Study Abroad Handbook for Postgraduate students
Department of English Literature and Creative Writing

How to Apply

**Grade requirement:**
You are expected to have a GPA of 3.0, a credit or grade B average or equivalent in a related degree.

**English requirements:**
If you are a non-native English language speaker, our English requirements are IELTS 6.5 (with at least 6.0 in writing and 5.5 in the other elements); Pearson PTE Academic 58 overall with at least 50 in writing and 42 in equivalent IELTS elements, CEFR B2-C1 or equivalent.

Students who have IELTS 6.0 (with at least 5.5 in each element) or Pearson PTE Academic 50 overall (with at least 42 in each element) can take part in the 4 week **English for Academic Purposes (EAP)** course instead of retaking their tests.

IELTS and Pearson certificates are valid for 2 years from the test date and your certificate will need to be valid on the start date of your studies at Lancaster.

If you are a non-native English speaker studying at an English speaking university, please include a copy of the Secure English Language Test (SELT) certificate e.g. IELTS, Pearson or TOEFL you submitted when you applied to your home University/College.

**Students coming for more than 6 months**
We will accept the most recent SELT according to the English Language requirements outlined above or equivalent. There are several ways that you can provide evidence of your English Language ability, details are listed [here](#).

**Students coming for less than 6 months**
If you are coming to Lancaster for less than 6 months, we will still need to review your English Language ability. However, we can accept a wider range of certificates including qualifications [listed here](#) or confirmation from your home university.

If you have any further questions about this, you can email studyabroad@lancaster.ac.uk

**You can study at Lancaster for:**
- Michaelmas term (October - December)
- Lent term (January - March)
- Michaelmas & Lent term (October – March)

You are required to take 20 - 30 ECTS credits per term. Please note that 30 ECTS credits is a very high workload.
Modules available to Erasmus+ students

Although we make every effort to ensure the accuracy of information about modules, there may be some unavoidable changes. At the stage of the application, you are only completing a provisional study plan and it will only be confirmed when you arrive in Lancaster. We recommend you to have a strong list of back-up options in case you need to make changes to your provisional study plan.

Please note that you can change your mind if you need to and switch your modules during your first week at Lancaster.

ENGL421: Postcolonial Women’s Writing

ECTS Credits: 10
Term taught: Lent Term Only
Module convenor: Dr Lindsey Moore
Pre-requisites:
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline
- It is recommended that you source and start your primary reading early. Please see below for further instructions

Module description
This module – distinctive in its focus on the wider Middle East – explores twentieth and twenty-first century narratives by women writers, examining creative literary engagements with (post)colonial histories, societies and politics. Novels and memoirs are read alongside selected theory from different disciplines – literary criticism, history, geography, sociology, women’s/gender/sexuality studies, and anthropology. Writers respond to colonialism, nationalism, patriarchy, religion, migration, and transnationalism/globalisation. Key themes are revolution; bodies in space; violence; education; resistance; memory; testimony; and the politics of representation.

Outline syllabus
Week 1. Introduction
Week 2. Decolonisation I
  - Fatima Mernissi, The Harem Within/Dreams of Trespass (1985)
Week 3. Decolonisation II
  - Assia Djebar, Children of the New World (1962/2005)
Week 4. Gender and Sex
  - Nawal el Saadawi, Woman at Point Zero (1984/2015)
Week 5. Gender and Sexuality
Week 6. Women Without Men?

**Week 7. Migration and Islam**

**Week 8. The Colonial Present**

**Week 9. Politics in the Present**

**Week 10. Pedagogy and Politics / Conclusions**

**Recommended Readings**

**Primary (Literary) Reading**

*Any edition is acceptable; you may also read texts in the original language.
*It is recommended that you source and start your primary reading early.

Fatima Mernissi, *The Harem Within: Tales of a Moroccan Girlhood* (1985; nb. also published under the title *Dreams of Trespass*)
Malala Yousafzai, *I Am Malala*, with Christina Lamb (2013)

**Recommended Introductory Secondary Reading**

Ball, Anna and Mattar, Karim (eds.), *The Edinburgh Companion to the Postcolonial Middle East* (2018)
Loomba, A. *Colonialism/Postcolonialism* (1998)

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

**ENGL428: Romance and Realism**

**ECTS Credits:** 10
**Term taught:** Michaelmas Term Only
**Module convenor:** Dr. Andrew Tate
**Pre-requisites:**
This module is only available to Postgraduate Erasmus+ students from selected partners
Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline

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

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

**Recommended Readings**

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

**Secondary Texts**
These works are useful for the intellectual and cultural background of the course. They are not required reading.
One 5000-word essay on two or three of the set texts. Titles/topics to be approved by tutor.

**ENGL432: Victorian Extremes: The Coming of Modernity**

**ECTS Credits:** 10

**Module convenor:** Prof. Mark Knight

**Term taught:** Michaelmas Term Only

**Pre-requisites:**
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline

**Module description**

The module seeks to challenge the conventional tendency to think of the Victorian era as an age of moderation, as “a land / in which it seemed always the afternoon” (to quote Tennyson). We shall, therefore, be paying close attention to the many extremes and extremities within Victorian literature and culture. These extremes can be found in some of the period’s formal experimentations, and cover subjects such as perception, experience, radicalism, imagination, secularism, and belief. Throughout the module, we shall be exploring the relation between these Victorian extremes and the coming of Modernity. This exploration will take us beyond the chronological limits of what we normally think of as the Victorian period, and we will be enlisting the help of several critical pieces to focus our seminar discussions.

