Department of English

Literature

&

Creative Writing

Module Information

Booklet

2018/19
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WELCOME
Welcome to the Department of English Literature and Creative Writing. This booklet is designed to give you all the module information you should need during your MA studies with us. Please keep a copy for your own reference. Further copies can be obtained from the Postgraduate Co-ordinator’s office (B114, County Main).

For information on the course structures and other general course information, please see the Departmental Postgraduate Handbook. This booklet is intended for module information purposes only.

WHO TO CONTACT?

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Marking Criteria for English Literature Essays

All essays and dissertations must present material clearly with the minimum of grammatical, spelling or typographical errors and provide notes and a bibliography set out in a scholarly manner. Your essay should relate to the content of the module for which it has been submitted, and should follow any specific instructions your tutor has issued about length, subject matter, approach and presentation.

70+ represents a distinction.
60+ represents a merit.
The pass mark is 50.

90-100
Marks in the 90s apply to potentially publishable work that challenges and develops existing intellectual positions, displaying exceptionally high levels of flair, originality, and professionalism.

80-89
Marks in the 80s are given to work that excels in all of these areas: the arguments will be original and discriminating, there will be a sensitivity to textual detail that is integrated with critical and theoretical tools, adventurous secondary reading, and expression will be rigorous and stylish.

70-79
A mark in the 70s is given to very good work which demonstrates a sophisticated and persuasive line of argument and knowledge beyond the module content. The essay will be grounded in an incisive scrutiny of a range of well-chosen examples from the text(s) and the argument will be reinforced by a rigorous and discerning engagement with a wide range of secondary material. The writing and presentation will be lucid, fluent, and accurate.

60-69
A mark in the 60s is given to work that displays a good understanding of a topic and its implications: it formulates a strong and coherent line of argument; it displays a perceptive and knowledgeable grasp of the text(s) in question; it makes good use of a range of secondary material; its writing and presentation are clear and accurate. However, it will display less independence of thought and command of detail than is required for a mark of 70 or more. At the top end of the scale, it will show some of the characteristics of distinction-level work, but without sustaining these to the same extent. At the lower end of the scale the work will be accomplished but not always nuanced or adventurous. NB. A mark of 65+ is often taken as an indication of a student with the potential to go on to PhD-level work.

50-59
This essay will demonstrate a satisfactory and competent response to the question that offers appropriate arguments, displaying a fair knowledge of the text and topic and familiarity with relevant secondary literature. The essay will be sensible and broadly plausible, but there will be certain drawbacks that prevent it from achieving a mark in the 60s: the argument may not be fully sustained and coherent or it may lack depth and subtlety; the writing may lack fluency or be subject to occasional, minor lapses of clarity; the use of secondary material is likely to be of a kind that suggests
dependence rather than critical thinking. There may be a preference for sweeping generalization over nuanced detail or an accumulation of detail with no integrating narrative; the readings offered may be cautious and predictable or flawed and inadequately substantiated. Work in this category often lacks balance, for example by devoting excessive space to secondary reading at the expense of the primary texts or by engaging only superficially with contextual material; another form of imbalance occurs when an essay on two texts becomes excessively detailed on one and unsatisfactorily cursory on the other. 

As we move down the scale, these drawbacks become increasingly prevalent, though the work still conforms to the definitions given in the first sentence.

40-49 (marginal fail)
This essay will display some promising signs but the overall achievement will be unsatisfactory. It will have the makings of an argument and show some familiarity with relevant texts – though its textual knowledge is likely to be shallow, patchy and not always accurate. This is an essay in which naive surface-level description and/or manifestly implausible generalization have taken the place of analytic/interpretative engagement with the texts; it will display ignorance of key issues – or misunderstand them. Secondary reading will be inadequate. The essay may ignore/misunderstand the rubric (e.g. by considering only one text when two were called for); its writing is unclear or confused. The essay may also be seriously under-length. Presentation is likely to be careless and unscholarly.

39 and below (fail)
This is seriously substandard work that does not come close to achieving appropriate standards of competence, and would not be acceptable from an undergraduate. Work in this category will display some or all of the following qualities: ignorance and/or wholesale misunderstanding of course content and/or set texts; an entirely misconceived and inappropriate topic and/or methodological approach; incoherent and disorganised writing; thin or non-existent research. The essay may also be very seriously under-length (i.e. under half the required length) and very poorly presented.
For ELS Creative and Creative-Critical work, students are referred to the apt Marking Criteria for Standard Essays.
Marking Criteria also employed in ELS Creative and Creative-Critical work

90-100
Marks in the 90s apply to potentially publishable work. The work will be innovative and highly original with high impact, achieved artistic and intellectual ambition and striking themes combined with excellent levels of presentation. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above, although not for any quantitative elements.

80-89
Marks in the 80s are given to excellent work that shows professional levels of control and innovation in the exploration of formal structures, POV, language and ideas. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above, although not for any quantitative elements.

70-79
Creative aspects of the piece will be very good across the work, demonstrating adventure and thematic innovation, with both artistic and intellectual ambition. It will show confidence in its exploration of formal structures, POV, language and ideas. The quality across the creative and critical elements of the work will be consistent.

60-69
This piece of work will show good technical ability and an awareness of appropriate literary form across the main range of writing. It will show artistic and intellectual engagement, convincing themes, and a high level of technical integration that, nevertheless, may not be entirely sustained. It will exhibit themes of impact and surprise through detailed evocations, deploy convincing POV, and show the development of ideas within its literary forms. At the lower end of the scale work will show the growth of convincing technique and an accurate and inventive use of language that will not be sustained across the whole work. It will show conviction and bring about elements of surprise, exhibiting an awareness of literary forms, POV and narrative technique, though it may demonstrate less thematic originality and intellectual ambition. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above, although not for any quantitative elements. There may be some minor inconsistencies in level of attainment across the creative and critical work.

50-59
Work at the top end of this category will show the potential for significant development that has not yet been realised in terms of conception and execution. While satisfactory and competent, it may suffer from unevenness, the use of clichéd language, POV, themes and forms, and may lack the convincing deployment of ideas alongside its strategies to entertain and invoke. Work at the bottom end of the scale will show a significant lack of technical control and ambition for the work, often exhibiting a pedestrian quality that lacks surprise or innovation. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above, although not for any quantitative elements. There may be some inconsistencies in level of attainment across the creative and critical work.
40-49 (marginal fail)
This work will display some promising signs but the overall achievement will be unsatisfactory. The work will show a significant lack of technical control and ambition for the work, often exhibiting a pedestrian quality that lacks surprise or innovation. Proofreading errors and solecisms may be evident. Critical elements will meet the criteria regarding quality as noted in the criteria for ELS, above, although not for any quantitative elements. There may be inconsistencies in level of attainment across the creative and critical work.

39 and below (fail)
Creative work falling into this category will not have engaged significantly with research, reflective or developmental aspects of the course and will remain significantly undeveloped or derelict in its creative expression and critical perspectives. There will be little evidence of the criteria identified in the 40-49 range. See ELS descriptor for this range, above, for the critical criteria.
Marking Criteria for Creative Writing

Each creative project sets out its own parameters, which vary broadly from prose to poetry to scripts and beyond. We seek to reward writing that demonstrates curiosity, creative and intellectual ambition and a spirit of experiment. Within these parameters, there are degrees of achievement, categorised here for the purposes of assessment. These categories are not exhaustive but should serve as benchmarks when writing exhibits exceptional, outstanding, strong, competent or limited elements not covered by these parameters.

Language (imagery, diction, freshness, clarity)
- **Exceptional** language may refer to successful experiment, ambitious and highly original language with purposeful impact.
- **Outstanding** language may refer to consistently remarkable and appropriate diction or imagery.
- **Strong** language will be polished and fresh with a clarity of narrative present.
- **Competent** language will be mostly clear with rare reliance on cliché.
- **Limited** use of language will be unclear or reliant on familiar phrasing.

Subject Matter (theme, world-building, realisation, ambition)
- **Exceptional** subject matter may refer to work that shows evidence of intellectual ambition, striking and complex themes, and highly original material.
- **Outstanding** subject matter may refer to a fictive world of surprising depth, or work that deals with distinctly original material.
- **Strong** subject matter may revisit familiar themes/genres with ingenuity, or show a well-realised fictive world.
- **Competent** subject matter may have a clear fictive world or a new take on familiar themes.
- **Limited** subject matter will risk incredulity by its own logic or follow genre-tropes without style or innovation.

Structure (plotting, versification, POV, cadence)
- **Exceptional** structure may refer to innovative plotting or versification and consistently achieved control and work that shows evidence of an informed curiosity about form.
- **Outstanding** structure may refer to excellent plotting, deft versification or a deep engagement with the medium. **Strong** structure may refer to adept plotting, polished script-formatting or thoughtfully formed verse.
- **Competent** structure may refer to the correct formation of filmscripts or sonnets, or a clear plot arc.
- **Limited** structure includes incoherent plots, a failure to grasp the requirements of the medium or jarring effects with little payoff.

Voice (dialogue, characterisation, poetic persona, authenticity)
- **Exceptional** voice may refer to exceptional deployment of dialogue, consistently sustained characterisation and a purposeful and innovative engagement with ideas of authenticity.
- **Outstanding** voice may refer to innovative or authentic dialogue, deeply engaging characters or a convincing poetic persona.
• *Strong* voice may include fresh believable dialogue or three-dimensional characters or a developing poetic identity.
• *Competent* voice may refer to largely believable dialogue or credible characters.
• *Limited* voice may refer to one-dimensional characters, inappropriate dialogue or an affected poetic voice.

The Reflective Essay

The reflective essay is marked on the student’s awareness of the literary context of their work, the sophistication of the discussion of creative processes and techniques and the relevance of citation. Engagement with the Research Training Modules, substantial interaction with other writers and a bibliography of relevant texts is expected.

