Course Outline:

The creative writing course at Lancaster is notably student-centred. The course is structured around a two-hour writers' workshop where students submit either 1000 words of prose, 2 poems, or 6 pages of script every second week to be read and critiqued by their tutor and peers. Most of the teaching takes place in this context – both as students receive feedback from their peers and tutor, but also as they give annotated feedback to their peers. Students often learn just as much, if not more, through the practice of reading and commenting on other students' work. All students in a class are expected to critique all work submitted; this is best done through annotating the text and oral critique in class, but, if a student cannot participate in this dialogue, a written critique may be submitted through Moodle. Students are asked to take careful notes when their own work is being critiqued in class. This will help them prepare for their reflective commentary at the end of the year as well as for their Mid-term Review (see below).

During reading week in both terms, students are asked to fill in a Mid-Term Review. This should be a summary of all peer critique that the student has received so far. The major advice that the student has taken on board from their peer group or tutor should be recorded here, as well as the direction they see their work taking towards their eventual portfolio. This is not a formal essay – students are not graded on their writing style; rather, students should take this as a chance to digest the commentary from their group, as well as to pitch their project to their tutor. The Mid-Term Review should be no more than 700 words and submitted no later than Friday of Week 6/16 each term. After the student has submitted their Mid-Term Review, the student will have a one-on-one tutorial in Week 7/17 with their tutor in the place of a standard workshop. Here, the tutor will go over the student’s progress, pointing out strengths and areas for improvement, helping the student digest the critiques from their class. It is a chance for the tutor to give individual guidance to a student.

The workshops are also supported by a lecture strand. The aim of this is to develop and advance some concepts from CREW 103; the lectures also aim to equip students with the knowledge and skills to navigate through the wider literary world.

Assessment: 1 x 8,000-word portfolio of your own creative work or equivalent (approximated at 20 pages of poetry / 50 pages of correctly formatted script) plus a reflective self-critique or an annotated bibliography of no more than 1,000 words. The majority of the work submitted must have been previously discussed at workshops.

Submission: 12.00pm (Mid-day), Friday Week 2, term 3

Set Texts:

Relevant authors and literary texts will be recommended by your tutor throughout the year. You will also be expected to read widely and discuss current reading in the workshops. There are no set texts for this course but the following are suggested in terms of practical guides. A wide variety of useful books are in the Creative Writing section of the Library.
Linda Anderson, *Creative Writing Coursebook: A Handbook with Readings*
Paul Mills, *The Routledge Creative Writing Coursebook*
J. Bell, *The Creative Writing Course Book: Forty Authors share Advice and Exercises for Fiction and Poetry*
J. Newman, E. Cusick and A. La Tourette, *The Writer’s Workbook*
Damon Knight, *Creating Short Fiction: The Classic Guide to Writing Short Fiction*
Clare Brown and Don Paterson, *Don’t Ask Me What I Mean: Poets in their Own Words*
Barry Turner, *The Writer’s Handbook*
James M. Frey, *How to Write a Damn Good Novel*

**Lecture Strands** (Titles are indicative, to be confirmed)

**Term 1**

Week 1 Advanced Short Stories  
Week 2 Writing Creative Non-Fiction  
Week 3 How To Get Published  
Week 4 Poetry For Publication  
Week 5 Writing Across Cultures

**Term 2**

Week 11 Narrative and New Media  
Week 12 Advanced Longer Fiction  
Week 13 Working With An Audience  
Week 14 Writing the Graphic Novel  
Week 15 Writing Reflective Commentaries

For further information, see Dr George Green (County Main B87)
Course Aims and Objectives:

The aims of this course are to provide an opportunity for second year students to develop a knowledge of the short story form, and to develop their experience of writing the form, as well as a knowledge of how the form has developed in the past 100 years. They will gain experience in reading, writing, workshopping and reflecting on short fiction, and will develop a knowledge of the history and development of the form, current theoretical approaches to reading and practice in this form, and an awareness of their own literary context. The course will offer students the opportunity to develop their oral and written communication skills, enhance awareness of their approach to the creative process, and enhance their skills in the critical analysis of texts. This course is then developed by the third year specialization in short fiction.

This module will explore the writing of short stories in a workshop environment through the development of the student’s own work, combined with the directed reading of selected texts. Over the course of ten weeks, you are expected to read and discuss each key text, respond to writing and generative prompts in relation to the workshop themes, and submit your own work for workshopping in two workshops. Students are also expected to explore some of the books and essays listed as ‘supplementary’ reading: the books are selected to offer different perspectives on the key issues raised. The course should be considered as having a cumulative effect, in that books discussed early on may be drawn upon in later weeks to illustrate different aspects of writing. During the course, you are also expected to keep a journal, in which you reflect upon your writing and reading. The journal will form the basis of the reflective element of your final portfolio.

Workshops will explore:

The short story and the opening

Writerly reading

The Lyric Short Story and imagery

the epiphany and endings

Character in short stories and ‘the outsider’

Establishing a unique voice

‘The Alpha and Omega’: Structure and Time
Assessment:

At the end of term, you are expected to submit a short piece of reflective writing based on your journal, in which you consider your progress throughout the course and detail plans for your final portfolio submission. This will be discussed in an end-of-term personal tutorial with your tutor.

1 x portfolio comprising of at least two short stories, totalling no more than 4,000 words (if you wish to deviate from this, please consult your tutor) and one reflective essay based upon your writer’s journal (1,000 words)

Submission deadline: Portfolio, Friday, Week 1, Term 2

Contact: 1 x 120 minute workshop per week

Learning Outcomes:

By the end of this course you should have:

- a working knowledge of the different forms that short stories can take and have practiced some of these forms
- a working knowledge of the narrative strategies adopted by individual writers in their short stories
- a practice-based awareness of the process of drafting and revising your own short stories
- a reflexive journal of that personal writing process
- a developing awareness of what constitutes a ‘writerly reading’ of texts
- a developing awareness of contemporary writing from a variety of cultures
- a well-developed technique for critiquing the work and ideas of their peers and a knowledge of the critical criteria which underlie successful evaluations
- an increased awareness of the role of the reader in realizing the author’s text
- a critical awareness of your own strengths and weaknesses as a writer
- developed your skills in written and oral communication
- Understand and critique your own creative processes
- an awareness if the importance of all of the above in your development as a writer

Set Texts will be available on MOODLE

Supplementary Reading

*Sudden Fiction Latino, Short Short stories from The United States and Latin America*, ed.by Robert Shepard, Norton, 2010.
*Short Circuit*, ed. Vanessa Gebbie, Salt Publishing


Creative Writing, a workbook with readings, ed. Linda Anderson, Routledge
Creative Writing Guidebook, ed. Graeme Harper, Continuum
Modern Criticism and Theory, a reader, ed. David Lodge, Longman
The Rhetoric of Fiction, Wayne Booth, Penguin
How Fiction Works, James Wood, Vintage
Writing Short Stories, Ailsa Cox, Routledge
The New Short Story Theories, ed. Charles E. May, Ohio University Press
The Lonely Voice: A Study of the Short Story, Frank O’Connor, Melville House Publishing
Short Story Resources and Writers on Writing
Short Story Website:  http://www.theshortstory.org.uk/
Contemporary African Stories:
African Radio Stories:
The Short Review http://thenewshortreview.wordpress.com
The New Yorker Fiction Podcast http://www.newyorker.com/online/blogs/books/podcast/
Stories from The New Yorker Archive
McSweeney’s http://www.mcsweeneyes.net
The Booktrust http://www.booktrust.org.uk

The list above is designed to introduce students to a wide spectrum of short stories, practice-based theory and critical reading. Students should read any and all short stories they can obtain – there are anthologies in the library. The short story is a universal literary form and it’s good to come into contact with as many different viewpoints, cultural settings, and styles as possible.
<table>
<thead>
<tr>
<th>Week</th>
<th>Workshop</th>
<th>Outline</th>
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| 1    | Introductory Workshop: The short story and openings | - What is the short story?  
- Discussion of set texts on moodle  
- Writing prompts for creating a strong opening  
- Your writer’s journal and writerly reading |
| 2    | Character and voice | - How is character different in the short story? Discuss set texts  
- Exercises to develop a distinct voice and unique characters |
| 3    | The lyric short story, imagery and the epiphany | - Discussion of set texts  
- Using imagery to convey emotion |
| 4    | Alpha and Omega: structure and time | - what is narrative structure?  
- Time and the short story in relation to set texts  
- Experimenting with time in your writing (prompts) |
| 5    | Workshop A | - Workshop Group A (submit 1,500 words) |
| 6    | INDEPENDENT STUDY WEEK – NO WORKSHOP | During this week you are expected to 1) prepare for your workshop submissions  
2) update your writer’s journal 3) develop your reading for the essay |
| 7    | Workshop B | - Workshop Group B (submit 1,500 words) |
| 8    | Workshop A | - Workshop Group A (submit 1,500 words)  
- From ‘journal to essay’ and wider reading |
<table>
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<tr>
<th>Day</th>
<th>Activity</th>
<th>Description</th>
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<tr>
<td>9</td>
<td>Workshop B</td>
<td>- Workshop Group B (1,500 words)</td>
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<tr>
<td></td>
<td></td>
<td>- Planning your reflective essay</td>
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<tr>
<td>10</td>
<td>Personal Tutorials</td>
<td>No seminar. One to one tutorials in tutor’s office about your portfolio</td>
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</table>
Course Aims and Objectives:

The emphasis in this module is on reading as well as writing poetry; it will also explore how our lived experience translates into poetry and how poetry becomes an experience generated by language, memory, imagination and form. Students will be encouraged to seek out new reading as a result of seminar discussion. The writing of poetry is largely dependent on your abilities as a reader and interpreter of poems – and of experience. Technique is vital to composition and it is strongly recommended that students buy or borrow a copy of Rhyme’s Reason by John Hollander and The Poet’s Manual and Rhyming Dictionary by Frances Stillman. You are expected to keep a journal throughout the course, the contents of which will be used to create the reflective essay for your portfolio.

Assessment:

1 x portfolio consisting of poems (3,000 words equivalent*) and a reflective essay based on your writer’s journal (1,000 words).

*We are looking for work that engages with and reflects a fairly intense 10-week seminar series. This could be anything from a group of individual poems to a linked sequence, to a long poem. As a general guide, 10 poems, each between a sonnet and sestina in length, would be acceptable. You will be offered guidance on this during the course.

Submission deadline: Portfolio and reflective essay, Friday, Week 1, Term 2

Key Texts for Reference:


Peter Sansom, *Writing Poems*, (Bloodaxe, 1994)


Glyn Maxwell *On Poetry* (Oberon Press, 2013)

Recommended Reading:

Roddy Lumsden (ed.), *Identity Parade: New British & Irish Poets*
Jo Shapcott and Matthew Sweeney (eds.), *Emergency Kit*

Neil Astley (ed.), *Staying Alive*

Neil Astley (ed.), *Being Alive*

Don Paterson and Charles Simic (eds.), *New British Poetry*

Deryn Rees-Jones (ed.), *Making for Planet Alice*

Ruth Padel, *52 Ways of Looking at a Poem* (Chatto and Windus, 2002)


Students should reference the Part II handbook for lectures relating to poetry.
Course Aims and Objectives:

This module will explore the writing of Creative Non-Fiction through the development, in a workshop environment, of the student’s own work, combined with the directed reading of a selection of contemporary writing and secondary texts. Over the ten-week course you will be expected to read and discuss each key text, and to submit your own work for work-shopping on a regular basis. Students are also expected to familiarize themselves with books listed as ‘supplementary’ and ‘background’ reading; the books are selected to offer different perspectives on the key issues raised. The course should be considered as having a cumulative effect, in that books discussed early on may be drawn upon in later weeks to illustrate different aspects of writing. During the course you are also expected to keep a journal, in which you reflect upon your writing and reading. This journal will form the basis of the reflective element of your final portfolio. At the end of term, you are expected to submit a short piece of reflective writing based on this journal, in which you consider your progress throughout the course and detail plans for your final portfolio submission. This will be discussed in an end-of-term personal tutorial with your tutor.

Study of Creative Non-Fiction in year 2 will focus on memoir and biography, leading to a study of the essay and review forms in year 3. It should be noted that “memoir and biography” in this course will be interpreted in the wider sense. It will consider issues of form and of writerly self-awareness, and of the various (and often competing) demands of story-telling, historical accuracy, and the ethics of writing personal stories.

Assessment:

1 x portfolio of one or more pieces (4,000 words) and a reflective essay based on your writer’s journal (1,000 words).

Submission Deadline:
12pm (midday), Friday Week 2 Term 3

Contact:
2 hour workshop weekly.

Learning Outcomes:
By the end of this course you should have

- A working knowledge of the different forms that Creative Non-Fiction can take, the different purposes it can serve, and have practiced some of those forms.
- A working knowledge of the strategies adopted by individual writers in the writing of Creative Non-Fiction
- A developing awareness of what constitutes a ‘writerly reading’ of texts.
- A developing awareness of contemporary Creative Non-Fiction writing
- A well-developed technique for providing critique of peer work and a knowledge of the critical criteria which underlie successful evaluations
- An increased reader-awareness
• A critical awareness of your own strengths and weaknesses as a writer
• Developed your skills in written and oral communication
• An awareness of the issues to be considered in the planning of a piece of Creative Non-Fiction.
• Improved editorial skills.
• An awareness of the importance of all of the above in your development as a writer

Essential Texts:

Truman Capote, In Cold Blood
David Sedaris, Me Talk Pretty Some Day
Laurent Binet, HhhH
Gay Talese, Frank Sinatra Has a Cold
Sandra Cisneros, The House on Mango Street
Tim O’Brien, The Things They Carried

Useful Additional Reading

The Oxford Book of Essays ed John Gross
The Penguin Book of Twentieth Century Essays ed Ian Hamilton.
Tom Wolfe, The New Journalism
Geoff Dyer, Out of Sheer Rage
Hunter S Thompson, Fear and Loathing in Las Vegas
Norman Mailer, The Fight
Joan Didion, Slouching Towards Bethlehem
Lorna Sage, Bad Blood
Michael Herr, Dispatches
Course Aims and Objectives:

This module is designed for those students interested in writing imaginatively about places and/or landscapes, providing a grounding for writers of poetry, prose fiction and non-fiction in the broad field of nature, environmental and place writing (which has been undergoing something of a renaissance in recent years). Students will study key texts that engage with different kinds of place and landscape – from fields and forests to rivers and urban edgelands – and explore their own emergent interests in place writing. Students will be encouraged to consider their own work as part of a larger, ongoing literary conversation about place, and to explore those places and landscapes that interest and excite them. The course also contains an element of fieldwork, linking the act of physically walking through a landscape to the practice of reading and writing about it.

Assessment: 1 x portfolio consisting of 3,000 words (or poetry equivalent*) and a reflective essay based on your writer’s journal (1,000 words).

*We are looking for work that engages with and reflects a fairly intense 10-week seminar series. This could conceivably be anything from a long haiku sequence to a short epic, but 12 A4 pages of poems, each between a sonnet and sestina in length, is a reasonable benchmark.

Submission deadline: Portfolio and reflective essay, Friday, Week 2, Term 3

Key Texts: Overview

Granta 102: The New Nature Writing

‘Walking in the City’ in The Practice of Everyday Life Michel de Certeau

Species of Space Georges Perec

Key Texts: Specific Landscapes

Forests Robert Pogue Harrison

Four Fields Tim Dee

Edgelands Paul Farley, Michael Symmons Roberts

The Unofficial Countryside Richard Mabey

Museum Without Walls Jonathan Meades

Strands Jean Sprackland

Mountains of the Mind Robert Macfarlane
The Prelude Book VI William Wordsworth

Waterlog Roger Deakin

To the River Olivia Laing

Dart Alice Oswald

River Ted Hughes

Caught by the River ed. Barrett, Turner, Walsh

Secondary Texts:

The Rings of Saturn W. G. Sebald

Field Notes from a Hidden City Esther Woolfson

Parallel Lines Ian Marchant

On Roads Joe Moran

Deep Country Neil Ansell

The Living Mountain Nan Shepherd

The Wild Places Robert Macfarlane

Findings Kathleen Jamie

Sightlines Kathleen Jamie

Wildwood Roger Deakin

Walking Home Simon Armitage
**Course Outline:** The module aims to enable students to write for the theatre and develop their awareness of the processes by which a written script makes its way to performance. Students will be taught through weekly seminars/creative writing workshops in which they will explore the effects that different staging approaches and performance strategies have on their scripts. There will be a performance showcase in which students will be actively involved; the showcase will allow students to reflect upon their work in the light of audience feedback. Over the course of the module, they will develop their own writing styles and gain an awareness of the professional requirements of playwriting.