The texts below marked with an asterisk are those that you will need to get yourself; the other material (including all the critical chapters listed) will be made available on Moodle (or are available electronically through Lancaster University’s Library). Where you are asked to get a text, any edition will suffice (hard copy or electronic), so long as it is complete and you bring it to class.

**Week-by-Week Reading**

Week 2 H.G. Wells, “The Plattner Story” (1896);
Week 3 *George Gissing, The Nether World (1889).
Week 4 The Politics of Theosophy (selected material from Annie Besant and Helena Blavatsky);
Elizabeth Carolyn Miller, “Chapter 5. Enlightenment Beyond Reason: Theosophical Socialism and
Radical Print Culture,” in Slow Print: Literary Radicalism and Late Victorian Print Culture (2013).
Week 5 *George MacDonald, Lilith (1895).
Week 6 Independent Study Week
Week 7 *Samuel Butler, The Way of All Flesh (1903);
Mark Knight, “Chapter 6. Samuel Butler’s The Way of All Flesh and Our Stories of Evangelicalism,” in
Week 8 *Olive Schreiner, The Story of an African Farm (1883).
Week 9 Christine Rossetti, extracts from Time Flies: A Reading Diary (1895);
Literature, Duration and Victorian Reading (2019);
Emma Mason, “Chapter 4. Green Grace and the End of Time, 1885-1894,” Christina Rossetti: Poetry,
Week 10 *G. K. Chesterton, Orthodoxy (1908)

Assessment proportions
One 5,000-word essay on one (or two) of the set texts. Titles/topics to be approved by tutor.

ENGL433: Fusions
ECTS Credits: 10
Module Convenor: Prof. John Schad
Term taught: Michaelmas Term Only
Pre-requisites:
  o This module is only available to Postgraduate Erasmus+ students from selected partners
  o Must have completed a degree and enrolled in a postgraduate programme in English/Creative
    Writing or related discipline

Module description
This module is concerned with a range of texts from c.1890 to c.1990 that together suggest a line of
broadly modernistic writing that has a fascination both with the city (Paris, Berlin, Oxford, London,
Manchester, or even that city of death which is the death camp) and with the mixing of genres - in
particular, such genres as critical essay, philosophical treatise, poetry, comic dialogue, fragment,
short story, manifesto, autobiography, history, textual commentary, and travelogue. Special
attention will be paid to texts that blur the genre-boundary that, traditionally, separates critical writing
from creative writing, and students will be invited, if they wish, to submit such texts themselves.

Outline syllabus
Week 1. This meets that: an introduction, of sorts
Week 2. Poet meets dancer
Reading: Stéphane Mallarmé, Divagations (1897) – a selection (to be provided)
Week 3. Man meets signs
Reading: Walter Benjamin, ‘One Way Street’* (1926) http://www.mediafire.com/?0d6xp7sfzber68
Week 4. Surrealist meets arcade
Reading: Louis Aragon, Paris Peasant (1926) – will HAVE TO BUY OR BORROW (not on web)
Week 5. Woman meets metro
Reading: Hope Mirrlees, ‘Paris: a Poem’ (1919) - text provided
-we all have a go at instant post-criticism

Week 6. You meet me
Reading and tutorial week. Each student to see me regarding their assignment.
Week 7. One meets many

Week 8. Jew meets death
Reading: Paul Celan – selected poems - to be provided

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

-we all have a go at instant post-criticism

Week 10. You – in progress...
-you each get to read aloud to the class a 5–minute miniature draft of your essay/work-in-progress

**Important websites in the field**

- [https://creativecriticalwriting.wordpress.com/](https://creativecriticalwriting.wordpress.com/)
- [https://www.seameditions.com/](https://www.seameditions.com/)
- [https://punctumbooks.com/](https://punctumbooks.com/)
- [http://www.criticalpoetics.co.uk/news-events/](http://www.criticalpoetics.co.uk/news-events/)

**Some Books Worth Reading By Way of General Preparation**


Haas, *Ficto/critical Strategies* [as says on tin]

Ulmer, ‘The Object of Post-Criticism,’ in Foster (ed.), *The Anti-aesthetic*


---------- ‘One plus one plus one: the devil’s party,’ *E.R.O.S.* 2 (2013) [1960s/myth/rock]

Barnes, *Flaubert’s Parrot* (1984) [novel as criticism]

Barthes, *A Lover’s Discourse* (1977) [post-structuralist experimentation]


Cannon, *Walter Benjamin Re-imagined* [a graphic/visual response]

Freedman et al, (eds) *The Intimate Critique: Autobiographical criticism* [feministic]


Kunin, *Folding Ruler Star* [poems re-writing/reading Milton]

Nabokov, *Pale Fire* (1960) [novel as parody of criticism]

Robertson, *NULLING: PROSE essays on Noise, Pornography, the Codex, Melancholy, Lucretius, Folds, Cities, and Related Aporias* (2012) [as says on tin]

Rosenbridge, *To Be, or Not to Be: Paraphrased* (2016)[Hamlet’s words as never before]

Schad and Tearle (eds), *Crricit! Cries, Lies, Insults, Outbursts, Hoaxes, Disasters, Letters of Resignation and Various Other Noises Off in These the First and Last Days of Literary Criticism, Not to Mention the University* (2011) [miscellany]


---------- *The Late Walter Benjamin* (2012) [a found or quotational novel]

Simon (ed.), *The Anthology of Babel* (2019) [essays on books that do not exist]

Stacey and Wolff (eds), *Writing Otherwise: Experiments in cultural criticism*

**Assessment proportions**

One 5000-word text that could take the form of either a conventional literary critical essay or a more-or-less wild experiment in critical-creative writing (aka post-criticism).