- *Exceptional* essays will gesture towards an evolving personal poetics, a nuanced and critical understanding of context and will sustain an original argument. They will show an exceptional range of creative and critical reading that is seamlessly integrated and referenced in a scholarly way.
- *Outstanding* essays will demonstrate sustained intellectual ambition, developing a critical or theoretical synthesis of ideas and practice. The essay will show a range of well integrated and properly referenced reading.
- *Strong* essays will reflect on the creative writing submitted, as well as that of other writers, to situate their practice within its literary context. The argument will be clear, thorough and systematic and make significant reference to wider creative and critical reading.
- *Competent* essays will be reflective but occasionally descriptive, with a lack of discussion of their own tools or other relevant writers. May show little engagement with research and reflective process while containing poor or inconsistent arguments.
- *Limited* essays will be almost entirely descriptive and may lack consistent scholarly presentation.

**Mark Bands**

Creative writing portfolios may exhibit a greater range of achievement than more traditional academic subjects, whereby a portfolio may contain outstanding elements alongside good, competent and even limited writing. For an overall grade, we categorise work according to consistency of achievement as described below.

- 70+ represents a distinction.
- 60+ represents a merit.
- The pass mark is 50.

**90-100**

Exceptional in all areas

Very rarely achieved. Work at this level will be consistently innovative, highly original, and it will unfailingly demonstrate *exceptional* artistic ambition. The work will be of publishable quality across the whole portfolio. Professional presentation will be flawless.
Exceptional in most areas
The portfolio will excel in most areas, the work will be ambitious, striking and show evidence of a very high level of artistic control, innovation and presentation – though this may not be achieved at an exceptional level evenly across the entire portfolio. Potentially publishable. Distinctions at this level are extremely difficult to achieve.

70-79
Outstanding in most areas.
This level work will be outstanding in most key areas, and show some significant evidence of artistic ambition and innovation. At the lower end of the scale, the achievement may be uneven and include some strong (rather than outstanding) work across the portfolio.

60-69
Strong in most areas.
Work in this range will be largely strong, and show a promising level of artistic ambition and innovation. It may include outstanding elements and evidence of experiment at the top of the scale, and a mix of competent or limited writing, or more modest ambition, lower down the scale.

50-59
Competent in most areas.
Work in this range will be largely competent, although may show elements of strong writing at the top end, with more limited work down the scale. Artistic ambition and innovation will be present, but in modest or less original forms.

0-49
Limited in most areas.
Work in this range will have serious limitations throughout, but there may be some elements of competent writing present, decreasing down the scale. The portfolio is unlikely to show significant evidence of artistic ambition, innovation or experiment. Work at this level is rare due to the standards placed upon students at point of entry to the course.
CREW401: Approaching the Novel  
Module Tutor: Dr George Green

The aim of this module is to allow students to explore the practical demands of writing long fiction, to develop their writerly and critical skills, and to develop their insight into the writing process. It will provide students with the opportunity to consolidate their learning about narrative fiction through the practical application of that learning. It is expected that by the end of the module, students will have gained substantial experience of the process of creative writing. These aims will be achieved through a variety of methods:

**Strand One: Seminars**
Each bi-weekly seminar session will focus on an element of successful prose fiction. In each session, students will be expected to make group presentations on the following key areas of long fiction: Narrative Structure, Voice, Person, Point of View, Character and Description. They will use the set texts as a starting point for discussion, but will be encouraged to develop their points using books of their own selection. Presentations will be followed by convenor-led seminar discussions to develop and concretise the ideas presented.

The second part of the seminar session consists of practical writing exercises tailored to the theme of the seminar, in which students are enabled to put into practise the ideas developed in the first part of the session.

The final session of the year will also be tutor-led. Focusing on the challenges of and strategies employed in redrafting creative work, the seminar will take students through the process of moving from a first draft to a polished draft of a piece of prose fiction. This will function both as an exploration of the professional writer's practice, and individually-tailored preparation for developing assessed work.

**Strand Two: Workshops**
Bi-weekly workshop sessions are designed to develop the students own work-in-progress. Students will submit samples of their creative work through the VLE, for fellow students and the course convenor to access, read, and reflect upon. In the workshop session, students will receive formative feedback in tutor-led classroom discussion of the work, and offer their own feedback on others' work. This practice-led, workshop model of teaching Creative Writing is as recommended by both NAWE and the AHRC, and replicates the professional experience of responding to feedback from writing groups, first readers, editors and agents.

Workshop and Seminar Sessions fall bi-weekly, so that students are enabled to apply the insight gained and skills developed in each type of session to the work undertaken in the other. The move from critical study to creative engagement has been found to be a useful creative strategy in the teaching of Creative Writing within the department, and is something we have been encouraged to continue and develop by external examiners.

**Strand Three: Personal Tutorial**
Personal tutorials are to be held at a mid-point of the course. At this point the student will have the opportunity to discuss their ongoing creative project and receive individual formative feedback on
their work. This takes place at mid-point so as to give the student a moment of reflection and guidance at a useful point in the course, well in advance of assessment.

Programme
Week 1. Introductory session. Students present their long fiction concepts (please come to this session prepared to talk about what you plan to write during the course). Tutor presentation on narrative structures.
Exercise on structure.
Week 2. Workshop on ongoing creative project.
Week 3. Voice, Person, Point of View (prepared extracts from Joshua Ferris: And Then We Came to the End, Russ Litten: Scream if you Want to Go Faster, Zoe Heller, Notes on A Scandal.)
Exercise on voice, person, point of view.
Week 4. Workshop on on-going creative project.
Week 5. Character (prepared extracts from: Michael Stewart: King Crow, M. J. Hyland, This is How Ali Smith, The Accidental)
Exercise on character.
Week 6. Individual tutorials
Week 7. Workshop on on-going creative work
Week 8. Description, Setting and Place: (prepared extracts from: Hilary Mantel: Beyond Black; Ian McEwan: Saturday, Ross Raisin, Waterline)
Writing exercises on description.
Week 9. Workshop on on-going creative work.
Week 10. Redrafting workshop.

Assessment
Assessment for the course will take the form of a portfolio. The portfolio will consist of an extract of long fiction (3500 words), combined with a critical reflection on the writing process and the elements of fiction covered in the seminars (1000 words). Students will be assessed at the end of the module. The portfolio will comprise:

- 3,500 words of prose fiction
- 1,000 words of critical reflection
- a synopsis of up to 2 pages in length of the proposed project
- an annotated bibliography

Students will construct individual projects, reflecting their interests, in consultation with the tutor in their personal tutorial.

Reading List
Primary Texts:
See course outline above - extracts from all relevant texts will be posted on moodle in advance of the course.

Secondary Texts:
Alvarez, Al. *The Writer’s Voice*
Atwood, Margaret. *Negotiating With the Dead*
Forster, E. M. *Aspects of the Novel*
Frey, James N. *How to Write a Damn Good Novel*
Lodge, David. *The Art of Fiction*
Mamet, David. *Bambi vs. Godzilla*
Three Uses of the Knife
Newman, Sandra, and Howard Mittelmark. *How Not to Write a Novel*
Prose, Francine. *Reading Like a Writer*
Vogler, Christopher. *The Writer’s Journey*
Woods, James. *How Fiction Works*
CREW402: SEEING THINGS. VISUALISING POETRY
Course Convenor: Prof Paul Farley

This module aims to do two things: to encourage the student to think about contemporary poems in several different visual dimensions but always from the viewpoint of the practitioner; and it offers an opportunity for them to develop their own work in progress, while at the same time actively promoting their critical reflection upon the process of writing and the visual dynamics a poem can activate and contain. The module admits that the ‘how to’ approach might be of less use when it comes to writing poetry, and instead promotes and explores a wider sphere of influences, encouraging experiment and engagement. A critical exegesis allows the student to reflect upon the decisions made and the effects sought in their creative project. These aims will be achieved through a variety of methods:

**Strand One: Seminars**
The course will be taught through two-hour sessions. Following the introductory session, subsequent bi-weekly seminars will focus on different ways of looking at and thinking about contemporary poems, as timetabled below. Following a brief contextualising presentation led by the tutor, students will make group presentations on the specific theme of the session, with reference to the set texts under discussion. Seminar discussions are followed by practical writing exercises tailored to the theme of the seminar. Bi-weekly workshop sessions (see below) allow for the student to apply the insight gained through reading, reflection and practice, to their own creative work.

**Strand Two: Workshops**
Bi-weekly workshop sessions are designed to develop the students own work-in-progress. Students will submit samples of their creative work through the VLE, for fellow students and the course convenor to access, read, and reflect upon. In the workshop session, students will receive formative feedback in tutor-led classroom discussion of the work, and offer their own feedback on others’ work. This practice-led, workshop model of teaching Creative Writing is as recommended by both NAWE and the AHRC, and replicates the professional experience of responding to feedback from writing groups, first readers, editors and agents.

Workshop and Seminar Sessions fall bi-weekly, so that students are enabled to apply the insight gained and skills developed in each type of session to the work undertaken in the other. The move from critical study to creative engagement has been found to be a useful creative strategy in the teaching of Creative Writing within the department, and is something we have been encouraged to continue and develop by external examiners.

**Strand Three: Personal Tutorial**
Personal tutorials are to be held at a mid-point of the course. At this point the student will have the opportunity to discuss their ongoing creative project and receive individual formative feedback on their work. This takes place at mid-point so as to give the student a moment of reflection and guidance at a useful point in the course, well in advance of assessment.

**Seminar Programme**

Week 2: Workshop on ongoing creative project.

Week 3: Ekphrasis and photography: ‘St Kilda’s Parliament’ by Douglas Dunn; ‘I go back to May 1937’ by Sharon Olds; ‘This is a Photograph of Me’ by Margaret Atwood.

Week 4: Workshop on ongoing creative project.
Week 5: Rubbish theory, the overlooked and peripheral vision: ‘A Disused Shed in County Wexford’ by Derek Mahon; ‘Doves’ by C.K Williams.

Week 6: Individual tutorials and project consultation.

Week 7: Cinema as influence, experimental cinema and the syntax of the lyric poem: ‘Wavelength’ by Michael Snow; ‘Dog Star Man’ by Stan Brakhage; ‘All My Life’ by Bruce Baillie (all short films); ‘Our Life Stories’ by Michael Donaghy.

