

Royal Holloway University of London

Department of English

COURSE UNIT OPTIONS

2014/2015

Please Note: The course information contained in this booklet may change slightly before the start of term, but is accurate at time of release.

Please read the information carefully for each degree path and make sure you are clear on what courses you can choose from.

If you are in any doubt about the process please make an appointment to see your personal tutor for clarification. For queries regarding specific courses, see the designated contact for the course.

The enclosed course descriptions are intended to give you the information that you will need in order to make an informed choice of your options for next year. Please check the Department Web Page for more detailed course information or contact the course tutor. Once you have made your choices make an appointment with your personal tutor who will have a copy of the relevant form that you need. Your personal tutor will sign the form and forward it to the Departmental Office. There will also be forms outside the English Office.

You must arrange an appointment with your personal tutor between Monday 3rd March and Friday 21st March 2014 to discuss your options choices and to obtain a signature on your form. Your tutor will then return completed forms to the Senior Faculty Administrator, Debbie Wheeler by the 25th March 2014. You will be advised of the outcome of course allocations during the first week of the Summer Term.

When making your choices, please note the following:

- While the Department will attempt to offer students their first choices where possible, you are asked to make alternative choices on the form. Some courses, particularly half-units, are capped at 36. Timetabling constraints may also affect course availability.
- Some courses may not run if there are insufficient numbers.
- Course details as listed here are correct at the time of issue. However, these may change due to circumstances beyond our control. If these amendments are known before the end of the Summer Term, notices will be put on the monitor or notice board and email alerts will be sent. Any course which is listed as 'In course of Validation' may be subject to changes but these will be minimised. Occasionally, a text may go out of print between the publication of this booklet and the start of the course. Where this happens, the tutor will usually decide on a replacement in consultation with the students at the start of the course.
- You are welcome to approach any of the course tutors for more detailed course information or your personal tutor if you need advice on course choices.

- A provisional timetable will be available. **Please note**, however, that this is **provisional** and will almost certainly change before the start of session in September 2014 and is for **guidance only**.
- Changing courses after second-year teaching has been timetabled by the Department is unlikely to be permitted.
- Third-Year Creative Writing courses have prerequisites: Please check before making your third-year choices to make sure that you have the necessary prerequisite.

SECOND YEAR COURSE OPTIONS 2014-15

These are the structures for each degree pathway in the English Department for the Second Year:

FOR SINGLE HONOURS STUDENTS

- You must choose three whole units and two half units.
- Note that over your second and third years you must take **at least**:
 - One Medieval half unit and
 - One whole unit or two half units of courses focusing on literature from 1550-1780. Please note that Shakespeare courses are excluded from these courses, but that EN2010 Renaissance counts as a whole unit of literature 1550-1780.

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND CLASSICS/PHILOSOPHY/ LANGUAGES/ COMPARATIVE LITERATURE AND CULTURE

- Students must take **one** of the following:

EN1001 Medieval Literature OR EN1106 Shakespeare

- **Two further half-units or one whole unit** completes your course. Over your 2nd and 3rd years, at least one half unit must be from a course which focuses on literature from before 1780 (that is, Medieval or Renaissance literature). Please note that taking Shakespeare courses and/or EN1001 will not fulfil this requirement.

This makes a total of two whole units in the English Department.

- You will also take **two whole units** from your other Department negotiated with them.

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND DRAMA

- The following English-Drama course is compulsory:
EN2500 Shakespeare from Page to Stage (whole unit)
- You then choose **one and a half units in any combination of whole and half units** from the range of options in English (including EN1001 Medieval but excluding EN1106 Shakespeare)
- In Drama you will take:
Theatre and Performance –making 2 (whole unit)
Theatre and Ideas 2 (half unit)

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND CREATIVE WRITING

- You must take **one whole unit** from the range of English whole units offered
- You must take a further **two half units** or **another whole unit** from the range of English units offered (which includes EN1001 Medieval Literature or EN1106 Shakespeare)
- You must ensure that over your second and third years you take at least **one whole unit** or equivalent (i.e. two half units) in pre-1780 literature (that is, Medieval or Renaissance literature). Note that taking Shakespeare course units do not contribute towards this requirement.
- You must also take **two whole units** from a choice of three Creative Writing Specialism Options:
 - **CW2010 Playwriting or**
 - **CW2020 Fiction or**
 - **CW2030 Poetry**

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND FILM STUDIES

- You must take **one whole unit** from the range of English whole units offered

- You must take a further **two half units** or **another whole unit** from the range of English units offered (which includes EN1001 Medieval Literature)
- You must ensure that over your second and third years you take at least **one half unit** in pre-1780 literature (that is, Medieval or Renaissance literature). Note that taking Shakespeare course units do not contribute towards this requirement.

This makes a total of two whole units in the English Department.

- You will also take **two whole units** from the Media Arts Department negotiated with them.

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND HISTORY

- You must take **one whole unit** from the range of English whole units offered
- You must take a further **two half units** or **another whole unit** from the range of English units offered
- You must ensure that over your 2nd and 3rd years, at least one half unit must be from a course which focuses on literature from before 1780 (that is, Medieval or Renaissance literature). Please note that taking Shakespeare courses and/or EN1001 will not fulfil this requirement.

This makes a total of two whole units in the English Department.

- You will also take **two whole units** from the History Department negotiated with them.

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN DRAMA AND CREATIVE WRITING

- You must also take **two whole units** from a choice of three Creative Writing Specialism Options:
 - **CW2010 Playwriting**
 - **CW2020 Fiction or**
 - **CW2030 Poetry or**
- You will also take **two whole units** from the Drama Department negotiated with them.

This makes a total of four whole units.

FOR ENGLISH (Major) WITH PHILOSOPHY (Minor) STUDENTS

- One course unit is compulsory:

EN2324 Contemporary Debates in Literary and Critical Theory

- You must take **one whole unit** from the range of second year English whole unit options
- You must then take **one whole unit** or **two half units** from the range of second year options in English.
- You must ensure that over your second and third years you take at least **one half unit** of pre-1780 literature (that is, Medieval or Renaissance literature). Note that Shakespeare course units do not contribute towards this requirement.

This makes a total of three whole units in the English Department.

- You will also take **one whole unit** from the Philosophy Department negotiated with them.

This makes a total of four whole units.

LIST OF COURSE OPTIONS IN SECOND YEAR

It is important to keep a balance of work between first and second terms: in any one term you may choose to do **no more than** a total of the equivalent of 2.5 units.

Whole Units

Term 1	Term 2
EN2010 Love, Honour, Obey: 1525-1670 Renaissance Literature	
EN2212 Victorian Literature	
EN2213 Romanticism	
EN2324 Contemporary Debates in Critical and Literary Theory	
EN2325 Modernist Literature	

For E/D students only: (Compulsory)

EN2500 Shakespeare from Page to Stage (E/D Students only)

For J/H students only: (Choose one)

EN1106 Shakespeare (Term 1) or EN1001 Medieval Literature (Term 2)

For C/W students only: (Choose two)

CW2010 Playwriting (Both Terms) or
 CW2020 Fiction (Both Terms) or
 CW2030 Poetry (Both Terms)

Half Unit Options

A: Medieval:

Term 1	Term 2
EN2001 Middle English Poetry	EN2004 Medieval Dream & Vision
EN2005 Strange Fictions: Romance in the Middle Ages	EN2008 Myths of Origins in Old English Literature
	EN2016 Literature after the Conquest, 1066 – 1340

B: 1550-1780:

Term 1	Term 2
EN2015 Paradise in Early Modern Literature	EN2012 Drama and Witchcraft
EN2110 Eighteenth-Century Bodies	EN2013 Theatre and the City 1590 - 1625

Note: EN2010 Renaissance Literature falls within this time period and can therefore be chosen to fulfil the course requirements.

C: Other:

Term 1	Term 2
EN2215 Creative Writing: Structure and Style	EN2011 Intensive Shakespeare: Comedy, History, Tragedy
EN2216 : Modernist Fiction : James Conrad, Ford.	EN2209 Fictions of Sensation
EN2217 Queer Histories: Contemporary Gay and Lesbian British Fiction	EN2309 Literature of the Fin de Siècle
	EN2321 Dark Reform
	PY2005 Philosophy and art

Note: if you choose your two half units only from group C and do not select EN2010 The Renaissance as a whole unit, then in the third year you will have to make sure that a half unit is taken from group A and a whole unit (or equivalent) from group B.

THIRD YEAR COURSE OPTIONS

These are the structures for each degree pathway in the English Department for the Third Year:

FOR SINGLE HONOURS STUDENTS

- You choose **three whole** units from the three following options:
 - **Special Author Project**
 - **Special Topic**
 - **Dissertation**
- And **two half units** from the range of half-unit options.

Please note: it is important to keep a balance of work between first and second terms: in any one term you may choose to do **no more than** a total of the equivalent of 2.5 units. So you may, for example, take your two half units in any one term, rather than a half unit in each term.

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND CLASSICS/PHILOSOPHY/ LANGUAGES/ COMPARATIVE LITERATURE AND CULTURE

- **Core Option:** You choose **ONE** unit from the three following options:
 - **Special Author Project**
 - **Special Topic**
 - **Dissertation**
- And **one further course unit** from the range of whole or half unit options in English.

This makes a total of two units in the English Department.

- You will also take **Two further course units** from your other Department negotiated with them

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS ENGLISH AND DRAMA

- You take the COMPULSORY English-Drama Research Seminar:
 - **DT3500 English-Drama Research Seminar**
- Plus you choose **ONE** unit from the three following options:
 - **Special Author Project**
 - **Special Topic**
 - **Dissertation**
- Plus you then choose **ONE** of the following options:
 - **one unit in any combination of whole and half units** from the range of options in English

and either:

- Drama Research Seminar **or** Culture & Creativity
- Methods & Processes **and** Final Year Project
- Drama Research Seminar **and** Culture & Creativity

This makes a total of four units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND CREATIVE WRITING

- **ONE** Creative Writing Core Course unit is compulsory:
 - **CW3103 Creative Writing Special Focus** - this is over both terms and is split into two half modules.
- Plus **one** other Creative Writing Specialism Option:
 - **CW3010 Playwriting or**
 - **CW3020 Fiction or**
 - **CW3030 Poetry**

Please note, that there is a prerequisite to your choice: you **must** have completed the relevant genre course during your second year.

- Plus you choose **ONE** whole unit in English from the three following options:
 - **Special Author Project**
 - **Special Topic**
 - **Dissertation**

- And you take the equivalent of **ONE** unit from the range of whole or half unit options in English.

This makes a total of four units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND FILM STUDIES

- **Core Option:** You choose **ONE** unit from the three following options:
 - **Special Author Project**
 - **Special Topic**
 - **Dissertation (see note below)**

NB: Students may only write one dissertation: if the dissertation is supervised in Film Studies, students must choose either the Special Author Project or Special Topic.

- And **one further course unit** from the range of whole or half unit options in English.

This makes a total of two units in the English Department.

- You will also take **Two further course units** from the Media Arts Department negotiated with them

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND HISTORY

- **Core Option:** You choose **ONE** unit from the three following options:
 - **Special Author Project**
 - **Special Topic**
 - **Dissertation**

- And **one further course unit** from the range of whole or half unit options in English.

This makes a total of two units in the English Department.

- You will also take **Two further course units** from your other Department negotiated with them

This makes a total of four whole units.

NB: Students can only take **one** dissertation unit across both departments.

FOR JOINT HONOURS STUDENTS IN DRAMA AND CREATIVE WRITING

- **ONE** Creative Writing Core Course unit is compulsory:
 - **CW3103 Creative Writing Special Focus** – this is over both terms and is split into two half modules.
- Plus **one** other Creative Writing Specialism Option:
 - **CW3010 Playwriting or**
 - **CW3020 Fiction or**
 - **CW3030 Poetry**

Please note, that there is a prerequisite to your choice: you **must** have completed the relevant genre course during your second year.

This makes a total of two Creative Writing units.

- In addition you take two whole units from the Drama Department options.

This makes a total of four units.

FOR ENGLISH (Major) WITH PHILOSOPHY (Minor) STUDENTS

- **Core Option:** You choose **TWO** whole units from the three following options:
 - **Special Author Project**
 - **Special Topic**
 - **Dissertation**
- And you take the equivalent of **ONE** unit from the range of whole or half unit options in English.

This makes a total of three whole units in the English Department.

- You will also take **one whole unit** from the Philosophy Department negotiated with them.

This makes a total of four units.

LIST OF COURSE OPTIONS IN THIRD YEAR

Please note: it is important to keep a balance of work between first and second terms.