**ENGL438: Pre-Modern Bodies**
ECTS Credits: 10
Module convenor: Dr. Liz Oakley-Brown
Term taught: Michaelmas Term Only
Pre-requisites:
  o This module is only available to Postgraduate Erasmus+ students from selected partners
  o Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline

Module description
How are bodies configured in sixteenth- and seventeenth-century texts and how do we read them from a twenty-first century perspective? What cultural weight do bodies bear when represented as gendered; as icons of nationhood or mortality; as objects of desire - sometimes of violent desire - in literary texts? Is social identity inevitably shaped by corporeality or do the processes of bodily exposure and concealment offer ways of self-fashioning? This module addresses these questions by examining the ways in which embodied identities are contingently constructed in a period of religious and political and change.
The course can be taken as part of the early modern pathway or as a stand-alone module for those interested in developing transhistorical understandings of gender and/or embodiment.

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

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

Primary Texts
Foxe’s Book of Martyrs: Select Narratives, ed. John N. King (Oxford University Press, 2009)
William Shakespeare, Hamlet and Titus Andronicus (any scholarly edition eg Arden Shakespeare)
From Early English Books Online (you will be shown how to use this in Week 1) and electronic editions

William Bullein, *Bulleins bulwarke of defence against all sickness, soarenesse, and woundes that doe dayly assaulte mankind* (1579)

Thomas Heywood, *The Fair Maid of the Exchange* (1607)

Elizabeth Melville, *An Godlie Dreame* (1603)

Rachel Speght, *Mortalities Memorandum* (1621)
Secondary Reading
Detailed secondary reading lists for each week with additional primary materials, including material from EEBO and secondary criticism, will be supplied on Moodle.
*I recommend that you begin reading The Faerie Queene before the start of the course.

ENGL439: Emotional Geographies in Early Modern Literature

ECTS Credits: 10
Module convenor: Dr. Alison Findlay
Term taught: Lent Term Only
Pre-requisites:
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline

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

Outline syllabus
Week 1. Introduction: Mapping Space and Passions– introduction to theoretical models and to how the early modern environment is perceived and configured in Early English texts
Week 2. Inventing places: Thomas More, Utopia
Week 3. Sad Stories and Castles: Shakespeare Richard II
Week 4. Triumph and Terrain: Marlowe’s Tamburlaine: Parts I and II
Week 5. Mischief and Misery: Thomas Potts Discovery of Witches in Lancashire (1613) and Heywood and Brome’s The Late Lancashire Witches (1634)
Week 6. The Promised Land: Elizabeth Cary, The Tragedy of Mariam
Week 7. Pastoral Passions: Lady Mary Wroth, Love’s Victory and Penshurst Place
Week 8. Light Will Shine Throughout the Whole Earth: George Fox’s Journal,
  i. Margaret Fell’s Women’s Speaking Justified and Quakers in North West England
Week 10. Conclusion and essay / dissertation planning

Recommended readings

Primary Reading
These are recommended editions but any annotated edition can be used.
Richard Brome and Thomas Heywood, *The Late Lancashire Witches*, ed. Helen Ostovich *Richard Brome online* [http://www.hrionline.ac.uk/brome/]


Margaret Fell, *Women’s Speaking Justified* text on Moodle site from EEBO


Detailed reading lists for each week and secondary criticism will be supplied on Moodle. You will be shown how to use the database Early English Books Online in Week 1).

**Assessment proportion**

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

**ENGL445: Affliction: Nineteenth Century Literature: Place – Space – Text**

**ECTS Credits:** 10

**Term taught:** Lent Term Only

**Module convenor:** Prof. Sally Bushell

**Pre-requisites:**

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline

**Module description**

This module offers an introduction to understanding and exploring ideas of space, movement and identity in relation to major writers and texts across the nineteenth century. We will read key writers of place alongside a range of relevant spatial and philosophical texts and extracts for each of the thematic themes that are addressed across the module.

