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, you will need to submit your most recent Secure English Language Test (SELT) certificate equivalent to IELTS 6.5 (with at least 6.0 in each element). This is usually a B2-C1 CEFR.

Students who have IELTS 6.0 (with at least 5.5 in each element) or Pearson PTE Academic 55 overall (with at least 51 in each element) can opt to take part in the 4 week English for Academic Purposes course instead of retaking their tests.

If you are an Erasmus+ student and you hold EU/EEA/Swiss citizenship, who has not taken a formal language test, please provide a letter from your home institution confirming that you meet our English Language Requirements (B2 - C1 based on the CEFR). Please note that we may need to adjust the requirements depending on the Brexit outcome and immigration regulations after it.

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.

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.

Modules available to Erasmus+ students

ENGL412: Contemporary British Fiction

ECTS Credits: 10
Term taught: Michaelmas Term Only
Module convenor: Dr Michael Greaney
Pre-requisites:
Module description
This module examines the range and variety of contemporary British fiction. Discussion will focus on representations of c21st crises, such as the financial crash and Brexit, in the ‘condition of England’ novels of Coe and Smith; on competing views of the past in the historical novels of Waters and Kay; on the poetry of everyday life in the 24-hour novels of McGregor and Cusk; and on the futuristic and dystopian qualities of the speculative fiction of Mitchell and Ishiguro.

Outline syllabus

Seminar Programme
Week 1. Introduction
Week 2. Jonathan Coe, Number 11
Week 3. Ali Smith, Autumn
Week 4. Sarah Waters, The Little Stranger
Week 5. Jackie Kay, Trumpet
Week 6. Jon McGregor, If Nobody Speaks of Remarkable Things
Week 7. Rachel Cusk, Arlington Park
Week 8. Essay tutorials
Week 9. David Mitchell, Cloud Atlas
Week 10. Kazuo Ishiguro, Never Let Me Go

Recommended readings
Peter Boxall, Twenty-First Century Fiction
Robert Eagletsone, Contemporary Fiction: A Very Short Introduction

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

ENGL421: Postcolonial Women’s Writing

ECTS Credits: 10
Term taught: Michaelmas Term Only
Module convenor: Dr Lindsey Moore
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 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
  o Fatima Mernissi, The Harem Within/Dreams of Trespass (1985)
Week 3. Decolonisation II
  o Assia Djebar, Children of the New World (1962/2005)
Week 4. Gender and Sex
  o Nawal el Saadawi, Woman at Point Zero (1984/2015)
Week 5. Gender and Sexuality
Week 6. Women Without Men?
Week 7. Migration and Islam
  o Leila Aboulela, The Translator (1999)
Week 8. The Colonial Present
Week 9. Politics in the Present
  o Ayelet Gundar-Goshen, Liar (2019)
Week 10. Pedagogy and Politics / Conclusions
  o Malala Yousafzai, I Am Malala, with Christina Lamb (2013)

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)
Nawal el Saadawi, Woman at Point Zero, trans. (from Arabic) Sherif Hetata (1984/2015)
Leila Aboulela, The Translator (1999)
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)
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, *Middl弹性march* (1871-2)
Herman Melville, *Moby Dick* (1851)

Secondary Texts
These works are useful for the intellectual and cultural background of the course. They are not required reading.
Colón, Susan E., *Victorian Parables* (2012)
---, *The English Novel in History, 1840-95* (1997)
Hardy, Barbara, *Forms of Feeling in Victorian Fiction* (1985)
Sanders, Andrew, *The Victorian Historical Novel, 1840-80* (1978)
Styler, Rebecca, *Literary Theology by Women Writers of the Nineteenth Century* (2010)
Walker Heady, Emily, *Victorian Conversion Narratives and Reading Communities* (2013)

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

**ENGL439: Emotional Geographies in Early Modern Literature**

**ECTS Credits:** 10
**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
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 the theoretical models and 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/
Elizabeth Cary, The Tragedy of Mariam, ed. Stephanie Hodgson-Wright (Broadview, 2000)
Margaret Fell, Women’s Speaking Justified text on Moodle site from EEBO
George Fox, Journal
Texts of Fox’s Journal, photographs and maps
Quakers in North-West England and the Politics of Space, 1652-1653 http://www.lancaster.ac.uk/fass/projects/quakers/01_quakers_home.html

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.

**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 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)
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.

**ENGL448: Rethinking Religion in the Victorian Novel**

**ECTS Credits:** 10
**Term taught:** Michaelmas Term Only
**Module convenor:** Dr. Mark Knight
**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**
Religion was frequently absent from the critical accounts of the Victorian novel offered in the second half of the twentieth century. When religion was mentioned, it was usually positioned as the losing contestant in a battle with secularism. For the influential critic George Levine, the novel is an inherently secular form, with theological explanations supplanted by the material and everyday concerns of the modern world. Levine was far from alone in his view. But as we will see on this module, religion is not so easily removed from our critical histories. Drawing on theorists such as Charles Taylor and Talal Asad, who have helped us think about the relationship between the sacred and secular in a more sophisticated manner, and an array of twenty-first century literary critics, historians, theorists and theologians, the module will explore the different ways in which religion and modernity co-exist throughout the pages of the Victorian novel.