Week 8: Workshop on ongoing creative project.


Week 10: Drafting workshop

**Assessment**
The most appropriate form of assessment for the course is a portfolio: a set of 10 poems (each poem a ‘page’ poem, between sonnet and sestina in length), combined with a critical exegesis (1000 words) and an appendix of exercises undertaken; students will construct individual projects, reflecting their interests, in consultation with the tutor in their Week 6 personal tutorial.

**Primary Texts**
See course outline above.

**Secondary Texts**
*Ways of Seeing* John Berger
*The Ongoing Moment* Geoff Dyer
*The Museum of Words* James Heffernan
*Camera Lucida* Roland Barthes
*On Photography* Susan Sontag
‘Contemporary Ekphrasis’ *Cambridge Quarterly* Peter Barry
*The Haunted Gallery* Lynda Nead
*The Mirror in the Text* Lucien Dällenbach

**Background Reading and Reference**
*The Art of Poetry* Shira Wolowsky
*Rhyme’s Reason* John Hollander
*Emergency Kit* Shapcott/Sweeney (eds)
*Staying Alive* Neil Astley (ed)
*Being Alive* Neil Astley (ed)
*Identity Parade* Roddy Lumsden (ed)
CREW405: FLASH FICTIONS
Course Convenor: Prof Graham Mort

This module introduces you to flash fiction: a very short narrative form (generally under 1,000 words) that works through compression, the use of imagery, and the omission of sequential narrative material. We will explore the form through exemplar texts from around the world and you will develop the editorial skills necessary to capture flash fiction’s brevity and imaginative power in your own work. The course will be supported by bibliographic and other online resources situated on its virtual learning environment (Moodle).

Each week, the session will be divided between the appreciation of published work and a practitioner workshops where your new writing will be peer-critiqued. You will also experience generative workshops with writing prompts and receive written feedback on your work from your tutor and peers. You will learn how to respond both reflectively and creatively to feedback. The last seminar of the course will take the form of a personal tutorial with the course leader to review your proposed portfolio submission.

Seminar Programme*
Week 1. Please attend the Creative Writing Induction Sessions (further details will be provided)
Week 3. The Reader and the Text: blanks, gaps and indeterminacies
Week 4. The Narrative Modes: person, tense and time
Week 5. Language, Imagery and Metaphor
Week 6. POV, Voice and Cultural Context: who is speaking and how?
Week 7. Reading Week
Week 8. Genre in Flash Fiction
Week 9. Triptych and sequence
Week 10. Personal interviews

* This weekly programme is indicative only, in fact many aspects of form and technique will be explored simultaneously in our workshop sessions.

Assessment
General guidance: a portfolio of flash fictions, comprising pieces equivalent to 4,000 words of narrative prose, bearing in mind that flash fiction is economical by definition; a 1,000-word reflective essay discussing the development of your own writing in relation to the flash fiction form. Individual guidance will be given on the contents of your portfolio before submission.

Primary Reading
How Fiction Works – James Wood, Vintage
Prose Poetry – Charles Simic, Poetry International
Essays from Modern Criticism and Theory – ed Lodge and Wood, Longman
Sudden Fiction Latino – eds Robert Shapard, James Thomas, Ray Gonzalez, Norton
The Half Life of Songs – Dave Gaffney, Salt
Flash Fiction International – eds James Thomas, Robert Shapard, Christopher Merrill
The World in a Flash – Calum Kerr, Gumbo Press
Writing Flash Fiction – Carly Berg, Magic Lantern
CREW407: WRITING POETRY TODAY
Course Convenor: Dr Eoghan Walls

This module looks at poetry culture in the UK and beyond, preparing you to enter the world of the publishing poet by closely examining the prize culture, some of the significant prize-winning collections by new poets over the last few years, and current poetry journals.

You will investigate current trends, learning what it takes to get your work read - by editors, publishers and the poetry-consuming public. And you’ll put together a publication package with the aim of building your own portfolio in readiness for the vibrant and varied poetry marketplace - which continues to defy predictions of its demise.

Each seminar will be divided into reading and workshopping of your creative work in light of what we’ve read.

Seminar Programme
Week 1. Please attend the Creative Writing Induction Sessions (further details will be provided)
Week 2. Seamus Heaney, Seeing Things (Faber, 1991)
Week 3. Sarah Howe, Loop of Jade (Chatto 2015) & Kei Miller, The Cartographer Tries to Map a Way to Zion (Carcanet 2014)
Week 5. Max Porter, Grief is the Thing with Feathers (Faber 2015) & Ted Hughes’ Crow (Faber 1970)
Week 6. A selection of current poetry journals chosen by the student.
Week 7. The Current Forward Anthology.
Week 8. Sinead Morrissey, Parallax (Carcanet 2013) & Michael Symmons Roberts, Drysalter (Cape 2013)
Week 9-10. The final text discussed in the last two weeks will be chosen by the students from their favourite recent collections of poetry.

Assessment
12 pages of poetry; 1,500 word critical / reflective / contextualising essay

Primary Reading
In addition to this reading list, students will be requested to look at an up-to-date selection of contemporary poetry journals.


CREW410: WRITING RADIO DRAMA
Course Convenor: Mr Tajinder Hayer

The aim of this module is to enable you to write drama for radio, developing your own scriptwriting style and gaining an awareness of the professional requirements of the genre. We will study exemplar radio dramas and use them to contextualise the creative choices in your own work whilst also exploring the effects of different structural and stylistic approaches.

Peer and tutor feedback will guide the development of your creative portfolio as you work towards a single radio drama script of 25 pages. Reflective practice will help you to master the art of redrafting and editing and you will pen a 1,000-word essay placing your experience of this in the context of radio drama.

Taught through a combination of seminars and workshops, we will initially focus on the key elements of writing for radio, with weekly tasks corresponding to study themes. Latterly, we will move on to more intensive workshopping of your own work.

Indicative study themes:
- The radio landscape
- Series development
- Narrators
- Navigating through and creating soundscapes
- Beginnings
- Character creation and character voice
- Story structure
- Status shifts
- Script format (and software resources)

Seminar Programme
- Week 1. Introduction to the radio landscape/formats. Beginnings.
- Week 2. Navigating through soundscapes with narrators.
- Week 3. Navigating through soundscapes without narrators.
- Week 4. Story structure, series and character voice.
- Week 5. Project pitching.
- Week 6. Midterm tutorials.
- Week 7. Workshop.
- Week 8. Workshop.
- Week 10: Workshop.

Assessment
On completion of the module, students will submit a portfolio of creative and reflective work (equivalent to 5000 words in total):

A single radio drama script of 25 pages. This can be a complete piece or an extract from a longer work. 80%.

A 1000 word essay reflecting on the writing and redrafting process; this should also place the script within the specific context of radio drama. 20%
**Primary Reading**

**Selected Listening**
Brooks, R., 2015 [radio] *Mort*. BBD Radio 4 Extra. 21 April. 00:00.

Winterson, J., 2016 [radio] *Oranges Are Not The Only Fruit*. BBC Radio 4. 16 April. 21:00
CREW413: THE PERSONAL ESSAY
Course Convenor: Dr Jenn Ashworth

This module introduces you to the personal essay: a flexible, hybrid form incorporating elements of cultural and literary criticism, memoir, journalism, fiction and auto fiction. We will explore a number of modes of personal writing, assisting you in the development of a form that best serves your creative intentions.

Taught via literature seminars and creative workshops, you will experience a range of literary techniques, including generative writing prompts and exemplar texts. You will also learn how to respond reflectively and creatively to feedback - to this end, one seminar each term will be replaced by a one-to-one personal tutorial.

Seminar Programme
(weekly readings will be provided as extracts and placed on the moodle along with handouts and other seminar preparation material)

Week 1. Please attend the Creative Writing Induction Sessions (further details will be provided)
Week 2. What are lyric essays / finding the lyric ‘I’.
Week 3. Purpose, meandering, digression and narrative destination.
Week 4. Unexpected connections: idiosyncrasy, reflexivity and hybrid writing.
Week 5. Lessons from fiction: dialogue, dramatization and description.
Week 6. READING WEEK
Week 7. Finding your theme and telling it slant.
Week 8. Finding a form: braids, shapes, lists and gauzes.
Week 9. Reflective Practice: Turning your Problem into a Question
Week 10: Individual Tutorials

Assessment
Students will receive regular formative assessment throughout the module in the form of written and verbal feedback from peers and tutor on emergent creative works submitted to the workshop sessions on the course. Each student will receive formative feedback and guidance on developing the final portfolio submission during the end of term one-on-one tutorial.

On completion of the module students will submit a portfolio of creative and reflective works (total, 5000 words):
The creative component (80%) will comprise of a 4000 word submission of personal essays: for most students this will consist of one or two fully realised examples of the form.

The reflective component (20%) will comprise a 1000 reflective essay placing the creative works in a literary and creative context and exploring the process by which they came to be made.

**Primary Reading**

(Additional set essays will be provided for weekly discussion during the course. In addition, a familiarity with the following collections will be useful to you)

- Maggie Nelson, Argonauts
- Mary Cappello, Awkward
- W S Sebald, Rings of Saturn
- Chris Krauss, I Love Dick
- Katherine Angel, Unmastered
- David Shields, Reality Hunger
- Katy Gunn, My Katherine Mansfield Project
- Lesley Jamieson, The Empathy Exams

**Secondary Reading**

- Writing the Memoir, Judith Moore
- Travel Writing: Expert Advice from the World's Leading Travel Publisher, Lonely Planet
- Bending Genre: Essays on Creative Nonfiction ed. Margot Singer and Nicole Walker
- Crafting the Personal Essay, Dinty W. Moore
- Writing Creative Non-Fiction: Determining the Form ed. Laura Tansley

Extracts and links to additional relevant journals and magazines will be made available on the course Moodle.
CREW414: RESEARCH TRAINING AND PROFESSIONAL PRACTICE IN CREATIVE WRITING
Module Convenors: Dr Jenn Ashworth and Dr Zoe Lambert

This fortnightly module is compulsory for all students taking the following MA programmes:
MA in Creative Writing (Modular)
MA in Creative Writing by Independent Project
MA in Creative Writing with English Literary Studies

Part-time students will take this module in their 2nd year of study.