**Assessment:** Students will write a 3500 word play script (approximately 22-25 pages) and a 1500 word essay reflecting on the writing, rehearsal and performance process.

**Recommended texts**


**Recommended plays**


For further information see Tajinder Singh Hayer (Country Main B96)
Course Outline:

Students will develop the key skills introduced at Part I level and in the first year of Part II with an emphasis on writing as process, exploring creative voice, identifying point of view, the implied author and authorial guises, and considering the creative and interactive nature of reading. This course aims to train students for the realities of being a writer. Students will be required to write a substantial portfolio of original work, to a standard ready to submit to literary journals, agents or publishers. This writing process is supported with weekly workshops, where students give feedback on the work of their peers, build their own editorial skills, and, through receiving feedback from the same group, gain an understanding of how their work is perceived by others. This is further supplemented with individual tutorials.

Students will learn how to give and receive feedback in a group setting, and how to express themselves critically and sensitively in response to a careful reading of others work. They will develop a substantial project, requiring careful time management and the critical integration of the feedback of others. They will utilise the imagination as an investigative tool, exploring theme and language in novel directions, and will gain an understanding of what it takes to build a successful portfolio career in Creative Writing.

Assessment:

1 x 8,000-word portfolio of your own creative work or equivalent (approximated at 20 pages of poetry/50 pages of correctly formatted script) plus a reflective self-critique of no more than 2,000 words. The majority of the work submitted must have been previously discussed at workshops.

Submission: 12.00pm (Mid-day), Friday Week 2, term 3

Students should expect to submit around 1,000 words (or equivalent) for critiquing in workshops on a fortnightly basis.

Set Texts:

Relevant authors and literary texts will be recommended by your tutor throughout the year. You will also be expected to read widely and discuss current reading in the workshops. There are no set texts for this course but the following are suggested in terms of practical guides. A wide variety of useful books are in the Creative Writing section of the Library.

Linda Anderson, Creative Writing Coursebook: A Handbook with Readings
Paul Mills, The Routledge Creative Writing Coursebook
J. Bell, The Creative Writing Course Book: Forty Authors share Advice and Exercises for Fiction and Poetry
Damon Knight, Creating Short Fiction: The Classic Guide to Writing Short Fiction
Clare Brown and Don Paterson, Don’t Ask Me What I Mean
James M. Frey, How to Write a Damn Good Novel
Course Outline:

During this module students will examine, through the set reading and in-class writing prompts and tasks, the unique features of long fiction (novellas and novels). Through seminar discussion of set texts, the workshopping of creative writing in progress and the writing of synopses and other planning documents, students will develop competence in approaching a long fiction project. This includes: strategies for planning and structuring, choosing point of view and tense, developing plot, addressing theme and characterisation, experimenting with form and considering an ending.

Assessment: 1 x portfolio, consisting of a 4,000-word extract (including first chapter) from long fiction and a reflective essay (1,000 words). Plus a synopsis of the whole proposed work (unassessed) which will be assessed alongside the creative writing extracts'

Submission date: 12.00 Noon, Friday Week 2 Term 3

Seminar Plan (subject to adjustment)

Week One: What is a novel? What does a novel do? (Introduction to the course, writing prompts and discussion tasks.)

Week Two: Developing a plan and attempting an opening
Rose Tremain: The Colour

Week Three: Voice and Point of View
Ali Smith: The Accidental
**Week Four:** Narrative Time and Tense

Jon McGregor: *Even the Dogs*

**Week Five:** Writing A Life: Self and Subjectivity

Steven Dunn: *Potted Meat*

**Week Six:** READING WEEK

**Week Seven:** Character in Action

(extracts provided on moodle)

**Week Eight:** A Glimpse of the Whole – synopses

**Week Nine:** Editing Masterclass and Reflective Practice (turning problems into questions)

(In class writing prompts and work on the reflective essay)

**Week 10:** (individual tutorials)

**Set Texts (in order of appearance):**

Rose Tremain, *The Colour*

Ali Smith, *The Accidental*

Jon McGregor, *Even the Dogs*

Steven Dunn, *Potted Meat* (this one is only published in the US: please order it early to ensure it arrives on time)

**Required Secondary Reading:**

Aristotle *Poetics*

David Jauss, Writing *Fiction: Rethinking Conventional Wisdom About the Craft*
David Lodge, *The Art of Fiction*

John Mullan, *How Novels Work*

Sol Stein, *Solutions for Novelists*

James Wood, *How Fiction Works*
Course Outline:

This module will explore the writing of Creative Non-Fiction through the development, in a workshop environment, of the student’s own work, combined with the directed reading of a selection of contemporary work and secondary texts. This module builds both thematically and technically on CREW 206, which was introductory and primarily concerned with biography and memoir; CREW 305 will concentrate on reviews, essays, and cultural reflection. Over the ten-week course you will be expected to read and discuss each key text, and to submit your own work for workshopping on a regular basis. Students are also expected to familiarise themselves with the books listed as ‘supplementary’ reading below and ‘background’ reading (available on MOODLE): the books are selected to offer different perspectives on the key issues raised. The course should be considered to have a cumulative effect, in that the books discussed earlier in the term (as well as those discussed in CREW 206) may be drawn upon in later weeks to illustrate different aspects of writing. During the course you are also expected to keep a journal, in which you reflect upon your writing and reading. This journal will form the basis of the reflective element of your final portfolio. This journal will be discussed in an end-of-term personal tutorial with your tutor.

Study of Creative Non-Fiction in year 2 focussed on memoir and biography; year 3 will concentrate on the essay and review forms. “Essays and reviews” will be interpreted in the wider sense in this course. It will study the essay as a form that has evolved over the last four hundred years as a commentary on human existence, at both the deepest and most trivial level. It will treat the review as a form which, at its best, sets its subject in a cultural and personal context as well as dealing with issues of inherent quality and value, and is (often) only concerned in passing with what the writer likes or dislikes.

Assessment:

1 x portfolio, consisting of a 4,000-word piece of creative non-fiction and a reflective essay. (1,000 words).

Submission Deadline:

12pm (midday), Friday Week 1 Term 2

Contact:

2 hour workshop weekly.

Learning Outcomes:

By the end of this course you should have

- A working knowledge of the different forms that Creative Non-Fiction can take, the different purposes it can serve, and have practiced additional examples of those forms.
- A working knowledge of the strategies adopted by individual writers in the writing of Creative Non-Fiction
• An awareness of what constitutes a ‘writerly reading’ of texts.
• An awareness of contemporary Creative Non-Fiction writing
• A well-developed technique for providing critique of peer work and a knowledge of the critical criteria which underlie successful evaluations
• An increased reader-awareness
• A critical awareness of your own strengths and weaknesses as a writer
• Developed your skills in written and oral communication
• An awareness of the issues to be considered in the planning of a piece of Creative Non-Fiction.
• Improved editorial skills.
• An awareness of the importance of all of the above in your development as a writer

ESSENTIAL TEXTS

Ian Hamilton (ed) : The Penguin Book of Twentieth-Century Essays
Paul Morley : Words and Music
Robert Warshow : The Immediate Experience
Lester Bangs : Psychotic Reactions and Carburettor Dung
Chuck Palaniuk : Non-fiction
JD Daniels : The Correspondence
Anthony Lane : Nobody’s Perfect

SUPPLEMENTARY TEXTS

Matthew Arnold; Essays
Michel de Montaigne: Essays
John Gross : (ed) The Oxford Book of Essays
Simon Reynolds : Rip It Up and Start Again
Pauline Kael : The Age of Movies
David Thomson : How to Watch a movie
Janet Malcolm : Forty-One False Starts
Geoff Dyer: But Beautiful

For further reading, see the course Moodle site.
Course Outline:

‘No art without the resistance of the medium’, Raymond Chandler once said. This module will build on CREW 205 (Writing Poetry), deepening student engagement with both the writing and the reading process. Poetic form will be explored through a wide-ranging selection of poems (all of which can be found in the set text for the course: *The Making of a Poem* (ed. Boland and Strand) and Poetry By Heart’s online anthology http://www.poetrybyheart.org.uk/anthology/ We will consider form as historical poetic model and a tradition that has been questioned, adapted, subverted, upcycled, reaffirmed—rather than the binaries of free/formal verse, open/closed form, etc—and there will be particular emphasis on those forms regularly employed or reimagined in a twentieth century and a more recent contemporary context.

A portion of each seminar will be spent discussing the set poems. Students will submit their own poems on a fortnightly basis. The dual assessment (a portfolio of students’ own poems plus a close reading of two of the syllabus poems) reflects the course emphasis on the inter-relationship between reading and writing.

**Assessment:**

1 x portfolio of 9 poems (80%); 1 x 1,500-word close reading of 2 syllabus poems (20%)

**Submission Date:** Friday 12.00 Noon, Week 2 Term 3

**Set Texts**


Poetry by Heart anthology http://www.poetrybyheart.org.uk/anthology/

**Course Structure**

Individual poems may vary from year to year


Week 3 - The Stanza (‘They Flee from Me’ Thomas Wyatt, ‘Easter Wings’ George Herbert, ‘The Convergence of the Twain’ Thomas Hardy, ‘Not waving but drowning’ Stevie Smith, ‘Those Winter Sundays’ Robert Hayden, ‘Yes’ Muriel Rukeyser, ‘Look We Have Coming To Dover’ Daljit Nagra)


Week 6 - Independent study week


Week 10 - Conclusions

For further information, see Paul Farley County Main B206
Course Aims and Objectives

This unit will provide an opportunity for students to develop their knowledge and skills of the short story form, history and practice with a more advanced course, which develops from the second year course, Crew 204. Each week you will have the opportunity to discuss, in detail, one or two specimen short stories and workshop your own creative work. Students are also expected to explore some of the books and essays listed as ‘supplementary’ reading: the books are selected to offer different perspectives on the key issues raised. The course should be considered as having a cumulative effect, in that books discussed early on may be drawn upon in later weeks to illustrate different aspects of writing. During the course, you are also expected to keep a journal, in which you reflect upon your writing and reading. The journal will form the basis of the reflective element of your final portfolio. Topics covered will include:

- plot, misdirection, and the reveal
  - flash and sudden fiction;
  - genre (the ghost story);
  - rewriting fairytales

Course Aims

- The aims of this course are to provide an opportunity for third year students to develop their knowledge of the history of the short story form, and their experience of writing in this form.
- They will also gain higher level experience in reading as a writer, editing, workshopping and evaluating their work as reflective practitioners.
- Students will examine short stories from a variety of nations, eras and cultures with the aim of expanding their knowledge of the form and increasing their ability to produce informed and original creative work.
- Students will increase their knowledge of current theoretical approaches to reading and practice in this form, and an increased awareness of their own literary context: the modern short story.
- The course will offer students the opportunity to develop their oral and written communication skills, enhance awareness of their approach to the creative process, and enhance their skills in the critical analysis of texts.
- They will also develop skills in evaluating the creative and reflective work of themselves and others.
Learning Outcomes
On successful completion of the course the student will have:

• a working knowledge of the different forms that short stories can take and have practiced some of these forms
• an increased awareness of the role of the reader in realizing the author’s text
• a working knowledge of the narrative strategies adopted by individual writers in their short stories
• a practice-based awareness of the process of drafting and revising your own short stories
• a reflexive journal of that personal writing process
• a developing awareness of what constitutes a ‘writerly reading’ of texts
• a developing awareness of contemporary writing from a variety of cultures
• an awareness if the importance of all of the above in your development as a writer.
• a well-developed technique for providing critique of peer work and a knowledge of the critical criteria which underlie successful evaluations
• a critical awareness of their own strengths and weaknesses as a writer
• developed their skills in written and oral communication
• Understand and critique their own creative processes and output

Assessment:
At the end of the Lent term, you are expected to submit a short piece of reflective writing based on your journal, in which you consider your progress throughout the course and detail plans for your final portfolio submission. This will be discussed in an end-of-term personal tutorial with your tutor.

A portfolio of short stories of 4000 words and a reflective essay based on your writer’s journal of 1000 words.

Submission deadline: Portfolio, Friday, Week 1, Term 2

Contact: 1 x 120 minute workshop per week

Set Texts:
Specimen short stories will be provided to you via Moodle prior to the start of the course. The following anthologies will be helpful:

*The Penguin Book of Modern Indian Short Stories* ed. Wimal Dissanayake

The Granta Book of the Irish Short Story ed. Anne Enright

The Granta Book of the American Short Story ed. Richard Ford

The Granta Book of the African Short Story ed. Helen Habila
Best British Short Stories 2013 ed. Nicholas Royle

**Secondary reading:**

Creative Writing, a workbook with readings, ed. Linda Anderson, Routledge

The Rhetoric of Fiction, Wayne Booth, Penguin

The Creative Writing Coursebook, ed. Julia Bell & Paul Magrs, Macmillan

Writing Short Stories, Ailsa Cox, Routledge

Short Circuit, ed. Vanessa Gebbie, Salt Publishing

Creative Writing Guidebook, ed. Graeme Harper, Continuum

Modern Criticism and Theory, a reader, ed. David Lodge, Longman

The New Short Story Theories, ed. Charles E. May, Ohio University Press

The Lonely Voice: A Study of the Short Story, Frank O’ Connor, Melville House Publishing


How Fiction Works, James Wood, Vintage

Short Story Resources and Writers on Writing


Short Story Website:  http://www.theshortstory.org.uk/

Contemporary African Stories:  

African Radio Stories: 

The Short Review http://thenewshortreview.wordpress.com

The New Yorker Fiction Podcast http://www.newyorker.com/online/blogs/books/podcast/

Stories from The New Yorker Archive  

McSweeney’s http://www.mcsweeneyes.net

The Booktrust http://www.booktrust.org.uk

The list above is designed to introduce students to a wide spectrum of short stories, practice-based theory and critical reading. Students should read any and all short stories they can obtain – there are
anthologies in the library. The short story is a universal literary form and it’s good to come into contact with as many different viewpoints, cultural settings, and styles as possible.

**Course Outline** : The discussion material will be available on moodle prior to the start of the course

<table>
<thead>
<tr>
<th>Week</th>
<th>Workshop</th>
<th>Outline</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introductory Workshop: The ‘reveal’ in short stories</td>
<td>What is misdirection and the reveal? Discuss set texts Prompts to misdirect your reader</td>
</tr>
<tr>
<td>2</td>
<td>Genre, Ghost stories and the uncanny</td>
<td>How can we write genre/ghosts in a new way? Discuss texts and exercises on writing the supernatural</td>
</tr>
<tr>
<td>3</td>
<td>Rewriting fairy tales</td>
<td>We look at contemporary fairy tales and write our own</td>
</tr>
<tr>
<td>4</td>
<td>Flash fiction – visiting speaker (date tbc)</td>
<td>What is flash fiction? With visiting speaker (either in seminar or on another day depending on availability)</td>
</tr>
<tr>
<td>5</td>
<td>Group A</td>
<td>Group A Submit 1500 words</td>
</tr>
<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO WORKSHOP</td>
<td>During this week you are expected to 1) prepare for your workshop submissions 2) update your writer’s journal 3) develop your reading for the essay</td>
</tr>
<tr>
<td>7</td>
<td>Group B</td>
<td>Group B submit 1500 words</td>
</tr>
<tr>
<td>8</td>
<td>Group A</td>
<td>Group A submit 1500 words From ‘journal to essay’ and wider reading</td>
</tr>
<tr>
<td>9</td>
<td>Group B</td>
<td>Group B Submit 1500 words Planning your reflective essay</td>
</tr>
<tr>
<td>10</td>
<td>Personal Tutorials</td>
<td>One to one tutorials in tutor’s office about your portfolios</td>
</tr>
</tbody>
</table>
Course Outline:

This course aims to challenge the received structures of language in the students’ own poetry through a close reading of poets who opened up new frontiers of 20th/21st century literature through their approaches to language. Every seminar will be split into two halves; the first hour will be devoted to a close reading of work by a published poet, from Alice Oswald to Ezra Pound, looking at how they stretch or break the lyric formula; the second hour will be a workshop based on critiquing the students’ own poetic experiments. In week two, students will receive a basic introduction to Wittgenstein’s theory of language games, with each subsequent poet examined in the light of how they try to break the rules of the game. The students’ own experiments are encouraged as either continuations of the radical departures first implemented by the poets in question, or the students’ own attempts to break from comfortable notions of confessional or lyric poetry.