**Outline syllabus**
Week 1  
Week 3  Charles Dickens, *Little Dorrit* (1857)
Week 4  Dickens, *Little Dorrit*
Week 6  George MacDonald, *Phantastes* (1858)
Week 7  George Eliot, *Silas Marner* (1861)
Week 9  Marie Corelli, *The Sorrows of Satan* (1895)
Week 10  Bram Stoker, *Dracula* (1897)

**Assessment proportions**
One 5000-word essay, relating to material covered on the course. Titles/topics to be approved by 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):


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
Stephanie 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)
Stephanie Meyer, Twilight (2007)
Helen Oyeyemi, *White is For Witching* (2009)

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 4. Charles Dickens, *Bleak House* (1852-3)

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.

**ENGL443: Romanticism: People, plants and animals**

**ECTS Credits:** 10
**Term taught:** Lent Term Only
**Module convenor:** Prof. Sharon Ruston
**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 focus on the interdisciplinary relationship between literature, science and medicine in the Romantic period and will examine the ways in which scientific thought is expressed in culture, history and politics.

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

**Outline syllabus**

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

- **Week 2.** Mesmerism and Hypnotism
Extracts from [Godwin, William], *Report of Dr. Benjamin Franklin, and Other Commissioners, Charged by the King of France, with the Examination of Animal Magnetism, as now Practised at Paris* (1785); Elizabeth Inchbald, *Animal Magnetism, a Farce* (1788); P. B. Shelley, ‘The Magnetic Lady to her Patient’ (1822)

**Week 3.** Plant Life

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

**Week 4.** Sensibility and Nervous Diseases

Extracts from George Cheyne, *The English Malady* (1734); Extracts from Thomas Beddoes, *Hygeia* (1807); Extracts from Thomas Trotter, *A View of the Nervous Temperament* (1807); Maria Edgeworth, *Belinda* (1801)

**Week 5.** Animal Rights and Vegetarianism

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

**Week 6.** Reading week

**Week 7.** Vaccination


**Week 8.** Theories of Life

Extracts from Xavier Bichat, *Physiological Researches on Life and Death* (transl. 1816); John Abernethy, *Introductory Lectures Exhibiting Some of Mr Hunter’s Opinions Respecting Life and Diseases* (1814); William Lawrence, *A Natural History of Man* (1819), Mary Shelley, *Frankenstein* (1818)

**Week 9.** Scientific poetry

Humphry Davy, *Discourse, Introductory to a Course of Lectures* (1802); Humphry Davy, ‘Sons of Genius’, ‘Written after recovery from a dangerous illness’, ‘The Eagles’, ‘When the Light of Life is Flying’, ‘On breathing the nitrous oxide’

**Week 10.** Transmutation

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

**Recommended readings**

**Primary Reading**

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

Students will be expected to buy:


**Selected Secondary Reading**


Luckhurst, Roger, and Josephine McDonagh, eds., *Transactions and Encounters: Science and Culture in the Nineteenth Century* (Manchester University Press, 2002)


Ruston, Sharon, ed., *Literature and Science* (Boydell and Brewer, 2013)


**Assessment proportions**

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

**ENGL447: Literature and the Environment in Early Modern England**

**ECTS Credits:** 10

**Term taught:** Lent Term Only

**Module convenor:** Dr. Clare Egan

**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**

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

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

Recommended readings

Primary Texts
Michael Drayton, Poly-Olbion (Scholarly Online Edition: http://poly-olbion.exeter.ac.uk/)
Early English Books Online
Manuscript material transcriptions to be provided via Moodle.

Indicative Secondary Sources
Borlik, Todd, Ecocriticism and Early Modern English Literature: Green Pastures (New York: Routledge, 2011)
Egan, Gabriel, Green Shakespeare : from ecopolitics to ecocriticism (London: Routledge, 2006)
Munroe, Jennifer, Edward J. Geisweidt, and Lynne Bruckner, eds. by, Ecological approaches to early modern English texts: a field guide to reading and teaching (Hampshire: Ashgate, 2015)