WHOLE UNITS

You have the option to choose up to **three** whole units from:

a) Special Author Project

EN3117	James Joyce: Revolutions of the Word
EN3504	Conrad
EN3507	Chaucer [Medieval]
EN3511	Brontës
EN3514	Donne
EN3515	Dickens
EN3516	Hardy
EN3519	Beckett (subject to validation)

b) Special Topic

EN3113	Rewriting Mythologies in 20 th Century Literature
EN3223	The Girl in the Book
EN3226	The Post-Colonial Novel: The Art of Resistance
EN3227	The Pre-Raphaelite Movement in Art and Literature
EN3228	Bryon, Modernity and Europe 1780-1830 (subject to validation)
EN3229	Sex, Death and Celebrity: Restoration and Eighteenth-Century Drama (subject to validation)
EN3311	Poetic Practice
EN3332	The New York Schools: Poetry, Painting and Music in the 1950s (subject to validation)
EN3333	Thinking and Writing about Popular Music (subject to validation)

c) EN3401 Dissertation

THIRD YEAR HALF UNITS

You then choose up to **two** half units from the following options:

A: Medieval:

Term 1	Term 2
EN3021 Middle English Poetry	EN3008 Myths of Origins in Old English Literature
EN3025 Strange Fictions: Romance in the Middle Ages	EN3016 Literature after the Conquest, 1066 – 1340
	EN3024 Medieval Dream & Vision

B: 1550-1780:

Term 1	Term 2
EN3014 Early-Modern Bodies	EN3012 Drama and Witchcraft
EN3015 Paradise in Early Modern Literature	
EN3110 Eighteenth-Century Bodies	
EN3204 Tristram Shandy & The Experimental Novel	

C: Other:

Term 1	Term 2
EN3011 Advanced Shakespeare	EN3118 Shakespearean Adaptation
EN3106 Literature and Philosophy	EN3119 Painting & Writing
EN3217 Queer Histories : Contemporary Gay and Lesbian British and Irish Fiction	EN3122 Shakespearean Echoes, Offshoots and Responses (subject to validation)

EN3230 Advanced Romanticisms : The 18teens (subject to validation)	EN3209 Fictions of Sensation
EN3231 Children's Literature (subject to validation)	EN3316 Odysseus' Scar
EN3328 Visual and Verbal in the long nineteenth century	EN3329 The Great American Novella
	EN3330 Ethics and Aesthics in the novels of J.M. Coetzee
	EN3334 Exploring James Joyce: Finnegans Wake (subject to validation)

Creative Writing Core Course

CW3103 Creative Writing Special Focus

Specific options for modules (one half-unit each term) will be made available at the beginning of the summer term.

English-Drama Pathways whole unit

- **DT3500 English-Drama Research Seminar**

COURSE INFORMATION RELATING TO OPTIONAL WHOLE UNITS AND HALF UNITS

For Joint honours only:

EN1001 Medieval Literature

Tutors: Jenny Neville, Cath Nall & Alastair Bennett
Whole Unit: Spring Term

Description: This is a full course-unit, taught over one term, in Term 2. It is an introductory course taken by all first-year Single Honours students and some second-year Joint Honours students. Its purpose is to provide students with elementary knowledge of the cultural, linguistic and literary contexts of Old and Middle English literature, and to examine representative works from the rich variety of verse, prose and drama of the period. Texts change from year to year, but they often include: *The Battle of Brunanburh*, *The Wanderer*, *The Dream of the Rood*, *Beowulf*, Chaucer's *Canterbury Tales*, Malory's *Morte d'Arthur*, and *Sir Gawain and the Green Knight*. It is necessary that you prepare yourself for this course by reading the longer works in advance and by doing some background reading. Please consult the Summer Reading List.

Teaching: You will attend two lectures, one language workshop, one seminar, and one study group per week over 11 weeks. A detailed schedule for the course, including dates for the submission of assignments, will be listed in the course booklet, which can be found on the Moodle site. The Moodle site also provides detailed instructions for work to be done week by week and resources to support your study.

Coursework: In addition to work that you prepare for your study groups and seminars, you will complete three hand-in assignments during the course. These include a translation and commentary on a passage from Old English, a translation and commentary on a passage from Middle English, and a research essay. Details for all these assignments will appear in your course booklet and on Moodle.

Assessment: The grade for the course is made up from the marks from the three coursework assignments. The breakdown of marks is as follows:

- Old English Translation & Commentary 10%
- Middle English Translation and Commentary 10%
- Research Essay 80%

Total: 100%

EN1106: SHAKESPEARE

Tutors: Christie Carson, Eric Langley **Whole Unit: Autumn Term**

Description: This innovative lecture-led course opens with the Elizabethan Shakespeare of the comedies and histories. The latter half of term is then devoted to the tragedies and late plays of the Jacobean Shakespeare.

You will be studying: *The Merchant of Venice*; *As You Like It*, *Twelfth Night*, *Henry IV Part I*, *Henry V* and then *Hamlet*, *Othello*, *King Lear*, *The Winter's Tale*, *The Tempest*. Unless you intend to buy most of the plays in individual editions you will need to have a copy of Shakespeare's complete works. **We recommend that you buy The Norton Shakespeare, edited by Stephen Greenblatt.**

When you are studying particular plays in depth, you will also need to make use of the editions of individual plays. *The Oxford Shakespeare* and the *New Cambridge Shakespeare* (both available in paperback) are the series we recommend. These will be available in the campus bookshop.

Teaching: Three hour-long lectures a week incorporating a critical overview of the text; collaborative close reading of the text in question; and lectures on the plays in performance.

Coursework: One essay of 1,500 words.

Assessment: Take Away Exam Paper at the end of the Autumn Term (100%)

SECOND-YEAR WHOLE UNIT CREATIVE WRITING OPTIONS

CW2010 – PLAYWRITING

Tutor: To be confirmed

Whole Unit: Both Terms

Description: The first term will focus on a series of dramaturgical elements, looking at the way that these elements are exemplified in various set texts and trying to develop them through writing exercises. For example, students may be asked to read Chekhov's *Three Sisters* thinking specifically about dramatic structure; in class they will also examine the second part of Aristotle's poetics, and construct exemplary structures around dramatic scenarios offered by the group to test these ideas out. Towards the end of the first term and for the first half of the second term, the students will be engaged in developing a series of ideas for plays that they will then write in small groups; these plays will be given a performance of some kind in the middle of the second term, the experience of which will form the basis for a final rewrite before submission. During this period, the content of the classes will be driven by the demands of the developing scripts. As appropriate, specific topics (dialogue, character, subtext, etc.) will be introduced to contribute to the development of the class. For the last few weeks of the second term, students will be concentrating on their own short, single-authored plays, and we will revisit issues of structure, style, language and inspiration.

Teaching: Weekly sessions combining mini-lectures, seminars, and workshops, as the material demands. Students will be required to produce writing for most classes and in the first term will be required to read a play a week for discussion in class.

Coursework: Portfolio of short creative playwriting exercises and analyses of playwriting

Assessment: Collaborative play, written in groups of 5 and lasting no more than an hour (60%). Short, individually-written play of approximately 20 minutes in length (40%)

CW2020 – FICTION

Tutors: Ben Markovits/Doug Cowie

Whole Unit: Both Terms

Description: This is a course option available to all second-year Creative Writing students. It is designed to provide students with the opportunity to develop their fiction-writing skills within a structured workshop-based environment. The course seeks to pick up on the grounding in the theory and practice of creative writing students acquired in their first year.

The first term will focus on the short story. We will look at a selection of published short stories through the term and will use practical exercises to respond to stories and to develop skills. The course places a strong emphasis on critical feedback as a means of developing editorial and fiction-writing skills. The last part of each weekly seminar will be a workshop, led by the tutor, in which students give each other detailed and constructive feedback on their weekly assignment.

The second term will focus on the novel. Students are expected to read the novels on the reading list. The emphasis, again, is on craft so we shall read the novels as writers and discuss them in terms of character, structure, point of view, narrative voice etc, and what may be learned from them.

In this term students are working toward completing the first chapter of a novel or a long short story and so each workshop session will also include a short individual presentation in which students discuss their proposed project. It is understood that ideas may change between the planning and writing stage and students are not committed to the plans they present.

Teaching: Two hour seminars each week over both terms.

Coursework: One short story (1500 words), and an accompanying 500 word analytical essay

Assessment Autumn Term One short story that draws on exercises from the seminar (3,000-4,000 words) and an accompanying 1000 word analytical essay on the (50%).

Assessment Spring Term: Either the opening chapter of a proposed novel **or** a complete short story (5,000 words) **and** an accompanying 1000 word analytical essay on the proposed novel or story (50%)

CW2030 - POETRY

Tutor: Kristen Kreider

Whole Unit: Both Terms

Description: On this course you will work through some of the fundamental elements of poetry: subject, duration, image, language, sound, rhythm, visual poetics, performance, etc. We shall do so through encountering and discussing different approaches to and examples of these fundamental elements as they arise in poetry as well as in background readings across an historical range and between disciplinary boundaries. The course aims to develop your familiarity with a variety of techniques available to the contemporary poet, thereby informing and enhancing your own creative practice. It likewise aims to further your understanding and appreciation of poetry as an artistic medium of thought and communication. The course will concentrate on lyric rather than dramatic or narrative poetry; however, throughout the course you will be encouraged to expand your creative practice alongside your thinking; to write and consider longer sequences of poems as well as alternative styles of poetic practice.

Teaching: Two hour seminars each week over both terms.

Coursework: Weekly creative work for portfolio reviewed in tutorials

Assessment: Presentations plus Portfolio of Poems submitted in both Spring and Summer Terms.

SECOND-YEAR WHOLE UNIT ENGLISH OPTIONS

EN2010: LOVE, HONOUR, OBEY: 1525-1670 RENAISSANCE LITERATURE

Tutors: Roy Booth/Deana Rankin/Eric Langley Whole Unit: Both terms

Description: This course is designed as an introduction to the literature of the English Renaissance, beginning in the 1590s with erotic narrative poems by Christopher Marlowe and William Shakespeare, and concluding with John Milton's drama, *Samson Agonistes*, first published in 1671. Marlowe and Thomas Middleton represent the extraordinarily rich drama of the period, while John Donne and Andrew Marvell are the most famous of the so-called metaphysical poets. A feature of the course is the attention given to situating these works in their historical and cultural contexts. The online course book has several seminar texts, some of which are also available in the printed version.

Teaching: This course will be taught by one or more of the following methods: lectures, seminars, study groups, directed reading, on-line discussion, etc.

Coursework: 1 essay of 1,000-1,500 words

Assessment: Commentary of 1500-2000 words (40%) and take-away paper (2 essay questions) in Summer Term (60%)

EN2212: VICTORIAN LITERATURE

**Tutors: Sophie Gilmartin, Vicky Greenaway, Ruth Livesey, Anne Varty
Whole Unit: Both terms**

Description: This survey course on Victorian literature is framed by the personal: it begins with Queen Victoria's private diaries of her happiest days in Scotland, and ends just beyond the Victorian period, with one troubled man's intensely-felt account of his Victorian childhood. Within these bookends, other ways of being Victorian emerge in figures such as 'the factory lad', the opium addict, the chimney sweep, lady farmer, wartime nurse, financial mogul and gentleman-traveller. Revealed through the dramatic monologues of Tennyson and Browning are the many masks that men and women wear. In this great period of realist narrative the novel tends to focus on personal stories of social climbing, struggle against injustice, forging an Empire and finding a husband (or wife), but the course also explores other ways in which the Victorian obsession with personal stories is satisfied or criticized, through the pantomime, which has its beginnings in this period, poetry, the short story, play and polemic. We will study great examples of the novelistic form, including sensation, Romantic, domestic realist and sentimental novels. Some works on the course are well-known and truly canonical, while others will be excitingly unfamiliar; all however will contribute to a sense of the variety and contradictions inherent in being Victorian.

Teaching: One one-hour lecture per week and one one-hour seminar per fortnight for 20 weeks, plus fortnightly study groups.

Coursework: One oral presentation of formal seminar paper (1000–1500 words) with feedback in class. Paper must be uploaded to MOODLE website as precondition of submitting assessed essay.

Assessment: One three hour exam in the Summer Term (100%)

Course texts: While most of the texts below will be studied on the course, occasionally there may be some minor changes to course content.

Queen Victoria, *Leaves from a Journal of Our Life in the Highlands 1848-61* (1868)
John Walker, *The Factory Lad* (1832) (pdf on Moodle)
Robert Browning, *Dramatic Lyrics* (1842)
Alfred Tennyson, *selected poems* (1842)
Emily Bronte, *Wuthering Heights* (1847)
Elizabeth Gaskell, *Mary Barton* (1848)
Florence Nightingale, *Cassandra* (1852) (google books)
A. H. Clough, *Amours de Voyage* (1858)
George Eliot, *Adam Bede* (1859)
H. J. Byron, *Aladdin* (1861) (pdf on Moodle)
Charles Kingsley, *The Water Babies* (1863)
Wilkie Collins, *Armadale* (1866)
Tom Robertson, *Caste* (1867) (pdf on Moodle)
Richard Blackmore, *Lorna Doone* (1869)
Anthony Trollope, *The Way we Live Now* (1872)
Thomas Hardy, *Far From the Madding Crowd* (1874)
Christina Rossetti, *Selected Poems*
Matthew Arnold, *Selected Poems* (1849-69)
R. L. Stevenson, "The Beach of Falesa" (1892)
Gosse, *Father and Son* (1907)

EN2213: ROMANTICISM

Tutors: Judith Hawley, Adam Roberts, Vicky Greenaway
Whole Unit: Both terms

This course provides a broad yet complex introduction to the field of Romantic Poetry. Initially, the work of four prominent Romantic poets (Wordsworth, Coleridge, Byron and Shelley) will be examined. As well as examining each poet's work in detail, key theoretical concepts of the age, including the Sublime and ideas of Romantic poetic identity, will be explored.

The course will then move on to explore work by a number of lesser-known and less-studied Romantic poets and writers. Through exploring the Gothic writings of Mary Shelley and John Polidori (*Frankenstein* and *The Vampyre*), the work of Romantic women poets (in an intensive five-week block), and the poetry of Sir Walter Scott, the ideas and identities of Romanticism (as constructed within the Romantic period and beyond) will be interrogated, broadened, and at times challenged.

This course aims, then, to get you thinking about Romantic poetry in a complex and critical way, to acquaint you with both dominant and less well-studied Romantic writing, and to get you to evaluate the politics of the 21st century literary canon in its selection of certain writers over others.

Teaching: One one-hour lecture per week and one one-hour seminar per week for 20 weeks.

Coursework: One non-assessed essay in Term 1 and a non-assessed practical criticism exercise in Term 2.

Assessment: 20% assessed essay, 80% exam in the Summer Term.

EN2324 Contemporary Debates in Literary and Critical Theory

Tutor: Robert Eaglestone

Whole Unit: Both Terms

Description: This course will familiarise you with a range of influential critical and theoretical ideas in literary studies, influential and important for all the areas and periods you will study during your degree. It aims:

- to introduce you to the work of key thinkers who have shaped literary theory;
- to introduce you to a selection of contemporary schools of literary theory in their intellectual, political and social contexts;
- to open up contemporary ideas and arguments about literature;
- to outline the 'state of theory' at the present moment;
- to look at two theoretical texts in detail.