Assessment: 10 pages of poetry; 1,000 word critical / reflective / contextualising essay.
Submission Date: Friday, Week 1, Term 2 by 12.00 Noon

Essential reading for workshops:

Supplementary Texts:

For further information, see Dr Eoghan Walls (County Main B89)
Course Outline:

The module will be taught through a combination of seminars and workshops. Earlier weeks will be focussed on introducing students to the key elements of adapting for radio and theatre; there will be specific tasks relating to the weekly subject. As the term progresses, students will develop their own longer pieces for assessment. Specific adaptations will be analysed in script form, in broadcast form and (where possible) through viewing live recording archives. Topics covered will include:

- ‘Faithful’ versus ‘unfaithful’ adaptations
- Finding soundscapes and stage images in the source materials
- Beginnings and endings
- Locating characters and character voices
- Working within and changing existing story structures
- Script format (and software resources)
- Juggling forms: novels, short fiction, poems and non-fiction in to script; moving between film, theatre and radio.

The module aims to enable students to write script adaptations for the stage and radio. Students will explore the effects of choice when it comes to source text (prose fiction, poetry or non-fiction) and the medium for adaptation (radio or theatre). They will experience the editorial demands of the adaptation process, and will engage with both the overlapping and different strategies for realising work in theatre and radio.

Assessment: A 3500 word (equivalent to 22-25 pages) play or radio script (80%) and a 1500 word essay reflecting on the adaptation process (20%). Due Friday, Week 2 Term 3

Set Texts

Works consulted may include:


**Radio adaptations**


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

CATHERINE, L. [radio]. *Frankenstein*. BBC Radio 4. 20 December 2015. 00:00.


LENKIEWICZ, R. [radio]. *Dracula*. BBC Radio 4 Extra. 27 May 2018. 00:00.


O’SHEA, M. [radio]. *Journey to the Centre of the Earth*. BBC Radio 4. 19 March 2017. 15:00.


WILKINSON, J. [radio]. *And Then There Were None*. 13 November 2010. 15:00.

WILKINSON, J. [radio] The Life and Loves of a She Devil. 27 February 2016. 21:00.

WINTERSON, J. [radio] *Oranges Are Not The Only Fruit*. BBC Radio 4. 16 April 2016. 21:00


**Stage adaptations**


Dyer, K., 2016. *The Hobbit*

**Course Structure**

Week 1. Introduction to the radio/theatre landscape and formats. Beginnings.

Week 2. Story structure and character voice.

Week 3. Navigating through soundscapes.

Week 4. Working with and against the source text.

Week 5. Project pitching.

Week 6. Midterm tutorials.

Week 7. Workshop.

Week 8. Workshop.

Week 9. Workshop.

Week 10: Workshop.

**Vacation Reading**


Radio recordings should be available through Box of Broadcasts service or will be embedded on Moodle.

For further information see Tajinder Singh Hayer, County Main B96
“Beyond Undergraduate English and Creative Writing” is a rolling programme of employability-focused events offered to students in English and Creative Writing. This programme aims to introduce you to and/or enhance your existing knowledge of careers, employability and graduate research possibilities once you complete your degree in our Department.

The programme consists of a series of 90-minute workshops in Terms 1 and 2, led by external guest speakers or academic staff, on potential employability paths for English and Creative Writing students. It will be necessary to sign up for these.

The Academic Employability Champion in the Department of English and Creative Writing is the Convenor for “Beyond Undergraduate English and Creative Writing”. For 2018-19, this is Dr Philip Dickinson (Term 1) and Dr Sara Wasson (Term 2 and 3), who liaises with the other parts of the University that are specifically focused on student employability (Careers, FASS Enterprise, LUSU Involve, the Alumni Office, Enterprise) and disseminates relevant information about these areas when appropriate. Students can meet with the careers academic to discuss possibilities for their future “beyond undergraduate English and Creative Writing”.

The workshops on this module will be complemented by other Careers-related events organised by the Department in liaison with FASS Enterprise and Careers. Please check the Beyond Undergraduate English and Creative Writing moodle page throughout the year.
Course Aims and Objectives:

ENGL 201 is the core course in English at Lancaster. It addresses fundamental questions about the status, value, and interpretation of texts: What is literature? Why are some literary and cultural texts deemed to be exceptionally valuable? What are the best ways of reading these texts? 201 poses these questions in the context of recent debates about language, politics, gender, selfhood, culture and national identity. Students on 201 will discover the major critical concepts and debates of recent years and assess their strengths and limitations as models of literary interpretation. The course will consider the ways in which critical theory has challenged traditional assumptions about literature and criticism; it will examine the debates that have opened up between different theoretical schools of thought; and it will enable students to deploy theoretical terms and concepts in their own acts of reading. Its overall aim is to make students more rigorous, sophisticated and inventive in their readings of literary and cultural texts.

Assessment:

1 x 1,500-word essay (20%); 1 x group oral presentation (30%); 1 x 4,000-word project (50%).

Submission Deadlines:

Essay: 12pm (midday), Monday Week 8/Term 1
Group presentations: Term 2, Weeks 7-10,
Project: 12pm (midday), Monday Week 2/Term 3

Contact:

Fortnightly seminars of 100 minutes (beginning week 1) and two weekly lectures (one of which forms the ‘ENGL 201 Practical’ strand).

Learning Outcomes:

You should

- have developed a wide knowledge of the various contemporary approaches to literary interpretation
- be able to participate knowledgeably in debates over the value and purpose of criticism
- be familiar with the differences between traditional and theoretical assumptions about literature
- be familiar with the debates between different theoretical schools of thought
- be able to deploy theoretical ideas and vocabulary as part of the detailed analysis of literary texts
- have become more sophisticated and discerning in your use of secondary material
- have developed your skills of written and oral communication
Set Texts:


PLEASE NOTE: Individual tutors will assign a number of other set literary texts for the course.

Lecturers: AB = Prof Arthur Bradley; BB= Dr Brian Baker; JC = Dr Jo Carruthers; TE: Prof Terry Eagleton; CS = Dr Catherine Spooner; LM= Dr Lindsey Moore; LOB = Dr Liz Oakley-Brown; MG= Dr Michael Greaney; SJS = Prof John Schad.

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**ENGL 201: THE THEORY AND PRACTICE OF CRITICISM (COMPULSORY)**

**Lecture Programme**

**Term 1**

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Lecturer</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction to Part 1</td>
<td>TP</td>
</tr>
<tr>
<td>2</td>
<td>Ideology</td>
<td>AB</td>
</tr>
<tr>
<td>3</td>
<td>The Unconscious</td>
<td>JS</td>
</tr>
<tr>
<td>4</td>
<td>Gender</td>
<td>BB/LOB</td>
</tr>
<tr>
<td>5</td>
<td>The 201 Essay</td>
<td>AB</td>
</tr>
<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO LECTURE</td>
<td></td>
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<tr>
<td>7</td>
<td>Deconstruction</td>
<td>JS</td>
</tr>
<tr>
<td>8</td>
<td>Foucault</td>
<td>AB</td>
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<tr>
<td>9</td>
<td>Deleuze</td>
<td>LOB</td>
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<tr>
<td>10</td>
<td>Embodiment</td>
<td>LOB</td>
</tr>
</tbody>
</table>

**Term 2**

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Lecturer</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Sovereignty</td>
<td>AB</td>
</tr>
<tr>
<td>2</td>
<td>Biopolitics</td>
<td>AB</td>
</tr>
<tr>
<td>3</td>
<td>Postcolonialism</td>
<td>LM</td>
</tr>
<tr>
<td>4</td>
<td>Butler</td>
<td>LM</td>
</tr>
<tr>
<td>5</td>
<td>The 201 Oral Presentation</td>
<td>MG</td>
</tr>
<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO LECTURE</td>
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<tr>
<td>7</td>
<td>Thing Theory</td>
<td>LOB</td>
</tr>
<tr>
<td>8</td>
<td>Space</td>
<td>JC</td>
</tr>
<tr>
<td>9</td>
<td>Post-criticism</td>
<td>JS</td>
</tr>
<tr>
<td>10</td>
<td>The 201 Project</td>
<td>MG</td>
</tr>
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</table>
Term 3

<table>
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<th>Lecture</th>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To be confirmed – will include one lecture on enrolment for Year 3 and preparation for ENGL 301.</td>
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<tr>
<td>2</td>
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**ENGL 201 PRACTICAL: CLOSE READING (COMPULSORY)**

Lecture Programme

Term 1

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Lecturer</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to 201</td>
<td>AB</td>
</tr>
<tr>
<td>2</td>
<td>Ideology</td>
<td>AB</td>
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<tr>
<td>3</td>
<td>The Unconscious</td>
<td>JS</td>
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<tr>
<td>4</td>
<td>Gender</td>
<td>BB/LOB</td>
</tr>
<tr>
<td>5</td>
<td>No Lecture</td>
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<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO LECTURE</td>
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<tr>
<td>7</td>
<td>Deconstruction</td>
<td>JS</td>
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<tr>
<td>8</td>
<td>Foucault</td>
<td>AB</td>
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<td>9</td>
<td>Deleuze</td>
<td>LOB</td>
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<td>10</td>
<td>Embodiment</td>
<td>LOB</td>
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</table>

Term 2

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sovereignty</td>
<td>AB</td>
</tr>
<tr>
<td>2</td>
<td>Biopolitics</td>
<td>AB</td>
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<td>3</td>
<td>Postcolonialism</td>
<td>LM</td>
</tr>
<tr>
<td>4</td>
<td>Butler</td>
<td>JC</td>
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<tr>
<td>5</td>
<td>No lecture</td>
<td></td>
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<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO LECTURE</td>
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<tr>
<td>7</td>
<td>Thing Theory</td>
<td>LOB</td>
</tr>
<tr>
<td>8</td>
<td>Space</td>
<td>JC</td>
</tr>
<tr>
<td>9</td>
<td>Post-criticism</td>
<td>JS</td>
</tr>
<tr>
<td>10</td>
<td>No lecture</td>
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</tr>
</tbody>
</table>
Course Aims and Objectives:

The course will take us from the closing decades of the Tudor monarchy (1580-1603) to the episodes of power, revolution and restitution that characterised Stuart rule (1603-1688). During this time, English culture saw upheavals in politics that were accompanied by shifts in discourses of (among others) gender, religion, sex, science and education. ‘Renaissance to Restoration: English Literature 1580-1688’ will examine the literature of change in the late sixteenth and seventeenth centuries, from Spenser’s provocative Elizabethan verse epic *The Faerie Queene*, to the brilliant and edgy theatre of the likes of Christopher Marlowe, Ben Jonson and Thomas Middleton, and the writings of revolutionaries like John Milton and monarchist libertines like Aphra Behn.

Our readings will mainly be focused on topics designed to provide us with ingress into the literature, culture and historical vitality of the period. To this end, the texts are gathered under four headings: ‘Love, Sex and Death’, ‘Court, Country, City’, ‘Power and Politics’ and ‘Heaven and Hell’. We will be reading cross-sections from works by many authors to explore these themes from as many angles as possible. We will consider the continuities across a range of different primary texts but we will also be keen to observe and analyse differences.

Assessment:

1x 1,000-word in-class test as take-home essay (10%); 1 x 2,000-word essay (30%); 1 x 2.5 hours final examination (60%)

Submission Deadlines:

Take-home essay paper: 12pm (midday), Monday Week 9/Term 1
Essay: 12pm (midday), Monday Week 11/Term 2

Contact: 1 lecture, 1 seminar per week.

Learning Outcomes

By the end of the course, successful students will have developed:

- a good knowledge of the literature of the period in its various types and genres, an understanding of significant kinds of connection and difference between texts, and a capacity to read these texts closely;
- an awareness of certain historical, political, literary and cultural issues of the period as they are manifested in the literary texts;
- independent critical responses and perspectives in general, and a capacity to make appropriate use of secondary material such as criticism and theory;
- their existing skills (both oral and written) in the analysis of ideas, presentation of arguments and well-expressed handling of complex issues.
Set texts (in order of use)

Term 1

*The Broadview Anthology of Seventeenth Century Verse and Prose* (Broadview Press)
Philip Sidney, *Astrophil and Stella* [on Moodle]
Edmund Spenser, *The Faerie Queene*, Book 1 [on Moodle]
Margaret Cavendish, *The Blazing World and Other Writings* (Penguin)
Ben Jonson, *The Alchemist* (New Mermaids)
Thomas Middleton, *Women Beware Women* (Revels Student Editions)
Aphra Behn, *Oroonoko and Other Writings* (Oxford World Classics)

Term 2

In addition to *The Broadview Anthology*, which we will continue to use:
Christopher Marlowe, *Edward II* (New Mermaids)
John Ford, ‘*Tis Pity She’s a Whore*’ (New Mermaids)

For further reading, see the course Moodle site.

See the Moodle site on a weekly basis for seminar questions.

**Lecturers**: AF = Prof Alison Findlay; HH = Prof Hilary Hinds; LOB = Dr Liz Oakley-Brown; SC = Stephen Curtis; SL = Steve Longstaff
**Lecture / Seminar Programme**

* indicates texts to be found in the *Broadview Anthology*

### Term 1

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture / Seminar</th>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Love, Sex and Death</td>
<td>HH</td>
</tr>
<tr>
<td>4</td>
<td>Edmund Spenser, <em>The Faerie Queene</em>, Book 1</td>
<td>LOB</td>
</tr>
<tr>
<td>5</td>
<td>Margaret Cavendish, <em>Assaulted and Pursued Chastity</em></td>
<td>LOB</td>
</tr>
<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Court, Country, City</td>
<td>SL</td>
</tr>
<tr>
<td>9</td>
<td>Thomas Middleton, <em>Women Beware Women</em></td>
<td>LOB</td>
</tr>
<tr>
<td>10</td>
<td>Aphra Behn, <em>Oroonoko</em></td>
<td>HH</td>
</tr>
</tbody>
</table>

### Term 2

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture / Seminar</th>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Power and Politics</td>
<td>AF</td>
</tr>
</tbody>
</table>
14 | *Revolutionary Writings: John Milton, Areopagitica; Thomas Edwards, ‘Of Preaching’, from Gangraena; Gerard Winstanley, ‘A Declaration’, ‘The Digger’s Song’; Margaret Fell, Women’s Speaking Justified. | HH |
15 | John Milton, Paradise Lost Books 1 and 2 | LOB |
16 | INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR | |
| **Heaven and Hell** | | |
17 | John Milton, Paradise Lost, Books 3-6 | HH |
18 | John Milton, Paradise Lost, Books 7-12 | AF |
20 | John Ford, ‘Tis Pity She’s a Whore | AF |

**Term 3**

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture / Seminar</th>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Revision Lecture</td>
<td>LOB</td>
</tr>
<tr>
<td>22</td>
<td>Revision Session</td>
<td>LOB</td>
</tr>
</tbody>
</table>
Course Aims and Objectives:
The years of Queen Victoria’s reign (1837-1901) saw great social, political and cultural change. New technologies and scientific developments altered the ways in which Victorians thought about themselves and their environment, and the literature of the period responded to these changes in all sorts of ways. Examining a wide range of Victorian literature, including novels, short stories, poetry, drama and non-fiction prose, the course is structured around four major themes: ‘Personal Experience and Perspective,’ ‘Socio-Political Change,’ ‘Realism, Idealism and Fantasy,’ and ‘Falls and Losses.’ The aim of the course is to explore and interrogate the complexity of 'Victorian' attitudes within and across these areas.

Assessment:
1 x close reading exercise (10%); 1 x 2,000-word essay (30%); 1 x 2.5 hours final examination (60%).

Submission Deadlines:
Close reading exercise: 12pm (midday), Monday Week 8
Essay: 12pm (midday), Monday Week 21
Final Exam in Summer Term

Contact:
1 lecture per week; 1 seminar per week.

Learning Outcomes
By the end of the course, successful students will have developed skills in the close analysis of literary texts and the development of critical argumentation, learned to use secondary sources for essays and exams, and begun to grasp the complex relationships between literary works and their historical contexts.