The module prepares you for your independent project (Independent Project students) or Portfolio (Modular students), and supports the development of the research, scholarly and critical skills that it will require. You will be introduced to the idea of ethical practice and any students working on memoirs or verbatim work will be offered specific guidance. You’ll also master the ideas, concepts and issues around reflective practice and the vital role of research within creative writing.

We’ll study in a cohesive group, bringing students on combined courses and those following different pathways together to create a wider forum; our discussions will focus on professional practice and research issues.

This module will enhance your knowledge of library, archival and online research and it will develop your understanding of the creative process - taking you from first draft to final submission, including problem-solving strategies for creative blocks or obstacles. The module also places your creative work in the context of a professional literary world.

There are five guest speakers during the module. Four writers and one agent. Each of the writers will speak in the seminar as well as give a public reading in the evening as part of the MA Visiting Writer Series. Their names are given below, but full details will be provided on Moodle.

Indicative study themes:
Understanding the Research Context
Library, Online and Archival Research
Scholarly Conventions
Creative and Professional Presentation
Research and Reflective Practice
The Ethical Researcher

Seminar Programme

Week 1. Introduction: What is reflective practice? How is this module assessed?

Week 3. Creative and professional presentation: creative options and scholarly conventions.

Week 5. Investigating your context: who are your peers and how does your creative work respond to them?
   Guest: Jennifer Makumbi
Week 7. Research and writing: what do you need to know, and how will you find it out?

Week 9. Introducing ethics in Creative Writing (general session)
    Guest: Damian Barr

Week 11. Preparing for your Independent Project (Independent Project students) or Portfolio (Modular students). Choosing a form, developing a plan.  
    Outcome: First draft of Project/Portfolio proposal (Assessment 1)

    Outcome: Prepared to write Assessment 2 
    Guest: Amy Blakemore

Week 15. Ethics in Creative Writing – reflective and ethical practice 
    Outcome: Prepared to write Assessment 3

Week 17. Reflective Writing: turning problems into questions. What’s a research question for a Creative Writer? 
    Outcome: Prepared to write assessment 4 
    Guest: Rosie Garland


A literary agent will also visit in term three. The event is open to all PG students and is part of the DLMA summer school (date to be confirmed).

**Assessment**

Assessment for this module will be via a portfolio comprised of the following materials:

1. A formal Project (independent Project Students) or Portfolio (Modular students) proposal that outlines the scope of the creative project, its key features, and the research questions with which the creative work engages - these could be formal, generic, to do with technique or subject matter. (500 words)

2. An annotated indicative bibliography of a proposed independent and contextual reading plan for the dissertation. (1 page - 10 references minimum)

3. A piece of reflective writing on a key ethical issue in creative writing as related to the proposed project/portfolio topic (for example, interview as a research method, found poetry
and verbatim theatre, memoir, other people’s stories, cultural and voice appropriation, gender and race stereotypes in writing, propaganda and polemic). (700 words)

4. A piece of reflective writing describing and exploring literary influence and inspiration as related to the proposed project/portfolio topic (1000 words, with bibliography)

These four items will comprise a portfolio that should be submitted no later than 12 noon on Tuesday 19th March 2019

The student will receive a grade and written feedback, as well as suggestions for development and improvement. The portfolio will also be used by the course convenor to assign a portfolio supervisor for Modular students.

**Primary Reading**
Davies, Martin, Study Skills for International Postgraduates (Palgrave 2011)
Liu-Devereux, P. (2011). On the Other Side of the Words: Family Trauma and the Ethics of Life Writing. Literature Compass, 8(12), 982-989.
MHRA Style Guide, third edition (MHRA 2013)
Wallace, Mike, and Alison Wray, Critical Reading and Writing for Postgraduates (Sage 2011)
Walshaw, Margaret, Planning Postgraduate Research (Palgrave 2015)
CREW415: CREATIVE WRITING PORTFOLIO

This module is compulsory for all students taking the following MA programmes:
MA in Creative Writing (Modular)
MA in Creative Writing with English Literary Studies

**Part-time students will take this module in their 2nd year of study.**

The portfolio module is your opportunity to develop an individual project that will lead to a fully- realised piece of creative work. There are no seminars or lectures for this module, instead you will be supervised by a specialist in your chosen area of interest. You meetings will be at mutually convenient times during Term 3.

The creative work may be several pieces of short fiction, a radio play, a coherent collection of flash fiction, prose poetry, poetry, an extended personal essay/memoir/autofiction, or a continuous extract from a proposed novel or other book-length work.

You will:
- Generate the idea for a piece of creative work in your chosen form
- Propose an independent reading plan
- Draft no more than 5,000 words for initial tutor review
- Take your creative project to fulfilment and present the finished work to a high standard - as appropriate for your chosen form (eg correctly formatted script)
- Demonstrate your knowledge of relevant form, technique, and process by writing a 3,000 word reflective essay, including a full bibliography

The word count for the final portfolio is as follows:

- 12,000 words of original fiction OR 30 pages of poetry, where a page is approximated to anything between a sonnet (14 lines) and a sestina (39 lines) OR 45-60 minutes of script (around 45-65 pages).
- 3,000 word reflective essay

You will receive informal, verbal feedback during regular meetings with your supervisor. This will include suggestions for reading and research as well as feedback on the development of your creative project.

**The final portfolio of work is due by 12 noon on Monday 2nd September 2019.**
CREW416: SPECIAL SUBJECT MODULE
Module Convenor: Dr Zoe Lambert

This module is designed to give students both the freedom and the responsibility of negotiating, with an assigned tutor, their own area of study and/or writing within the perimeters of the particular MA pathway they have chosen. This study takes the form of a structured series of tutorials with a member of the MA team. The student will share, with the tutor, the responsibility for designing the course of study and/or writing. The study and/or writing proposal will be formulated by the student, using a form that can be obtained from the Department’s postgraduate office. This form needs to be submitted along with your option form. It must then be approved by both the tutor and the MA convenor (Dr Zoe Lambert).

The topic for study and/or writing is entirely open. It could take the form of a sequence of poems, short stories, or the opening of a novel, along with a piece of reflective writing. The study could work within one of the other specialisms of the creative writing tutors.

The student and the tutor will meet for a series of tutorials and plan the work on a mutually agreed time-scale. Since this module is assessed in the same way as other MA modules the module will occupy one term.

Assessment
Creative work of 4,000 words or poetry/script equivalent, as well as 1000 word reflective essay.
ENGL400T: ENGLISH MA DISSERTATION

This module is compulsory for all students taking the following MA programmes:
MA in English Literary Studies
MA in English Literary Studies with Creative Writing

Part-time students will take this module in their 2\textsuperscript{nd} year of study.

The dissertation module is your opportunity to develop an individual project of 15,000 words that will lead to a fully-realised piece of work. There are no seminars or lectures for this module, instead you will be supervised by an academic member of staff. You will have four 50-minute meetings with your dissertation supervisor during term 3, to be organised at mutually convenient times.

Supervisors are permitted to read no more than 5000 words in total across the supervision period.

You will receive informal, verbal feedback during regular dissertation meetings with your supervisor. This will include suggestions for reading and research as well as feedback on the development of your project.

The final dissertation is due by 12 noon on Monday 2\textsuperscript{nd} September 2019.
ENGL402: SPECIAL SUBJECT MODULE
Module Convenor: Dr Liz Oakley-Brown

This module is designed to give students both the freedom and the responsibility of negotiating, with an assigned tutor, their own area of study and/or writing within the perimeters of the particular MA pathway they have chosen. This study can be pursued either alone or with other students and takes the form of a structured series of tutorials with a member of the MA team. The students will share, with the tutor, the responsibility for designing the course of study and/or writing. The study and/or writing proposal will be formulated by the student, using a form that can be obtained from the Department’s postgraduate office. This form needs to be submitted along with your option form. It must then be approved by both the tutor and the MA convenor (Dr Liz Oakley-Brown).

The topic for study and/or writing is entirely open. If creative, it could take the form of a sequence of poems, short story, or the opening of a novel, along with a piece of reflective writing. If critical, it could, for example, take the form of a study of a single author (e.g. Emily Dickinson); a particular period, movement or moment (e.g. Decadence); the literature of a particular nation or region (e.g. North Africa); or a specific literary theme (e.g. revolutions). Alternatively, it could be linked to a Research Centre and/or special library collection and/or department reading group and/or conference hosted at Lancaster, and/or series of guest seminars given by a visiting scholar or writer. Obvious examples include: the seminars given here by Terry Eagleton and the Ruskin Seminars. The curator of the Ruskin Library, Professor Stephen Wildman, is available to supervise a special subject topic.

The student and the tutor will meet for a series of tutorials and plan the work on a mutually agreed time-scale. Since this module is assessed in the same way as other MA modules the module will occupy one term.

Assessment
One essay or equivalent, normally of 5000 words, is the method of assessment (for creative writing projects, this word count includes a 1,000-word reflective piece).
ENGL412: CONTEMPORARY BRITISH FICTION  
Module Convenor: Dr Michael Greaney

This module examines the range and variety of contemporary British fiction. Discussion will focus on representations of c21st crises, such as the financial crash and Brexit, in the ‘condition of England’ novels of Faulks and Smith; on competing views of the past in the historical novels of Waters and Kay; on the poetry of everyday life in the 24-hour novels of McGregor and Cusk; and on the futuristic and dystopian qualities of the speculative fiction of Mitchell and Ishiguro.

You may find it useful to read one or two of the longer novels (eg Waters’ Little Stranger and/or Mitchell’s Cloud Atlas) before the course gets underway.