By the end of the course, you should:

- have read and become familiar with the work of particular thinkers who are significant for literary studies;
- be familiar with selected significant schools of critical thought;
- have explored the relationship between these ideas and the work of other critics and thinkers;
- honed your abilities of analysis and interpretation, argument, abstract thought and critical engagement with texts.

Texts: There will be two books to buy: the rest of the texts are available on moodle.

Teaching: This course will be taught by lecture and seminars across both terms.

Assessment: 2 essays of 2000 words with feedback during term (25% each), plus 2-hours exam (50%). The exam will contain questions on specific areas and questions that cover issues on the whole course.

EN2325: MODERNIST LITERATURE

Tutors: Finn Fordham & Will Montgomery

Whole Unit: Both Terms

Course Description: The aim of this course is to provide an introduction to the study of literary modernism, a period of intense experimentation in diverse sets of cultural forms. It will deal with such issues such as modernist aesthetics; genre; the fragment; time and narration; stream-of-consciousness; history, politics and colonialism; technology, and the status of language and the real.

In the first five weeks you will explore novels by Joseph Conrad, James Joyce and Virginia Woolf and short stories by Katherine Mansfield, D.H. Lawrence and Samuel Beckett. In the next five weeks you will explore modernist poetry by William Carlos Williams, Gertrude Stein, Wallace Stevens and others. Further details of texts will be announced over summer.

Teaching: The course is taught over both terms with lectures and seminars.

Coursework: Presentation uploaded to Moodle each term.

Assessment: Two 3,000 word essays (50% each). Essays will be due after Term 1 and in the Summer Term.

SECOND-YEAR HALF UNIT OPTIONS

EN2001: MIDDLE ENGLISH POETRY (EN3021 for Third Years)

Tutor: Alastair Bennett

Half Unit: Autumn Term

Description: This half unit course provides students with an opportunity to study central 14th- or 15th-century Middle English poetic texts in close detail. The course is designed to equip students with an accurate reading knowledge of and familiarity with some of the best of Middle English poetry. The reading skills developed will be helpful in the more accelerated study required in courses such as EN2002-9, EN3222 Special Topic: Violence, Sex, and Magic in Medieval Literature, and EN3507: Special Author, Chaucer. The course will also provide a more concentrated alternative option to the wide-ranging generic medieval options. Lectures will introduce the poems and their literary contexts and draw attention to critical responses. Use will be made of audio-visual aids where appropriate. Seminars will involve close reading and interpretation.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks.

Coursework: Oral Presentation and mid-term essay of 1000 – 1500 words.

Assessment: One final essay of 2000 – 2500 words.

EN2004: MEDIEVAL DREAM AND VISION (EN3024 for third years)

Tutor: Catherine Nall

Half Unit: Spring Term

Description: This half-unit explores a major literary genre which attracted all the great poets of late medieval England: the dream vision. It considers the use of the genre in the works of Chaucer, Langland and the *Gawain*-poet, as well as examining the visions in mystical writing. These authors' treatments of the genre repeatedly ask us to reflect on the relationship of literature to experience, poetic authority and identity, and the development of English as a literary language. Lectures will explore the cultural, religious and social background to these works, as well as focusing on individual authors and texts.

Middle English texts will be read in the original; Latin and French texts will be read in translation.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks

Coursework: Second Year Students: One mid-term essay of 1000 – 1500 words
Third Year Students: One mid-term essay of 1500 - 2000 words

Assessment: One final essay of 2000 – 2500 words

EN2005: MEDIEVAL EPIC AND ROMANCE (EN3025 for third years)

Tutor: Dr Catherine Nall

Half Unit Autumn Term

Description: Romance was perhaps the most popular genre in late medieval England. In this course, we will examine some outstanding examples of romance and the related genre of epic. We will begin by looking at the *Song of Roland* and the

Arthurian romances of Chretien de Troyes, before going on to consider works by Chaucer, the *Gawain*-poet and Sir Thomas Malory. We will encounter romances set in the mythical British past, in the classical cities of Troy, Thebes and Athens, and in the more recognisable landscapes of medieval England and France. Attention will be paid throughout to the often inventive and unpredictable ways in which medieval romance works to articulate specific historical and cultural anxieties.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks.

Coursework: To participate in the running of one seminar during the term

Assessment: One mid-term essay of 1000 – 1500 words and one final essay of 2000 – 2500 words

EN2008: Myths of Origins in Old English Literature (EN3008 for third years)

Tutor: Dr Jenny Neville

Half Unit Spring Term

Description: This course is designed to enable you to read and appreciate some of the earliest literature in English. It raises issues pertaining to myths of origins, the treatment of the past, the writing of history, and the creation of fiction. We start by looking at some of Bede's stories of the origins of Old English poetry and the arrival of the Anglo-Saxons; we use these to introduce and explore the issues of myth, legend, and history, which we then apply to the following texts on the course. The questions that are raised by this course can be widely applied to English literature of all periods.

Textbook: *The Cambridge Old English Reader*, ed. by Richard Marsden (Cambridge: Cambridge University Press, 2004)

Teaching: One two-hour seminar each week for ten weeks.

Coursework: You will complete a translation each week, which we will discuss in our seminar along with the themes and issues raised by the text. Half-way through the course, you will submit a commentary of 500 – 1000 words on a short passage chosen from our translated texts; you will submit another commentary of the same length at the end of the course. These commentaries are unassessed (they are assessed for third year students, however; see EN3008).

Assessment: two-hour examination, comprising a choice of translation and commentary passages drawn from texts covered on the course.

EN2011: INTENSIVE SHAKESPEARE: COMEDY, HISTORY, TRAGEDY

Tutors: Kiernan Ryan

Half Unit: Spring Term

Description: This half-unit explores in depth three supreme examples of Shakespearean comedy, tragedy and historical drama that are not covered by the first-year Shakespeare course EN1106: *Richard III* (1592-3), *A Midsummer Night's Dream* (1595-6), and *Macbeth* (1606). It allows for a closer, more concentrated study of the range of Shakespeare's drama than was possible in EN1106, and is designed to pave the way for the advanced third-year Shakespeare option EN3011. However, it is not a pre-requisite for EN3011. Teaching for the course consists of 10 two-hour seminars devoted to a close reading of the plays and detailed discussion of the complex critical and theoretical issues they raise. Students will be required to give one oral presentation of a formal seminar paper (1000-1500 words) on a relevant topic of their choice. Clips of film productions will be used throughout. The course has its own

MOODLE website, which provides the agenda and copies of the required reading for each week of the course, direct online access to further reading, access to feedback on uploaded seminar papers, and a range of information resources including a full bibliography and a list of Shakespeare websites.

In preparation for the course, which begins with *Richard III*, you are expected to read all three plays in the following editions, together with the editors' introductions: *Richard III*, ed. John Jowett, Oxford World's Classics (2000); *A Midsummer Night's Dream*, ed. Peter Holland, Oxford World's Classics (1994); *Macbeth*, ed. Nicholas Brooke, Oxford World's Classics (1998).

You should also view the film versions of the plays available in the College library and in the English Department. Especially recommended are: Olivier's *Richard III* (1955) and Loncraine's *Richard III*, starring Ian McKellen (1996); *A Midsummer Night's Dream* directed by Elijah Moshinsky for the BBC (1988), Adrian Noble for the RSC (1996) and Michael Hoffman (1999); and the versions of *Macbeth* directed by Roman Polanski (1971,) Greg Doran for the RSC (2003), and Rupert Goold for the BBC (2011).

Teaching: One two-hour seminar each week for ten weeks.

Coursework: One oral presentation of formal seminar paper (1000–1500 words) with feedback in class. Paper must be uploaded to MOODLE website, where it will receive further written feedback, as a precondition of submitting the examined essay.

Assessment: One assessed essay of 2000–2500 words, to be submitted in Summer Term.

EN2012: DRAMA AND WITCHCRAFT 1576-1642 (EN3012 for Third Years)

Tutor: Roy Booth

Half Unit: Spring Term

Description: The texts covered span virtually the whole period in which early modern English drama flourished: from Marlowe in c.1593 to 1634. The texts range from famous plays like *Macbeth* and *The Tempest* to little-known comedies like *The Wise-woman of Hogsden*. Two central texts will be *The Witch of Edmonton* and *The Late Lancashire Witches*, plays which deal with historically documented witchcraft accusations and scares. The phenomenon of witchcraft, and the persecution of witches during outbreaks of witchcraft hysteria has fascinated historians: the historical component of this course will be large. Accordingly, non-dramatic texts about witchcraft are also included for study in the course. These will include news pamphlets, works by learned contemporaries expressing their opinions about witchcraft, popular ballads and other archival texts.

Learning outcomes: By the end of the course a wide, even disparate, series of texts will have been read and studied. Some of these plays still do not have modern scholarly editions that present the text in modernised spellings, or the usual editorial assistance to the reader in the form of footnotes and additional editorial stage directions. Therefore there will sometimes be the challenge of reading an unmediated text, and of making judgements on texts where there is no large repertoire of critical commentary to consult. The plays may well also seem artistically, even morally inadequate to the inherently distressing subject they handle. The course, therefore, confronts the participant with coping with historical sources, with evaluating minor plays from outside the normally anthologised canon, and the challenge of assessing plays in which the moral authority of the dramatist is itself debatable.

Course requirements: One essay of a comparison of the two central texts, *The Witch of Edmonton* and *The Late Lancashire Witches*.

Teaching: Ten lectures and ten seminars in the term.

Assessment: Presentation and a take-away paper in the Summer term.

EN2013: THEATRE AND THE CITY 1590 – 1625

Tutor: Dr Deana Rankin

Half Unit Spring Term

Description: This course explores the connections between the rise of London as a metropolis and the flourishing of English drama in the Renaissance. It examines how the stage shows the city; how, as the city evolves, urban space is repeatedly represented and problematized for the entertainment of its citizens.

We will read four pairs of plays which open up questions of commerce, gender, city limits, liminal space, underbellies and architecture in the urban space: Thomas Dekker, *The Shoemaker's Holiday* (1599); Ben Jonson, *The Alchemist* (1610) Thomas Dekker and Thomas Middleton, *The Roaring Girl* (1607-10); Ben Jonson, *Epicoene or the Silent Woman* (1609); Christopher Marlowe, *The Jew of Malta* (1592); John Webster, *The Duchess of Malfi* (c. 1614); Thomas Middleton, *A Chaste Maid in Cheapside* (1611-13); William Rowley, Thomas Dekker, John Ford, *The Witch of Edmonton* (1621).

We will also read a selection of theory on the city from commentators such as Engels, Benjamin, Bachelard and Lefebvre. At intervals throughout the course (weeks 3, 7, 10), we will spend time reflecting on how theory informs, enhances and/or disrupts our readings of the plays.

These plays can be found as individual editions as well as collections eg. *Renaissance Drama: An Anthology of Plays and Entertainments* ed. A.F. Kinney (Blackwell 1999). Jen Harvie's short study *Theatre and the City* (Palgrave Macmillan, 2009), while it deals mainly with modern theatre, offers a good (cheap!) introduction to some of the questions addressed in the course.

Teaching: The course is taught by a weekly lecture and one-hour seminar

Coursework and Assessment: One group presentation with feedback. One 1000-1500 word mid-term essay (20%) and one 2000-2500 word essay (80%)

EN2015: PARADISE IN EARLY MODERN LITERATURE (EN3015 for Third Years)

Tutor: Roy Booth

Half Unit: Autumn Term

Description: The Renaissance Literature course (EN2010) does not include *Paradise Lost* among its major texts. This half unit offers the opportunity to study one very important and characteristic aspect of Milton's epic: his depiction of Eden, the paradise that was lost at the fall. Throughout his account of Paradise, Milton works to make the loss of paradise poignant by lavishing on it all his evocative powers as a poet. We will spend at least three sessions looking at Milton's epic, covering aspects such as Edenic sex and marriage, Eden's fauna and flora, and work in Eden. Throughout the course images of Paradise will be given attention, starting with Hieronymus Bosch's 'The Garden of Earthly Delight'. Alongside art works, we will touch briefly on some of the Bible scholarship which tried to locate the site of paradise, and deduce its fate. Other texts covered on the course will include:
~ The rescue of Rinaldo from Armida's bower in Tasso, *Jerusalem Delivered*, translated by Fairfax (1600)

~ Spenser, 'Bower of Bliss' and its destruction in *The Faerie Queene* (1590)
~ Sir Walter Raleigh's *Discoverie of Guiana* (1596)
~ The Abbaye Thélème episode in Rabelais' *Gargantua and Pantagruel*
~ Aldous Huxley's *Island* (1962)
As well as work by Montaigne, Traherne, Vaughan, Margaret Cavendish, Marvell and Walton.

Teaching: One lecture and one seminar each week for ten weeks

Assessment: Formative essay (1000-1500 words) with feedback and 'portfolio' essay of revised and extended essay (2500-3000 words) due in the Summer Term.

EN2016 LITERATURE AFTER THE CONQUEST: 1066 -1340 (EN3016 for Third-Years)

Tutor: Alastair Bennett

Half Unit: Spring Term

Description: This course provides an introduction to English literature from the Norman conquest to the birth of Chaucer. This period has been described both as a period of political crisis and also as a period of cultural renaissance. It saw the conquest and colonization of England, the rise of new forms of scholarship and spirituality, and, according to some accounts, the development of new ways of thinking about national and individual identity. The course will offer a survey of English writing from this period, considering established genres like lyric, epic and satire alongside new literary forms like romance, fabliau and beast fable. Core texts include *King Horn*, an early romance of exile, love and revenge, Layamon's *Brut*, a magisterial verse history of the British, saints lives from the 'Katherine-group' with their powerful accounts of physical endurance and religious desire, and *The Owl and the Nightingale*, perhaps the first example of comic writing in English. Not all English literature from this period was written in English; students will have an opportunity to read these early Middle English texts alongside contemporary writing in Latin and French (using modern English translations), and to think about the implications of a tri-lingual literary culture. Once a largely-forgotten period in English literary history, 1066-1340 has seen a revival of critical interest in recent years. The course will introduce students to some of the best recent criticism on this literature, and give them a stake in the ongoing project of recovering and reinterpreting it.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks.