Set Texts (Provisional):
The Norton Anthology of English Literature Tenth Edition: The Victorian Age. (Authors covered include Alfred Lord Tennyson, Dante Gabriel Rossetti, Christina Rossetti, Thomas Hardy, Elizabeth Barrett Browning, Gerard Manley Hopkins, Charles Dickens and Matthew Arnold. The anthology will feature in both terms.)
H. G. Wells, The Island of Doctor Moreau
Elizabeth Gaskell, Lois the Witch
Arthur Conan Doyle, The Sign of Four
Charlotte Brontë, Villette
Roger Luckhurst (ed.), Late Victorian Gothic Tales
Oscar Wilde, An Ideal Husband
George Eliot, Middlemarch
Mary Elizabeth Braddon, Lady Audley’s Secret

For further reading, see the course Moodle site.
# ENGL 203: VICTORIAN LITERATURE

Course Convenor: Dr Jo Carruthers (term 1) & Dr Mark Knight (terms 2 & 3)

## Term 1

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Seminar</th>
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</thead>
<tbody>
<tr>
<td><strong>Part 1: Personal Experience and Perspective</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Course Introduction (JC)</td>
<td>Selected material from <em>Norton Anthology</em></td>
</tr>
<tr>
<td>2</td>
<td>Charlotte Bronte, <em>Villette</em> (JC)</td>
<td>Charlotte Bronte, <em>Villette</em></td>
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<tr>
<td>3</td>
<td>Charlotte Bronte, <em>Villette</em> (AT)</td>
<td>Charlotte Bronte, <em>Villette</em></td>
</tr>
</tbody>
</table>
| 5 | Gerard Manley Hopkins, selected poetry (SJS) | Gerard Manley Hopkins, selected poetry (in *Norton Anthology*)  
[* Also, at the end of week 5, on Saturday 10 Nov, there is the option of attending a day conference on Hopkins at Stonyhurst College. Attending the conference is not compulsory.*] |
| **6** | **READING WEEK** | | |
| **Part 2: Socio-Political Change** | | |
| 7 | Elizabeth Barrett Browning, selected poetry (JC) | Elizabeth Barrett Browning, selected poetry (in *Norton Anthology*) |
| 9 | Matthew Arnold, *Culture and Anarchy* (AT) | Matthew Arnold, selections from *Culture and Anarchy* (in *Norton Anthology*) |

## Term 2 (and 3)

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Seminar</th>
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<tbody>
<tr>
<td><strong>Part 3: Realism, Idealism and Fantasy</strong></td>
<td></td>
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<tr>
<td>13</td>
<td>Oscar Wilde, <em>An Ideal Husband</em> (KE)</td>
<td>Oscar Wilde, <em>An Ideal Husband</em></td>
</tr>
<tr>
<td>14</td>
<td>Mary Elizabeth Braddon, <em>Lady Audley’s Secret</em> (CS)</td>
<td>Mary Elizabeth Braddon, <em>Lady Audley’s Secret</em></td>
</tr>
<tr>
<td>15</td>
<td>Late-Victorian Gothic Tales (CS)</td>
<td>See Moodle for selection from <em>Late-Victorian Gothic Tales</em></td>
</tr>
<tr>
<td>16</td>
<td><strong>READING WEEK</strong></td>
<td></td>
</tr>
<tr>
<td>Part 4: Falls and Losses</td>
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<tr>
<td>17</td>
<td>Alfred Lord Tennyson, <em>In Memoriam</em> (MK)</td>
<td>Selections from Tennyson, <em>In Memoriam</em></td>
</tr>
<tr>
<td>18</td>
<td>Elizabeth Gaskell, <em>Lois the Witch</em> (MK)</td>
<td>Elizabeth Gaskell, <em>Lois the Witch</em></td>
</tr>
<tr>
<td>19</td>
<td>Christina Rossetti and the Pre-Raphaelites (JC)</td>
<td>Selected poetry by Christina Rossetti and the Pre-Raphaelites (from <em>Norton Anthology</em>)</td>
</tr>
<tr>
<td>20</td>
<td>Thomas Hardy, selected poetry (TP)</td>
<td>Thomas Hardy, selected poetry (from <em>Norton Anthology</em>)</td>
</tr>
<tr>
<td>21</td>
<td>READING WEEK (NO LECTURE/SEMINAR)</td>
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<tr>
<td>22</td>
<td>Exam revision tips (MK)</td>
<td>Revision seminar: see seminar tutor</td>
</tr>
<tr>
<td>23</td>
<td>Course Review (SJS)</td>
<td>Revision seminar: see seminar tutor</td>
</tr>
</tbody>
</table>
Course Aims and Objectives:

This course explores how American Literature has evolved from its colonial origins, with particular emphasis on key figures of the nineteenth century. What we call ‘American Literature’ and how we define America and ‘the American experience’ depends on who is writing and to whom. We shall encounter many different voices, many conflicting and contrasting views, a diversity of complex experience and a great range of writing in form and style (don’t expect the poetic and novelistic forms you are used to in British literature). The course will be broadly thematic in its approach, aiming to build up through recurring themes, images, questions and stylistic features, an increasingly complex picture of the literature created mostly by English-speaking Americans.

The seminar programme has been designed to make use of the tremendous range of material offered by the Norton as well as focusing on certain important authors and texts. So sometimes we shall be reading a number of shorter selections on a particular theme, and at other times we’ll spend one or two whole seminars on a single text or writer. The early seminars on the course are meant to introduce a number of important issues that will give you a framework for later texts (their relevance will become increasingly clear), but the texts are also important in their own right though they may seem strange to you. You’re encouraged to use your Norton and read beyond the texts selected for the seminars, especially when writing your essays. Read the headnotes for every author whose work you’re asked to read for a seminar.

Assessment:

1 x class test (10%); 1 x 2,000-word essay (30%); 1 x 2.5 hours final examination (60%)

Submission deadlines:

In-class test = Lecture slot Week 9/Term 1

Essay = by 12 noon, Monday Week 11/Term 2

Contact:

One lecture and one seminar per week

Learning Outcomes:

You should:

- have developed a good knowledge of the literature of the period in its various types and genres, an understanding of significant kinds of connection and difference between texts, and a capacity to read these texts closely
- demonstrate an awareness of certain historical, political, literary and cultural issues of the period as they are reflected in the literary texts
- develop an understanding of the problems of defining American literature and the contested nature of ‘America’ as a concept
- have developed independent critical responses and perspectives in general and a capacity to make appropriate use of secondary material such as criticism and theory
- have developed your existing skills (both oral and written) in the analysis of ideas, presentation of arguments and well-expressed handling of complex issues

Reading List:

We shall be mainly using *The Norton Anthology of American Literature*, Volumes A and B, Eighth Edition. In addition, you’ll need to have copies of Twain, *The Adventures of Huckleberry Finn*, and James, *The Turn of the Screw*. For an extensive bibliography with recommended secondary reading, please see the course MOODLE site.

ENGL204: AMERICAN LITERATURE TO 1900

Lecture/Seminar Programme N.B. All page references below, unless stated otherwise, are for *The Norton Anthology of American Literature*, Eighth Edition, Volumes A & B.

**Term 1**

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture / Seminar</th>
<th>Lecturer</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Lecture</strong>: Cultures in Contact: Early Voices from the ‘New World’</td>
<td>AWT</td>
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<tr>
<td></td>
<td><strong>Seminar</strong>: Beginnings and Encounters. Columbus, from <em>Letter to Luis de Santangel Regarding the First Voyage</em>, 35-8; De las Casas, from <em>The Very Brief Relation</em>, 39-42; <em>The Iroquois Creation Story</em>, 23-25; John Smith, from <em>A Description of New England</em>, 93-96; William Bradford, from <em>Of Plymouth Plantation</em>, 131-134 (beginning to end of chapter IX).</td>
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<tr>
<td>2</td>
<td><strong>Lecture</strong>: Puritan Beginnings: The World, the Self and the Poet</td>
<td>AWT</td>
</tr>
<tr>
<td>3</td>
<td><strong>Lecture</strong>: Hereness and Otherness: Frontiers and Native Americans</td>
<td>BB</td>
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<td></td>
<td><strong>Seminar</strong>: Rowlandson, <em>A Narrative of the Captivity and Restoration of Mrs Mary Rowlandson</em>, 257 ff. (the whole narrative); Mather, from <em>The Wonders of the Invisible World</em>, 328-333 (end of excerpt) in Volume A of the Norton; Cooper, from <em>The Pioneers</em>, Chapter III, 72-79 <em>in Volume B of the Norton</em>. Also</td>
<td></td>
</tr>
</tbody>
</table>
read critical explanations of the Salem Witch trials (especially the Purdy PDF) on MOODLE.

4 Lecture: Revolution, Democracy, Identity: A World of Change? BB

5 Lecture: America Revisioned: Emerson AWT

6 INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR
You are asked to read for Weeks 7, 8, 9 and 10.

7 Lecture: Thoreau AWT
Seminar: Thoreau, Walden, Chapters 1 (‘Economy’) and 2 (‘Where I Lived and What I Lived For’), 981-1033; Chapter 5 (‘Solitude’), 1048-54; Chapter 9 (‘The Ponds’), 1071-85.

8 Lecture: Whitman AES
Seminar: Whitman, Leaves of Grass [Song of Myself], 1330 ff. (NB: the eighth edition only features the 1881 version of this poem).

9 Lecture: IN-CLASS TEST AWT

10 Lecture: Dickinson KLE
Seminar: Dickinson, poems 1659ff. (NB: Your seminar tutor may ask you to focus on specific poems)

Christmas Vacation: Read the works by Poe for the Week 1 lecture. You are also strongly advised to read Hawthorne, The Scarlet Letter.

Term Two

11 Lecture: Poe: Fantasia of the Unconscious BB

Seminar: Hawthorne, *The Scarlet Letter*, Chapter 1 to Chapter 12, 476 ff., and ‘The Custom House’ (prefatory chapter to this novel, 450 ff. (We recommend reading ‘The Custom House’ after you’ve read at least half of *The Scarlet Letter.*)

13 **Lecture:** *The Scarlet Letter*  
**Seminar:** Hawthorne, *The Scarlet Letter*, Chapter 13 to end of the novel

14 **Lecture:** Literature of Slavery and Abolition (1)  
**Seminar:** Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*, 1174ff. (the whole narrative)

15 **Lecture:** Literature of Slavery and Abolition (2)  
**Seminar:** Harriet Jacobs, *Incidents in the Life of a Slave Girl*, (extracts in the Norton, but the entire narrative is available at various locations online [see below] and should be read entire) including [http://docsouth.unc.edu/fpn/jacobs/jacobs.html](http://docsouth.unc.edu/fpn/jacobs/jacobs.html) and [http://xroads.virginia.edu/~hyper/jacobs/hj-site-index.htm](http://xroads.virginia.edu/~hyper/jacobs/hj-site-index.htm)

16 **INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR**  
You are asked to read some or all of the texts for the rest of the term.

17 **Lecture:** Forms of Dissent I: Davis  
**Seminar:** Davis, *Life in the Iron Mills*, 1706 ff.

18 **Lecture:** Forms of Dissent II: Melville  
**Seminar:** Melville, ‘Bartleby the Scrivener’, 1483. Your tutor may ask you to read ‘Benito Cereno’, 1526 ff.

19 **Lecture:** Mark Twain, *Huckleberry Finn*  
**Seminar:** Twain, *Huckleberry Finn* (not in Norton)

20 **Lecture:** Henry James, *The Turn of the Screw*  
**Seminar:** James, *The Turn of the Screw* (not in Norton)

In Week 21, there will be no lecture or seminar. We will resume with two weeks of lectures and seminars after the Easter Vacation.

Easter Vacation

<table>
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<tr>
<th>Week</th>
<th>Lecture / Seminar</th>
<th>Lecturer</th>
</tr>
</thead>
</table>
| 22   | **Lecture:** Where have we got to and how have we got there? Review of Course  
**Seminar:** Revision Seminar | AWT |
| 23   | **Lecture:** Exam Strategies  
**Seminar:** Revision Seminar (if demand justifies) | KLE |
Course Aims and Objectives:
This course is divided into key areas across the two terms: Revolution; The Self; Politics and Poetics; and the Gothic.

We will begin by examining revolutionary writing of the Romantic period, including the poetry of Anna Barbauld, William Blake, and William Wordsworth, and the prose of Edmund Burke, Thomas Paine, and Mary Wollstonecraft. We will then consider ideas of the self in the poetry of Charlotte Smith and Letitia Landon, Lord Byron’s *Manfred*, and the labouring-class writing of John Clare.

We also examine the relationship between politics and poetics for the second-generation poets John Keats and Percy Bysshe Shelley, and then, the slave narratives of Olaudah Equiano, Mary Prince, and the orientalism of S. T. Coleridge and Thomas de Quincey. Finally, the course will turn its attention to the popular literary movement of ‘Gothic’ which emerges during the Romantic period, exploring its manifestation in a range of texts from Jane Austen’s *Northanger Abbey*, Joanna Baillie’s play *De Montfort*, and Mary Shelley’s *Frankenstein*.

The course aims to give students a sense of the diverse range of writers in this period. We will use the close knowledge of key texts to tackle some of the wider, more abstract ideas such as: nature, the imagination, and the sublime. We will also consider literary ideas within a broader social, historical and philosophical context.

**Assessment:** 1 x ‘take home’ close reading paper (10%); 1 x 2,000-word essay (30%); 1 x 2.5 hour exam (60%).

**Submission Deadlines:** Take-home essay paper: 12pm (midday), Monday Week 10/Term 1
Essay: 12pm (midday), Monday Week 11/ Term 2.

**Contact:** One 50 minute lecture and one 50 minute seminar per week.

**Learning Outcomes:**
- a detailed knowledge of core Romantic texts
- an ability to make connections between writers and genres
- an historical overview of the period
• a sense of the main theoretical approaches to Romanticism and how to apply them
• an understanding of key poetic and philosophical ideas in the period
• confidence in articulating ideas and presenting them orally

Set Texts:


**Book Length Texts Required for Term 1**

**Book Length Texts Required for Term 2**
Joanna Baillie, *De Montfort*, in *Plays of the Passions* (https://archive.org/stream/dramaticpoetical00bail/dramaticpoetical00bail_djvu.txt)


**Lecturers:** PD = Philip Dickinson; MG = Michael Greaney; KAH = Keith Hanley; FP = Frank Pearson; AR = Andrew Raven; SR = Sharon Ruston; CS = Catherine Spooner
Course Convenor: Sharon Ruston

Lecturers: PD = Philip Dickinson; MG = Mike Greaney; KAH = Keith Hanley; FP = Frank Pearson; BR = Bethany Roberts; SR = Sharon Ruston; CS = Catherine Spooner.

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Lecturer</th>
<th>Seminar and Lecture Reading</th>
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<tbody>
<tr>
<td>1</td>
<td>Revolutionary Writing</td>
<td>SR</td>
<td>Please read the extracts by Burke and Paine in the Norton Anthology, pp. 187-194 and 199-203. For the seminar, also read Wordsworth’s The Prelude: [Retrospect: First Impression of the Revolution; The outbreak of war between France and Britain’], pp. 392-3 and The Prelude, [Reign of Terror], pp. 391-2.</td>
</tr>
<tr>
<td>2</td>
<td>William Blake</td>
<td>SR</td>
<td>Blake, Songs of Innocence and of Experience, pp. 118-135. For the seminar, also read The Marriage of Heaven and Hell, pp. 148-159.</td>
</tr>
<tr>
<td>3</td>
<td>Mary Wollstonecraft</td>
<td>SR</td>
<td>Mary Wollstonecraft, The Wrongs of Woman, in Mary and the Wrongs of Woman, ed. Gary Kelly, Oxford World Classics edition (Oxford: OUP, 2009) and extracts from Vindication of the</td>
</tr>
</tbody>
</table>
4. **Lyrical Ballads**
   - **Author**: Wordsworth
   - **Selections**: "We are Seven", pp. 278-79; "Lines Composed a Few Miles Above Tintern Abbey", pp. 288-92; "Michael", p. 292; Coleridge: "This Lime-Tree Bower My Prison" p. 441, ‘Frost at Midnight’, pp. 477-79. For the lecture, also excerpts from the 1802 Preface, pp. 292-304.

5. **Anna Barbauld**
   - **Selections**: For the lecture, please read all the Barbauld poems in the *Anthology* but focus particularly on 'The Mouse's Petition', 'Epistle to William Wilberforce', 'The Rights of Woman', and 'The Caterpillar'.

6. **INDEPENDENT STUDY WEEK: UNASSESSED POETRY ACTIVITY**

   **The Self**

7. **Charlotte Smith, Elegiac Sonnets**
   - **Reading**: For the seminar, see the document ‘Unassessed Activity for Reading Week’ on Moodle for week 6.

8. **Byron, Manfred**
   - **Reading**: Byron, Manfred, pp. 638-72

9. **John Clare**
   - **Reading**: For the lecture and seminar, please read all the Clare texts in the *Anthology*, pp. 869-883.