We will combine close readings and analysis of texts that consider how landscapes were viewed throughout the nineteenth century, as well as how space and place was understood in relation to the self and wider cultural or political issues. The course encourages the combination of rigorous secondary and theoretical reading with original thinking in order to develop new understandings of the relationship between place, space and text in texts from the Romantic and Victorian periods.
The module focuses on three themes: walking and writing; mapping literary place and space; and interior and exterior. We will use these themes to think about how place and space are constructed through movement, action and reaction, as well as to consider how the visual representation of place via maps can transform the ways we understand the world around us. We will consider multiple types of place, including rural farmland, mountains and lakes, islands, cities and the home. We will place these themes in the context of twentieth-century thinking on place and space via the works of phenomenologists like Maurice Merleau-Ponty and spatial theorists, including Gaston Bachelard, Michel de Certeau, Henri Lefebvre, Franco Moretti and Yi Fu Tuan amongst others. The module will run in 10 x 2-hour sessions across the term. In reading week, students will be asked to prepare the unassessed formative exercise, in which we will explore how digital technology can help us understand these relationships, and how such tools might assist us in developing and articulating close analyses of literary works. Week 5 will use Mary Shelley’s *Frankenstein* as a case study through which you will be introduced to digital cartographic tools. This training will allow students to undertake the reading week task, in which students will select a text to map and experiment with visualising place and space in the digital domain. In Week 7, students will present their work to the group and participate in a roundtable discussion on the critical, literary and theoretical issues raised by this exercise. Ordinarily, sessions will be arranged around the discussion of the set text(s), theory and relevant secondary reading.

**Outline syllabus**

**Weeks 1-7: OUTSIDE**

**Week 1: Introduction to Place – Space – Text**
- **Primary Texts (all on Moodle):** Extracts
- **Secondary Reading:**
  - Yi Fu Tuan, ‘Space and Place: Humanist Perspective’
  - Extract from Henri Lefebvre, *The Production of Place*
  - Doreen Massey, ‘A Global Sense of Place’
  - Extract from Gillian Rose *Feminism and Geography* (The Limits of Geographical Thought)

**Week 2: A Sense of Home**
- **Primary Texts:**
- **Secondary Reading:**
  - Extracts from Yi Fu Tuan and others.

**Week 3: Walking in the World**
- **Primary Texts:** (all in the Norton Anthology: Romantics) or on Moodle
  - Samuel Taylor Coleridge, ‘This Lime-Tree Bower My Prison’; Notebook extract [Moodle]
  - Dorothy Wordsworth, extracts from *The Grasmere Journals*
  - William Wordsworth, extract from *The Prelude*: Book Fourteen: The Vision on Mount Snowdon
- **Secondary Texts:**
  - Jonathan Bate, ‘A Language that is Ever Green’, from *Romantic Ecology: Wordsworth and the Environmental Tradition*
  - Jane Bennett, ‘Preface’ and ‘Chapter 1: The Force of Things’, from *Vibrant Matter: A Political Ecology of Things*

**Week 4: City Spaces**
- **Primary Texts:**
  - Thomas De Quincey, extracts from *Confessions of an English Opium Eater* (Norton Anthology: Romantics)
  - Charles Dickens, ‘Night Walks’ (Moodle)
- **Secondary Text:**
  - Michel de Certeau, ‘Walking in the City’.
Week 5: Mapping *Frankenstein* – exploring Digital Approaches + Training Session  
Primary Text: *Frankenstein* (1818)  
Secondary Sources: Online links  

Week 6: INDEPENDENT PROJECT WITH PYTHON + GEPHI  
Week 7: GROUP Presentations and Round-table on DIGITAL MAPPING  
Weeks 8-10: INSIDE  
Week 8: Micro-Mapping John Clare  
Primary Texts:  
Secondary Texts:  
Extract from Franco Moretti, Atlas of the European Novel  

Week 9: Poetic Subjectivity and the Ballad  
Primary Texts:  
Keats, “La Belle Dame sans Merci”  
Coleridge, “The Rime of the Ancient Mariner”  
Wordsworth: “The Idiot Boy”  
Tennyson: “The Lady of Shallott”  
Secondary Text:  
Gaston Bachelard, *The Poetics of Space*, pp. 211-231 (Ch. 9, ‘The Dialectics of Outside and Inside)  

Week 10: Subjective Spaces 2: Victorian Subjectivity  
Primary Texts:  
Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde; ‘A Gossip on Romance’  
Browning: “Childe Roland to the Dark Tower Came”  
Secondary Texts:  
Extract from Maurice Merleau-Ponty, *The Phenomenology of Perception*  
Extract from Michel Foucault, *Of Other Spaces: Utopias and Heterotopias*  

**Books you will need access to (purchase or borrow)**  
Robert Louis Stevenson, *Dr Jekyll and Mr Hyde*. Ideally Norton but if not Penguin.  

**Other Useful Books**  
You will find additional and secondary readings for each week on Moodle.  

**Assessment proportion**  
Students will be given a focussed project to research and prepare in Week 6 involving the digital mapping of literary place and space using Gephi and Python. In week 7 they will present to the group
and receive immediate feedback on their oral skills as well as some written response to any work submitted. This is not an assessed piece. Students may if they wish submit a final essay centred on digital mapping of 19th Century texts.

At the end of the MA module students will be required to submit a 5,000 word essay. Some titles will be provided but students can make up their own title in consultation with the course convenor.