Coursework and Assessment: Mid-term essay of 1000-1500 words (20%), final essay of 2000-2500 words (80%).

EN2110: EIGHTEENTH-CENTURY BODIES (EN3110 for Third-Years)

Tutor: Elaine McGirr

Half Unit Autumn Term

Description: This course will explore the changing notions and representations of identity throughout the long eighteenth century. While our focus will be on gender, we will also be looking at the ways in which gender intersects with other schema: national identity, class identity, ethnic identity, and religious identity.

Readings will cover a broad range of cultural productions, including novels, drama, popular periodicals, and poetry. Texts may include: *The Expedition of Humphry Clinker*, *The Irish Widow*, *Nourjahad*, *Love's Last Shift* and *The Relapse*, and *The Rape of the Lock*.

Teaching: Two-hour lecture/seminar each week for 10 weeks

Coursework and Assessment: Formative essay (1000-1500 words) with feedback and 'portfolio' essay of revised and extended essay (2500-3000 words) due in the Summer Term.

EN2209: FICTIONS OF SENSATION (EN3209 for Third Years)

Tutor: Dr Sophie Gilmartin

Half Unit Spring Term

Description:

No London social 'season' of the mid-Victorian period was complete without its 'sensation': the sensational new ballerina, actress, explorer, soprano or writer was lionized by society and invited everywhere. Newspapers were full of 'sensation' too: stories of scandal, bigamy, bankruptcy and murder transmitted their shocks from newspaper print along the nerves of readers to become literally sensational. The sensation novel, which became widely popular in the 1850s and 60s, took the plot lines and the visceral effects of the sensational, to create narratives which explored cultural anxieties about marriage, the criminal, law, the rise of the detective, the demonic woman, the private self. The course aims to explore the Victorian concept of the 'sensational' across a range of novels dating from the height of the sensation period in the 1850s and 60s. We will explore together some of the magazines in which these novels were originally serialized. Issues such as the role of public spectacle, the first detectives, advertising, domestic crime and the demonic woman will be explored in relation to the cultural and social context of this novelistic genre. Students will build upon work done for EN1107; build up an awareness of various genres and trends in the history of the novel; be introduced to important nineteenth-century novelists, both 'major' and 'minor' writers; and build up an understanding of the social, historical and cultural contexts influencing and influenced by the novel in this period.

Primary Texts:

Note: There may be some minor changes to this list, but they are likely to include the following:

Wilkie Collins, *The Woman in White*
Mrs Henry Wood, *East Lynne*
Mary Elizabeth Braddon, *Lady Audley's Secret*
Wilkie Collins, *The Moonstone*
Charles Dickens, *Bleak House*

Coursework: One formative essay of 1000 –1500 words and one seminar presentation.

Teaching: Two hour seminars

Assessment: Two-hour written exam in Summer Term

EN2215: CREATIVE WRITING STRUCTURE AND STYLE

NB: This course is only available to English Single Honours and Joint Honours students (not to students registered for the Creative Writing Pathway)

Tutor: To be confirmed

Half Unit: Autumn Term

Description: This half-unit is designed to give Single Honour and Joint Honour students who are interested in doing some creative writing (but not those enrolled in the Creative Writing programme) the opportunity to work through some issues associated with short-story and/or novel writing. Classes will alternate seminar discussions of aspects of the craft of writing with workshops in which students interact critically and creatively with one another's work.

Course layout:

1. **Combined session:** Narrative, story and plot
2. **Workshop**
3. **Combined session:** Characterisation
4. **Workshop**
5. **Combined session:** Style
6. Reading Week
7. **Combined session:** Beginnings and Endings
8. **Workshop**
9. **Combined session:** Revision
10. **Workshop**
11. **Combined session:** Practicalities

Teaching: Teaching is delivered in two modes: two-hour continuous workshops are alternated with one hour plus one hour combined sessions. Workshops are interactive class sessions, in which students will either discuss prepared and pre-circulated work by their peers, or else will work on specific creative tasks within the two-hour session. In combined sessions, an hour-long presentation by the course leader on aspects of creative writing will lead into group discussion.

All face-to-face teaching will be supported with online resources: a Moodle site for the course, but also a separate reviews blog, set up by the course director, on which, following the principle that writers read as extensively as possible, all students will be expected to post reviews of books they are reading.

Method of Assessment: The bulk of assessment (75%) will be derived from a portfolio of work each student develops during the term. This will consist of no more than 6000 words of creative prose: either a number of short stories or chapters adding up to that word-length, or a single piece of work. 15% will be their book reviews, and 10% on workshop effectiveness.

EN2216: MODERNIST FICTION : CONRAD, JAMES AND FORD

Tutor: Professor Robert Hampson

Half Unit Autumn Term

Description: This course is designed to provide an introduction to modernism through an engagement with the theory and practice of the early modernist novel. The course addresses the long history of modernism by going back to its roots in the mid-Victorian period and showing the emergence of modernism in the late-Victorian period as an oppositional culture. Accordingly, the course begins with Walter Pater, but the primary focus is the work of Henry James and Joseph Conrad. The course will examine particular works by James and Conrad, but will also consider the context in which they were published and the theories about the novel that James and Conrad developed. The course will include H.G. Wells's science fiction novel *The Time Machine* and end with Ford's classic modernist novel, *The Good Soldier*. During the period 1895-1908, James, Conrad, Ford, and Wells were neighbours and close friends, who developed their theory and practice of the novel through dialogue, collaboration, and disagreement with each other. The course will pick up some elements of that conversation and show its contribution to what became modernism.

Teaching: Weekly two hour seminar

Course outline:

- Week 1: Walter Pater, *The Renaissance*
- Week 2: Henry James: stories of writers and artists.
- Week 3: Henry James, *The Spoils of Poynton*
- Week 4: Henry James, *The Awkward Age* (1)
- Week 5: Henry James, *The Awkward Age* (2)
- Week 6: H.G. Wells, *The Time Machine*
- Week 7: Joseph Conrad, *Heart of Darkness*

Week 8: Conrad's theory of the novel: Conrad's 'Author's Notes' to *Almayer's Folly* and 'The Nigger of the Narcissus'.

Week 9: Joseph Conrad, *Lord Jim*

Week 10: Ford Madox Ford, *The Good Soldier*

Coursework: One formative essay based on seminar presentation submitted electronically the week of the presentation.

Assessment: Two-hour written exam in Summer Term.

EN2217: QUEER HISTORIES: Contemporary Gay and Lesbian British and Irish Fiction – (EN3217 for Third-Years)

Tutor: Mark Mathuray

Half Unit: Autumn Term

Description: Since the decriminalisation of homosexuality in Britain in 1967, gay and lesbian writers have had the freedom to explore openly in their work their sexuality without fear of prosecution. The early writings of the post-decriminalisation period were often celebratory (there was an explosion of affirming, and sometimes trite, 'coming out' stories) and archival (the excavation of the submerged currents of homosexuality in English literary history was seen as an important project for the reclamation of a specifically gay and lesbian history). And then AIDS cast its dark shadow in the 1980s. Out of the disillusionment that beset the gay and lesbian community, out of the belief that hard-won rights were under threat in Thatcherite Britain, out of a mood of apocalyptic despair, the combative discourse of queer theory emerged. Where previous theories of gay and lesbian liberation had stressed equality, queer theory demanded a radical re-thinking of the categories of gender and sexuality. This course will examine a range of novels by gay and lesbian writers in Britain and Ireland which have emerged in the wake of the AIDS catastrophe and queer theory. We will focus on interesting though rather peculiar trends in the post-queer novel: queer historical and biographical fictions, and explore the reasons behind the dominance of these approaches in recent gay and lesbian literature. We will also explore the various literary and political strategies employed by these writers such as historical and literary reclamation, the queer destabilisation of fixed categories of identity, the figuring of desire's ambiguous textures, a studied engagement with form etc. By focussing on prominent contemporary writers, we will explore the evolution of gay and lesbian British fiction beyond the dictates of queer theory.

Learning Outcomes: After taking the course, students will have

- Engaged critically with a range of novels by contemporary gay and lesbian writers.
- Have developed a detailed knowledge and understanding of the histories, politics and theoretical concepts engaged by queer theory and its aftermath.
- A clear understanding of the evolution of gay and lesbian fiction since the decriminalisation of homosexuality in Britain.
- Engaged the formal challenges posed by these novelists to the tradition of the English novel.

Teaching and learning methods: Ten two-hour seminars. Students will be encouraged to offer seminar papers of about 15 minutes. Such papers may be used as ways of developing ideas and frameworks for essays.

Key Texts:

- Bristow, Joseph. *Effeminate England: Homoerotic Writing After 1885* (1995)
- Dellamora, Richard. *Apocalyptic Overtures: Sexual Politics and the Sense of an Ending* (1994).

- Mathuray, Mark (Ed.). *Sex and Sensibility in the novels of Alan Hollinghurst*(2013)
- Sinfield, Alan. *Gay and After: Gender, Culture and Consumption* (1998)

Course Outline:

Jeanette Winterson

1. *The Passion* (1987)
2. *Sexing the Cherry* (1989)

Alan Hollinghurst: 1980s

3. *The Swimming-Pool Library*(1988)
4. *The Line of Beauty* (2004)

Sarah Waters: Neo-Victorianism

5. *Tipping the Velvet* (1998)
6. *Fingersmith* (2002)

Return to Wilde

7. Peter Ackroyd, *The Last Testament of Oscar Wilde* (1983)
8. Will Self, *Dorian: an Imitation* (2002)

Colm Toibin

9. *The Story of the Night* (1996)
10. *The Master* (2004)

Assessment: One draft essay of 1000 words to be submitted on the first day after reading week. The essay will be marked and feedback given to students in one-to-one tutorials and final essay of 2000-3500 words to be submitted in Summer Term

EN2309: LITERATURE OF THE FIN DE SIÈCLE

Tutor: Ruth Livesey

Half Unit: Spring Term

Description: The aim of this course is to examine the 'dark' topics of late-Victorian and Edwardian literature. Perhaps the most important cultural influence on these texts is the negative possibility inherent in Darwinism: that of 'degeneration', of racial or cultural reversal, explored in texts like Wells's *The Time Machine*, and often related to the Decadent literature of Wilde and others. *Dorian Gray*, used by Nordau and others as evidence of degeneration, also provides a location for such pathologies: in the 'borderland' of the demi-monde and in the East End of London, with its fantasized criminal zones, opium dens, and white slavers.

Teaching: One lecture and one seminar per week for 10 weeks

Coursework and Assessment: One non-assessed mid-term essay of 1000-1500 words. One final essay of 2000-2500 words.

EN2321: DARK REFORM: SCANDAL AND SATIRE IN AMERICAN ARTS

Tutor: Professor Tim Armstrong

Half Unit Spring Term

Description: This course aims to provide an introduction to American literature via the tradition which David Reynolds labels 'dark reform'; a satirical and often populist mode which seek out the abuses which lie beneath the optimistic surface of American life, often through grotesque, scatological, sexualized and carnivalesque imagery. It explores the contention that because of America's history, with its notions of national consensus and fear of class conflict, political critique in America has often had to find indirect expression. As well as studying a range of literature (mainly prose, with some poetry and drama), and some visual material and film, students will be expected to gain a basic grounding in elements of American history, and read some

political and cultural theory. Topics include: race and class in America; the critique of 'big business'; conspiracy theories and the Jeremiad; the carnivalesque; issues of genre and audience. Texts include (photocopies provided in some cases):

- Upton Sinclair, *The Jungle* (numerous editions)
- George Schuyler, *Black No More* [1931] (X Press, 1998)
- Jacqueline Susann, *Valley of the Dolls* (Virago, 2003)
- E. L. Doctorow, *The Book of Daniel* (Penguin Modern Classics, 2006)
- Ishmael Reed, *Mumbo Jumbo* (Simon & Schuster, 1996)
- Michael Herr, *Dispatches* (Picador)
- Thomas Pynchon, *The Crying of Lot 49* (Picador)
- Kathy Acker, *Essential Acker: Selected Writings* (Grove Press, 2002)
- George Saunders, *Pastoralia* (short stories, Bloomsbury, 2000)

Teaching: The course is taught by a weekly lecture and one-hour seminar.

Coursework and Assessment: One mid-term essay of 1000 – 1500 words (20%) and one final essay of 2000 – 2500 words (80%).

PY2005: PHILOSOPHY AND THE ARTS

Tutor: Neil Gascoigne

Half Unit: Spring Term

Course Outline

Why do we tell stories, paint pictures, make movies, compose music, write poems, make theatrical performances? Is art and culture essentially frivolous escapism or does it have fundamental value to human life? Do we have limitless freedom of interpretation of a work of art? Does the intention of the artist constrain what we can take from a work of art? Are there objective standards for what makes a good film, poem, play, novel, or painting? Or is everyone's valuation of art equally valid? Is there a valid distinction to be made between high art and low culture? Does art simply reflect the values of the society and the times it came from or does it transcend its time?

This half unit course will expose students to current philosophical debates in aesthetics, including questions about the nature and value of art; the roles of intention, imagination and interpretation; and the emotional and ethical responses they provoke. Although theoretically informed, each presentation will be taken as its focus particular case studies – a play, poem, musical composition, movie, TV show, novel or any other forms of creative expression – to ground and illuminate the debates.