10. **Letitia Elizabeth Landon**
    - **Reading**: For the lecture and seminar, please read all the Landon texts in the *Anthology*, pp. 996-1014

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**Term 2**

<table>
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<th>Week</th>
<th>Lecture</th>
<th>Lecturer</th>
<th>Seminar and Lecture Reading</th>
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</table>

### 6 INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR

#### Gothic

| 17 | Introduction to the Gothic | CS | John and Anna Letitia Aikin’s ‘On the Pleasure Derived from Objects of Terror, with Sir Bertrand, A Fragment’ (1773) ([http://www.english.upenn.edu/~mga мер/Etexts/barbauldessays.html#pleasure](http://www.english.upenn.edu/~mga мер/Etexts/barbauldessays.html#pleasure))  
‘The Ruins of the Abbey of Fitz-Martin’ (originally Anonymous, now attributed to T. I. Horsley Curties) ([https://epublications.marquette.edu/cgi/viewcontent.cgi?article=1020&context=english_gothic](https://epublications.marquette.edu/cgi/viewcontent.cgi?article=1020&context=english_gothic)) |
<p>| 18 | Joanna Baillie, <em>De Montfort</em> | KAH | Available online at |</p>
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Type</th>
<th>Notes</th>
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<tbody>
<tr>
<td>21</td>
<td>Revision Lecture</td>
<td>KAH</td>
<td>Revision Lecture and Seminar</td>
</tr>
</tbody>
</table>
ENGL 208 Literature, Film, and Media

Course Convenor – Brian Baker (Term 1) Kamilla Elliott (Terms 2 and 3)

Course Outline:

This module surveys formal, generic, historical, cultural, narrative, and theoretical relationships between literature, film, and other media across a range of periods, genres, topics, and cultures, paying particular attention to the practice and analysis of literary film adaptation, while also addressing some other modes of literary adaptation (e.g. television, graphic novels, tie-in merchandise, mobile phone applications, etc.). Specific topics in 2018 include theories of adaptation, how to read graphic novels, how to read films, how to read television, literature and classical Hollywood cinema, novels and TV serialization, prose fiction and film, poetry and film, theatre and film, various genres across various media (Gothic, crime, war, science fiction, romance, westerns), the author on screen, adaptation and animation, and a screenwriting workshop.

Course format:

Two 80-minute lecture-practical workshops per week (consisting of lecture, film clips, workshop activities, and discussion). Attendance is required and monitored. Depending on student interest, we will arrange an optional discussion seminar, with or without a film screening.

Assessment: 2 x 1500-word take-home tests (due in Friday Week 10 and Monday Week 19; 25% each), 1 x creative project accompanied by a 3,000-word critical essay due Tuesday Week 22 (creative project 25%; critical essay 25%).

Set Texts

Austen, Jane, *Pride and prejudice*

Berman, Shari Springer and Robert Pulcini, *American Splendor* screenplay (on MOODLE0

Briggs, Raymond, *Ethel and Ernest*

Carroll, Lewis *Alice’s adventures in Wonderland*

Cocteau, Jean, ‘Poetry and films’ (on MOODLE)
Conrad, Joseph, *Heart of Darkness*

Dick, Philip K., ‘Minority Report’ (on MOODLE)

Dix, Andrew, *Beginning film studies*

Harris, Thomas, *The silence of the lambs*

McCarthy, Tom, ‘Calling all agents’ (on MOODLE)

Pekar, Harvey, (any of his comics)

Proulx, Annie, ‘Brokeback Mountain’ (on MOODLE)

Schaefer, Jack, *Shane*

Shakespeare, William, *Romeo and Juliet*

Stevenson, Robert Louis, *The strange case of Dr Jekyll and Mr Hyde*

Stoker, Bram, *Dracula*

Other required critical readings will be posted on MOODLE.

[Optional reading: Susan Orlean, *The orchid thief]*

**Set Films:**

*Adaptation*, 2002

*Alice*, 1988 (dir. Jan Svankmajer)

*Alice in Wonderland*, 1951 (Disney)

*Alice in Wonderland*, 2012, (dir. Tim Burton)

*Apocalypse now*, 1979

*Breaking bad* (TV series 1966-71)

*Brokeback Mountain*, 2005

*Dark shadows* (TV series)

*Dr Jekyll and Mr Hyde*, 1920 (dir. John S. Robertson)

*Dr Jekyll and Mr Hyde*, 1931/2 (dir. Rouben Mamoulian)

*Ethel and Ernest*, 2016
Hannibal (TV series)
Minority report, 2002

Pale rider, 1985

Pride and prejudice, 1940

Pride and prejudice, 1995 TV series

Rear window, 1954

Shakespeare in love, 1998

Shane, 1954

The silence of the lambs, 1991

West Side story, 1960

What we do in the shadows, 2014

William Shakespeare’s Romeo + Juliet, 1996

Other required and optional viewing will be announced/posted on MOODLE.

Use these lists for vacation reading and viewing.
Course Aims and Objectives:

This unit, taken in the final year, is compulsory for all English Literature Single Honours students, and optional for combined honours students. The unit is intended to give students the opportunity to pursue a topic of their choice in intensive detail, developing research skills in a programme of directed independent study. Students will complete a dissertation of 10,000 words (excluding notes and bibliography), which must be word-processed, properly annotated, and have a substantial and appropriate bibliography. The final assessment will take into account presentation as well as content.

The introductory lecture in the second year advises students on their choice of dissertation topic. Proposals are submitted to the Undergraduate Office in Friday, Week 29, of the Second Year. The proposal must be submitted in the form outlined in the lecture and ENGL 301 Handbook, and be presented in conformity to the Departmental Style Sheet. We assign students to supervisors on the basis of their proposals.

You are broadly free to write on any literary or theoretical/critical topic, so long as we feel that it is appropriate, the library has adequate resources, you have had appropriate training to tackle the material, and we can supervise it. The dissertation should be an opportunity to build on the skills you have acquired in your second year with the Department, and we expect you to pursue your research with proper regard to modern critical methods and cultural debates. You may choose a topic arising out of one of the courses taught on our programmes, or you may choose to do something entirely different. The material you use in your dissertation must not duplicate material for which you will be assessed in other courses.

The dissertation represents a whole unit’s work, and will require substantial reading, planning and drafting. It is fundamentally your project and responsibility. The supervisor’s role is a limited one; it involves guidance, not the detailed and regular teaching you get on other courses. We hope you will see this as an exciting opportunity to construct your own research project and work it through to a successful conclusion. All students will have four meetings with their supervisors. Two of them will be group seminars (of one hour) and two will be individual seminars (of 30 minutes).

Assessment: 1 x dissertation: 100%.

Submission deadline: Two ‘soft bound’ copies in clear plastic covers with smooth spine (not spiral), together with two copies of the coversheet slipped inside the plastic cover (not bound in), to be submitted with your name and supervisor clearly shown on the front page cover by 3.00 pm on Thursday 2nd May. (You are also required to submit a copy of your dissertation electronically).

Late submission: Extensions are not normally granted for the submission of an ENGL 301 dissertation, except in exceptional circumstances, supported by a statement and corroborating evidence. Such requests must be made directly to the Director of Undergraduate Studies (Students), not your supervisor, who will then make a decision in consultation with the Department’s Teaching Committee and, if necessary, External Examiners. Late submissions without permission will be subject to
University regulations on penalties for late work, namely a one letter grade deduction for late submission up to 3 days and thereafter a mark of 0.

**Contact hours:** Periodic individual and group meetings to check progress. Formal meetings are held at the beginning and end of Term 1; mid-Term 2; and the end of Term 2. Dates, times and locations will be announced on the ENGL 301 Moodle site by your supervisor, who will also contact you by email at the start of the academic year. The course has two lectures, details of which are given below. In addition to formal meetings, you are additionally encouraged to discuss your Dissertation with your supervisor in his/her one-to-one meeting times.

**Learning Outcomes:** You will develop the abilities (critical, scholarly and presentational) to carry out a sustained piece of independent academic research, and will develop skills of independent directed study and time management as you pace this activity across an academic year.

See the ENGL 301 handbook and Style Sheet on the ‘Resources for Current Students’ section of the departmental website for further information.

There will be two lectures for this module, please keep checking your timetable.
ENGL 306: SHAKESPEARE

Course Convenor: Liz Oakley-Brown (Term 1) Alison Findlay (Term 2 & 3)

Course Outline:

Ben Jonson claimed of Shakespeare ‘he was not of an age but for all time.’ This course examines Shakespearean drama and poetry in its own time: as a platform in which early modern debates about agency and government, family, national identity, were put into play, and in relation to how we perceive these issues now. The stage was and is a place in which questions of gender, class, race, gain immediacy through the bodies and voices of actors. By examining texts from across Shakespeare’s career, we will explore their power to shape thoughts and feelings in their own age and in ours. We will consider Shakespeare’s manipulation of genre (poetry, comedy, history, tragedy and romance) and the ways the texts make active use of language (verse, prose, rhyme, rhythm) and theatrical languages (costume, stage positions) to generate meaning. The course will consider how, in the past and in the present, Shakespeare’s texts exploit the emotional and political possibilities of poetry and drama.

Assessment: 1 x 3,000-word essay (40%); 1 x scripted presentation (1,500 words) 10%,

and either 1 x 3 hour final examination (50%) or Performance Project (50%). The performance project will be based on participation in Attic Door’s production of Romeo and Juliet at Lancaster Castle.

Set Text:


Vacation Reading: The full list of plays for next year’s syllabus will be finalised in the summer in the hope that we can see some in performance. Vacation reading should start with the following, which will be included: As You Like It, Measure for Measure; Venus and Adonis; Antony and Cleopatra; The Sonnets; The Tempest.
Seminar questions to guide your reading and recommendations for critical reading will be posted week by week on the moodle site.

### Lecture / Seminar Programme

#### Term I

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<tr>
<th>Week</th>
<th>Lecture</th>
<th>Lecturer</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>1</td>
<td>Taming of the Shrew</td>
<td>LOB</td>
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<td>2</td>
<td>Henry VI Part I</td>
<td>LOB</td>
<td></td>
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<td>3</td>
<td>Venus &amp; Adonis</td>
<td>LOB</td>
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<td>4</td>
<td>Richard III</td>
<td>SL</td>
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<td>5</td>
<td>Sonnets</td>
<td>HH</td>
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<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR</td>
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<tr>
<td>7</td>
<td>King John</td>
<td>SL</td>
<td></td>
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<td>8</td>
<td>As You Like It</td>
<td>LOB</td>
<td></td>
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<td>9</td>
<td>Henry V</td>
<td>SL</td>
<td></td>
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<tr>
<td>10</td>
<td>Twelfth Night</td>
<td>SC</td>
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#### Term II

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<thead>
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<th>text</th>
<th>Lecturer</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>11</td>
<td>Twelfth Night (II)</td>
<td>LOB</td>
<td>Sign up for presentations</td>
</tr>
<tr>
<td>12</td>
<td>Romeo and Juliet</td>
<td>AGF</td>
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<tr>
<td>13</td>
<td>Measure for Measure</td>
<td>CE</td>
<td>Presentation and discussion</td>
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<td>Play</td>
<td>Director</td>
<td>Event</td>
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<tr>
<td>14</td>
<td><em>Troilus and Cressida</em></td>
<td>CE</td>
<td>Presentation and discussion</td>
</tr>
<tr>
<td>15</td>
<td><em>Coriolanus</em></td>
<td>LOB</td>
<td>Presentation and discussion</td>
</tr>
<tr>
<td>16</td>
<td>Independent Study Week</td>
<td></td>
<td></td>
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<tr>
<td>17</td>
<td><em>Antony and Cleopatra</em></td>
<td>AGF</td>
<td>Presentation and discussion</td>
</tr>
<tr>
<td>18</td>
<td><em>Pericles</em></td>
<td>LOB</td>
<td>Presentation and discussion</td>
</tr>
<tr>
<td>19</td>
<td><em>The Tempest</em></td>
<td>HH / Peter Hulme</td>
<td>Presentation and discussion</td>
</tr>
<tr>
<td>20</td>
<td><em>Two Noble Kinsmen</em></td>
<td>AGF and Lois Potter</td>
<td>Presentation and discussion</td>
</tr>
<tr>
<td>21</td>
<td>Revision Lecture</td>
<td>AGF</td>
<td>No Seminar</td>
</tr>
<tr>
<td>22</td>
<td>No lecture</td>
<td></td>
<td>Revision Seminar 1</td>
</tr>
<tr>
<td>23</td>
<td>No lecture</td>
<td></td>
<td>Revision Seminar 2</td>
</tr>
</tbody>
</table>
Course Outline:

ENGL 308 Contemporary Literatures focuses on different kinds of (postmodern, postcolonial/world, Gothic, post-9/11, feminist/queer, experimental) contemporary literature. The course consolidates student knowledge of ways in which writers redress notions of ‘English literature’, including ways in which they both respond to and stimulate critical theory. Beginning in the 1950s, we consider the explosion of new literatures from the decolonising/newly postcolonial world and the rise of new literary forms in the post-war period. The course also emphasises work from the end of the twentieth and beginning of the twenty-first centuries, foregrounding, at all stages, English literature in its international dimensions: we read texts from Africa, South Asia, the Caribbean and Australasia, as well as from multicultural and devolved Britain. Recurrent themes include borders, margins, haunting, apocalypse, rewriting, migration and metamorphosis; these terms also reflect formal qualities of the texts studied (i.e. aspects of genre, structure and style). The course considers intergeneric forms (e.g. the graphic novel) as well as a range of more standard literary genres (novels; short stories; poetry), highlighting literary experimentation and critically reflecting on notions of ‘the contemporary’.

Assessment:

Essay: 3,000-words. Submission: Monday, week 11, by 12PM midday. 40%.

Writing Exercise: 1,500 words max. Submission: Friday, week 21, by 5PM. 10%.

Exam: Term 3. 50%.

Set Texts – in order of study

Generally, any edition of set texts is acceptable. It is strongly recommended that you tackle the following longer and more challenging novels over the breaks: Rushdie’s The Satanic Verses over summer and Oyeyemi’s White is for Witching over Christmas.

Chinua Achebe, Things Fall Apart (1958)
Jean Rhys, Wide Sargasso Sea (1966)
Samuel Selvon, The Lonely Londoners (1956)
Margaret Atwood, Oryx and Crake (2003)
Mary Talbot and Bryan Talbot, *Dotter of Her Father’s Eyes* (2012)


Helen Oyeyemi, *White is for Witching* (2009)


---

**Lecture / Seminar Programme**

**Term 1**

**Beginnings**

<table>
<thead>
<tr>
<th>1</th>
<th>Achebe, <em>Things Fall Apart</em></th>
<th>LM</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Rhys, <em>Wide Sargasso Sea</em></td>
<td>PD</td>
</tr>
</tbody>
</table>

**Postcolonial Britain**

| 3 | Selvon, *The Lonely Londoners* | JC |
| 4 | Rushdie, *The Satanic Verses* | LM |
| 5 | Rushdie, *The Satanic Verses* | AWT |

| 6 | **INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR** |

**Is Nothing Sacred?**

| 7 | Coupland, *Hey Nostradamus!* | AWT |
| 8 | Atwood, *Oryx and Crake*     | AWT |

**Graphic Fiction**

<table>
<thead>
<tr>
<th>9</th>
<th>Talbot &amp; Talbot, <em>Dotter of Her Father’s Eyes</em></th>
<th>BB</th>
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</thead>
<tbody>
<tr>
<td>10</td>
<td>Moore &amp; Gibbons, <em>Watchmen</em></td>
<td>BB</td>
</tr>
<tr>
<td>Week</td>
<td>Lecture</td>
<td>Lecturer</td>
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<td></td>
<td><strong>Gothic Margins</strong></td>
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<tr>
<td>1</td>
<td>Frame, <em>Faces in the Water</em></td>
<td>LM</td>
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<tr>
<td>2</td>
<td>Banks, <em>The Wasp Factory</em></td>
<td>CLS</td>
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<tr>
<td>3</td>
<td>Oyeyemi, <em>White is for Witching</em></td>
<td>CLS</td>
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<td></td>
<td><strong>Between Nation and Globalisation</strong></td>
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<tr>
<td>4</td>
<td>Roy, <em>The God of Small Things</em></td>
<td>SW</td>
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<tr>
<td>5</td>
<td>Roy, <em>The God of Small Things</em></td>
<td>LM</td>
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<tr>
<td>6</td>
<td><strong>INDEPENDENT STUDY WEEK</strong></td>
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<tr>
<td>7</td>
<td>Hamid, <em>The Reluctant Fundamentalist</em></td>
<td>SW</td>
</tr>
<tr>
<td>8</td>
<td>Winterson, <em>The World and Other Places</em></td>
<td>MG</td>
</tr>
<tr>
<td>9</td>
<td>Contemporary Poetry</td>
<td>GM</td>
</tr>
<tr>
<td>10</td>
<td>Barnes, <em>The Sense of an Ending</em></td>
<td>MG</td>
</tr>
<tr>
<td></td>
<td><strong>Term 3</strong></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Revision</td>
<td>LM</td>
</tr>
</tbody>
</table>

BB = Brian Baker; JC = Jo Carruthers; PD = Philip Dickinson; MG = Michael Greaney; LM = Lindsey Moore; GM = Graham Mort; TP = Tony Pinkney; CLS = Catherine Spooner; AWT = Andrew Tate; EW = Eoghan Walls; SW = Sundhya Walther.
Course Aims and Objectives

This course will trace the evolution of English (including American) literature in a period of social and political change stretching from the Boer War to the Cold War, from the Edwardian era to the Space Age. It will explore the dynamics of literary history, focusing on the strain of radical experimentation that characterizes so much twentieth-century writing. We will examine the ways in which modernist writers from Eliot to Woolf renewed and re-shaped the language of literature; we shall consider how some representative post-modernist writers (Beckett and Pynchon) addressed the problem of how to follow their formidable literary predecessors. The first term’s work considers writers working in, and sometimes against, the British context (including New Zealand and Ireland); the second term considers those working in, and sometimes against, the American context. Given the transnational nature of Modernism, this in turn begs the question of whether primary allegiance was owed to nation, or to art.