Seminar Programme
Week 1. Introduction
Week 2. Sebastian Faulks, A Week in December
Week 3. Ali Smith, Autumn
Week 4. Sarah Waters, The Little Stranger
Week 5. Jackie Kay, Trumpet
Week 6. Jon McGregor, If Nobody Speaks of Remarkable Things
Week 7. Rachel Cusk, Arlington Park
Week 8. Essay tutorials
Week 9. David Mitchell, Cloud Atlas
Week 10. Kazuo Ishiguro, Never Let Me Go

Assessment
One 5000-word essay on two or three of the set texts. Titles/topics to be approved by tutor.

Background Reading
Peter Boxall, Twenty-First Century Fiction
Robert Eagletonsone, Contemporary Fiction: A Very Short Introduction
ENGL419M and ENGL419LS: Research Methodology and Reflective Practice
Module Convenors: Dr Liz Oakley-Brown and Dr Lindsey Moore

These fortnightly modules are compulsory for all students taking the following MA programmes:
MA in English Literary Studies
MA in English Literary Research
MA in English Literary Studies with Creative Writing

Part-time students will take ENGL419M in their 1st year of study and ENGL419LS in their 2nd year of study.

These modules are intended for all MA students and for new first year Ph.D. students who have not taken an MA at Lancaster (it is designed in accordance with UK research councils training guidance). Seminars will run across terms 1 and 2, and dissertation supervision and a conference will take place in term 3. The modules aim to equip you with a range of skills, approaches and competences to draw on as early career researchers in the field of English Literary Studies and/or Creative Writing. As generalist modules, they are designed to complement the more specialist training you receive in seminars and supervisions. The modules will include sessions on research and writing skills, working with archives, working with theory, and will encourage reflection on the work of literary research. The modules will be assessed by a portfolio of tasks (that will be outlined fully within the seminar sessions). In the summer term, the module will conclude with a conference – organised by the students themselves – at which they will all give a paper relating to their research.

Assessment
The ENGL419M and ENGL419LS: Research Methodology and Reflective Practice 1 and Research Methodology and Reflective Practice 2 modules will be assessed in the form of short exercises, comprising:

ENGL419M
- A short piece of theoretical analysis (1000 words)
  (Deadline: by 12 noon on Tuesday 13th November 2018)
- A book review (500 words)
  (Deadline: by 12 noon on Tuesday 11th December 2018)

ENGL419LS (part-time students complete this coursework in their 2nd year of study)
- An evaluation of a critical/scholarly edition/anthology or website (500 words)
  (Deadline: by 12 noon on Tuesday 5th February 2019)
- A dissertation proposal (750 words)
  (Deadline: by 12 noon on Tuesday 19th March 2019)
- A conference paper abstract (250 words)
  (Deadline: by 12 noon on Tuesday 19th March 2019)
ENGL421: POSTCOLONIAL WOMEN’S WRITING
Module Convenor: Dr Lindsey Moore

This module – distinctive in its focus on the wider Middle East – explores twentieth and twenty-first century narrative texts by women writers, examining creative literary engagements with (post)colonial histories, societies and politics. Novels and memoirs are read alongside theory drawn from various disciplines – literary criticism, history, geography, sociology and anthropology. The texts represent a range of responses to colonialism, national identity, patriarchy, Islam, migration and transnationalism. Key themes are revolution; the female body in private and public space; violence; education; modes of resistance; memory; testimony; and the politics of representation.

Seminar Programme
Week 1  Introduction and Decolonisation I
Week 2  Decolonisation II
Assia Djebar, Children of the New World: A Novel of the Algerian War (1962/2005)
Week 3  Madness and Murder I
Nawal el Saadawi, Woman at Point Zero (1984/2015)
Week 4  Madness and Murder II
Etel Adnan, Sitt Marie Rose (1978/1982)
Week 5  Women Without Men
Shahmush Parsipur, Women Without Men (1989/2012)
Week 6  Film Screening: Shirin Neshat, Women Without Men (2010)
Week 7  Migration and Islam
Leila Aboulela, The Translator (1999)
Week 8  The Nation in Transnational Circulation
Week 9  Pedagogy and Politics
Malala Yousafzi, I Am Malala, with Christina Lamb (2013)
Week 10  The Colonial Present

Assessment
One 5000-word essay on two or three of the set texts. Titles/topics to be approved by tutor.

Primary Reading
*Any edition is acceptable; you may also read texts in the original language if you prefer, where relevant.
*It is recommended that you source and start your primary reading before the course commences.
*Please note that there are two set readings for Week One.

Fatima Mernissi, The Harem Within: Tales of a Moroccan Girlhood (1985, also published as Dreams of Trespass)
Nawal el Saadawi, Woman at Point Zero, trans. (from Arabic) Sherif Hetata (1984/2015)
Leila Aboulela, The Translator (1999)
Malala Yousafzi, I Am Malala, with Christina Lamb (2013)
Secondary Reading
Ania Loomba, *Colonialism/Postcolonialism* (1998)
Reina Lewis and Sara Mills (eds.), *Feminist Postcolonial Theory: A Reader* (Routledge, 2003)
This module addresses the ways that contemporary literature, film and television engage with the Gothic literary tradition. Focusing specifically on texts produced since 2000, it explores the continuing relevance of Gothic in contemporary culture. The module aims to demonstrate the diversity and increasing hybridity of contemporary Gothic and with this in mind, enquires what happens when Gothic cross-fertilises a range of other modes and genres including romance, documentary, comedy, science fiction, detective fiction and the historical novel. It examines how traditional Gothic personae from vampires, ghosts and werewolves to guilty fathers and disturbed children may find new life in the twenty-first century, and how traditional Gothic spaces such as the haunted house may be refigured in post-millennial texts from British, American and other western cultures. Finally, it reflects on what critics mean when they talk about Gothic and the ways in which the term is put to work in both popular media and in academic criticism.

Each seminar will be based around two parallel strands, covering literature and television/film from 2000 to the present day. Screenings of the relevant films/programmes will be timetabled during the week preceding the seminar. Students will find it useful to have some prior knowledge of Gothic literature and/or film, but this is not essential.

**Seminar Programme**

**Week 1. Introduction to Contemporary Gothic**
Please read the following critical essays (all three can be accessed electronically via the library catalogue):

**Week 2. Houses 1**
*Crimson Peak* (Guillermo del Toro, 2015)

**Week 3. Houses 2**

**Week 4. Vampires**
*What We Do in the Shadows* (Jemaine Clements, Taika Waititi, 2014)

**Week 5. Hauntings**
*Black Mirror: Be Right Back* (2013)

**Week 6. Gothic and Racial Identity**
Helen Oyeyemi, *White is For Witching* (2009)
*Get Out* (Jordan Peele, 2017)

**Week 7. The New Female Gothic**
*Prevenge* (Alice Lowe, 2016)
Week 8. **Werewolves**  
Glen Duncan, *The Last Werewolf* (2011)  
*Ginger Snaps* (John Fawcett, 2000)

Week 9. **Witchcraft**  
*The Witch* (Robert Eggers, 2016)

Week 10. **Zombies**  
Mike Carey, *The Girl With All the Gifts* (2014)  
*In the Flesh* 1.1 (2013)

**Assessment**  
One 5000-word essay on one or more of the set texts. Titles/topics to be approved by tutor.

**Primary Reading**  
**Fiction:**  
Helen Oyeyemi, *White is For Witching* (2009)  
Glen Duncan, *The Last Werewolf* (2011)  
Mike Carey, *The Girl With All the Gifts* (2014)

**Films/TV:**  
*Crimson Peak* (Guillermo del Toro, 2015)  
*American Horror Story: Murder House* 1.1  
(FX, 2011)  
*What We Do in the Shadows* (Jemaine Clements, Taika Waititi, 2014)  
*Black Mirror: Be Right Back* (Channel 4, 2013)  
*Get Out* (Jordan Peele, 2017)  
*Prevenge* (Alice Lowe, 2016)  
*Ginger Snaps* (John Fawcett, 2000)  
*The Witch* (Robert Eggers, 2016)  
*In the Flesh* 1.1 (BBC3, 2013)

**Secondary Reading**  
This is a select list of general reading that informs the course. A more extensive electronic reading list appears on the module’s Moodle site. You are encouraged to consult your tutor for further reading on specific books, films or TV programmes.

Aldana Reyes, Xavier, *Body Gothic: Corporeal Transgression in Contemporary Literature and Horror Film* (University of Wales Press 2014)  
Botting, Fred, *Gothic* (Routledge 1996) [note that the revised 2013 edition has been updated to cover the twenty-first century]
Botting, Fred, *Gothic Romanced: Consumption, Gender and Technology in Contemporary Fictions* (Routledge 2008)  
Byron, Glennis (ed.), *Globalgothic* (Manchester University Press 2013)  
Byron, Glennis and Townshend, Dale (ed.), *The Gothic World* (Routledge 2013)  
Edwards, Justin and Soltysik Monnet, Agnieszka (eds.), *The Gothic in Contemporary Literature and Culture: Pop Goth* (Routledge 2012)  
Gelder, Ken, *New Vampire Cinema* (Palgrave 2012)  
Horner, Avril and Zlosnik, Sue, *Gothic and the Comic Turn* (Palgrave 2005)  
Hughes, William, Punter, David and Smith, Andrew, *The Encyclopaedia of the Gothic* (Blackwell 2013)  
Priest, Hannah, *She-Wolf: A Cultural History of Female Werewolves* (Manchester University Press 2015)  
Punter, David (ed.), *A New Companion to the Gothic* (Blackwell 2012) [note that the revised ‘New’ Companion has more essays on contemporary topics than the first version]  
Russo, Mary, *The Female Grotesque* (Routledge 1995)  
Spooner, Catherine, *Contemporary Gothic* (Reaktion Books 2006)  
Spooner, Catherine and McEvoy, Emma (eds.), *The Routledge Companion to Gothic* (Routledge 2007)  
Weinstock, Jeffrey, *The Vampire Film: Undead Cinema* (Columbia University Press 2012)  
Wheatley, Helen, *Gothic Television* (Manchester University Press 2007)
ENGL428 - ROMANCE AND REALISM: THE EVOLUTION OF 19TH CENTURY FICTION
Module Tutor: Dr Andrew Tate

This module explores the evolution of prose fiction from the late Romantic era through the first two decades of Victoria’s reign. A defining focus of the course will be on the ways in which the Victorian novel negotiates with Romantic legacies: the primacy of self, the necessity of intellectual and personal liberty and an ambivalence towards the past are crucial to the development of the genre. The historical frame of the course allows us to move from Jane Austen’s Northanger Abbey (posthumously published in 1817) and James Hogg’s Confessions of a Justified Sinner (1824) to George Eliot’s Middlemarch (1872) via Herman Melville’s Moby Dick (1851), one of the first novels of the American ‘Renaissance’. We will consider the shaping presence of other genres in the development of nineteenth-century fiction, including spiritual autobiography and the long poem. Historical contexts will also be emphasised with particular reference to the religious and political debates of the period. We will explore the emergence of the novelist as a major cultural figure and interrogate the ways in which the writers under review both internalise and contest the ethical, spiritual and economic forces of their historical moment.