Structure

The course will be delivered as a ten-week lecture course. Each 90-minute lecture will offer a structured presentation of the key debates, with interactive opportunities for students to develop their own ideas, engaging directly in debates about issues of the lecture. Opportunities for student engagement and debate will be further facilitated through a special Moodle site, available only to students enrolled on the course.

Coursework and Assessment: Formative: one page essay plan (0%) and final assessed essay: 2500 – 3000 words (100%)

THIRD-YEAR WHOLE UNIT COURSE OPTIONS

Special Topics

EN3113 REWRITING MYTHOLOGIES IN 20TH CENTURY LITERATURE

Tutor: Dr Finn Fordham

Whole Unit

Description: This special topic unit will explore classical myth and its relation to writings in English in the 20th century, and examine roles it has played in literature, criticism and thought. Myths have been plundered for story-lines, styles and themes that include violence, guilt, justice, the family, voyage and transformation. Myth can be used conservatively - positing archetypal stories that essentialize human relations, providing models of heroism, and asserting respect for 'tradition'. On the other hand, the return to primitive sources can contribute to radically modernising forces, and character, narrative and myth can be playfully recast and updated. To understand myth in the 20th century involves covering both aspects. One strand will trace a history of these deployments and another will examine different modes of 'rewriting', as myths are re-told in different ways and for very different purposes. There will be two assessments: one on 'Theory of Myth', the other on 'Rewriting Myth'.

Teaching: There will be a two hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: Oral presentation and draft essay plan. One essay of 3500 (40%) words and one of 4500 (60%).

EN3223 THE GIRL IN THE BOOK

Tutor: Betty Jay

Whole Unit: Both Terms

Description: This course examines fictional representations of the girl across a range of texts, from Lewis Carroll's surreal Victorian portrait of Alice through to Antonia White's Catholic schoolgirl and Ian McEwan's remorseful Briony Tallis. As well as enabling an exploration of female development and subjectivity, the texts under consideration also engage with a range of questions relating to sexuality and desire, place and belonging, knowledge and resistance, art and creativity. While some of these texts adopt the traditional form of the Bildungsroman, others seek to adapt or subvert traditional literary and generic conventions. For this reason, a concern with the formal and aesthetic qualities of these fictions will run alongside discussion of conceptual and ideological issues.

Primary Texts

George Eliot, *The Mill on the Floss*, [1860] (Vintage, 2010)
Lewis Carroll, *Alice's Adventures in Wonderland*, [1865] (Penguin, 2003)
Louisa May Alcott, *Little Women*, [1868] (Penguin, 2007)
Henry James, *What Maisie Knew*, [1897] (Penguin, 2010)
Willa Cather, *My Antonia*, [1918] (Virago, 1997)
Radclyffe Hall, *The Well of Loneliness*, [1928] (Virago, 2008)
Antonia White, *Frost in May*, [1933] (Virago, 2006)
Carson McCullers, *The Member of the Wedding*, [1946] (Penguin, 2008)
Harper Lee, *To Kill a Mockingbird*, [1960] (Vintage, 2007)
Muriel Spark, *The Prime of Miss Jean Brodie*, [1961] (Penguin, 2000)
Angela Carter, *The Magic Toyshop*, [1967] (Virago, 2001)
Jeanette Winterson, *Oranges are Not the Only Fruit*, [1985] (Vintage, 2009)
Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Childhood Among Ghosts*, [1975] (Vintage, 1989)
Ian McEwan, *Atonement*, [2001] (Vintage, 2007)

Teaching: There will be a two hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: One essay of 2,000 words (20%) plus either a presentation or an appropriate short piece. One examined essay of 5500 – 6000 (80%) submitted in Summer Term

EN3226: THE POST-COLONIAL NOVEL: The Art of Resistance

Tutor: Mark Mathuray

Whole Unit: Both Terms

Description: The end of the various colonial empires in the middle of the twentieth century saw an explosion of literatures from the newly emergent postcolonial societies. Rather than provide a survey of the field of postcolonial studies, this course aims at engaging the recent debates in postcolonial writing, theory and criticism. In the first term we will critically examine a range of postcolonial novels from Britain's erstwhile empire, paying attention to issues such as the boons and contradictions of writing in the language of the colonial powers, the postcolonial reclamation of the Western canon etc. and focussing on genres such as postcolonial modernism, magic realism, and postcolonial science fiction. In the second term, we will engage the potential conjunctures/disjunctures between gender identity, feminism and postcolonialism. Close attention will be paid to novels and their historical legacies of colonialism and resistance. The course aims also to highlight the literary dynamism and lively debate that characterise the field.

Learning Outcomes: After taking the course, students will have

- Engaged critically with a range of postcolonial novels.
- Developed a detailed knowledge and understanding of the histories, politics and theoretical concepts engaged by the term postcolonial/ism.
- Worked with different postcolonial theoretical approaches and critical strategies and relate them to literary texts.
- A clear understanding of the evolution of the postcolonial novel.
- Found different approaches to what is meant by such terms as 'other', 'diaspora', 'terror', 'representation', 'difference'

Key Texts:

1. Ashcroft, Bill et al. (eds.), *The Post-Colonial Studies Reader* (Routledge, 1995).
2. Boehmer, Elleke, *Stories of Women: Gender and Narrative in the Postcolonial Nation* (2009).
3. Said, Edward W. *Orientalism* (Penguin Books, 2003).

Course Outline:

Term 1: The Post-Colonial Novel

Writing Back

1. Conrad versus Achebe: Chinua Achebe, *Things Fall Apart*.
2. Tayeb Salih, *Season of Migration to the North*.

Postcolonial Despair

3. Rohinton Mistry, *A Fine Balance*.
4. Helon Habila, *Waiting for An Angel*.

Magic Realism

5. + 6. Salman Rushdie, *Midnight's Children*.
7. + 8. Ben Okri, *The Famished Road*.

Science Fiction

9. Amitav Ghosh, *The Calcutta Chromosome*.
10. Lauren Beukes, *Zoo City*.

Term 2: Postcolonialism and Gender

Postcolonialism vs Gender

1. Bessie Head, *A Question of Power*.
2. Jamaica Kincaid, *Lucy*.
3. JM Coetzee, *Foe*.

Indigenous Tensions

4. Buchi Emecheta, *The Joys of Motherhood*.
5. Tsitsi Dangaremba, *Nervous Conditions*.
6. Anita Desai, *Fasting, Feasting*.
7. Arundhati Roy, *The God of Small Things*.

Diasporic Transgressions

8. Shani Mootoo, *Cereus Blooms at Night*.
9. Chris Abani, *The Virgin of the Flames*.
10. Zadie Smith, *White Teeth*.

Teaching and learning methods: Two-hour seminars. Students will be encouraged to offer seminar papers of about 15 minutes. Such papers may be used as ways of developing ideas and frameworks for essays.

Coursework and Assessment: One draft essay of 1000- 1500 words. The essay will be marked and feedback given to students in one-to-one tutorials. Two essay of 3500-4000 words each to be submitted during the Spring and Summer Terms.

EN3227: THE PRE-RAPHAELITE MOVEMENT IN ART AND LITERATURE

Tutor : Vicky Greenaway

Whole Unit: Both Terms

Description: The Pre-Raphaelite Brotherhood have been described as the first avant-garde movement in British art. The first term of this twenty week course will focus on the formation of the Pre-Raphaelite Brotherhood (formed, aptly, in the 'year of revolutions' 1848), its tenets, and its major productions (in art, literature and criticism). As well as focussing in detail on the role and contributions of the three major PRB artists - Dante Gabriel Rossetti, John Millais, William Holman Hunt - the course will also address peripheral figures including Ford Madox Brown, the sculptor Thomas Woolner (and his poetry) and journalism and criticism authored by group members.

The second half of the course will investigate the broader movement of Pre-Raphaelitism that continued beyond the Brotherhood into the 1860s and which built upon its originating principles in the arena of art and aesthetics. We will follow the career of Dante Gabriel Rossetti, arguably the Brotherhood's most influential member, through his work of the 1860s and his *Poems* (1870). Rossetti's innovations in this period and his influence upon other young and daring artists and writers of the decade (A.C.Swinburne, William Morris, Edward Burne-Jones) will be traced, demonstrating how their work created the basis for Aestheticism and the idea of Art for Art's Sake in this crucial transitional decade in the Victorian cultural century.

The course will divide its attention equally between the study of painted, drawn and sculpted art objects and written works. Training in the analysis of visual materials will be given as part of the course.

Teaching: Two-hour seminars once a week in the Autumn and Spring Term.

Coursework and Assessment: The course will be assessed by portfolio essay. That is, you will write three 1000-1500 word non-assessed essay over the first fifteen weeks of the course; after feedback and consultation you will then select one of these essays to develop into a 6,000 word essay. That revised and extended essay will be due in the Summer Term and will constitute 100% of your mark for this course.

EN3228 BRYON, MODERNITY AND EUROPE 1780-1830 (subject to validation)

Course Tutor: Professor Andrew Gibson

Whole Unit

Description: This course stems from two immediate, present-day concerns. Firstly, what is and should be the relationship between England and continental Europe? Secondly, over the past two decades, many thinkers and writers have announced that we have arrived at 'the end of modernity', or declared that we are 'post-modern', that we inhabit a 'postmodern condition'. Yet round about us, all the time, we hear of one kind of enthusiastic 'modernization' or another. What sense can we make of this? In any case, what is, or was, modernity? Furthermore: what is the relationship between modernity and the anti-modernity that accompanies, seems to track it everywhere? New forms of reaction, pessimism, melancholy, even nihilism and satanism that arrived with modernity: are these anti-modern? In order to examine such questions, we shall go back to the period 1780-1830, when they first emerge in something like their present form. We will focus them on the first great modern British poet to be a European poet with European concerns and scope and a huge European readership and influence, Byron.

The years 1780-1830 see a shift if not a transformation in the English idea of Europe. It is in this period, one of great geopolitical upheavals – the French Revolution, the end of the Holy Roman Empire, the Napoleonic Empire and the Napoleonic Wars, the emergence of the modern European national liberation movements – that England begins to reckon with an entity called Europe, and to consider its position relative to it. Byron, a fervent European, was involved in and/or thought about Europe everywhere from France to the German Confederation to the Holy Roman Empire to the Low Countries, the Iberian peninsula, Italy, the Balkans, Greece and the Ottoman Empire. We will examine Byron's presentation of Europe, its empires and states in (selected) works, asking how he positions himself and England relative to a European scene.

Byron is in part a modern poet because he engages so deeply with contemporary shifts and transformations but also contradictions in European as well as English culture. The questions of Europe and modernity everywhere overlap in Byron. Yet Byron is also deeply haunted by radical doubts and reservations about the onset of modernity, and there are strikingly anti-modern elements in his work. We shall pay attention to Byron's modernity and his anti-modernity together throughout the course. The second half of the course will broaden its concerns, giving them a properly European as well as an extended English scope: we will compare Byron's treatment of some of the themes and questions listed above with those of a range of European and English philosophers, intellectuals, writers of fiction and poets who share some of his preoccupations. Students should end the course with an enhanced understanding and appreciation, not only of the period and the literature and thought of the period, but of its relevance to some of the issues that are most significant to us now.

Authors and texts for study (16 weeks): Byron, Lord George Gordon: 1) 'Childe Harold's Pilgrimage', cantos I-II (1812); 2) 'The Giaour', 'The Bride of Abydos' (1813); 3) 'Childe Harold's Pilgrimage', cantos III-IV (1816-18), 'The Prisoner of Chillon' (1816); 4) 'Manfred' (1817); 5) 'Cain' (1821); 6) 'The Vision of Judgment' (1822); 7) 'Don Juan', cantos I-VIII (1819-23); 8) 'Don Juan', cantos IX-XVII (1823-24); 9) Rousseau, Jean-Jacques, *Confessions* (1782, selected chapters); 10) Kant, Emmanuel, *Historical Essays* (1790-1804, selection); 11) Goethe, Johann Wolfgang von, *Wilhelm Meister's Apprenticeship* (1795-96, selected chapters); 12) Chateaubriand, François-René de, *René* (1802); 13) Wordsworth, 'The Prelude' (1805, selected books); 14) Kleist, Heinrich von, 'Michael Kohlhaas' (1810); 15) Shelley, Mary, *Frankenstein* (1818); 16) Shelley, Percy Bysshe, 'Prometheus Unbound' (1822); 17-20 Essay sessions and review.

Teaching: Two-hour seminars once a week in the Autumn and Spring Term.

Coursework and Assessment: 2 examined essays both of 3500-4000 words, 50% each.

EN3229 SEX, DEATH AND CELEBRITY: Restoration and Eighteenth-Century Drama (subject to validation)

Tutor: Elaine McGirr

Whole Unit

Description: The introduction of actresses to the restored stage in 1660 not only changed the experience of attending the theatre, but also changed dramatic literature. Having 'real, beautiful women' on stage increased the realism of the performance of female roles, and playwrights were quick to take advantage of this. Generic innovations, such as Restoration sex comedies and she-tragedies, expanded the available roles for women and resolutely focused the audience's attention on female 'parts.' From comedic cross-dressing to comic (and tragic) bed-tricks, actresses were on display, and women's plots dramatised. These new roles were also vehicles for managing and promoting the celebrity of star actresses from Nell Gwyn to Sarah Siddons, who became adept at using their on-stage characters to promote their off-stage celebrity personae. This course will analyse a range of Restoration and eighteenth-century plays, focusing on the interplay between genre, gender and (celebrity) identity. It will analyse theatrical and generic innovations, the tension between stage and society, and contemporary writings about the theatre and its effects.