**ENGL446: Affliction: Writing Illness and Disease in the Gothic Mode**

**ECTS Credits:** 10  
**Term taught:** Michaelmas Term Only  
**Module convenor:** Dr. Sara Wasson  

**Pre-requisites:**
- This module is only available to Postgraduate Erasmus+ students from selected partners  
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline

**Module description**

This module will explore Gothic representations of pain and illness experience, chronic illness, psychiatric confinement, eating disorders, organ harvest and transplantation, genetic testing, and epidemic or disease emergence. Traditional Gothic tropes find ready echoes in illness. Subjects may experience their bodies as uncanny, once familiar but now strange; they may feel helpless and physically vulnerable; they strive to decipher the cryptic signs of the medical record and the body’s symptoms; they endure strange temporalities and carceral hospital sites; they are subjected to rituals of medical monitoring; and they become supplicants to powerful figures with mysterious knowledge. The Gothic mode can be part of a critique of the complex biopolitics of medicine and illness. Yet at the same time, representing illness and pain through a Gothic mode can carry ideological risks, reinforcing problematic cultural assumptions about which human lives are of value. This module will explore the promise and perils of the Gothic mode in the arena of health humanities and critical medical humanities.

**Outline syllabus**

**PART 1: GOTHIC MODES OF ILLNESS REPRESENTATION: SPACE, TIME AND AFFECT**

- **Week 1.** Useful darkness? Medical Gothic. Lorrie Moore, ‘People Like That Are the Only People Here: Canonical Babbling in Peed Onk’ (1997); Paul Zweig, ‘Departures’ (1997); Lucille Clifton, ‘dialysis’ (2000).


**PART 2: CASE STUDIES OF ILLNESS REPRESENTATIONS IN THE GOTHIC MODE**


- **Week 4.** Chronic pain in flash writing, poetry and art. Christine Friedlander, *Avant Gauze* (Portland, OR: Magic Helicopter Press, 2016); selected poems from Karen Fiser, *Words Like*...

Week 5. Psychiatric heterotopias. Anna Kavan, I Am Lazarus (1945) and ‘The Case of Bill Williams’ (1944).


PART 3: CRUEL SYSTEMS: SOCIETY, ILLNESS AND HEALTHCARE PRACTICE


Recommended readings

Primary Reading
Students will be asked to purchase the books listed below:
Bartlett, Jennifer, Sheila Black and Michael Northen (eds.), Beauty is a Verb: The New Poetry of Disability (El Paso, TX: Cinco Puntos Press, 2011). Lancaster has an ebook of this which you can certainly use, at https://idp.lancs.ac.uk/idp/profile/SAML2/POST/SSO, but you may wish to purchase this.
Friedlander, Christine, Avant Gauze (Portland, OR: Magic Helicopter Press, 2016)
Green, Katie, Lighter Than My Shadow (London: Jonathan Cape 2013)
Huber, Sonya, Pain Woman Takes Your Keys (Lincoln: University of Nebraska Press, 2017)
Kavan, Anna, I Am Lazarus (London: Peter Owen, 1978 [1945]).
Lancaster has an ebook of this which you can use, but you may wish to purchase it.
Many other texts will be digitised or linked on Moodle.

We will also watch the following films:
L’Intrus, dir. by Claire Denis (Ognon Pictures, 2004)
Gattaca, dir. By Andrew Niccol (Columbia, 1997)
Vacation Reading

Assessment proportion
One 5000-word essay. Titles/topics to be approved by tutor.

ENGL449: The Neoliberal Novel: Fiction, Politics and Economics 1979-

ECTS Credits: 10
Term taught: Lent Term Only
Module convenor: Prof. Arthur Bradley
Pre-requisites: This module is only available to Postgraduate Erasmus+ students from selected partners

Module description
This module explores the relation between the novel and neoliberal politics, economics and philosophy from 1979 to the present. It introduces students to the philosophy of neoliberalism by examining key theoretical texts by Ayn Rand, Friedrich Hayek, Milton Friedman, Michel Foucault and Wendy Brown and tracks how the modern novel historically reflects, reinforces and questions the rise (and fall?) of neoliberalism by reading a series of texts from Ayn Rand’s post-war hymn to the heroic individual, *Atlas Shrugged*, to Ali Smith’s Brexit novel, *Autumn*. To summarize its aspirations, this module seeks to map the contours of what Walter Ben Michaels has famously called the “Neoliberal Novel” by examining its defining genres, tropes, subjectivities, imaginaries, affects and ideologies. In the course of each seminar, we will seek to address the following questions. To what extent is it possible to speak of a Neoliberal Novel? How far do novels from 1979 to the present reflect, anticipate and contest the history of neoliberalism from the collapse of Keynesianism in the mid-1970s, through the monetarist experiments of the Thatcher and Reagan governments in the 1980s, up to the financial crash of 2008 and the rise of ‘post-liberal’ populists like Trump? To what extent is it possible for the contemporary novel to think with, through and even beyond the neoliberal order?

