There is a two-hour examination in which candidates are required to answer two questions, each worth 25% of the final mark.
The module aims to familiarize students with the published poetry of T.S. Eliot, and with some of his drama and criticism. Building on the study of poetry at subhonours level, this module is freestanding, though it contributes to the study of poetry and of Modernist writing at Honours level.

Learning outcomes

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

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

Content and syllabus

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

Assessment

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

HONOURS MODULE EN4417

MODULE TITLE: Writing Poetry and Prose (formerly Creative Writing I)

CLASS HOUR(S): Thursday 3pm to 5pm

Semester 1

Module Organiser: Dr O R Hazzard

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.

Set Texts

Christian Bok, Eunoia (Canongate, 2008).
Lydia Davis, Collected Stories (Penguin, 2009).
Tao Lin, Bed (Melville House, 2007).

Assessment

Submission 1: 30%
Submission 2: 30%
Submission 3: 40%
Learning outcomes

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

Content and syllabus

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

Set text
Please contact Professor Burnside (jb44) for advice.

Assessment

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

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

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

Content and syllabus

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

Mark Twain, The Adventures of Huckleberry Finn (1884)
Kate Chopin, The Awakening (1899)
Charles Chesnutt, The Marrow of Tradition (1901)
Edith Wharton, The Age of Innocence (1920)
Jean Toomer, Cane (1923)
John Dos Passos, Manhattan Transfer (1925)
F. Scott Fitzgerald, The Great Gatsby (1925)
Ernest Hemingway, A Farewell to Arms (1929)
William Faulkner, The Sound and the Fury (1929)
Raymond Chandler, The Big Sleep (1939)

Assessment

Essays: Two essays, each of c.2,500 words, will be required for the module. Each essay will comprise 25% of the final grade.
Examination: One examination of 2 hours is required; each essay will comprise 25% of the final grade.
MODULE TITLE: Writing Prose (formerly Creative Writing II)  

CLASS HOURS: Wednesday 10am to 12 noon

Module Organiser: Ms L L Glaister

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:
A World of Difference, an Anthology of Short Stories from Five Continents (Palgrave Macmillan ed Linda Prescott)
Flash Fiction (Norton, eds Tom Hazuka, Denise Thomas and James Thomas)

Suggested further reading:
Writing Down the Bones [Natalie Goldberg] (Shambala Press, Canada 2005)
Northumberland, 2000)
www.theparisreview.org/interviews [a wonderful online collection of author interviews from the archives of the Paris Review, and a good resource to use when thinking about reflecting on the creative process]

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

Assessment
Creative Writing is entirely a continuous assessment module, for which three pieces of work are required. Each piece of work will be marked on the 0-20 scale explained in the general School of English handbook. 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 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: Poetic Language

HONOURS MODULE EN4422

Semester 2

CLASS HOURS: Tuesday 11am to 1pm
Thursday 12 noon

Group E

Module Organiser: Dr T E Jones

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

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

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

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

Students will submit four or five of these pieces of work; if five pieces are submitted, the best four marks of the five stand.
MODULE TITLE: Nationalists and Nomads: Contemporary World Literature

CLASS HOURS: Thursday 2pm to 4pm  
Semester 2

Module Organiser: Dr L M Burns  
Group E

Learning outcomes

On completion of this module students will be able to:

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

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

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

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

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

Content and Syllabus

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

Set texts 16/17 (may be subject to revision for 17/18)

Ngugi wa Thiong’o A Grain of Wheat (1967)
Gabriel Garcia Marquez One Hundred Years of Solitude (1967)
Edwidge Danticat The Farming of Bones (1998)
Junot Diaz The Brief Wondrous Life of Oscar Wao (2008)
Roberto Bolaño By Night in Chile (2000)
Even the Rain, dir. Icifar Bollaín (2010)
Kiran Dessi The Inheritance of Loss (2006)
Pauline Melville Eating Air (2009)

Assessment

Essays: 1 x 2000 words (20%); 1 x 3000 words (30%)
Examination: 1 x 2 hour exam (50%)
MODULE TITLE: Celtic Modernisms
CLASS HOURS: Tuesday 10am to 12 noon
Module Organiser: Dr P Mackay

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 (Anglo-)Welsh writers – from formal as well as socio-political perspectives – we will explore alternative views of the Modernist period: in particular we will examine the relationship between the Irish Literary Revival and the Scottish Renaissance, and between the Celtic periphery and the metropolitan centre, and also the ways the writers studied turned the English language, and its hierarchies and traditions, back on itself.