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

ECTS Credits: 10
Module convenor: Prof. Arthur Bradley
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 explores the relation between the novel and neoliberal politics, economics and philosophy from 1979 to the present. It introduces students to the philosophy of neoliberalism by examining key theoretical texts by Friedrich Hayek, Milton Friedman, Michel Foucault, David Harvey and Wendy Brown and tracks how the modern novel historically reflects, reinforces and questions the rise (and fall?) of neoliberalism by reading a series of texts from Ayn Rand to Ali Smith. To summarize, this module seeks to map the contours of what Walter Ben Michaels has famously called the Neoliberal Novel by examining its defining genres, tropes, subjectivities, imaginaries, affects and ideologies. In conclusion, we will seek to address the following questions. To what extent is it possible to speak of a Neoliberal Novel? How far do novels from 1979 to the present reflect, anticipate and contest the history of neoliberalism from the collapse of Keynesianism in the mid-1970s, through the monetarist experiments of the Thatcher and Reagan governments in the 1980s, up to the financial crash of 2008 and the rise of 'post-liberal' populists like Trump? To what extent is it possible for the contemporary novel to think with, through and even beyond the neoliberal order?

Outline syllabus
1. Introduction
4. Martin Amis, Money (Jonathan Cape, 1984)
5. Bret Easton Ellis, American Psycho (Vintage 1991)
6. Self-study and essay preparation week
10. Ali Smith, Autumn (Hamish Hamilton 2016)

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.

Recommended readings
Primary Literary Texts:


Martin Amis, *Money* (Jonathan Cape, 1984)


Cormac McCarthy, *The Road* (Knopf, 2008)


Ali Smith, *Autumn* (Hamish Hamilton 2016)

Secondary Reading:

Nancy Armstrong and John Marx (eds.) *The Novel and Neoliberalism* (Duke, 2018)


Laurent Berlant, *Cruel Optimism* (Duke, 2001)

Arne de Boeve, *Finance Fictions* (Fordham, 2018)


Jane Elliott and Gillian Harkins (eds.) 'Genres of Neoliberalism'. Special issue of Social Text (115: 2013)

Mark Fisher, *Capitalist Realism* (Zero, 2009)


David Harvey, *A Brief History of Neoliberalism* (OUP, 2005)

Friedrich Hayek, *The Road to Serfdom* (Routledge, 1944)

Mitchum Huehls and Rachel Greenwald Smith (eds.) *Neoliberalism and Contemporary Literary Culture* (Johns Hopkins, 2016)


Emily Johansen and Alissa Karl (eds.) *Neoliberalism and the Novel* (Routledge, 2016)


Katy Shaw, *Crunch Lit* (Bloomsbury, 2015)

Simon Springer and Kean Birch (eds.) *The Handbook of Neoliberalism* (Routledge, 2016)


Michael K. Walonen, *Contemporary World Narrative Fiction and the Spaces of Neoliberalism* (Palgrave, 2016)

**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.

**CREW405: Flash Fictions**

**ECTS Credits:** 10  
**Term taught:** Michaelmas Term Only  
**Module convenor:** Prof. Graham Mort  
**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 flash fiction: a very short narrative form (generally under 1,000 words) that works through compression, the use of imagery, and the omission of sequential narrative material. We will explore the form through exemplar texts from around the world and you will develop the editorial skills necessary to capture flash fiction’s brevity and imaginative power in your own work. The course will be supported by bibliographic and other online resources situated on its virtual learning environment (Moodle)

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

**Outline syllabus**
Week 1. Introduction: What is Flash Fiction? Exploring the form.
Week 2: The Reader and the Text: blanks, gaps and indeterminacies
Week 3. The Narrative Modes: person, tense and time
Week 4. Language, Imagery and Metaphor
Week 5. POV, Voice and Cultural Context: who is speaking and how?
Week 6. Reading Week
Week 7. Genre in Flash Fiction
Week 8. The Triptych
Week 9. The Sequence
Week 10. Personal interviews

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

Recommended readings

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

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

CREW407: Writing Poetry Today

ECTS Credits: 10
Module convenor: Dr. Polly Atkin
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
  o Availability may be limited

Module description
his 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

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

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

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

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

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

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

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

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)

*Staying Alive* Neil Astley (ed)

*Being Alive* Neil Astley (ed)

*Identity Parade* Roddy Lumsden (ed)

**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
Week 1. Introduction to the radio landscape/formats. Beginnings
Week 2. Navigating through soundscapes with narrators
Week 3. Navigating through soundscapes without narrators
Week 4. Story structure, series and character voice
Week 5. Project pitching
Week 6. Midterm tutorials
Week 7. Workshop
Week 8. Workshop
Week 9. Workshop
Week 10. Workshop

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.
Colin, B., 2013 [radio]. The True Story of Bonnie Parker. BBC Radio 4. 25 August. 10:45
Forrest, R., 2010 [radio]. The Voyage of the Demeter. BBC Radio 7/4 extra. 31 October. 20:00.
Maggs, D., 2013 [radio]. Neverwhere. BBC Radio 4. 26 December. 23:00
Rebellato, D., 2008 [radio]. Cavalry. BBC Radio 4. 28 March. 14:15

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