Seminar Programme
- Week 1. Introduction and Jane Austen, Northanger Abbey (1817)
- Week 2. James Hogg, Confessions of a Justified Sinner (1824)
- Week 3. Charles Dickens, Oliver Twist (1837-9)
- Week 4. Charlotte Brontë, Jane Eyre (1848)
- Week 5. Elizabeth Barrett-Browning, Aurora Leigh (1856)
- Week 6. Herman Melville, Moby Dick (1851)
- Week 7. Herman Melville, Moby Dick (1851)
- Week 8. George Eliot, Middlemarch (1871-2)
- Week 9. George Eliot, Middlemarch (1871-2)
- Week 10. Conclusion: On Endings

Assessment
One 5000-word essay on two or three of the set texts. Titles/topics to be approved by tutor.

Primary Texts
Jane Austen, Northanger Abbey (1817)
Elizabeth Barrett-Browning, Aurora Leigh (1856)
Charlotte Brontë, Jane Eyre (1848)
Charles Dickens, Oliver Twist (1837-9)
George Eliot, Middlemarch (1870-1)
James Hogg, Confessions of a Justified Sinner (1824)
Herman Melville, Moby Dick (1851)

Secondary Texts
These works are useful for the intellectual and cultural background of the course. They are not required reading.
Colón, Susan E., Victorian Parables (2012)
Ermarth, Elizabeth, Realism and Consensus in the English Novel (1983)
---, The English Novel in History, 1840-95 (1997)
Hardy, Barbara, Forms of Feeling in Victorian Fiction (1985)
John, Juliet and Alice Jenkins, eds, Rethinking Victorian Culture (2000)
Sanders, Andrew, *The Victorian Historical Novel, 1840-80* (1978)
Styler, Rebecca, *Literary Theology by Women Writers of the Nineteenth Century* (2010)
Walker Heady, Emily, *Victorian Conversion Narratives and Reading Communities* (2013)
This module is concerned with texts from the middle of the twentieth century that mix genres; in particular, such genres as critical essay, philosophical treatise, poetry, comic dialogue, fragment, novel, anecdote, manifesto, autobiography, history, textual commentary, and travelogue. Special attention will be paid to texts that blur the genre-boundary that, traditionally, separates critical writing from creative writing, and students will be invited, if they wish, to submit such texts themselves.

**Seminar Programme**

Week 1: Gilbert meets Earnest  
Reading: Oscar Wilde, ‘The Critic as Artist’ (1891)  
[http://www.ucc.ie/celt/online/E800003-007](http://www.ucc.ie/celt/online/E800003-007)

Week 2: Poet meets dancer  
Reading: Stéphane Mallarmé, *Divagations* (1897) – a selection from (to be provided)

Week 3: Man meets signs  
Reading: Walter Benjamin, ‘One Way Street’* (1926) [http://www.mediafire.com/?0d6xpd7sfzber68](http://www.mediafire.com/?0d6xpd7sfzber68)

Week 4: Surrealist meets arcade  
Reading: Louis Aragon, *Paris Peasant* (1926)

Week 5: Woman meets day  
Reading: Virginia Woolf, *The Waves* (1931)  
[http://gutenberg.net.au/ebooks02/0201091h.html](http://gutenberg.net.au/ebooks02/0201091h.html)

Week 6: You meet me  
Reading and tutorial week. Each student to see me regarding their assignment.

Week 7: Child meets animal  
Reading: tbc

Week 8: Jew meets death  
Reading: Paul Celan – selected poems (to be provided)

Week 9: Man meets letter  
Reading: Jacques Derrida ‘Envois’ (from *The Post Card* (1980))

Week 10: Pictures meet words  
Reading: W.B. Sebald, *The Emigrants* (1993)

**Assessment**  
One 5000-word piece of writing that demonstrates a keen and informed sense of how different literary genres relate to each other and, in particular, how they work to fuse both critical and creative habits of thinking and writing.

**Important websites in the field**  
[https://creativecriticalwriting.wordpress.com/](https://creativecriticalwriting.wordpress.com/)  
[https://www.seameditions.com/](https://www.seameditions.com/)  
[https://punctumbooks.com/](https://punctumbooks.com/)  
[http://www.criticalpoetics.co.uk/news-events/](http://www.criticalpoetics.co.uk/news-events/)
Some Books Worth Reading By Way of General Preparation

Bourriaud, *Postproduction*
Butt, *After Criticism*
Hartman, *Criticism in the Wilderness*

--------- *The Hartman Reader*
McQuillan et al, (eds), *Post Theory*
Payne and Schad (eds), *life.after.theory*
Royle, *Veering*
Schad and Tearle, *Critic!*
Schad, *Hostage of the Word*
Schad, *John Schad in Conversation*
Sartre, *What is Literature?*
Turley, (ed.), *The Writer in the Academy: Creative Interfrictions*
Ulmer, ‘The Object of Post-Criticism,’ in Foster (ed.), *The Antiaesthetic*
This module seeks to explore textual constructions of nineteenth-century urban spaces and those who inhabit them. What does it mean to live in the city in the nineteenth century and what might the city mean to its inhabitants and to the English population at large? We will consider the ways in which different types of space - the street, the graveyard, the house - are meaningful as well as the different ways more general conceptions of ‘the city’ are articulated across the century. We will pay attention to issues such as mobility, transport, technology, Englishness, class, gender, ethnicity, and religion, and we will engage with different theories of space and place by authors such as Georg Simmel, Martin Heidegger, Gaston Bachelard and Doreen Massey. Throughout the course we will address the relationship between representation and place and how different types of imaginative literature present their urban spaces.

**Seminar Programme**

- **Week 1.** William Wordsworth, *The Prelude*, Book VII (1805)
- **Week 2.** Jane Austen, *Northanger Abbey* (1805)
- **Week 4.** Charles Dickens, *Bleak House* (1852-3)
- **Week 5.** Elizabeth Gaskell, *North and South* (1855)
- **Week 6.** One-to-one sessions
- **Week 8.** Amy Levy, *The Romance of a Shop* (1888)
- **Week 9.** City poetry: a selection of poems will be available on moodle at the start of the course.

NB. Many of these texts are out of copyright and available on googlebooks or to download to a kindle for free. For texts you want to write an essay on I would advise you use a scholarly edition.

**Assessment**

One 5000-word essay on two of the set texts. Titles/topics to be approved by tutor.

**Indicative Secondary Reading**

Hubbard, P., Kitchen, R., Valentine, G, *Key thinkers on space and place* (Sage, 2004).
Massey, Doreen, *Space, Place and Gender* (Minneapolis: University of Minneapolis Press, 1994).
Parsons, Deborah, *Streetwalking the Metropolis: Women, the City, and Modernity* (Oxford: Oxford University Press, 2000)
Sweet, Matthew, *Inventing the Victorians* (London: Faber 2001)
Williams, Raymond, *The Country and the City* (London: Chatto and Windus 1973)
Wylie, John, *Landscape* (Routledge, 2007)
ENGL438: PREMODERN BODIES
Module Convenor: Dr Liz Oakley-Brown

How are bodies configured in sixteenth- and seventeenth-century texts and how do we read them from a twenty-first century perspective? What cultural weight do bodies bear when represented as gendered; as icons of nationhood or mortality; as objects of desire - sometimes of violent desire - in literary texts? Is social identity inevitably shaped by corporeality or do the processes of bodily exposure and concealment offer ways of self-fashioning? This module addresses these questions by examining the ways in which embodied identities are contingently constructed in a period of religious and political and change.

The course can be taken as part of the early modern pathway or as a stand-alone module for those interested in developing transhistorical understandings of gender and/or embodiment.

**Seminar Programme**

- **Week 1:** Introduction: Texts/Theories/Thresholds
- **Week 2:** Reading Premodern Bodies: Edmund Spenser, *The Faerie Queene* (I)*
- **Week 3:** Premodern Bodies and Contemporary Theory
- **Week 4:** Theorising Premodern Bodies: Edmund Spenser, *The Faerie Queene* (II)
- **Week 5:** Embodied Emotions: *The Adventures of Master FJ and Bulleins bulwarke of defence against all sicknesse, soaresnesse, and woundes that doe dayly assaulte mankind*
- **Week 6:** The Martyred Body: John Foxe, *Acts and Monuments*
- **Week 7:** Premodern Disability: Shakespeare, *Titus Andronicus*; Thomas Heywood, *The Fair Maid of the Exchange*
- **Week 8:** Sleeping Bodies: Elizabeth Melville, *An Godlie Dreame*; Rachel Speght, *Mortalities Memorandum*
- **Week 9:** Masculine Bodies: Donne, Herbert, Milton - and *Hamlet*
- **Week 10:** Non-Human Bodies: Edmund Spenser, *The Faerie Queene* (III)

**Assessment**

The module is assessed in the conventional way by an essay of 5,000 words. It should focus on at least 2 of the texts studied on the course.