Outline syllabus
Week 1. Introduction
Week 6. Self-study week

Please note: Ayn Rand’s *Atlas Shrugged* is over 1000 pages long, so this is the book to start with if you want to do any preparatory reading for the course over the summer.
Primary Literary Texts:

Secondary Reading:
Laurent Berlant, *Cruel Optimism* (Durham, NC: Duke, 2001)
Jane Elliott and Gillian Harkins (eds.) “Genres of Neoliberalism.” Special issue of Social Text (115: 2013)
David Harvey, *A Brief History of Neoliberalism* (Oxford: OUP, 2005)
Friedrich Hayek, *The Road to Serfdom* (London: Routledge, 1944)
Mitchum Huehls and Rachel Greenwald Smith (eds.) *Neoliberalism and Contemporary Literary Culture* (Baltimore, MN: Johns Hopkins, 2016)
Emily Johansen and Alissa Karl (eds.) *Neoliberalism and the Novel* (London: Routledge, 2016)

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

1 x 5000 word assessed essay to be submitted 4 weeks after the conclusion of the module. Students should begin to work on their essays in Week 6 and submit a detailed plan by Week 10 at the latest. They will obtain feedback on plan either verbally (in one-to-one meeting) or electronically (via email). Written feedback and grade for essay will be provided by seminar tutor.
ENGL423: Contemporary Gothic: Text and Screen

ECTS Credits: 10
Term taught: Lent Term Only
Module convenor: Prof. Catherine Spooner
Pre-requisites: This module is only available to Postgraduate Erasmus+ students from selected partners

Module description
This module addresses the ways that contemporary literature, film and television engage with the Gothic literary tradition. Focusing specifically on texts produced since 2000, it explores the continuing relevance of Gothic in contemporary culture. The module aims to demonstrate the diversity and increasing hybridity of contemporary Gothic and with this in mind, enquires what happens when Gothic cross-fertilises a range of other modes and genres including romance, documentary, comedy, science fiction and crime. It examines how traditional Gothic personae from vampires, ghosts and werewolves to guilty fathers and disturbed children may find new life in the twenty-first century, and how traditional Gothic spaces such as the haunted house may be refigured in post-millennial texts from British, American and other western cultures. Finally, it reflects on what critics mean when they talk about Gothic and the ways in which the term is put to work in both popular media and in academic criticism.

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

Outline syllabus

Week 1. Introduction to Contemporary Gothic
Please read the following critical essays (all three can be accessed electronically via the library catalogue):
  o Catherine Spooner, 'Introduction: Post-Millennial Gothic', in Post-Millennial Gothic: Comedy, Romance and the Rise of Happy Gothic (Bloomsbury 2017)

Week 2. Houses 1
Mark Z. Danielewski, House of Leaves (2000)
Crimson Peak (Guillermo del Toro, 2015)

Week 3. Houses 2
Mark Z. Danielewski, House of Leaves (2000)
American Horror Story: Murder House 1.1 (2011)

Week 4. Crime
Gillian Flynn, Sharp Objects (2006)
Prevenge (Alice Lowe, 2016)

Week 5. Vampires
Stephenie Meyer, Twilight (2007)
What We Do in the Shadows (Jemaine Clements, Taika Waititi, 2014)

Week 6. Hauntings
Catherine O’Flynn, What Was Lost (2007)
Black Mirror: Be Right Back (2013)

Week 7. African-American Gothic
L. A. Banks, Tananarive Due, Brandon Massey, The Ancestors (2008)
Get Out (Jordan Peele, 2017)

Week 8. Soucouyants
Helen Oyeyemi, White is For Witching (2009)
Byzantium (Neil Jordan, 2012)

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

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

Recommended readings
Primary Reading
Fiction:
Mark Z. Danielewski, House of Leaves (2000)
Gillian Flynn, Sharp Objects (2006)
Stephenie Meyer, Twilight (2007)
Catherine O’Flynn, What Was Lost (2007)
L. A. Banks, Tananarive Due, Brandon Massey, The Ancestors (2008)
Helen Oyeyemi, White is For Witching (2009)
M. R. Carey, The Girl With All the Gifts (2014)

Films/TV:
Crimson Peak (Guillermo del Toro, 2015)
American Horror Story: Murder House 1.1 (FX, 2011)
Prevenge (Alice Lowe, 2016)
What We Do in the Shadows (Jemaine Clements, Taika Waititi, 2014)
Black Mirror: Be Right Back (Channel 4, 2013)
Byzantium (Neil Jordan, 2012)
The Witch (Robert Eggers, 2016)
In the Flesh 1.1 (BBC3, 2013)
Get Out (Jordan Peele, 2017)

Assessment proportions
One 5000-word essay on one or more of the set texts. Titles/topics to be approved by tutor.
ENGL435: Writing the Nineteenth Century City

ECTS Credits: 10
Term taught: Lent Term Only
Module convenor: Dr. Jo Carruthers
Pre-requisites:
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline

Module description
This module seeks to explore textual constructions of nineteenth-century urban spaces and those who inhabit them. What does it mean to live in the city in the nineteenth century and what might the city mean to its inhabitants and to the English population at large? We will consider the ways in which different types of space - the street, the graveyard, the house – are meaningful as well as the different ways more general conceptions of ‘the city’ are articulated across the century. We will pay attention to issues such as mobility, transport, technology, Englishness, class, gender, ethnicity, and religion, and we will engage with different theories of space and place by authors such as Georg Simmel, Martin Heidegger, Gaston Bachelard and Doreen Massey. Throughout the course we will address the relationship between representation and place and how different types of imaginative literature present their urban spaces.

Outline syllabus
- Week 2. Jane Austen, *Northanger Abbey* (1805)
- Week 5. Elizabeth Gaskell, *North and South* (1855)
- Week 6. One-to-one sessions
  Gutenberg text: http://www.gutenberg.org/files/1238/1238-h/1238-h.htm
- Week 9. City poetry: a selection of poems will be available on moodle at the start of the course.