Primary Texts:

Roger Boyle, *the earl of Orrery, Mustapha* (1665)
John Dryden, *Marriage a la Mode* (1671)
William Wycherley, *The Country Wife* (1675)
Thomas Otway, *Venice Preserv'd* (1682)
Colley Cibber, *Love's Last Shift* (1696)
John Vanbrugh, *The Relapse* (1697)
Nicholas Rowe, *The Fair Penitent* (1704)
George Farquhar, *The Beaux's Stratagem* (1707)
Joseph Addison, *Cato* (1713)
Richard Steele, *The Conscious Lovers* (1722)
George Lillo, *The London Merchant* (1731)
John Home, *Douglas* (1756)
David Garrick and George Colman, *The Clandestine Marriage* (1766)
Hannah Cowley, *The Belle's Stratagem* (1780)

The majority of these plays can be found in: Canfield, J. Douglas, ed. *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama* (concise edition). Plymouth: Broadview, 2003. All are also available in reprints as well as online via *Literature Online*.

Teaching: Two-hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: Oral presentation during the last 5 weeks of the Spring Term (0%) and 2000 word essay at the end of the Autumn term (20%); 6000 word essay due in the Summer term (80%)

EN3311 POETIC PRACTICE

Tutor: Dr Dell Olsen

Whole Unit

We are not interested in the poem as precious object on the page, with a lot of white space all around, but only in the poem or writing as part of long-term process & as leading to more experiments & investigations...
Bernadette Mayer

Description: The course is designed to introduce students to a range of contemporary and experimental poetic writing and to situate writing practices in relation to contemporary theory and criticism. On this course we will consider methods, processes and techniques used by experimental and innovative writers in order to provide you with a range of methodologies for making your own poetic practice. Each week we will look at different writers whose work raises theoretical and practical questions and we will use these questions as starting points for our own practice. This might mean attempting to write a mesostic in the style of John Cage or making a poem from words found in the daily newspaper. We might then consider what critical and theoretical implications arise as a result of such undertakings.

Coursework and Assessment: Seminar Presentations, two essays (one each term) and a portfolio of your own work produced during the course

EN3332 THE NEW YORK SCHOOLS: Poetry, Painting and Music in the 1950s (subject to validation)

Tutor: Dr Will Montgomery

Whole Unit

Description: This interdisciplinary course focuses on a key moment in mid-20th century art and culture: the period when the New York Schools of poetry, painting and composition emerged in parallel. In the postwar period, the city took over from Paris as the centre of contemporary art. Abstract Expressionism quickly achieved global popularity, establishing MoMA as the world's leading contemporary art museum. However, other cultural currents also made a great impact on their respective disciplines. The witty, fast-moving work of the New York School Poets (Frank O'Hara, John Ashbery, Kenneth Koch, Barbara Guest and James Schuyler) challenged the authority of High Modernism in the field of poetry. The radical music of John Cage and Morton Feldman posed a similar challenge to established European composers. The leading proponents of these tendencies did not work in isolation from other disciplines. The poets, for example, wrote about art and Cage and Feldman were both inspired, in different ways, by painters such as Rauschenberg and Guston. Members of all three groupings met socially and exchanged ideas at an informal forum known as 'The Club'. This course examines all three fields and the relations between them. The principal focus is on literature, but considerable time will also be devoted to both art and composition. We will study key works by O'Hara, Ashbery, Schuyler, Koch and Guest. We will examine the work of such influential painters as Rothko, Pollock, Guston, Hartigan, Rauschenberg and Johns. We will tackle John Cage's theories of chance and Feldman's use of indeterminacy in his 1950s scores. Students will emerge from this interdisciplinary course with a thorough grounding in these overlapping fields of artistic experimentation.

Coursework and Assessment: One mid-term essay of 2000 words (20%) and one final essay of 6000 words (80%).

EN3333 THINKING AND WRITING ABOUT POPULAR MUSIC (subject to validation)

Tutors: Professor Robert Eaglestone and Dr Douglas Cowie

Whole Unit

Description: Combining both scholarly approaches and approaches from creative writing, this course aims both to analyse in detail a wide range of writing about popular music, centrally rock music, and to enable students to become active and informed practitioners of music writing.

The course is divided into two: the first part, 'Thinking about popular music,' offers an analysis of major theoretical concepts and thinkers in relation to popular music (including Adorno, Bhabha, Butler), popular music/rock 'n' roll criticism, and a detailed case study of a major movement in the history of popular music (punk). The second, 'Writing popular music' examines a wide range of different modes of writing about rock (history, polemic, memoir, novel, scholarly writing, autobiography, biography, reviews and so on). In addition to the assessed assignments, students will be expected to complete a variety of unassessed practical assignments in the second term, with a view to developing one of them into a longer, assessed piece of work.

Coursework and Assessment: Term 1: 3000 word essay. Term 2: 6500-7000 word practical assignment, the title and theme of which will be developed with the course leaders.

THIRD-YEAR WHOLE UNIT COURSE OPTIONS

Special Authors

EN3117: JAMES JOYCE: REVOLUTIONS OF THE WORD

Tutor: Dr Finn Fordham

Whole Unit

Description: This will focus primarily on Joyce's major work *Ulysses* while putting it into context with Joyce's other work. It will give students the chance of getting to know and getting to enjoy what has been described as 'the greatest novel of the 20th century' and of seeing it in various contexts. These include Joyce's other writings, the various critical approaches that have found inspiration from Joyce, whether new critical, humanist, post-structuralist, politicizing, feminist, historicizing or textualist responses to his work. In this way the shifts in intellectual history in the 20th century will be examined alongside the rich responses to Joyce. Topics to be discussed will include formal experimentation, the epiphany, aesthetics, Irish fin-de-siecle politics, alcohol, Catholicism, the 'everyman' and the 'everyday', uses of myth, irony, parody and pastiche, and the limits of language, reason and representation.

Teaching: There will be a two-hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: Oral presentation and draft essay plan. One essay of 2700 (30%) words and one of 5300 (70%) **OR** one extended essay of 8000 words (100%).

EN3504: SPECIAL AUTHOR: CONRAD

Tutor: Robert Hampson

Whole Unit: Both Terms

Description: This course will study a wide range of Conrad's fiction from the early Malay novels to the late novels with their concern with gender. The course will engage with politics, race, and gender as well as considering Conrad's narrative methods and ideas about fiction. Conrad will also be considered as a writer of short stories.

Preparatory Reading:

- *Almayer's Folly*
- *Tales of Unrest*

- *Heart of Darkness*
- *Lord Jim*
- *Nostramo*
- *The Secret Agent*
- *Under Western Eyes*
- *Victory*
- *Chance*

Please note that some of these works are fairly long, so advance reading is essential.

Teaching: Two-hour seminars once a week in the Autumn and Spring Term.

Coursework and Assessment: One essay of 2,000 words (20%), plus either a presentation or another essay. One examined essay of 5,500- 6,000 (80%) submitted in the Summer Term

EN3507: SPECIAL AUTHOR: CHAUCER: THE CANTERBURY TALES

Tutors: Alastair Bennett

Whole Unit: Both Terms

Description: Intellectually demanding, surprising and fun, Chaucer has been important to readers and writers of English for 600 years, and has been voted by Ian McEwan as his 'man of the millennium'. The first great English poet of the European renaissance, his work still represents the Gothic style and structure which lends itself to modern interpretative approaches. This specialist paper offers an opportunity to follow up the Chaucer studied in previous courses with more detailed study of his last, ambitious project, the *Canterbury Tales*. The entire work is studied in relation to influences, sources, the language and literature of the period, contemporary themes and genres, and various critical approaches. The course offers an optional and very educational day-long visit to sites which include the Vintry, Southwark Cathedral and Westminster Hall and Abbey. By the end of the year you will know *The Canterbury Tales*, you will have some idea of the range and scope of literary issues that have constellated around it, and the wide range of critical approaches to it.

Teaching: There will be a two hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: One translation and commentary or other appropriate short piece. One examined essay of 2000 words (20%) to be handed in at the start of the Spring term plus one examined essay of 5000-6000 words (80%) to be handed in at the start of the Summer Term

EN3511 SPECIAL AUTHOR: BRONTES

Tutor: Dr Betty Jay

Whole Unit

Description: The principle aim of this course is to provide an opportunity for close and detailed study of the seven novels that collectively form the Brontë canon. This central focus will be supported by work designed to provide a clearer sense of the cultural, ideological and historical contexts that inform these texts. It will be supplemented by material that will enable students to trace the development of critical work on the Brontës from the emergence of the Brontë myth in the mid-nineteenth-century to more recent feminist and post-colonial readings.

Teaching: There will be a two hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: One examined essay of 2000 words (20%) to be handed in at the start of the Spring term plus one presentation. One examined essay of 5000 - 6000 words (80%) to be handed in at the start of the Summer Term.

EN3514: SPECIAL AUTHOR: DONNE

Tutor: Roy Booth

Whole Unit: Both Terms

Description: "If men be worlds, there is in every one / Some thing to answer in some proportion / All the worlds riches..."

This course will involve discovering the riches of the whole range of Donne's poetry (love poems, satires, religious poems, the 'Anniversaries' and funeral elegies). A selection of Donne's prose writings will also be included (extracts from 'Paradoxes and Problems', *Biathanatos*, *Devotions upon Emergent Occasions*, and selected sermons).

Donne will be read in the context of Ovid and anti-Petrarchism, with reference to poems written by his friends in his various literary coteries, and finally through his influence on subsequent writers in the 'Metaphysical' school.

An important strand of the course will look at the status of Donne in the earlier critical heritage, and the late 20th century debate about the attitudes manifested in his work.

Donne will be familiar to all single honours students from the EN2010 course. If you felt that you were coping with the often dense texture of argued meaning in his poetry, 'Special Author: John Donne' offers a chance to study in detail an author who may have proved repulsive to some readers, but whose work flashes with undeniable brilliance.

Teaching: There will be a two-hour seminar in both the Autumn and Spring terms.

Coursework and Assessment: One essay of 2,000 words (20%) plus either a presentation or an appropriate short piece. One examined essay of 5500 – 6000 submitted in the Summer Term.

EN3515: SPECIAL AUTHOR: DICKENS

Tutor: Juliet John

Whole Unit: Both Terms

Description: The course aims to provide students with the chance to study the complete career of Charles Dickens (1812-1870), with detailed discussion of eight novels in their historical and cultural contexts. We will look at Dickens's life and times, and the cultural discourses that shaped his fiction; the serialisation and illustration of his work, and the themes, forms and structures of his writing. But above all the course will encourage students to pay close attention to the richness and specificity of Dickens' actual work.

Teaching: There will be a two-hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: One essay of 2,000 words in Term 2. One presentation (20%) in Term 1 and one examined essay of 5000-6000 words submitted in the Summer Term (80%)

EN3516: SPECIAL AUTHOR: HARDY

Tutor: Dr Sophie Gilmartin

Whole Unit

Description: This course will explore a wide range of Hardy's writing including major novels as well as some of those which are lesser-known, his short stories and poetry. Hardy's 'biography', purportedly written by his second wife but largely his own work, will be considered in relation to his writing, and some of the topics which the course will engage with will include Hardy's relationship with the past, with the New Woman and the 'pure woman', with the regional versus the nation, and his often difficult relationship with editors, publishers and his readers.

Teaching: There will be a two hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: One essay of 2,000 words in Term 2. One presentation (20%) in Term 1 and one examined essay of 5000-6000 words submitted in the Summer Term (80%)

EN3519: SPECIAL AUTHOR: BECKETT

Tutor: Professor Andrew Gibson

Whole Unit

Samuel Beckett is the most significant writer of the period since 1945, and possibly the most revered and influential, not only of that period, but of the last century. His reach is vast. The scholarly industry at work on him is massive to a degree almost unparalleled in literary studies. The critical literature on Beckett is and continues to be so abundant that no single expert could possibly keep up with it. But Beckett's appeal is by no means solely or even largely to intellectuals and scholars. It has reached prisoners in San Quentin, to give a single example. His prose works or 'fiction' tend to attract a more intellectual readership. But apart from criticism and poetry, Beckett also wrote plays, television dramas, radio plays and a film script, and his interest in the modern media reflects the extent to which he has become a genuinely popular author.

Beckett is a tissue of paradoxes and contradictions: an austere, deeply learned and seriously bookish mind who pours scorn on thought and learning; an avid reader of philosophy who claimed not to understand it and doubted its value; a man who soaked up language (and languages) like a sponge and revelled in words, but also nursed a distrust of language so intense as almost to amount to horror, and whose works turn repeatedly in the direction of silence; an exquisitely sensitive man, yet also one given to extreme (and extremely inventive) obscenity and coarseness; a profoundly, richly witty and funny intelligence, but also a uniquely sombre and melancholic one, sometimes a hater of humanity and life; a self-professedly apolitical and ahistorical writer whose work everywhere at least obliquely engages with politics and history; above all, perhaps, a minimalist, whose short works are frequently pared to the bone, but who nonetheless produced so many minimalist works that he turned out to be a maximalist, writing more than many if not most comparable modern authors.

This course aims to introduce you to Beckett, in two main ways: firstly, by covering works from the whole of his life. To start with, the general approach will be historical and biographical, and I will ask students to take my own minimalist biography *Samuel Beckett* (London, 2010) as a guide, because its orientation is both historical and biographical together, and it is appropriately and mercifully brief. The other principle initially dictating the course content has to do with genre. We will look at examples of Beckett's work in every genre except poetry. We will also pay a great deal of attention to the extraordinary scope of scholarly and critical work on Beckett – archival, textual, historical, humanist, existentialist, deconstructive, postmodernist, posthumanist, popular-cultural and more – work springing from very varied and diverse philosophical and theoretical orientations, with a different kind of critical text

prescribed from week to week. As a result, any student following this course should end up, not only with a good knowledge of Beckett, but with a considerably enhanced knowledge of a wide range of literary-critical methods.