**Primary Texts**

- William Shakespeare, *Hamlet* and *Titus Andronicus* (any scholarly edition eg Arden Shakespeare)

**From Early English Books Online** (you will be shown how to use this in Week 1) and electronic editions

- William Bullein, *Bulleins bulwarke of defence against all sicknesse, soaresnesse, and woundes that doe dayly assaulte mankind* (1579)
- Elizabeth Melville, *An Godlie Dreame* (1603)
- Rachel Speght, *Mortalities Memorandum* (1621)
Secondary Reading
Detailed secondary reading lists for each week with additional primary materials, including material from EEBO and secondary criticism, will be supplied on Moodle.

*I recommend that you begin reading *The Faerie Queene* before the start of the course.*
This module uses contemporary theoretical models to explore the relationship between emotions and place in examples of early modern English literature. It begins by looking at the ways space and passions are mapped in early modern culture, using pictorial and written texts. It will also demonstrate how we find routes through the electronic archive Early English Books Online. We will then explore how feelings are projected onto or shaped by early modern writings, combing site specific studies (e.g. in Lancaster Castle and Penshurst Place) and study of fantasy spaces like More’s Utopia (no-place). The module can be taken as part of the early modern pathway or as a stand alone module for those interested in developing transhistorical understandings of place and human passions.

**Seminar Programme**

**Week 1**  
Introduction: Mapping Space and Passions– introduction to theoretical models and to how the early modern environment is perceived and configured in Early English texts

**Week 2**  
Inventing places: Thomas More, *Utopia*

**Week 3**  
Sad Stories and Castles: Shakespeare *Richard II*

**Week 4**  
Triumph and Terrain: Marlowe’s *Tamburlaine: Parts I and II*

**Week 5**  
Mischief and Misery: Thomas Potts *Discovery of Witches in Lancashire* (1613) and Heywood and Brome’s *The Late Lancashire Witches* (1634)

**Week 6**  
The Promised Land: Elizabeth Cary, *The Tragedy of Mariam*

**Week 7**  
Pastoral Passions: Lady Mary Wroth, *Love’s Victory* and Penshurst Place

**Week 8**  
Light Will Shine Throughout the Whole Earth: George Fox’s *Journal*, Margaret Fell’s *Women’s Speaking Justified* and Quakers in North West England

**Week 9**  
Perplexed Paths: Milton, *A Mask Presented at Ludlow Castle*

**Week 10**  
Conclusion and essay / dissertation planning

**Assessment**

The module is assessed in the conventional way by an essay of 5,000 words.

**Primary Reading**

These are recommended editions but any annotated edition can be used.

- Richard Brome and Thomas Heywood, *The Late Lancashire Witches*, ed. Helen Ostovich *Richard Brome online* [http://www.hrionline.ac.uk/brome/](http://www.hrionline.ac.uk/brome/)
- Margaret Fell, *Women’s Speaking Justified* text on Moodle site from EEBO
- George Fox, *Journal*
- Texts of Fox’s Journal, photographs and maps *Quakers in North-West England and the Politics of Space, 1652-1653* [http://www.lancaster.ac.uk/fass/projects/quakers/01_quakers_home.html](http://www.lancaster.ac.uk/fass/projects/quakers/01_quakers_home.html)

**Detailed reading lists for each week and secondary criticism will be supplied on Moodle.** You will be shown how to use the database Early English Books Online in Week 1)
ENGL443: ROMANTICISM: PEOPLE, PLANTS AND ANIMALS
Module Tutor: Prof Sharon Ruston

This module will focus on the interdisciplinary relationship between literature, science and medicine in the Romantic period and will examine the ways in which scientific thought is expressed in culture, history and politics.

Students will develop a range of interdisciplinary interpretive skills by guided reading of an eclectic range of texts, from scientific speculation, poetry, novels, lectures and periodical essays. The module seeks to identify and cross established discipline boundaries while developing an understanding of Romantic-period literature and culture.

Seminar Programme

Week 1. Introduction: Science vs Poetry
Extracts from Anna Barbauld, William Blake, Humphry Davy, John Keats, P. B. Shelley, William Wordsworth

Week 2. Mesmerism and Hypnotism
Extracts from [Godwin, William], Report of Dr. Benjamin Franklin, and Other Commissioners, Charged by the King of France, with the Examination of Animal Magnetism, as now Practised at Paris (1785); Elizabeth Inchbald, Animal Magnetism, a Farce (1788); E. T. A Hoffman, The Magnetiser (1814); P. B. Shelley, 'The Magnetic Lady to her Patient' (1822)

Week 3. Plant Life
Extracts from John Aikin, Essay on the Application of Natural History to Poetry (1777); Extracts from Erasmus Darwin, The Botanic Garden (1791); extracts from Charlotte Smith, Conversations Introducing Poetry, Chiefly on the Subjects of Natural History, for the Use of Young Persons (1804); P. B. Shelley, 'The Sensitive Plant' (1820)

Week 4. Sensibility and Nervous Diseases
Extracts from George Cheyne, The English Malady (1734); Extracts from Thomas Beddoes, Hygeia (1807); Extracts from Thomas Trotter, A View of the Nervous Temperament (1807); Maria Edgeworth, Belinda (1801)

Week 5. Animal Rights and Vegetarianism
Extracts from Thomas Taylor, A Vindication of the Rights of Brutes (1792); Anna Barbauld, ‘A Mouse’s Petition’; S. T. Coleridge, ‘To a Young Ass’; Byron, ‘Inscription on the Monument to a Newfoundland Dog’; P. B. Shelley, Vindication of a Natural Diet

Week 6. Reading week

Week 7. Vaccination
Extracts from Edward Jenner, An Inquiry into the Causes and Effects of the Variolae Vaccinae; The Edinburgh Review, ‘Pamphlets on vaccination’; Robert Bloomfield, Good Tidings; Or News From The Farm (1804)

Week 8. Theories of Life
Extracts from Xavier Bichat, Physiological Researches on Life and Death (transl. 1816); John Abernethy, Introductory Lectures Exhibiting Some of Mr Hunter’s Opinions Respecting Life and Diseases (1814); William Lawrence, A Natural History of Man (1819), Mary Shelley, Frankenstein (1818)
Week 9. Scientific poetry
Humphry Davy, *Discourse, Introductory to a Course of Lectures* (1802); Humphry Davy, ‘Sons of Genius’, ‘Written after recovery from a dangerous illness’, ‘The Eagles’, ‘When the Light of Life is Flying’, ‘On breathing the nitrous oxide’

Week 10. Transmutation
Extracts from Lord Monboddo, *The Origin and Progress of Language* (1729); Thomas Love Peacock, *Melincourt* (1817)

**Assessment**
One 5000-word essay on one or more of the set texts. Titles/topics to be approved by tutor.

**Primary Reading**
There is no single anthology that contains all of these scientific and medical texts. Many of the texts will be digitised and made available on Moodle. Students will be expected to print them out and bring them along to class.

Students will be expected to buy:


**Selected Secondary Reading**
ENGL444: ROMANTICISM ON LOCATION: WRITING IN THE LAKE DISTRICT AND THE ALPS
Module Convenor: Prof Simon Bainbridge

4 weeks in Term 2 + 2 Field Trips in April/May 2019.

This module provides an exciting opportunity to study major texts of British Romanticism in the locations where they were written and that they describe, the English Lake District and the Alps. After introductory seminars taught at Lancaster, we will undertake two four-day field trips, one to the Lake District and one to the Alps. The first field trip will be based in Grasmere and will study the work of William and Dorothy Wordsworth, making use of the archives of the Wordsworth Trust's Jerwood Centre while also visiting key outdoor locations central to poems such as 'Michael', ‘Home at Grasmere’ and The Prelude. The second trip will be to the Alps and will focus on works by Lord Byron (e.g. Manfred), Percy Shelley (e.g. 'Mont Blanc') and Mary Shelley (e.g. Frankenstein). It will involve visits to the Alpine locations associated with these writers, such as Chamonix, the Mer de Glace, Lac Leman and Chillon Castle.

Please note; there will be a cost for this module.
Students are required to contribute £100 towards the cost of the field trips. We estimate the cost for the trips at over £500 per head and the deficit is being funded by Lancaster and Lausanne Universities. This will cover all transport to and around the Lake District, flights to and from Geneva, transport around the Alps (including to Mer de Glace), accommodation (hostels in Grasmere and Argentiere), entry to literary sites (Dove Cottage, Chateau de Chillon) and food.

Physical Activity
It should be noted that this module involves a fair degree of walking and hiking, though alternative arrangements will be made for students with particular needs. For example, during the Grasmere trip, there is a 40-minute walk from the hostel where we will be staying to the Jerwood Centre where we will be studying. However, in the case of bad weather, or upon request, transportation can be provided by car. Students will need sturdy walking boots and waterproof clothing.

There are a maximum of 10 places available for this module. Should we receive more than 10 applications for the module, places will be allocated through a ballot.

The module will be taught in conjunction with staff and students from Lausanne University, Switzerland - an institution with which Lancaster University has established a 'privileged partnership'.

By visiting the specific locations, the module will enable students to study the importance of place as inspiration and theme in Romantic writing. It will examine the major ways in which place was perceived in the period, examining key concepts such as the picturesque and the sublime and locating the texts studied within the wider contexts of Lake District and Alpine travel writing. It will also consider the legacy of Romanticism, particularly in shaping understandings of the Lake District and the Alps. The module will engage key themes of Romanticism including: the perception of the natural world and phenomena; the relationship between place and composition; the correlation between a concrete landscape and landscapes of subjectivity and otherness; the politics of place; questions of time and mutability, heightened by historical events (such as the American and French Revolution, etc.); the experience of the spatial, cultural, and political sublime; the local and the
global; nature, nurture and national character; Romanticism and environmentalism. The trips will enhance the embodied experience of these themes and encourage intellectual and cultural exchange.

Seminar Programme
(Please note that the programme may be subject to change due to factors such as weather, confirmation of transport timetables and opening times etc.)