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

Recommended readings
The list below are only indicative secondary readings:


Hubbard, P., Kitchen, R., Valentine, G, *Key thinkers on space and place* (Sage, 2004).


Massey, Doreen, *Space, Place and Gender* (Minneapolis: University of Minneapolis Press, 1994).


Parsons, Deborah, *Streetwalking the Metropolis: Women, the City, and Modernity* (Oxford: Oxford University Press, 2000)


Sweet, Matthew, Inventing the Victorians (*London: Faber 2001*)


Williams, Raymond, *The Country and the City* (London: Chatto and Windus 1973)


Wylie, John, *Landscape* (Routledge, 2007)

**Assessment proportions**

One 5000-word essay on two of the set texts. Titles/topics to be approved by tutor.
CREW407: Writing Poetry Today

ECTS Credits: 10

Module convenor: Dr. Polly Atkin

Term taught: Lent Term Only

Pre-requisites:
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline
- Availability may be limited

Module description

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

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

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

Outline syllabus

Week 1. Please attend the Creative Writing Induction Sessions (further details will be provided)
Week 2. The Forward Book of Poetry, 2019
Week 4. Sarah Howe ‘Loop of Jade’ (Chatto and Windus 2015) and Andrew McMillan, ‘Physical’ (Cape 2015)
Week 5. Claudia Rankine ‘Citizen: An American Lyric’ (Penguin 2015), Max Porter ‘Grief is the Thing with Feathers’ (Faber 2015)
Week 6. A selection of current poetry journals chosen by the students.
Week 7. Tracy Smith ‘Wade in the Water’ (Penguin 2018), Danez Smith ‘Don’t Call Us Dead’ (Penguin 2018)

Week 9-10. The final text discussed in the last two weeks will be chosen by the students from their favourite recent collections of poetry.

Recommended readings

In addition to this reading list, students will be requested to look at an up-to-date selection of contemporary poetry journals, and to seek contemporary poetry beyond these suggestions.


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

**CREW413: The Personal Essay**

**ECTS Credits:** 10

**Term taught:** Michaelmas Term Only

**Module convenor:** Dr. Jenn Ashworth

**Pre-requisites:**
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline
- Availability may be limited

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

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

Outline syllabus
Please note that weekly readings will be provided as extracts and placed on Moodle along with handouts and other seminar preparation material)

Week 1. What are essays and / or what do they do?
Week 2. The lyric ‘I’ – finding a voice.
Week 3. Purpose, meandering, digression and narrative destination.
Week 4. Unexpected connections: idiosyncrasy, reflexivity and hybrid writing.
Week 5. Lessons from fiction: dialogue, dramatization and description.
Week 6. READING WEEK
Week 7. Finding your theme and telling it slant.
Week 8. Finding a form: braids, shapes, lists and gauzes.
Week 9. Reflective Practice: Turning your Problem into a Question
Week 10: Individual Tutorials

Recommended readings
Primary Reading
(Additional set essays will be provided for weekly discussion during the course. In addition, a familiarity with the following collections will be useful to you).
Maggie Nelson, Argonauts
Mary Cappello, Awkward
W S Sebald, Rings of Saturn
Chris Krauss, I Love Dick
Katherine Angel, Unmastered
David Shields, Reality Hunger
Katy Gunn, My Katherine Mansfield Project
Lesley Jamieson, The Empathy Exams

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

Extracts and links to additional relevant journals and magazines will be made available on the course Moodle.
Assessment proportions

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

On completion of the module students will submit a portfolio of creative and reflective works (total, 5000 words):

- The creative component (80%) will comprise of a 4000 word submission of personal essays: for most students this will consist of one or two fully realised examples of the form.
- The reflective component (20%) will comprise a 1000 reflective essay placing the creative works in a literary and creative context and exploring the process by which they came to be made.

CREW401: Approaching the Novel

ECTS Credits: 10
Term taught: Lent Term Only
Module convenor: Dr. George Green
Pre-requisites:
  o This module is only available to Postgraduate Erasmus+ students from selected partners
  o Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline
  o Availability may be limited

Module description

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

Strand One: Seminars

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

The second part of the seminar session consists of practical writing exercises tailored to the theme of the seminar, in which students are enabled to put into practise the ideas developed in the first part of the session.
The final session of the year will also be tutor-led. Focusing on the challenges of and strategies employed in redrafting creative work, the seminar will take students through the process of moving from a first draft to a polished draft of a piece of prose fiction. This will function both as an exploration of the professional writer’s practice, and individually-tailored preparation for developing assessed work.