Texts for study and historical context (20 weeks. All texts are 'fiction' except where stated): 1) Ireland 1906-33: *More Pricks Than Kicks* (1934); 2) London 1933-35: *Murphy* (1938); 3) France 1938-53 (i): *Molloy* (1951); 4) France 1938-53 (ii): *Malone Dies* (1951); 5) France 1938-53 (iii): *The Unnamable* (1955); 6) France 1938-53 (iv): *Texts for Nothing* (1955); 7) France 1938-53 (iv): *Waiting for Godot* (play, 1953); 8) The Cold War 1950-85: (i) *Endgame* (play, 1957); 9) 1950-85: *All That Fall* (radio play, 1957); 10) 1950-85: *How It Is* (1961); 11) 1950-85: *Film* (film, 1963); 12) 1950-85: *Eh Joe* (1965), ...*but the clouds...* (1977), *Nacht und Träume* (1982; all three television plays); 13) 1950-85: *Company* (1979); 14) 1950-85: *Ill Seen Ill Said* (1981); 15) 1950-85: *Worstward Ho* (1983); 16) 1950-85: *Rockabye* (1980) *Catastrophe* (1982), *What Where* (1983; all three late plays); 17-20) Essay sessions and review.

Teaching: There will be a two hour seminar in both the Autumn and Spring Terms.

Coursework and Assessment: Two examined essays both of 3500-4000 words, 50% each.

EN3401 DISSERTATION

Whole Unit: Supervision Only

Description: The dissertation is an opportunity to undertake a substantial piece of independent work in an area of your choice, and so to deepen your understanding of literature, culture and critical theory. *You may write a dissertation on any subject in English Studies which a member of the department can supervise with a reasonable and appropriate degree of expertise.* This wide limitation means that the topic has to be negotiated with the Department and is subject to approval by the Sub-board of Examiners. So, in proposing a topic, you should bear in mind the range of teaching and research interests available in the Department.

The purpose of the dissertation is to allow the you to identify a specific topic of particular interest; to assemble and analyse relevant, available evidence on the topic; to analyse issues at length and to reach clear and independent conclusions as to the nature and significance of the topic chosen in the light of recent relevant critical and/or theoretical work in the field. The dissertation builds on experience gained in essay-writing in the first and second years. It draws on time-management skills, and the ability to work independently. You will need to show knowledge, not only of primary texts, but also of relevant secondary sources.

Teaching and Learning Methods:

Guidance on choosing a topic, planning and writing a dissertation will be provided by three lectures in May 2015. Students proposing to write a dissertation will be asked to indicate the topic of the dissertation early in the Summer Term. If the topic is accepted by the Sub-Board as appropriate and within the Department's range of teaching and research interests, then you will be assigned a supervisor in the summer term. You will have to meet with him or her in May or June to plan your summer's work. If by the end of the summer term, after conversation with members of staff, your topic is not approved you will automatically be deregistered from the dissertation course and will have to choose another third year full unit option (this is a very rare occurrence). Significant changes in a dissertation topic (i.e. a major change of area, title or period) must be passed by the Dissertation Course leader and must have the written support, sent to the Dissertation Course leader, of the member of staff who will act as supervisor.

You will be required to produce a final title for approval at the start of the Autumn Term. This must be accompanied by an outline of the dissertation and a bibliography. After that, you are entitled to a total of 2 hours supervision. The supervisor will also read a 2,000 word sample. This submission of 2,000 words should

either constitute a substantial attempt to define the overall scope of the projected dissertation or be a draft of a section of the dissertation. The supervisor is **not** allowed to read more of the thesis. Students will be required to submit an overall plan for the thesis to submit with this sample. The plan is, of course, provisional but could provide the basis for useful discussion with the supervisor. The library also holds advice sessions on the use of secondary sources and research resources. It is intended that sample dissertations will be available.

Length and Format: 7,500-8,000 words. Dissertation should conform to the requirements of the Style Sheet and Advice on Essays in the Student Handbook.

Approximate Deadlines for submission

May 2014: Proposed dissertation topic for initial consideration by Department Board. Supervisor assigned and meeting with supervisor.

October 2014: Final Title and Bibliography, showing primary and secondary texts, together with a detailed plan of the dissertation

November 2014: 2,000 word section of dissertation

March 2015: Two bound copies of the dissertation.

THIRD-YEAR HALF UNIT COURSE OPTIONS

EN3008: MYTHS OF ORIGINS IN OLD ENGLISH LITERATURE (EN2008 for second years)

Tutor: Dr Jenny Neville

Half Unit Spring Term

Description: This course is designed to enable you to read and appreciate some of the earliest literature in English. It raises issues pertaining to myths of origins, the treatment of the past, the writing of history, and the creation of fiction. We start by looking at some of Bede's stories of the origins of Old English poetry and the arrival of the Anglo-Saxons; we use these to introduce and explore the issues of myth, legend, and history, which we then apply to the following texts on the course. The questions that are raised by this course can be widely applied to English literature of all periods.

Textbook: *The Cambridge Old English Reader*, ed. by Richard Marsden (Cambridge: Cambridge University Press, 2004)

Teaching: One two-hour seminar each week for ten weeks.

Coursework: You will complete a translation each week, which we will discuss in our seminar along with the themes and issues raised by the text. Half-way through the course, you will submit a commentary of 1000-1500 words on a short passage chosen from our translated texts; you will submit another commentary of the same length at the end of the course. These commentaries contribute 10% each toward your final mark (for a total of 20%).

Assessment: Two 1000 – 1500 word commentaries (20%) plus two-hour examination, comprising a choice of translation and commentary passages drawn from texts covered on the course (80%).

EN3011: ADVANCED SHAKESPEARE: THE PROBLEM PLAYS

Tutors: Kiernan Ryan

Half Unit: Autumn Term

[NB: No prerequisite: open to all students]

Description: This half-unit course affords an opportunity to study in depth three of Shakespeare's darkest and most disturbing plays: *Troilus and Cressida* (1601-2), *All's Well That Ends Well* (1602-3) and *Measure for Measure* (1604).

Teaching for the course consists of 10 two-hour seminars devoted to a close reading of the plays and detailed discussion of the complex critical and theoretical issues they raise. For the first six weeks students will devote a fortnight of close study and discussion to each of the plays, beginning with *Troilus and Cressida*. Weeks 8, 9, 10 and 11 will re-examine each play in the light of the others to identify key points of congruence and contrast. The aim of these last four sessions is to sharpen your understanding of what is at stake in these plays, considered both individually and as a group, in preparation for the writing of your assessed essay. In preparation for the course, you are required to read all three plays in the following editions, together with the editors' introductions: *Troilus and Cressida*, ed. David Bevington, Arden Shakespeare, third series (1998); *All's Well That Ends Well*, ed. Susan Snyder, Oxford Shakespeare (1993); *Measure for Measure*, ed. Brian Gibbons, 2nd edition, New Cambridge Shakespeare (2006). You will also find it helpful to view the film versions of the plays available in the College library and in the English Department Office. The BBC Shakespeare *All's Well*, directed by Elijah Moshinsky, the BBC2 version of *Measure* directed by David Thacker, and the BBC's 2004 live broadcast of *Measure* from the Globe are especially recommended.

Clips of film productions of the plays will be used throughout. The course has its own MOODLE website, which provides the agenda and copies of the required reading for each week of the course, direct online access to further reading, access to feedback on uploaded seminar papers, and a range of information resources including a full bibliography.

Teaching: One two-hour seminar each week for 10 weeks.

Coursework and Assessment: One oral presentation of formal seminar paper (1500 words) with feedback in class. Paper must be uploaded to MOODLE website, where it will receive further written feedback, as a precondition of submitting the examined essay. One assessed essay of 3000-3500 words, to be submitted one week after the end of Autumn Term.

EN3012: DRAMA AND WITCHCRAFT 1576-1642 (EN2012 for second years)

Tutor: Roy Booth

Half Unit: Spring Term

Description: The texts covered span virtually the whole period in which early modern English drama flourished: from Marlowe in c.1593 to 1634. The texts range from famous plays like *Macbeth* and *The Tempest* to little-known comedies like *The Wise-woman of Hogsden*. Two central texts will be *The Witch of Edmonton* and *The Late Lancashire Witches*, plays which deal with historically documented witchcraft accusations and scares.

The phenomenon of witchcraft, and the persecution of witches during outbreaks of witchcraft hysteria has fascinated historians: the historical component of this course will be large. Accordingly, non-dramatic texts about witchcraft are also included for study in the course. These will include news pamphlets, works by learned contemporaries expressing their opinions about witchcraft, popular ballads and other archival texts.

Learning outcomes: By the end of the course a wide, even disparate, series of texts will have been read and studied. Some of these plays still do not have modern scholarly editions that present the text in modernised spellings, or the usual editorial assistance to the reader in the form of footnotes and additional editorial stage directions. Therefore there will sometimes be the challenge of reading an

unmediated text, and of making judgements on texts where there is no large repertoire of critical commentary to consult. The plays may well also seem artistically, even morally inadequate to the inherently distressing subject they handle. The course, therefore, confronts the participant with coping with historical sources, with evaluating minor plays from outside the normally anthologised canon, and the challenge of assessing plays in which the moral authority of the dramatist is itself debatable.

Course requirements: One essay of a comparison of the two central texts, *The Witch of Edmonton* and *The Late Lancashire Witches*.

Teaching: Ten lectures and 10 seminars in the term.

Coursework and Assessment: Presentation and a take-away paper in the Summer term.

EN3014: EARLY MODERN BODIES

Tutor: Eric Langley

Half Unit: Autumn Term

Description:

Variable, and therefore miserable condition of Man; this minute I was well, and am ill, this minute. I am surpriz'd with sodaine change; ... that which is secret, is most dangerous. ... The pulse, the urine, the sweat, all have sworn to say nothing, to give no indication, of any dangerous sickness.

Donne, *Devotions*, 7 & 52

Charting a progression from Galenic humoral theory to Cartesian dualism, *Early-Modern Bodies* considers the representation and significance of corporeality in sixteenth- and seventeenth-century texts. Reading Renaissance plays and poetry alongside anatomical textbooks, manuals of health, erotica, and philosophical essays, the module seeks to contextualise the period's literary treatment of the body; authors and works studied will range from familiar names such as Marlowe, Donne, and Sidney, to the comparatively less canonical (for example, the plague tracts of Thomas Lodge; Jacques Ferrand's cure for love-sickness, *Erotomania*; or Helkiah Crooke's anatomical treatise, *Microcosmographia*). Renaissance depictions of the body variously condemn the 'filthy fleshy pleasures' of 'bodily matter, superfluous and unsavory' while celebrating 'the Wisdom of the *Eternal Mind*' exhibited in a well-ordered cadaver. This module shows how Renaissance writers exhibit period unease about the workings and mysteries of the body, returning compulsively to what is both a site of meaning and a site of corruption. During the course of this module we will explore issues of metamorphosis, humoral theory, gender and race, healthy moderation and grotesque over-indulgence, examining bodies heroic and maternal, bodies articulate and disarticulated, infected by physical desire and plagued by contagious disease. Although Donne's 'pulse... urine [and] sweat, all have sworn to say nothing', nevertheless we will attempt to read the early-modern body and anatomise its meanings.

Teaching: One lecture and one seminar each week for ten weeks

Coursework and Assessment: One seminar presentation or one critical commentary and one assessed final essay of 3000-3500 words, to be submitted at the start of Spring Term.

EN3015: PARADISE IN EARLY MODERN LITERATURE (EN2015 for Second Years)

Tutor: Roy Booth

Half Unit: Autumn Term

Description: The Renaissance Literature course (EN2010) does not include *Paradise Lost* among its major texts. This half unit offers the opportunity to study one very important and characteristic aspect of Milton's epic: his depiction of Eden, the paradise that was lost at the fall. Throughout his account of Paradise, Milton works to make the loss of paradise poignant by lavishing on it all his evocative powers as a poet. We will spend at least three sessions looking at Milton's epic, covering aspects such as Edenic sex and marriage, Eden's fauna and flora, and work in Eden. Throughout the course images of Paradise will be given attention, starting with Hieronymus Bosch's 'The Garden of Earthly Delight'. Alongside art works, we will touch briefly on some of the Bible scholarship which tried to locate the site of paradise, and deduce its fate. Other texts covered on the course will include:

~ The rescue of Rinaldo from Armida's bower in Tasso, *Jerusalem Delivered*, translated by Fairfax (1600)

~ Spenser, 'Bower of Bliss' and its destruction in *The Faerie Queene* (1590)

~ Sir Walter Raleigh's *Discoverie of Guiana* (1596)

~ The Abbaye Thélème episode in Rabelais' *Gargantua and Pantagruel*

~ Aldous Huxley's *Island* (1962)

As well as work by Montaigne, Traherne, Vaughan, Margaret Cavendish, Marvell and Walton.

Teaching: One lecture and one seminar each week for ten weeks

Coursework: Formative essay (1500 words) with feedback

Method of Assessment: 'portfolio' essay of revised and extended essay (2500-3000 words) due in the Summer Term.

EN3016 LITERATURE AFTER THE CONQUEST: 1066-1340

Tutor: Alastair Bennett

Half Unit: Spring Term

Description: This course provides an introduction to English literature from the Norman conquest to the birth of Chaucer. This period has been described both as a period of political crisis and also as a period of cultural renaissance. It saw the conquest and colonization of England, the rise of new forms of scholarship and spirituality, and, according to some accounts, the development of new ways of thinking about national and individual identity. The course will offer a survey of English writing from this period, considering established genres like lyric, epic and satire alongside new literary forms like romance, fabliau and beast fable. Core texts include *King Horn*, an early romance of exile, love and revenge, *Lazamon's Brut*, a magisterial verse history of the British, saints' lives from the 'Katherine-group' with their powerful accounts of physical endurance and religious desire, and *The Owl and the Nightingale*, perhaps the first example of comic writing in English. Not all English literature from this period was written in English, and you will have an opportunity to read these early Middle English texts alongside contemporary writing in Latin and French (using modern English translations), and to think about the implications of a tri-lingual literary culture. Once a largely-forgotten period in English literary history, 1066-1340 has seen a revival of critical interest in recent years. The course will introduce you to some of the best recent criticism on this literature, and give you a stake in the ongoing project of recovering and reinterpreting it.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks.