Part 1: Lancaster University (Term 2: weeks 7-10)
Week 1: Introduction
Week 2: Introduction to 'Romanticism on Location': Lake District texts and contexts
Week 3: Introduction to 'Romanticism on Location': Alpine texts and contexts
Week 4: Critical and Theoretical Approaches to 'Romanticism on Location'

Sample Schedules from previous years:
Part 2: Grasmere (provisional date April 2019)
Day 1: Manuscript and Archive Studies: The Jerwood Centre; 'Home at Grasmere' on Loughrigg Terrace
Day 2: William Wordsworth on Location: 'Michael' in Greenhead Gill
Day 3: Jerwood Centre: Versions of The Prelude; literary walk around Grasmere with readings from William and Dorothy's works
Day 4: Dorothy Wordsworth on Location (and in the Jerwood Centre): Letters and Journals

Part 3: Alps (provisional date May 2019)
Day 1: Coach tour of Geneva area and literary sites en-route to Chamonix Valley:
Mary Shelley, Frankenstein
Day 2: Chamonix, cog railway to Mer de Glace: Mary Shelley Frankenstein, Wordsworth, The Prelude
Day 3: A choice of guided Alpine walks will be available, including crossing an Alpine pass or walking the Chamonix valley: Coleridge 'Hymn', Shelley 'Mont Blanc', Wordsworth The Prelude.
Day 4: Lake Leman and Chillon Castle: Byron Childe Harold's Pilgrimage III, Manfred, 'Prisoner of Chillon'.

Assessment
One 5,000-word essay four weeks after the completion of the course.

Primary Texts (All these books will be available to buy from the book shop on campus)
Mary Shelley: Frankenstein, ed. Maurice Hindle (Penguin, 1992)

Secondary Texts


Bate, Jonathan, The Song of the Earth (London: Picador, 2000)

Bicknell, Peter and Robert Woof, The Discovery of the Lake District 1750-1810: a context for Wordsworth : notes and commentary (Wordsworth Trust)


Lindop, Grevel, A literary guide to the Lake District (3rd ed.) (Ammanford: Sigma Leisure, 2015)


McCracken, David, Wordsworth and the Lake District (Oxford: Oxford University Press, 1985)


Rigby, Kate, Topographies of the Sacred: The Poetics of Place in European Romanticism (Charlottesville: University of Virginia Press, 2004)


Electronic Resource:
*Romanticism: life, literature & landscape*. Wordsworth Trust Adam Matthews Education.
ENGL447: LITERATURE AND THE ENVIRONMENT IN EARLY MODERN ENGLAND
Module Tutor: Dr Clare Egan

How did people in the early modern period conceive of the relationships between themselves and the natural world? During a period characterised by extreme weather variation, a rapidly increasing population, the rise of industry, widespread food shortages and plague, how did early modern society react to and characterise environmental problems that seem particularly familiar to our own modern context? This module will explore the many roles that literature played not just in reflecting these environmental problems, but also in constructing and shaping human interactions with the natural world. The module examines a major environmental problem of the early modern period each week as represented in the literature of the period and investigates the kinds of social unrest they triggered in order to address the above questions. We will work with theoretical approaches such as ecocriticism and encounter a wide range of primary source material that documents early modern human interaction with the environment.

Seminar Programme
Week 1. Introduction to Early Modern Ecocriticism via John Milton, Paradise Lost (extracts)
Week 2. The Natural World – Poetry selections (Spenser, Donne, Herrick and Marvell) and Francis Bacon, ‘Pan’, ‘Proteus’ and ‘Prometheus’, from The Wisdom of the Ancients
Week 4. Climate Change Impacts – William Shakespeare, Coriolanus and the Midland Revolt
Week 5. Plague – Dekker and Middleton, News from Gravesend and The Meeting of Gallants
Week 6. The Mineral World - Ben Jonson, The Alchemist and writings on Occult Magic
Week 7. Industry and Pollution – Thomas Middleton, A Chaste Maid in Cheapside and industrial pollution protests
Week 8. Deforestation – Michael Drayton, Poly-Olbion (extracts) and forestry treatises
Week 9. Land-use Projects – Ben Jonson, The Devil is an Ass and the poetry of the Fen-Drainage Riots
Week 10. Enclosure – Thomas More, Utopia (extracts), Enclosure Libels and the Leveller’s Standard

Assessment
1x 1000 word essay proposal (compulsory but unassessed). Title/topics of essays to be approved by tutor.

1x 5000 word essay comparing two or three set texts in the context of relevant environmental and/or social problems.

Primary Texts
Michael Drayton, Poly-Olbion (Scholarly Online Edition: http://poly-olbion.exeter.ac.uk/)
Early English Books Online
Manuscript material transcriptions to be provided via Moodle.
Indicative Secondary Sources
Borlik, Todd, Ecocriticism and Early Modern English Literature: Green Pastures (New York: Routledge, 2011)
Egan, Gabriel, Green Shakespeare: from ecopolitics to ecocriticism (London: Routledge, 2006)
Munroe, Jennifer, Edward J. Geisweidt, and Lynne Bruckner, eds. by, Ecological approaches to early modern English texts: a field guide to reading and teaching (Hampshire: Ashgate, 2015)
Religion was frequently absent from the critical accounts of the Victorian novel offered in the second half of the twentieth century. When religion was mentioned, it was usually positioned as the losing contestant in a battle with secularism. For the influential critic George Levine, the novel is an inherently secular form, with theological explanations supplanted by the material and everyday concerns of the modern world. Levine was far from alone in his view. But as we will see on this module, religion is not so easily removed from our critical histories. Drawing on theorists such as Charles Taylor and Talal Asad, who have helped us think about the relationship between the sacred and secular in a more sophisticated manner, and an array of twenty-first century literary critics, historians, theorists and theologians, the module will explore the different ways in which religion and modernity co-exist throughout the pages of the Victorian novel.

Seminar Programme


Week 3  Charles Dickens, *Little Dorrit* (1857)

Week 4  Dickens, *Little Dorrit*


Week 6  George MacDonald, *Phantastes* (1858)

Week 7  George Eliot, *Silas Marner* (1861)


Week 9  Marie Corelli, *The Sorrows of Satan* (1895)

Week 10  Bram Stoker, *Dracula* (1897)

Assessment

1x 5000-word essay, relating to material covered on the course. Titles/topics to be approved by tutor.
This module explores the relation between the novel and neoliberal politics, economics and philosophy from 1979 to the present. It introduces students to the philosophy of neoliberalism by examining key theoretical texts by Friedrich Hayek, Milton Friedman, Michel Foucault, David Harvey and Wendy Brown and tracks how the modern novel historically reflects, reinforces and questions the rise (and fall?) of neoliberalism by reading a series of texts from J. G. Ballard and Martin Amis to Cormac McCarthy and Jennifer Egan. To summarize, this module seeks to map the contours of what Walter Ben Michaels has famously called the Neoliberal Novel by examining its defining genres, tropes, subjectivities, imaginaries, affects and ideologies. In conclusion, we will seek to address the following questions. To what extent is it possible to speak of a Neoliberal Novel? How far do novels from 1979 to the present reflect, anticipate and contest the history of neoliberalism from the collapse of Keynesianism in the mid-1970s, through the monetarist experiments of the Thatcher and Reagan governments in the 1980s, up to the financial crash of 2008 and the rise of 'post-liberal' populists like Trump? To what extent is it possible for the contemporary novel to think with, through and even beyond the neoliberal order?

Seminar Programme
1. Introduction
2. J. G. Ballard, High Rise (Jonathan Cape, 1975)
3. Martin Amis, Money (Jonathan Cape, 1984)
6. Self-study and essay presentation week
10. Ali Smith, Autumn (Hamish Hamilton 2016)

Assessment
1 x 1000 word unassessed in class seminar paper (Weeks 3-10). This will be an in class presentation on a neoliberal theoretical concept chosen from a range of options. Verbal feedback will be provided in seminars.

1 x 5000 word assessed essay to be submitted 4 weeks after the conclusion of the module. Students should begin to work on their essays in Week 6 and submit a detailed plan by Week 10 at the latest. They will obtain feedback on plan either verbally (in one-to-one meeting) or electronically (via email). Written feedback and grade for essay will be provided by seminar tutor.

Primary Literary Texts
J. G. Ballard, High Rise (Jonathan Cape, 1975)
Martin Amis, Money (Jonathan Cape, 1984)
Bret Easton Ellis, American Psycho (Vintage 1991)
Mohsin Hamid, The Reluctant Fundamentalist (Hamish Hamilton, 2007)
Michel Houellbecq, Atomised (Vintage, 1998)
Jonathan Franzen, Freedom (Farrar, Strauss and Giroux, 2010)
Jennifer Egan, A Visit from the Goon Squad (Knopf, 2010)
Ali Smith, Autumn (Hamish Hamilton 2016)

**Primary Theoretical Texts**

- Wendy Brown, Undoing the Demos (MIT Press, 2015)
- Mark Fisher, Capitalist Realism (Zero, 2009)
- Milton Friedman, Capitalism and Freedom (University of Chicago Press, 1962)
- Michael Foucault, The Birth of Biopolitics: Lectures at the College de France 1978-9 (Palgrave, 2008)
- David Harvey, A Brief History of Neoliberalism (OUP, 2005)
- Friedrich Hayek, The Road to Serfdom (Routledge, 1944)

**Secondary Reading**

- Nancy Armstrong and John Marx (eds.) The Novel and Neoliberalism (Duke, 2018)
- Walter Ben Michaels, The Trouble with Diversity (Holt McDougal, 2007)
- Arne de Boeve, Finance Fictions (Fordham, 2018)
- Jane Elliott and Gillian Harkins (eds.) 'Genres of Neoliberalism'. Special issue of Social Text (115: 2013)
- Mitchum Huehls and Rachel Greenwald Smith (eds.) Neoliberalism and Contemporary Literary Culture (Johns Hopkins, 2016)
- Frederic Jameson, Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions (Verso, 2005).
- Emily Johansen and Alissa Karl (eds.) Neoliberalism and the Novel (Routledge, 2016)
- Katy Shaw, Crunch Lit (Bloomsbury, 2015)
- Simon Springer and Kean Birch (eds.) The Handbook of Neoliberalism (Routledge, 2016)
- Michael K. Walonen, Contemporary World Narrative Fiction and the Spaces of Neoliberalism (Palgrave, 2016)