**Strand Two: Workshops**

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

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

**Strand Three: Personal Tutorial**

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

**Outline syllabus**

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

Recommended readings

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

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

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

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

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

CREW402: Seeing Things: Visualising Poetry

ECTS Credits: 10
Module convenor: Prof. Paul Farley
Term taught: Lent Term Only
Pre-requisites:
  - This module is only available to Postgraduate Erasmus+ students from selected partners
  - Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline
  - Availability may be limited
Module description
This module aims to do two things: to encourage the student to think about contemporary poems in several different visual dimensions but always from the viewpoint of the practitioner; and it offers an opportunity for them to develop their own work in progress, while at the same time actively promoting their critical reflection upon the process of writing and the visual dynamics a poem can activate and contain. The module admits that the ‘how to’ approach might be of less use when it comes to writing poetry, and instead promotes and explores a wider sphere of influences, encouraging experiment and engagement. A critical exegesis allows the student to reflect upon the decisions made and the effects sought in their creative project. These aims will be achieved through a variety of methods:

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

Strand Two: Workshops
Bi-weekly workshop sessions are designed to develop the students own work-in-progress. Students will submit samples of their creative work through the VLE, for fellow students and the course convenor to access, read, and reflect upon. In the workshop session, students will receive formative feedback in tutor-led classroom discussion of the work, and offer their own feedback on others' work. This practice-led, workshop model of teaching Creative Writing is as recommended by both NAWE and the AHRC, and replicates the professional experience of responding to feedback from writing groups, first readers, editors and agents. Workshop and Seminar Sessions fall bi-weekly, so that students are enabled to apply the insight gained and skills developed in each type of session to the work undertaken in the other. The move from critical study to creative engagement has been found to be a useful creative strategy in the teaching of Creative Writing within the department, and is something we have been encouraged to continue and develop by external examiners.

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

Outline syllabus

Week 2: Workshop on ongoing creative project.
Week 3: Ekphrasis and photography: ‘St Kilda’s Parliament’ by Douglas Dunn; ‘I go back to May 1937’ by Sharon Olds; ‘This is a Photograph of Me’ by Margaret Atwood.

Week 4: Workshop on ongoing creative project.

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

Week 6: Individual tutorials and project consultation.

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

Week 8: Workshop on ongoing creative project.


Week 10: Drafting workshop

**Recommended readings**

**Primary Texts**

See course outline above.

**Secondary Texts**

*Ways of Seeing* John Berger

*The Ongoing Moment* Geoff Dyer

*The Museum of Words* James Heffernan

*Camera Lucida* Roland Barthes

*On Photography* Susan Sontag

‘Contemporary Ekphrasis’ *Cambridge Quarterly* Peter Barry

*The Haunted Gallery* Lynda Nead

*The Mirror in the Text* Lucien Dällenbach

**Background Reading and Reference**

*The Art of Poetry* Shira Wolowsky

*Rhyme’s Reason* John Hollander

*Emergency Kit* Shapcott/Sweeney (eds)
Assessment proportion

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

CREW406: The Contemporary Short Story: Expanding the Form

ECTS Credits: 10
Term taught: Lent Term Only
Module Convenor: Dr. Zoe Lambert
Pre-requisites:
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline
- Availability may be limited

Module description
The short story is a complex and malleable form, and capable of much more than the quintessential modern form, which explores an intense experience in a single moment in time. The module will explore the multiple forms and styles of contemporary short fiction, from a range of cultural backgrounds and nationalities. It will develop the students understanding of short fiction, and require the students to develop their short stories in relation to contemporary forms, styles and techniques. It will draw upon contemporary writers, as well as secondary and critical reading.

Outline syllabus
Week 1. Intro: What is The contemporary lyric story? Retellings of folk and fairy tales
Week 2. Writing place and history in short stories
Week 3. Workshop Group A (max 1500 words)
Week 4. Workshop Group B (max 1500 words)
Week 5. Imagining the Future: Speculative, SF, and Cli-Fi stories
Week 6. Breaking the Form: Experimental stories, In Between Forms, Story Cycles
Week 7. Workshop Group A (max 1500 words)
Week 8. Workshop group B (max 1500 words)
Week 9. The Reflective Essay and Submitting to Journals and Competitions
Week 10. Tutorials

Recommended readings
Primary Reading
Individual stories will be available on Moodle.
Further Reading
Page, Ra, ed., *Beta Life: Short Stories from an A-Life Future* (Manchester: Comma Press, 2014)

Assessment proportion
On completion of the module student will submit

- a portfolio of short stories totally no more than 4000 words (80% of total mark)
- a reflection on the development of their writing in a wider critical context with bibliography of works consulted. 1000 words (20%).

CREW410: Writing Radio Drama

ECTS Credits: 10
Term taught: Lent Term Only
Module Convenor: Mr. Tajinder Hayer
Pre-requisites:
- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or related discipline
- Availability may be limited

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

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

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

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

**Outline syllabus**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to the radio landscape/formats. Beginnings</td>
</tr>
<tr>
<td>2</td>
<td>Navigating through soundscapes with narrators</td>
</tr>
<tr>
<td>3</td>
<td>Navigating through soundscapes without narrators</td>
</tr>
<tr>
<td>4</td>
<td>Story structure, series and character voice</td>
</tr>
<tr>
<td>5</td>
<td>Project pitching</td>
</tr>
<tr>
<td>6</td>
<td>Midterm tutorials</td>
</tr>
<tr>
<td>7</td>
<td>Workshop</td>
</tr>
<tr>
<td>8</td>
<td>Workshop</td>
</tr>
<tr>
<td>9</td>
<td>Workshop</td>
</tr>
<tr>
<td>10</td>
<td>Workshop</td>
</tr>
</tbody>
</table>

**Recommended readings**

**Primary Reading**


**Selected Listening**


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

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

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

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

- A single radio drama script of 25 pages. This can be a complete piece or an extract from a longer work. 80%.
- A 1000 word essay reflecting on the writing and redrafting process; this should also place the script within the specific context of radio drama. 20%