Contact Hours: Two hour session per week (lecture/seminar)

Please note that because enrolment this year makes a central lecture strand uneconomical to mount, this year the course will be taught as one group, in a two-hour lecture/seminar format resembling that used in our one-term half-unit courses. I shall give less formal quasi-lecture introductions each week, and as an additional aid the lecture notes from last year’s lecture strand will be available for consultation on Moodle. I hope that this format will enable us to cover the material (which is unchanged from last year) more deeply.

Learning Outcomes:

Students who successfully complete the course will acquire detailed knowledge of the evolution of literature from the early twentieth century to the emergence of postmodernism.

Set Texts:

Imagist poetry

TS Eliot, *The Waste Land*

Virginia Woolf, *Mrs Dalloway*

D.H. Lawrence, *St Mawr*

Jean Rhys, *Good Morning, Midnight*

Katherine Mansfield, short stories

James Joyce, *A Portrait of the Artist as a Young Man*
W.B. Yeats, selected poems
Samuel Beckett, *Waiting for Godot*
Gertrude Stein, *Three Lives*
F. Scott Fitzgerald, *The Great Gatsby*
Ernest Hemingway, *Fiesta*
Robert Frost, selected poems
Selected poetry and prose of the Harlem Renaissance
William Carlos Williams, selected poems
Wallace Stevens, selected poems
John Dos Passos, *Manhattan Transfer*
Thomas Pynchon, *The Crying of Lot 49*

For further reading, see the course Moodle site.

### Lecture/Seminar Programme

**Term 1**

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>2</td>
<td>Fitzgerald, <em>The Great Gatsby</em></td>
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<td>3</td>
<td>Hemingway <em>Fiesta</em></td>
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<td>4</td>
<td>Frost</td>
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<td>5</td>
<td>The Harlem Renaissance</td>
<td>Langston Hughes, Zora Neal Hurston, Jean Toomer</td>
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<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO LECTURE / SEMINAR</td>
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<tr>
<td>7</td>
<td>William Carlos Williams</td>
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<td>8</td>
<td>Wallace Stevens</td>
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<td>9</td>
<td>Dos Passos, <em>Manhattan Transfer</em></td>
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<tr>
<td>10</td>
<td>Pynchon, <em>The Crying of Lot 49</em></td>
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<tr>
<td>Week</td>
<td>Lecture</td>
<td>Seminar</td>
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</tr>
<tr>
<td>1</td>
<td>Imagism</td>
<td>Please see course Moodle site for weekly readings</td>
</tr>
<tr>
<td>2</td>
<td>T.S. Eliot, <em>The Waste Land</em></td>
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<tr>
<td>3</td>
<td>Woolf, <em>Mrs Dalloway</em></td>
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<tr>
<td>4</td>
<td>Lawrence, ‘St Mawr’</td>
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<tr>
<td>5</td>
<td>Rhys, <em>Good Morning, Midnight</em></td>
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<tr>
<td>6</td>
<td>INDEPENDENT STUDY WEEK – NO SEMINAR</td>
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</tr>
<tr>
<td>7</td>
<td>Mansfield, short stories</td>
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<tr>
<td>8</td>
<td>Joyce, <em>A Portrait of the Artist as a Young Man</em></td>
<td></td>
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<tr>
<td>9</td>
<td>Yeats</td>
<td></td>
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<tr>
<td>10</td>
<td>Beckett, <em>Waiting for Godot</em></td>
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</tbody>
</table>
Course Outline:

The twenty-first century has seen the emergence of Middle Eastern literature in English and translation into English as one of the most exciting new areas of world literature. This is partly due to the topical interest of a region that has experienced, so far this century, the ‘war on terror’; the ‘Arab Spring’ with its wintry aftermath; civil war; sectarian violence; the rise and fall of ‘ISIS’; and a mass refugee crisis. These events provide settings for a body of work that is also of literary interest. While creative work helps to illuminate national, regional and global contexts, it is only ever partly shaped by politics. On this course we will explore questions of production and reception, as well as the historical and social concerns that shape contemporary Middle Eastern literature; the representational work that it does; and reasons for its growing international visibility. We will study novels, memoirs, short stories, and drama, in English/translation into English, from the wider region, with a particular emphasis on the Arab world. No prior knowledge is needed.

Assessment:

Blog entries: Students upload 3 in advance of selected seminars, then select 2 for submission by the end of week 8 of the course: 1000 words total, 20% of total assessment.

Long Essay: 3,500 words, 80%. Due 12pm (midday), first Monday of Term 2.

Set Texts

Primary Texts (in order of study)

Rewritings (weeks 1-2)


Place, Space and Mobility (weeks 3-5)


Violence, Trauma, Affect (weeks 7-8)


Soft Weapons: Experiments in Genre (weeks 9-10)


**Preliminary Secondary Reading List**


For further information see Dr Lindsey Moore, B103 County Main
Course Aims and Objectives:

At a time when life was viewed as a constant struggle between good and evil within the human soul, how was the inner self conceived? Furthermore, when public life was a type of performance in itself, how did people publicly enact their identities? And how did those private and public identities function in such a rigidly hierarchical society? With an emphasis on close critical readings, this course aims to explore medieval identities by looking at manifestations of self in literature and drama; it will examine and challenge distinctions between public and private, questioning the concept of subjectivity in this period, and consider moments of personal crisis. As well as looking at the role of performance in everyday life and organised drama, we will study the creation of narrative voices and personas in literary texts, and interrogate the interrelationship of text, ‘voice’ and performance. The course also sets aside seminar time to develop close reading skills and build familiarity with Middle English language.

Assessment: 1 x 1,000-word Critical Commentary Exercise (20%); 1 x 3,500-word Essay (80%)

Submission Deadlines: Critical Commentary: 12pm (midday) Monday, Week 7/Term 1; Essay: 12pm (midday) Monday, Week 2/Term 2

Contact: 1 x 2 hour Seminar per week

Learning Outcomes: On successful completion of the course, students will be able to demonstrate knowledge and understanding of:

- a range of literature and drama of the medieval period and the skills to closely, critically and comparatively analyse a diverse range of primary sources
- the ways in which medieval literature and drama present selfhood and identity grounded in theories of performance, identity, and the public and private spheres
- awareness of the historical context in which these texts were written
- increased research skills for independent study such as working with texts in performance, using online resources and developing language and close reading skills

Set Texts


Additional: John Lydgate, *Henry VI’s Triumphant Entry into London* and Geoffrey Chaucer, *House of Fame* extracts will be provided on Moodle.

**Preparatory Reading**

As well as starting on some of the primary reading over summer, it is recommended that you do some secondary reading to introduce yourself to medieval literature and culture as this is likely to be a new area of study for some. The introduction and ‘contexts’ sections of the course set text *The Broadview Anthology of British Literature: The Medieval Period*, 3rd Edition (Broadview Press, 2014) are a good place to start. Other useful guides include *The Oxford Handbook of Medieval Literature in English*, eds. by Treharne and Walker (Oxford University Press, 2010) and, for the Middle Ages more specifically, *A Companion to Medieval English Literature and Culture c.1350-c.1500* (Wiley-Blackwell, 2008) both of which are available online via the library. If you would like more guidance on this or any other aspect of the course please do contact me via email (c.egan2@lancaster.ac.uk).

**Seminar Programme**

* indicates text in the *Broadview Anthology*

**Term 1**

<table>
<thead>
<tr>
<th>Week</th>
<th>Seminar Topic(s)</th>
<th>Text(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Drama: Public and Private Performance</td>
<td><em>The Wakefield Master, The Second Shepherds’ Play</em></td>
</tr>
</tbody>
</table>
| 2    | Performing Personal Piety | *The York Crucifixion*
|      |                   | *Julian of Norwich, from A Revelation of Love* |
| 3    | Public Status | John Lydgate, *Henry VI’s Triumphant Entry into London*  
<p>|      |                   | <em>The Progress of Henry VII</em> (York 1486-7) |
| 4    | Personal Morality | <em>Mankind</em> (plus filmed performance of A Satire of the Three Estates) |</p>
<table>
<thead>
<tr>
<th>Literature: Public and Private Self</th>
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<td><strong>5</strong></td>
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<td><strong>6</strong></td>
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</table>
| **7** | Personal Identity – Dream Visions | Geoffrey Chaucer, *House of Fame*  
*William Langland, *Piers Plowman*  
(extracts of both) |
| **8** | Literary Identity Crises | This week will include a walking tour of Lancaster to place literary texts in their material contexts.  
The second half of the session will be a seminar as usual.  
Reading:*Margery Kempe, *The Book of Margery Kempe* |
|  | Space, Place and Identity: Medieval Lancaster  
&  
Anxiety of Identity: Female Subject | |
| **9** | Anxiety of Identity: Male Subject | *Thomas Hoccleve, ‘My Complaint’ from *The Series*  
*Marie de France, *Bisclavret* (The Werewolf) |
| **10** | Female Public Voice | Christine de Pizan, *The Book of the City of Ladies* (exctracts) |
ENGL 324: Urban Gothic in Twentieth and Twenty-First Century Fiction Term 2
Dr Sara Wasson

Course Outline:

This course explores twentieth and twenty-first century writing about the city that uses Gothic generic conventions and modalities. Cities are ostensibly places of shelter and refuge, but these sites have also always been ambiguous. Gothic is characterised by a concern with vulnerable bodies within confining environments, subjected to threatening forces both visible and intangible. The built environments of Gothic are often plastic and mutable, the setting an animate, changeable, and malevolent force. We will explore the ‘architectural uncanny’ and the ‘urban sublime’, and consider how traditional elements of Gothic fiction are pressed to new ends in response to changing sensory, social and political contexts of urban space and place. We will ask how these texts imagine sensory geographies of the city, how they unsettle the binary between urban and rural, how they represent assemblages of the human and non-human, posthuman biotechnological transformations of the body, and concerns over environmental catastrophe, structural inequality, histories of trauma and gendered dimensions of urban experience. We will work with a range of critical approaches to urban gothic, drawing from literary criticism, Gothic studies, cultural geography and sociology of urban space. While most sources will be textual, these will be complemented with reference to screen media, fine art, graphic novel and UrbEx photography.

Assessment:

1 x 1,000 word written exercise (20%), 1 x 3,500 word essay (80%)

Course Structure

Week 1 Post-apocalypse at the turn of the century: H. G. Wells, War in the Air (1908)
Week 2 The urban uncanny of the Second World War: Graham Greene, The Ministry of Fear (1943)
Week 3 Mid-twentieth-century eco-horror: John Wyndham, The Day of the Triffids (1951)
Week 4 Psychogeography and flânerie: Peter Ackroyd, Hawksmoor (1985)
Week 6 Independent Study Week. [First assignment due by noon on Friday]
Week 8 Haunted cities: trauma and memory: Patrick McGrath, Ghost Town: Tales of Manhattan Then and Now (2005)
Week 9 Biopunk and the urban weird: Jeff Vandermeer, Finch (2009)
Week 10 Unseeing: urban suffering and failure to witness: China Miéville, The City and the City (2009)

Final essay due: at noon on Monday of Week 2, summer term.
Set Texts

Students will be asked to purchase the novels listed below. Any edition is welcome.

Greene, Graham, *The Ministry of Fear* (1943)
McGrath, Patrick, *Ghost Town: Tales of Manhattan Then and Now* (2005)
Miéville, China, *The City and the City* (2009)
Vandermeer, Jeff, *Finch* (2009)
Wells, H. G., *War in the Air* (1908)
Wyndham, John, *The Day of the Triffids* (1951)

The following text will be digitised and available on Moodle, along with a range of secondary reading pertinent to each week:


We will also watch the following films:

*Dark City*, dir. Alex Proyas (New Line Cinema, 1998)

Vacation Reading

I recommend reading as many of the novels as you can, but especially Peter Ackroyd’s *Hawksmoor* and Jeff Vandermeer’s *Finch*, since those are the longest texts.

For further information please contact Sara Wasson, email s.wasson@lancaster.ac.uk, County Main B134
ENGL329 Work Placement: Culture, Heritage and Creative Industries  
Convenor: Dr Sara Wasson(with FASS Engagement/Careers)  
Term 2 (Quota)

Course Outline:

This module is run by the Department of English Literature and Creative Writing, with the support of the FASS Engagement team and central Careers. It aims to enhance students’ employability by providing an assessed work placement opportunity as an option on the curriculum. It will also encourage students actively to think about the transferability of skills gained through the study of English and/or Creative Writing. The Department, via the FASS Engagement team, will set up a number of work placements in the (broadly defined) culture, heritage and creative sectors: with, for example, publishers, museums, newspapers, heritage sites, and arts venues. Students may alternatively source their own work placements, subject to prior discussion with the convenor.

Students must be prepared to pay their own transport/accommodation costs, though a small Departmental contribution toward travel can be applied for. It is expected that placements will be either close to Lancaster University or to the student’s home. Students typically work for 30-40 hours with their host organization (not all of which will necessarily be on-site) in the Lent term. They maintain contact with the convenor throughout the placement period. Placement providers are required to complete risk assessment and health and safety forms and to ensure an induction process. Both students and placement providers are required to sign a Learning Agreement.

Please note that you cannot take both this module and ENGL 376 Schools Volunteering.

Please also note that the maximum number of students on this course is fixed in 2018-19.

Assessment:

Prospective Outline/Proposal. 1000 words. Submission: 12pm (midday), Friday Week 1/Term 2. Required but unassessed.


Reflective Essay. 4000 words. Submission Deadline: 12pm (midday), Monday Week 2/Term 3. 100%

Course Structure

Term 1

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<tr>
<th>Week</th>
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<tbody>
<tr>
<td>1-10</td>
<td>Applications, Interviews and Preparation for Placement.</td>
</tr>
<tr>
<td>2</td>
<td>Seminar 1: Introduction to the Course</td>
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<td>7</td>
<td>Seminar 2: Applying for Placement</td>
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</tbody>
</table>

Term 2

<table>
<thead>
<tr>
<th>Week</th>
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</table>
| 11 | Seminar 3: Preparation for Placement and Assessment  
   Due: Prospective Outline/Proposal and Paperwork |
| 11-20 | Work Placement |
| 19 | Seminar 4: Placement Review / Preparing Assessment |
Course Aims and Objectives:

Despite the commonplace idea that God had died by the end of the nineteenth century, religion remained very much in evidence at the fin de siècle. This is apparent in the literature produced in the period, and the module will examine a range of the writers who wrote about religion. Along the way, we will consider questions such as: the reasons for the return to religion among writers at the fin de siècle (c. 1880-1914); the debates raised by religious pluralism in the period; the experimental investigations into the relation of form to faith; and the broader questions of how literature mediates and speaks to the relationship between religion and the secular in the modern period.

Assessment

1 x 1,000 word critical review (20%), due 12pm Monday of week 17.
1 x 3,500 word essay (80%) on two (or more) texts from the course, due 12pm on the Monday of week 22.

Set Texts:

Week 1: (Selections from) Decadent Poetry from Wilde to Naidu
Week 2: (Selections from) William James, The Varieties of Religious Experience
Week 3: Oscar Wilde, Salome (Broadview Press edition)
Week 4: Oscar Wilde, De Profundis (Selections from)
Week 5: Thomas Hardy, Jude the Obscure
Week 6: Essay Preparation Week (Research and Planning)
Week 7: Michael Field, Selected Poetry (Broadview Press edition)
Week 8: Bram Stoker, Dracula
Week 9: G. K. Chesterton, The Man who was Thursday: A Nightmare
Week 10: Alice Meynell, selected poetry and prose essays (available via Moodle)

Vacation Reading

Please read at least some of the material above before the course starts, including, ideally, at least one of the two longer novels (by Hardy and Stoker). Further details about the selections for the two opening sessions will be posted on Moodle at least one week before the first class.
Course Outline:

This module will give students the opportunity to study all the major works of one of the most celebrated novelists in English literary history. It will combine close attention to the stylistic textures and narrative strategies of Jane Austen’s fiction with broader consideration of the ways in which these texts invite – or resist – theoretical interpretation.