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

Assessment
Essays: 2 essays each worth 25% of the module.
Exam: 2 hours (50%)
Module Title: Civil Wars on Page and Screen  
Semester 2

Class Hours:  
Monday 2pm to 4pm  
Friday 2pm to 5pm (film viewing)

Module Organiser: Dr A Raychaudhuri (ar220)

Group E

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

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

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

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

Assessment
Essays: 1 x 2000 words (20%); 1 x 3000 words (30%).
Examination: 1 x 2 hour exam (50%)
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. Course content will vary, but typically we will pair up influential practitioners with contemporary performance-makers that they have influenced. So we may examine Stanislavskian one week and Katie Mitchell the next; Brecht then Augusto Boal; Artaud then Forced Entertainment; Jacques Lecoq then Frantic Assembly.

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

Assessment
Portfolio: 3 x 1,000 word case studies into different performance practices. (20%)
Group Practical Project: Performance taking inspiration from course content. (30%)*
Essay: 4,000 words, 50%
*As this is not an acting course, at no time during workshops or in the Group Practical Project will students be assessed based on the quality of their acting.
Learning Outcomes

This module examines the relationship between poetry and cinema in the last century. Film is often treated as a narrative art, yet to a number of writers and filmmakers it is poetry, and not the novel, that is cinema’s closest literary relative. In tracing their relationship, we will discuss tendencies and techniques common to both arts, with a focus on theories of the poetic image and of the moving image; key moments of cross-fertilisation between poetry and cinema in movements such as Surrealism and Modernism and through the development of the ‘film-poem’; the role of ‘the poet’ as a subject of cinema and the cinema as a subject for poetry; and modes of lyric narration on the page and screen. An overview of key developments in poetry and cinema over the last hundred years and of the broader artistic and cultural movements that inspired them will be gained throughout, while weekly case studies of a diverse cross-section of English-language poets and international directors allow us to explore distinctive individual oeuvres.

Seminars will centre on the work of two or more poets and/or directors. Emphasis will be placed on broad questions of poetics (how do poetry and cinema each create their meanings and effects? What are their points of intersection and dissonance? Can we use the same language to speak of each?) and to close analysis of key texts. In exploring the concept of a ‘poetry of cinema’ we will pay close attention to the different ways these terms signify over time, the different uses to which they are put, and to contrasting methods and visions in the various movements, periods, and works under discussion, as we chart the relationship between this most ancient and this most modern of arts.

Content and Syllabus (by week)
1. The poetic image, the moving image
3. Modernism and Cinema: Comedy as Tragedy
4. Poetry and Hollywood
5. Poem as Plot: Australian Cinema
6. The ‘Film-Poem’: American New Cinema and the London Film-Making Co-op
7. The ‘Cinema of Poetry’: Pier Paolo Pasolini and Michelangelo Antonioni
8. Poetry in Cinema: Andrei Tarkovsky and Abbas Kiarostami
9. Poetry as Music: Subcontinental Cinemas
10. ‘I’ and ‘eye’: lyric projection from the seventies to the noughties

Set Texts
Students will be expected to own the books below. Excerpted critical readings and essays will be set for some weeks and will be available via moodle.
Please note that students will not be expected to purchase DVDs of the movies below. There will be a viewing list of films and excerpts available online, and screenings of selected films will be held in the School of English.


*The Kid*. USA: Charlie Chaplin, 1921.


*Film*. USA: (dir.) Alan Schneider, Samuel Beckett (screenplay), 1965.


*As I was moving ahead, occasionally I saw brief glimpses of beauty*. USA: Jonas Mekas, 2000.


**Assessment**

Close reading OR film-essay / film-poem: 20%

2500 word essay: 40%

Exam: 40%
MODULE TITLE: Playwriting  
CLASS HOURS: Wednesday 11am to 1pm in the Byre Theatre Studio  
Group E

Module Organiser: Ms Zinnie Harris & Mr Oliver Emanuel

Anti-requisites: EN4417, EN4420

Learning Outcomes
Contemporary playwriting is flourishing in Britain, and this module will use the best examples of modern classic plays to unearth technique and skills that the students will then 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. The module will also ask students to consider and evolve their view on the role of the playwright at a society level, and the cultural and political impact of a new play.

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

Content and Syllabus

Week 1: Introduction to Playwriting – Sea Wall by Simon Stephens – OE
Week 2: Characters & Beginnings: Howie the Rookie by Mark O’Rowe - ZKH
Week 3: Dramatic tension (text & subtext): Knives in Hens by David Harrower - OE
Week 4: Dialogue: The Effect by Lucy Prebble – ZKH.
Week 5: Ideas & Theme: A Number by Caryl Churchill – OE.
Week 6: READING WEEK
Week 7: Mastering visual storytelling: Blasted by Sarah Kane – ZKH.
Week 8: Scene Structure: The Flick by Annie Baker - OE
Week 9: The basics of plotting and structure: The Crucible by Arthur Miller - ZKH
Week 10: Building the world: 306 Dawn – OE.
Week 11: Dramatic triangle: Street Car Named Desire - ZKH
Week 12: Readings & Performances – ZKH

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

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

Updated 18th May 2017