Assessment:

1000-word essay (20%), 3500-word essay (80%)

Set Texts

*Emma*

*Mansfield Park*

*Northanger Abbey*

*Persuasion*

*Pride and Prejudice*

*Sense and Sensibility*

Vacation Reading

Students may find it useful to read *Emma*, which is Austen’s longest and most intricate novel, before the course gets underway.

For further information see Dr Michael Greaney (County Main B98)
Course Outline:

This course will trace the development of science fiction (SF) in literature and film, providing an insight into the conventions of the genre and, in particular, how the key themes of the science fiction genre have been successfully adapted for the screen. Texts have been chosen from a range of historical periods to enable a consideration of the cultural and historical contexts in which key science fiction texts were produced, and how this effects their development. The course will analyse in detail the formal and generic characteristics of the science fiction novel and short story, and will provide an introduction to the visual aspects of the science fiction film. The course will be organised through a thematic concentration on the theme of time. It will encompass narratives of time travel, evolution, temporal dislocation and also stories that formally incorporate atemporality. It will offer discussions about questions of human subjectivity, gender, race, transcendence, love and loss. The module will also constitute an ongoing investigation of the relationship between science fiction film and ‘literary’ SF texts, considering both how the genre is represented through the cinematic form and what happens in terms of narrative structure, plot and characterisation when presented in an audiovisual format.

Assessment: 1 x 1,000 word essay/ seminar paper (20%). This will be an analysis of a film sequence or literary text corresponding to the week's text – students to choose / be allocated particular weeks to write on (to be posted up on Moodle site in time for class discussions); 1 x essay (3,500 words) (80%).

Set Texts:

H.G. Wells, The Time Machine (1895)

Octavia Butler, Kindred (1979)


Arthur C. Clarke, 2001: A Space Odyssey (1968)

Adrian Tchaikovsky, Children of Time (2016)

Time travel short stories (online/ via Moodle)

Set Films:

La Jetée (1962)
2001: A Space Odyssey (1968)

Primer (2004)

Arrival (2016)

Seminar Topics:

Week 1: Introduction
Texts: watching and discussing Chris Marker, La Jetée (1962)

Week 2: Beginnings I
Text: Wells, The Time Machine (1895) (plus selected film clips)

Week 3: Classic time travel short stories

Week 4: Travelling Back
Text: Octavia Butler, Kindred (1979)

Week 5: Loops

Week 6
Independent Study Week

Week 7: Evolutionary narratives I: the next human?

Week 8: Evolutionary narratives II: Human Plus?

Week 9: Evolutionary narratives III: Beyond the Human?
Text: Adrian Tchaikovsky, Children of Time (2016)

Week 10: Beginnings II
Text: Denis Villeneuve (dir.), Arrival (2016)

Further critical reading

Science Fiction


*Science Fiction Film*


Sontag, Susan (1965) ‘The Imagination of Disaster’, *Commentary* (October), 42-48

**Vacation Reading:** Please read as much as possible from the above list in preparation for the course. The Tchaikovsky and Niffenegger novels are the longest so prioritise those.

For further information, see Dr Brian Baker (County Main B107)
Course Aims and Objectives:

This course examines the work of three of the great writers of the Romantic period, the poets Lord Byron and Percy Shelley, and the novelist Mary Shelley. Famously, these three writers lived and worked together during the summer of 1816, an episode that produced two of the dominant myths of modern literature – Frankenstein (in Mary Shelley’s novel) and the Vampire (in a story based on Byron by another member of the group, John Polidori) – both of which we will examine. Throughout their careers these writers were engaged in a creative and critical conversation with each other that addressed major themes including: conceptions of the heroic; the possibilities of political change; literary, scientific and biological creation; the East; transgressive love; gender roles; and the Gothic. This course will provide an opportunity to study in detail these writers’ works and to consider them within their historical, cultural and intellectual contexts.

Assessment:
1 x 1,500-word close reading exercise (20%); 1 x 4,000-word essay (80%).

Submission Deadlines:
Close reading exercise: 12pm (midday), Monday Week 17, Term 2.
Essay: 12pm (midday), Monday Week 2, Term 3.

Contact Hours:
1 two-hour seminar per week (with the exception of Independent Study Week).

Learning Outcomes:
On successful completion of this course students will have:

- acquired an understanding of the writings of members of the Byron-Shelley circle and of the relations between these writings
- identified key themes in the writings of the Byron-Shelley circle and explored different treatments of them
- investigated the uses of literary forms in the writings of the Byron-Shelley circle
- related the literature to historical, cultural, and literary contexts
- gained a sense of the nature of the contemporary critique of the members and writings of the Byron-Shelley circle
- considered a range of critical and theoretical approaches to the texts
- developed skills of close reading and analysis
- developed communication and writings skills through seminar participation and completion of assessments

Set Texts:

Byron

Percy Shelley
Mary Shelley

Seminar Topics:

**Week 1**
Introduction

**Week 2**
The Byronic Hero, Orientalism and Gender I:
Byron, *The Giaour*

**Week 3**
The Byronic Hero, Orientalism and Gender II:
Byron, *Don Juan*, cantos V & VI

**Week 4**
Percy Shelley: Selected Poems:

**Week 5**
The Romantic Prometheus I:
Byron, ‘Prometheus’; Percy Shelley, *Prometheus Unbound*

**Week 6**
Independent Study Week
1,500 word close reading exercise (to be submitted 12pm, Monday Week 7)

**Week 7**
The Romantic Prometheus II:
Mary Shelley: *Frankenstein, or The Modern Prometheus*

**Week 8**
Romantic Italy:
Byron, *Beppo*; Percy Shelley, ‘Lines Written among the Euganean Hills’

**Week 9**
Mary Shelley:
*The Last Man*

**Week 10**
The Contemporary Critique of Romanticism:
Course Aims and Objectives

In the Victorian period, the decaying castles, corrupt priests and ancestral curses that were so prominent in the first phase of the Gothic novel gave way to an increased emphasis on spectral and monstrous others: ghosts, werewolves, vampires, mummies and other creatures of the night. The course will explore these phenomena in their historical, cultural and literary contexts, with particular focus on emerging discourses of gender, sexuality, colonialism and class. The course will pay special attention to visual aspects of the Gothic, examining book illustration, painting and photography from the period and their relationship with Gothic texts. Students will be asked to consider the relationship between newly emergent forms of modernity (from medical discourses to the camera) and the preoccupation with history and the past that is a generic feature of the Gothic. Texts will comprise a selection of novels and short fiction, with additional images and extracts from contextual works provided on MOODLE and in class.

Assessment: 1 x mid-term task – 1,000 word response to choice of set exercises (20%); 1 x 3500-word essay (80%).

Submission Deadlines
The mid-term task will be posted on Moodle by Friday of Week 4 and you will have two weeks to complete it. It will consist of a choice of passages and/or images relating to the cultural context of the course texts, to which you will be asked to respond.

Mid-term task: 12pm (midday), Friday Week 6 Term 2
Long Essay: 12pm (midday), Monday Week 2 Term 3

Contact Hours
One seminar of 2 hours per week (with the exception of Study Week)

Learning Outcomes
By the end of the course students should be equipped

- to identify and comment on major preoccupations of Gothic literature and their representation within Victorian texts
- to problematise definitions of Gothic and its status as a genre, mode, or set of discourses, and to discuss the relationship between Gothic and other generic forms (e.g. the ghost story) closely related to it
- to explore theoretical notions of gender, sexuality, colonialism, and class in relation to the texts and to critique images of spectral and monstrous others from an informed critical perspective
- to locate Gothic texts in a specific historical context with reference to Victorian culture
- to formulate critical analyses of texts both orally and in writing
Set Texts and Seminar Programme

Note: Several of these texts can be downloaded from the academic website Project Gutenberg. You are welcome to do so but you should remember that you are still required to bring a copy to seminars.

Week 1
Ghosts 1
Emily Brontë, *Wuthering Heights* (1847)

Week 2
Ghosts 2
Selected stories from Michael Cox and R.A. Gilbert (eds.), *The Oxford Book of Victorian Ghost Stories*

Week 3
Werewolves
Selected stories from Alexis Easley and Shannon Scott (eds): *Terrifying Transformations: An Anthology of Victorian Werewolf Fiction*

Week 4
Witches
Elizabeth Gaskell, ‘The Poor Clare’ (1856); Thomas Hardy, ‘The Withered Arm’ (1888)

Week 5
Vampires
J. Sheridan Le Fanu, ‘Carmilla’ (1872); Robert Louis Stevenson, ‘Olalla’ (1885); Mary Elizabeth Braddon, ‘Good Lady Ducayne’ (1896)

Week 6
Independent Study Week

Week 7
Imperial horrors 1
H. Rider Haggard, *She* (1887)

Week 8
Imperial horrors 2
Richard Marsh, *The Beetle* (1897)

Week 9
Portraits 1
Vernon Lee, *Hauntings* (1890)

Week 10
Portraits 2
Oscar Wilde, *The Picture of Dorian Gray* (1891)
Course Outline:

In 21st Century Theory, we will build upon the general introduction to critical and cultural theory given on ENGL201 by focusing on one specific theme in contemporary theory: biopolitics. To explore biopolitics – or the politics of life itself – we will examine a selection of classic theoretical works by Michel Foucault, Georgio Agamben and others and then read them alongside some key literary and filmic texts from Kazuo Ishiguro’s Never Let Me Go to the Batman Trilogy. This course will seek to address the following questions. What exactly is biopolitics? How have theorists, novelists and film-makers imagined such concepts as sovereign power, bare life, the state of exception and so on? To what extent might it be possible to resist the biopolitical hold over our political imaginary?

Assessment: 1000 word exercise (20%) due Monday Week 7, term 2, 3500 word essay (80%) due Monday Week 1, term 2.

Set Texts

Set Texts

Martin Amis, Time’s Arrow (London: Cape, 1991)

Margaret Atwood, The Handmaid’s Tale (Vintage, 1985)

Han Kang, Human Acts (Portobello, 2016)

Kazuo Ishiguro, Never Let Me Go (London, Faber, 2005)


Christopher Nolan (dir.) Batman: The Dark Knight Returns (2008)

Steve McQueen (dir.) Twelve Years A Slave (2013)

Secondary Texts:


Boeve, Arne de, Narrative Care: Biopolitics and the Novel (London: Bloomsbury, 2014)


Mbembe, Achille, ‘Necropolitics’ in Public Culture 15: 1 (2003), pp. 11-40


Schmitt, Carl, The Concept of the Political trans. by George Schwab (Chicago: Chicago University Press, 2007)

Course Structure

1. Introduction

2. Natality: Margaret Atwood, The Handmaid’s Tale (1985)

3. Exception: Christopher Nolan (dir.) Batman: The Dark Knight Returns (2008)


6. Reading Week

7. Manhunts: Steve McQueen (dir.) Twelve Years A Slave (2013)


For further information, see Prof. Arthur Bradley, County Main, B106
Course Aims and Objectives:

This module will be run as a partnership between the Department of English and Creative Writing and the Schools Outreach office. It will help to enhance students’ employability and will be based on the University’s Schools’ Partnership Scheme, which supports Lancaster students on 10-week placements in local schools. The module will involve classroom observation and assistance, teacher assistance, and (normally) the opportunity to design and develop a teaching-related ‘special project’ to be conducted with a designated group of students or the class as a whole. It will give students first-hand experiences of young people’s responses to literary and other cultural texts, and other issues relating to literacy, education and pedagogy, thus adding a new dimension to students’ understanding of their subject’s place in schools. It will enable students to develop confidence in communicating their subject, as well as an increased awareness of the roles of schools and universities in educational processes and structures. As well as providing students with practical and communication experience, this module is likely to help with career progression, in particular (though not exclusively) for those interested in pursuing a career in teaching. At the same time, the module will provide teachers with a knowledgeable and enthusiastic assistant who can support and motivate pupils. Opportunities will be available in both the primary and secondary school sector.

Assessment:

- Log book of learning progress and development in the classroom environment: 1,500-2,000 words (required but unassessed).
- End of module project: 3,500-word essay on a topic of relevance to teaching and/or the school placement (100%).

Submission deadline:

12pm (midday), Monday Week 2/Term 3.

Contact and Syllabus:

The student will be required to spend half a day a week in the school every week for the duration of Term 2. It is intended that this will be, in the first instance, a practical and experiential module: there will be no formal lectures associated with the unit, and wherever possible or appropriate, students’ own ideas and learning will feed back into the content of their activity as they become more experienced. The teachers will act as the main source of guidance but, in addition, students will have meetings to discuss their progress and assessment plans with the Module Convenor. During the placement, the student will pursue a special project that focuses on one aspect of the teaching of English Literature or literacy in schools. Please note: there will be compulsory training sessions for your placement organised by LUSU in the course of Term 1.

Learning Outcomes:

It is expected that by the end of the module students will have gained substantial experience of
working flexibly and proactively in the challenging and unpredictable environment of a school. Furthermore, they will have gained a basic knowledge of many of the key aspects of teaching in schools.

On successful completion of this module students will be able to:

- Show an understanding of teaching methods, classroom management and lesson preparation for English Literature (or related) teaching in schools
- Demonstrate awareness of the different needs of individuals in a learning situation
- Demonstrate an ability to communicate relevant aspects of their subject
- Develop and present literary learning materials suitable for the school in which they are placed and for the age group which they are teaching
- Write a reflective, analytical and evaluative essay about their classroom experiences.

Schedule of Meetings

**Week 1**
The Weekly Log and the Special Topic

**Week 2**
The End-of-Placement Essay

**Week 3**
Library Resources

**Weeks 4/5**
One-to-one tutorials: the Special Project

**Weeks 8/9**
One-to-one tutorials: the Essay
Course Outline:

Film historians consider 1939 to be ‘the greatest year in the history of Hollywood’: in that year, 365 films were released and 80 million tickets sold. This module considers how literature and film interact and conflict in that year to construct mythologies of the American past and present in the context of the Great Depression and on the eve of the Second World War. The module also considers the context of Hollywood, the functions of motion picture palaces, American film’s relationship to British literature, and more.

Assessment: Research presentation(s) (20%), 3,500 word critical essay (80%)

Set Texts
Emily Brontë, Wuthering Heights (1846)
John Steinbeck, Of Mice and Men (1937)
Margaret Mitchell, Gone with the Wind (1936)
Rudyard Kipling, ‘Gunga Din’ (1892); Soldiers Three (1888)
Frank Baum, The Wizard of Oz (1900)

Set Films
Wuthering Heights, dir. William Wyler
Of Mice and Men, dir. Lewis Milestone
Gone with the Wind, dir. Victor Fleming
Gunga Din, dir. George Stevens
Mr. Smith Goes to Washington, dir. Frank Capra (based on unpublished story by Lewis R. Foster, ‘The Gentleman from Montana’)
The Wizard of Oz, dir. Victor Fleming

Vacation reading and viewing. Critical/historical reading will also be assigned, so please try to read as many of the set texts as possible prior to the start of term as possible.

For further information contact Professor Kamilla Elliott, County Main B211
Course Outline:

This module looks at how acts of desire, murder, fake and ‘real’ deaths are represented on stage in early modern drama. It explores how experiences of death and desire are always gendered. In early modern theatres, the playing of female roles by boy actors frequently demonstrated the performativity of gender for all – on stage and beyond. The course will explore how the bodies of boy actors dramatized a range of sexual orientations, representing female desire and staging same sex desire at the same time. We will consider how modern films and productions of early modern plays create similar (and different) gender-effects. We will study texts by Marlowe, Lyly, Heywood, Middleton, Webster, Wroth using a mixture of discussion, analysis of films / productions and short practical explorations (getting the text ‘on its feet’). The module will ask when and how can death be comic in performance? Does outlawed desire always lead to tragedy? How did drama help to shape human experiences of desire and violence? No previous experience of (or expertise in) acting is necessary but you will be required to think in terms of performance because the module will culminate in a series of short presentations and performances by the group.

Assessment: Presentation with written record (1,000 words, 45%) and essay (2,500 words, 55%).

*Presentation: In small groups (normally two or three), you will stage an extract from one of the plays studied on the course as a mini ‘performance’. It is important to remember that you are being assessed primarily as interpreters/investigators of the text rather than for your acting ability. The presentation will normally last no longer than 10 minutes, and it will be followed by an additional 5-10 minutes of discussion, including questions from the tutor and seminar group. The presentation will be accompanied by an individually-written record from each student. This will take the form of an extended prompt-book, giving details of the interpretation of the extract and its links to other parts of the play.

Vacation Reading: To be ready for the beginning of the course read Marlowe, Doctor Faustus (Revels Student Edition), and Arden of Faversham (anon) from Plays on Women, ed. Kathleen McLuskie and David Bevington, Revels Student Editions (Manchester: Manchester University Press, 1999). This volume also contains A Woman Killed With Kindness and A Chaste Maid in Cheapside which we will be studying.

For further information please see Prof Alison Findlay County Main B94.
Course Outline:
The course will begin with writing that looks back to the First World War and end with writing that anticipates the Second World War. In between the students will explore and interrogate the inter-war ‘moment’ through close attention to a number of other texts. The course will focus on many of the great themes of the period such as exile, unemployment, Englishness, eugenics, militarisation, and political commitment, as well as many of the great cultural motifs of the period such as borders, radios, planes, cars, trains, cameras and telephones. Close attention will also be paid to many of the great intellectual debates of the period such as the nature of history, the role of the State in everyday life, and the place of literary experimentation in time of war. The course will not, though, be limited to what these texts are ‘about’ but will also attend to what these texts ‘do.’ In other words, we shall explore how inter-war writing both reflects the period and indeed participates in the period. The students will, then, be expected to understand the ways in which the texts under consideration exist not only ‘between the acts’ but are themselves acts – acts not only of mourning and warning but also agitation, provocation, resistance, despair, and even (therefore) hope.

Assessment: 1 x 1,000-word exercise (20%) and a 3,500 word essay (80%)

Submission Deadlines: 12 noon, Monday Week 7; 12 noon, Monday Week 11

Learning Outcomes:
It is intended that by the end of the course the students will have acquired:

- a detailed knowledge of inter-war writing
- a keen appreciation of how the history of the period bears upon literary texts
- a well-developed facility for close reading of inter-war writing

Set Texts:
Arnold Bennett, *The Pretty Lady* (1918)*

D.H. Lawrence, ‘England, My England’ (1921)*

Katherine Mansfield, ‘The Garden Party’(1922)*

Siegfried Sassoon, *Memoirs of an Infantry Officer* (1930)
W.H.Auden, *Collected Shorter Poems* [will announce and provide poems nearer time]

George Orwell, *Road to Wigan Pier* (1937)*

Edward Upward, *Journey to the Border* (1938) [available as separate book or in collection]
called *The Railway Accident and Other Stories*]

Louis MacNeice, *Autumn Journal* (1938) [will provide scan]

Virginia Woolf, *Between the Acts* (1941)*

NB All texts available via Amazon (but please order early). Asterisked texts are available online.

**Excellent introductions to the period:**

D. Fussell, *The Great War and Modern Memory*

Graves and Hodges, *The Long Weekend*

R. Hattersley, *Borrowed Time: Britain Between the Wars*

R. Overy, *The Morbid Age: Britain Between the Wars*

M. Pugh, *We Danced all Night*

D.J. Taylor, *Bright Young People*

*Plus...endless terrific youtube documentaries on both the writers and the period...*

For further information, see Prof John Schad (B99, County College [Main])
Course Outline:
The course aims to give a detailed overview of the various ways in which the genre of literary utopia developed from the Renaissance to the present, including its ‘migration’ into science fiction in the later twentieth century. A unifying theme throughout will be: how can literary texts plausibly speak of hope, justice and human perfectibility without falling into mere sociological exposition, or falling foul of the accusation that, in literary terms it is ‘the devil who has the best tunes’. Students will be encouraged to unite a historically contextualised approach, for example looking at the political issues specific to the original moment of each utopian work, with one that is theoretically and generically informed. We shall pay particular attention both to the ways utopias build upon and contest what their predecessors have achieved, and to the complex interaction of ideological content and literary form within each individual work.

Assessment: 1 x 1,000 word critical exercise (20%), due 12pm Monday of week 7.
1 x 3,500 word essay (80%) on two (or more) texts from the course, due 12pm Monday Week 2 term 3.

Set Texts and Course Structure
Week 1. Thomas More, *Utopia* (1515), and Francis Bacon, *New Atlantis* (1626)
Week 2. Edward Bellamy, *Looking Backward* (1888)
Week 3. William Morris, *News from Nowhere* (1891)
Week 6. Independent Study Week

Vacation Reading: Please read as much as possible from the above list before the term starts.

For further information see Tony Pinkney County Main B210
Course Aims and Objectives

Is it possible to ‘read’ a painting? Can an artist interpret a poem in paint? This course addresses the complex relationship between literature and the visual arts, tracing key debates in aesthetic theory from Romanticism to the twenty-first century. *Literature and the Visual Arts* will begin with an introduction to key critical terms and an examination of the painting-inspired poetry of, for example, John Keats and W. H. Auden. Subsequent seminars will explore the work of figures such as William Blake, John Ruskin and the Pre-Raphaelites who blur the distinction between literature and art; the revival of the Pop Art tradition and postmodern narrative practices; and, finally, the fusion of word and image in graphic novels. The course will draw on the unique resources of the University’s Ruskin Library and rare book archive.

Set Texts:


Other seminar material will be made available as handouts and via Moodle

**Assessment:** 1 x 1000-word essay (20%) Deadline: 12 noon, Friday, Week 6 (Term One), 1 x 3500 word essay (80%) Deadline: 12 noon, Monday, Week 1 (Term Two)

**Learning outcomes:**

- demonstrate a detailed understanding of the historic relationship between literature and the visual arts
- show an advanced awareness of narrative style and genre in ‘image texts’ and other media inspired by the visual arts
- display an awareness of the philosophical, cultural and social contexts that inform texts studied on the course
- construct clear and critically informed interpretations of literary texts that engage with visual media and visual texts that engage with literature
Seminar Topics:

Week 1
Introduction: The Seen and the Written
Poetry, prose and theory handout (extracts to be circulated in class and via Moodle)

Week 2
Ekphrasis
Handout of poems by Keats, Browning, Christina Rossetti and others; critical material on Moodle

Week 3
Blake’s Visionary Writing
William Blake, *The Marriage of Heaven and Hell*

Week 4
Ruskin’s Aesthetics
Extracts from *John Ruskin: Selected Writings*

Week 5
Literature and Photography
Poetry and prose extracts on Moodle and as handouts.

Week 6
Independent Study Week

Week 7
After Originality: Postmodernism and Pop Art
Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*
Links to work by Douglas Coupland and others via Moodle; handout

Week 8
The Graphic Novel
Art Spiegelman, *The Complete MAUS*

Week 9
The Graphic Novel II
Marjane Satrapi, *Persepolis*

Week 10
Conclusion
Short fiction, extracts of prose (handout)
Course Aims and Objectives:

In this unit we will look at a selection of biblical texts alongside literary works that appropriate, rewrite and subvert them. We will be thinking about the Bible as literature; the reciprocal relationship between the Bible and literature; and what the Bible does to a literary text. By the end of the course you should be more familiar and knowledgeable about the Bible, its genres, ideas and narratives, and be able to appreciate its literary qualities. You will develop skills of exploring the relation between a literary text and the biblical text it invokes: in what ways does awareness of the Bible provoke more profound readings of a literary text? Does rewriting refine or subvert the Bible? Throughout the course we will also have in focus issues related to reading, interpretation and adaptation that will be relevant to your wider studies.

Assessment:

1 x 1,000-word close reading exercise (20%) and 1x 3,500-word essay (80%).

Submission Deadlines:

Close Reading Exercise: Monday Week 5 /Term 1
Essay: 12pm (midday), Monday Week 1/Term 2

Learning Outcomes:

On successful completion of the course, you will be able to

• demonstrate an understanding of the character, genres and variety of texts in the Bible

• show a detailed knowledge of a selection of biblical books

• display an understanding of different literary approaches to biblical texts

• show and awareness of the differences between devotional and secular uses of the Bible in literary works

• display an awareness of a range of critical and theoretical approaches to the use of the Bible in literature and the different reasons why writers invoke the Bible.

Set Texts:

Biblical works:

Please read from the Bible widely. Specific texts we will discuss are: Song of Songs; Genesis (especially chapters 1-4 and 30); 1 and 2 Samuel (especially chapters 11 and 12); Matthew 26-27. Please read these in the King James Version (these are available cheaply in second hand books shops and are identifiable by a preface 'To the Most High and Mighty Prince James').
Literary works:

*Milton, Paradise Lost, book 4*


Byron, *Cain, A Mystery* [available on moodle]

A selection of poetry on the Passion including:

*Poems available on moodle: John Donne, 'Good Friday, 1613, Riding Westward', Gerard Manley Hopkins, 'The Windhover', Christina Rossetti, 'Good Friday'; Emily Dickinson, "Remember me implored the Thief'; Sylvia Plath, 'Mary's Song'; Geoffrey Hill, 'Canticle for Good Friday'.*

Angela Carter, *The Passion of New Eve*


Margaret Attwood, *The Handmaid's Tale*

Seminar Topics:

**Week 1: English Bibles**

Song of Songs and Genesis 1-4

**Week 2: Adam, Eve and sin**

*Paradise Lost* book IV and Mark Twain, *The Diaries of Adam and Eve*

**Week 3: Adam, Eve and sin II**

Byron, *Cain, A Mystery* [available on moodle]

**Week 4: The Passion I**

*Poems available on moodle: John Donne, 'Good Friday, 1613, Riding Westward', Gerard Manley Hopkins, 'The Windhover', Christina Rossetti, 'Good Friday'; Emily Dickinson, "Remember me implored the Thief'; Sylvia Plath, 'Mary's Song'; Geoffrey Hill, 'Canticle for Good Friday'.*

**Week 5: The Passion II**

Angela Carter, *The Passion of New Eve*

**Week 6: Independent Study Week**

**Week 7: David and Bathsheba I**

1 and 2 Samuel
Week 8: David and Bathsheba II

Thomas Hardy, *Far from the Madding Crowd*

Week 9: Concubines and Handmaids I

Genesis 30 plus extracts [available on moodle]

Week 10: Concubines and Handmaids II

Margaret Attwood, *The Handmaid’s Tale*
Course Aims and Objectives

In *A Room of One’s Own* Virginia Woolf famously asks ‘what would have happened had Shakespeare had a wonderfully gifted sister?’, and goes on to explore the obstacles to literary success that she might have encountered. This course follows Woolf’s lead by seeking to redress the historical marginalisation of women writers in the English literary canon through an exploration of how women have come to writing at different historical moments, what they have chosen to write, and how. A selection of texts from the 17th century through to the 21st, encompassing autobiographical forms, the novel, poetry and drama, are used to examine relationships between gender, sexuality, race/ethnicity and literary production, and to explore continuities, connections and disparities between representations of female experience. The course is historical in terms of both the range of primary texts it addresses, and also the history of feminist theoretical and critical approaches it provides. The course is structured generically, in order to facilitate formal analysis of the texts under consideration.

**Learning Outcomes:** By the end of the course, successful students will have developed:

- an informed knowledge and understanding of women's writing from different genres and from a range of historical periods
- their ability to contextualise literary material and its production and reception
- an understanding of genre theory
- an awareness of different theoretical and critical approaches, including an awareness of their historical specificity and political currency
- their ability to make appropriate use of secondary material such as criticism and theory in assessed work

**Assessment:**

Short in-class individual presentation/submission: 20%

3,500 word essay 80%

**Submission:**

Presentations will take place during the term

Essay, 12.00 Noon Monday, Week 2, Term 3
Set texts will include:


Margaret Cavendish, *Duchess of Newcastle, The Convent of Pleasure* (1668) [Moodle]


Dorothy Osborne, *Letters* (1652-3) [Moodle]


Dorothy Wordsworth, *Grasmere Journals* (1800-3) [Moodle]

**Week 1**

**Introduction**


**Secondary Reading**


**Week 2**

**Life-writing 1:**

Dorothy Wordsworth, *Grasmere Journals* (1800-3) [Moodle]

Dorothy Osborne, *Letters* (1652-3) [Moodle]


**Secondary Reading**

Laura Marcus, *Autobiographical Discourses: Criticism, Theory, Practice* (Manchester: Manchester University Press, 1994) [Moodle extract]

**Week 3**

**Life writing 2:**


**Secondary Reading**

Week 4
Romance 1:

Secondary Reading

Week 5
Romance 2:

Secondary Reading

Week 6 - Independent Study Week 1 x essay-planning exercise (to be submitted 12pm, Monday Week 7)

Week 7
History 1:

Secondary Reading

Week 8

Secondary Reading

Week 9
Fantasy 1:
Margaret Cavendish, *Duchess of Newcastle, The Convent of Pleasure* (1668) [Moodle]

Secondary Reading

Week 10
Fantasy 2:

Secondary Reading
Course Aims and Objectives:

Using a range of texts and genres from 1790s to the 1820s this course will consider the importance of the physical human body, in health and sickness. Examining the historical context in which these texts were written, we will look at such topics as illness, death, doctors, medical treatments, recreational drug use, pregnancy, disability, physical strength, sexuality, sensuality, health, race, gender, physiognomy and phrenology. How did Romantic poets and prose writers imagine the body? What did they think of the distinction between the mind and body or between the body and soul? How was the body understood medically? How are people made ‘monsters’ in the period and for what political purpose? The course will explore how bodies are not to be thought of as neutral or ahistorical but instead as historically-contingent sites of discourse.

Seminars:

Labouring-class, mad, and female bodies: poems from the *Lyrical Ballads*
Gendered bodies: Mary Wollstonecraft and Hannah More
Black bodies: selected poems from William Blake, Ann Yearsley, Phyllis Wheatley
Disability: Lord Byron
Sensuous bodies: John Keats
Vampires: John Polidori
Monsters: Mary Shelley, *Frankenstein*
Drugs: Thomas de Quincey, *Confessions of an English Opium-Eater*

Assessment:

1 x 1000 word close reading exercise (20%)
1 x 3500 word essay (80%)

Submission Deadlines:

Close reading exercise: 12pm Monday week 8, Term 1;
3500-word essay: 12pm Monday Term 2 Week 2.

Contact:

1 two-hour seminar per week (with the exception of Independent Study Week).

Learning Outcomes:

On successful completion of this module students will have...
A detailed understanding of a range of nineteenth-century literary genres dealing with some particular aspect of the body;

The ability to evaluate the importance of the historical conditions of the texts studied with regard to such topics as illness, treatment, and the medical professions.

Critical awareness of appropriate theoretical approaches and methodologies, such as from body studies, disability studies and the history of medicine

An understanding of the way that key identity markers are witnessed in representations of the body, such as gender, sexuality, disability and race.

Set Texts:


**Vacation Reading:** I’d advise you to read the prose works over the summer. Please do make sure to read the 1818 text of *Frankenstein*
Course Outline

‘[T]he Gothic’, as Nick Groom argues, ‘was not simply a reaction to the Enlightenment, and the rise of the Gothic novel is part of a longer history’ (Groom, 2012, p.xiv). In coining the term Premodern Gothic, this innovative half-unit considers some of the ways in which a range of generically diverse texts produced in England between c.1450 and 1600 engage with Gothic tropes and sensibilities - e.g. ghosts, vampires, castles, darkness, magic, terror and wonder - before ‘the rise of the Gothic novel’.

Assessment

1 x 1,000-word essay (20%) 1 x 3,500 word essay (80%)

Course Structure

Week 1: Introduction: Working back from the Gothic novel: Horace Walpole’s The Castle of Otranto
Week 2: Shakespeare’s Goths: Titus Andronicus
Week 3: Staging the Renaissance Gothic: Hamlet
Week 4: Folklore, Monks and Martyrs: Medieval Ghost Stories
Week 5: Supernatural Spaces: Sir Gawain and the Green Knight [Essay 1 due]
Week 6: Independent Study Week
Week 7: Romance and Revenants: Sir Gawain and the Green Knight II
Week 8: ‘Strange Things are Delectable’: William Baldwin, Beware the Cat
Week 10: Sensing Fear: Thomas Nashe, The Terrors of the Night
Week 11: [Essay 2 due]

Set Texts

Students will be asked to purchase Sir Gawain and the Green Knight (Broadview, 1992), Medieval Ghost Stories (Boydell and Brewer, 2006), Titus Andronicus (any edition), Hamlet (any edition) and The Faerie Queene (Penguin, 1979). The other primary texts will be offered as scanned texts via MOODLE and links to scholarly electronic archives. Students will be expected to bring hard and/or e-copies of all set texts to the weekly seminars.

Anon., Sir Gawain and the Green Knight (Broadview, 1992)
Anon., Medieval Ghost Stories, ed by Andrew Joynes (Boydell and Brewer, 2006)
William Baldwin, Beware the Cat [EEBO: online]
Thomas Nashe, *Terrors of the Night* [EEBO: online]


Horace Walpole, *The Castle of Otranto* (Project Gutenberg; online)

**Vacation Reading**

I recommend that you read Horace Walpole’s *The Castle of Otranto* before Week 11.

For further information please contact Dr Liz Oakley-Brown, County Main B209