Coursework and Assessment: Mid-term essay of 1500-2000 words (20%), final essay of 2500-3000 words (80%).

EN3021: MIDDLE ENGLISH POETRY (EN2001 for second years)

Tutor: Alastair Bennett

Half Unit: Autumn Term

Description: This half unit course provides students with an opportunity to study central 14th- or 15th-century Middle English poetic texts in close detail. The course is designed to equip students with an accurate reading knowledge of and familiarity with some of the best of Middle English poetry. The reading skills developed will be helpful in the more accelerated study required in courses such as EN2002-9, EN3222 Special Topic: Violence, Sex, and Magic in Medieval Literature, and EN3507: Special Author, Chaucer. The course will also provide a more concentrated alternative option to the wide-ranging generic medieval options. Lectures will introduce the poems and their literary contexts and draw attention to critical responses. Use will be made of audio-visual aids where appropriate. Seminars will involve close reading and interpretation.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks.

Coursework and Assessment: Oral Presentation and mid-term essay of 1000 – 1500 words. One final essay of 2500-3000 words.

EN3024: MEDIEVAL DREAM AND VISION (EN2004 for third years)

Tutor: Catherine Nall

Half Unit: Spring Term

Description: This half-unit explores a major literary genre which attracted all the great poets of late medieval England: the dream vision. It considers the use of the genre in the works of Chaucer, Langland and the *Gawain*-poet, as well as examining the visions in mystical writing. These authors' treatments of the genre repeatedly ask us to reflect on the relationship of literature to experience, poetic authority and identity, and the development of English as a literary language. Lectures will explore the cultural, religious and social background to these works, as well as focusing on individual authors and texts. Middle English texts will be read in the original, Latin and French texts will be read in translation.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks

Coursework and Assessment: One mid-term essay of 1500 - 2000 words. One final essay of 2500 - 3000 words

EN3025: MEDIEVAL EPIC AND ROMANCE (EN2005 for second years)

Tutor: Dr Catherine Nall

Half Unit Autumn Term

Description: Romance was perhaps the most popular genre in late medieval England. In this course, we will examine some outstanding examples of romance and the related genre of epic. We will begin by looking at the *Song of Roland* and the Arthurian romances of Chretien de Troyes, before going on to consider works by Chaucer, the *Gawain*-poet and Sir Thomas Malory. We will encounter romances set in the mythical British past, in the classical cities of Troy, Thebes and Athens, and in the more recognisable landscapes of medieval England and France. Attention will be paid throughout to the often inventive and unpredictable ways in which medieval romance works to articulate specific historical and cultural anxieties.

Teaching: One-hour lecture and one-hour seminar each week for 10 weeks.

Coursework and Assessment: To participate in the running of one seminar during the term. One mid-term essay of 1500 - 2000 words and one final essay of 2500-3000 words.

EN3106: LITERATURE AND PHILOSOPHY

Tutor: Prof Bob Eaglestone

Half Unit Spring Term

Description: This course aims to provide an advanced introduction to debates about the philosophy of literature. It is structured around three key questions: the ethics of literature, what literature is presumed to reveal and the relationship between literature and its interpretation.

Intended Learning Outcomes:

- familiarity with the work of significant thinkers and selected significant schools of philosophical thought
- exploration of the relationship between these ideas and the work of other critics
- honed abilities of argument and abstract thought, both literary critical and philosophical

Teaching: One two-hour seminar each week for 10 weeks.

Coursework and Assessment: Oral presentation or précis. One mid-term essay of 1500-2000 words and one final essay of 2500-3000 words

EN3110: EIGHTEENTH-CENTURY BODIES (EN2110 for Second Years)

Tutor: Dr Elaine McGirr

Half Unit: Autumn Term

Description: This course will explore the changing notions and representations of identity throughout the long eighteenth century. While our focus will be on gender, we will also be looking at the ways in which gender intersects with other schema: national identity, class identity, ethnic identity, and religious identity.

Readings will cover a broad range of cultural productions, including novels, drama, popular periodicals, and poetry. Texts may include: *The Expedition of Humphry Clinker*, *The Irish Widow*, *Nourjahad*, *Love's Last Shift* and its sequel *The Relapse*, and *The Rape of the Lock*.

Teaching: Two-hour seminar each week for 10 weeks

Coursework and Assessment: Formative essay (1000-1500 words) with feedback. 'Portfolio' essay of revised and extended essay (2500-3000 words) due in the Summer Term.

EN3118: SHAKESPEAREAN ADAPTATION

Tutor: Dr Christie Carson

Half Unit: Spring Term

Description: This course aims to introduce the students to a range of historical and recent adaptations of Shakespeare's plays in order to illustrate the creative dialogue that these works have inspired over time. The analysis of the texts of these adaptations will be combined with an exploration of their social, political and cultural contexts in order to articulate the connection between creative work and social environment raising the questions: why adapt Shakespeare and what constitutes adaptation? The course charts the performance history of adaptations of four of

Shakespeare's key texts as they have been performed and adapted to suit audience tastes across time (*Richard III*, *Macbeth*, *Twelfth Night* and *The Taming of the Shrew*). The first five weeks of term consider historical texts and their staging. This includes an analysis of the important adaptations of the plays by politically sensitive writers such as Colley Cibber and Bertolt Brecht. After reading week the course looks at the way that Shakespeare on stage and screen has formed a significant part of the cultural debate around 'Identities' in the 20th and 21st centuries. Students will be encouraged to take on projects for their assessed essay that tackle a wide range of historical moments and political movements.

Teaching: The course is taught in 10 two hour seminars

Coursework and Assessment: One short oral presentation **OR** one coursework essay (20%) 1500 words. One final piece of writing (either an essay or student adaptation with critical explanation) (80%) (3000-3500 words)

EN3119: PAINTING & WRITING

Tutor: Dr Dell Olsen

Half Unit: Spring Term

Description: This half-unit explores the relationship between painting and writing. The course will begin by introducing students to traditions of *ekphrastic* writing (writing in response to the visual) with examples drawn from Homer to Conceptual Poetics. Students will then consider a cross-section of paintings, drawn from many art historical periods, alongside a series of short texts and individual poems by a number of writers that will include: W.H. Auden, Frank O'Hara, Barbara Guest and John Ashbery. We will end the course by examining the relationship between conceptual art that uses text and the recent turn to a conceptual poetics (as anthologised by Craig Dworkin and Kenny Goldsmith, 2011) that borrows for poetics many of the traditions of conceptual art.

During the seminars we will discuss a number of individual paintings in detail and students will be encouraged to write both critically and creatively in response to them. Seminars will also provide a space for the discussion critical essays by art historians and theorists such as Roland Barthes, James Heffernan, John Berger, Charles Harrison, T.J. Clark, Jacques Derrida and W.J.T. Mitchell, all of whom have theorised the relationship between painting and writing. Students will have the option of an assessment that is split between creative and critical components, or to follow a solely critical essay based assessment.

Teaching: 2 hour seminar each week for 10 weeks.

Coursework and Assessment: Oral Presentation of critical and creative work. Critical and creative work submitted to online forum for discussion (800 - 1000 words). One final essay of 2500 - 3000 words **or** One final essay of 1200-1500 words and 6 - 8 pages of creative work.

EN3122 SHAKESPEAREAN ECHOES, OFFSHOOTS AND RESPONSES (to be validated)

Tutor: Dr Christie Carson

Half Unit: Spring Term

Description: This course aims to introduce the students to new writing for the theatre that responds directly to the plays of Shakespeare and his period. The texts selected come from the new writing work of the Royal Shakespeare Company and Shakespeare's Globe that has been commissioned to be performed in their theatres. The analysis of the texts of these new plays will be combined with an exploration of their creative approach. This course charts the development of new writing looking at

two of Shakespeare's texts and the plays that respond to them (*The Taming of the Shrew* and *The Tamer Tamed* by John Fletcher; *Macbeth* and *Dunsinane* by David Grieg), as well as four other plays that help to expand an understanding of the period in which he was writing (*House of Desires* by Sor Juana Ines de la Cruz and *The Heresy of Love* by Helen Edmundson; *Anne Boleyn* and *In Extremis* both by Howard Brenton). The course begins chronologically with an assessment of what can be known about responses to Shakespeare's writing in his own period and then jumps to the present to focus on living writers. The students will be encouraged to work on research that incorporates a range of sources, both performance-oriented and textual, to produce a final critical piece of writing.

Teaching: The course is taught in 10 two hour seminars

Assessment: One short oral presentation OR One coursework essay (20%) (1500 words) and One final piece of writing (either an essay or student adaptation with critical explanation) (80%) (3000 words)

Core Primary Texts: Scholarly editions of *The Taming of the Shrew* and *Macbeth*

John Fletcher, *The Tamer Tamed or The Woman's Prize* Celia R Daileader and Gary Taylor (eds) (Manchester: Manchester University Press, 2006)

David Greig, *Dunsinane* (London: Faber and Faber, 2010)

Sor Juana de la Cruz, *House of Desires*, Catherine Boyle (trans) (London: Oberon Books, 2005)

Helen Edmundson, *The Heresy of Love*, (London: Nick Hern Books, 2012)

Howard Brenton, *In Extremis: The Story of Abelard and Heloise*, (London: Nick Hern Books, 2006)

Howard Brenton, *Anne Boleyn* (London: Nick Hern Books, 2010)

Core Critical Texts: Mark Thornton Burnett and Adrian Streete (eds) *Filming and Performing Renaissance History* (Houndmills: Palgrave Macmillan, 2011)

Stuart Hampton-Reeves and Bridget Escolme (eds) *Shakespeare and the Making of Theatre* (Houndmills: Palgrave Macmillan, 2012)

Aleks Sierz, *Rewriting the Nation: British Theatre Today* (London: Methuen Drama, 2011)

Anna Furse (ed) *Theatre in Pieces: Politics, Poetics and Interdisciplinary Collaboration, An Anthology of Play Texts 1966-2010* (London: Methuen Drama, 2011)

Teaching: The course is taught in 10 two hour seminars

Coursework and Assessment: One short oral presentation (20%) on an agreed topic to develop the work for the final essay assignment (1500 words). Final 3000 essay (80%).

EN3204:TRISTRAM SHANDY & THE EXPERIMENTAL NOVEL

Tutor: Prof Judith Hawley

Half Unit: Spring Term

Description: Is *Tristram Shandy* the first postmodern novel? Published in instalments from 1759 to 1767, it is rooted in the eighteenth century, but nevertheless anticipates many of the techniques of experimental fiction of the twentieth century by laying bare the conventions of the novel. Many readers find it at once strikingly modern and a kind of encyclopaedia of the Enlightenment. This third-year half unit will examine Sterne's experiments with the form and the format of the novel and ask how far they were original. It will also explore his influence both visual and verbal on recent novelists, including Nicholson Baker, Jonathan Safran Foer and book artists. The aim

will be to elucidate this challenging text and to use it as a starting point for an examination of elements of narrative theory and practice.

Lecture and Seminar Topics:

1. *Tristram Shandy*, I-II
2. *Tristram Shandy*, III-IV
3. *Tristram Shandy*, V-VI
4. *Tristram Shandy*, VII-VIII
5. *Tristram Shandy*, IX
- 6. Reading Week**
7. *A Sentimental Journey*
8. Nicholson Baker, *The Mezzanine*
9. Jonathan Safran Foer, *Everything is Illuminated*
10. The book as art: the work of Visual Editions
11. Student led

Teaching: The course is taught in 10 two hour seminars

Coursework and Assessment: Mid-term essay (20%) and final essay (80%)

EN3209: FICTIONS OF SENSATION (EN2209 for second years)

Tutor: Dr Sophie Gilmartin

Half Unit: Spring Term

Description:

No London social 'season' of the mid-Victorian period was complete without its 'sensation': the sensational new ballerina, actress, explorer, soprano or writer was lionized by society and invited everywhere. Newspapers were full of 'sensation' too: stories of scandal, bigamy, bankruptcy and murder transmitted their shocks from newspaper print along the nerves of readers to become literally sensational. The sensation novel, which became widely popular in the 1850s and 60s, took the plot lines and the visceral effects of the sensational, to create narratives which explored cultural anxieties about marriage, the criminal, law, the rise of the detective, the demonic woman, the private self. The course aims to explore the Victorian concept of the 'sensational' across a range of novels dating from the height of the sensation period in the 1850s and 60s. We will explore together some of the magazines in which these novels were originally serialized. Issues such as the role of public spectacle, the first detectives, advertising, domestic crime and the demonic woman will be explored in relation to the cultural and social context of this novelistic genre. Students will build upon work done for EN1107; build up an awareness of various genres and trends in the history of the novel; be introduced to important nineteenth-century novelists, both 'major' and 'minor' writers; and build up an understanding of the social, historical and cultural contexts influencing and influenced by the novel in this period.

Primary Texts:

Note: There may be some minor changes to this list, but they are likely to include the following:

Wilkie Collins, *The Woman in White*
Mrs Henry Wood, *East Lynne*
Mary Elizabeth Braddon, *Lady Audley's Secret*
Anthony Trollope, *The Eustace Diamonds* (1872)
Charles Dickens, *Bleak House*

Teaching: Two hour seminars

Coursework and Assessment: One formative essay of 1000 –1500 words and one seminar presentation. Two-hour written exam in Summer Term

EN3217: QUEER HISTORIES: Contemporary Gay and Lesbian British and Irish Fiction

Tutor: Dr Mark Mathuray

Half Unit: Spring Term

Description: Since the decriminalisation of homosexuality in Britain in 1967, gay and lesbian writers have had the freedom to explore openly in their work their sexuality without fear of prosecution. The early writings of the post-decriminalisation period were often celebratory (there was an explosion of affirming, and sometimes trite, 'coming out' stories) and archival (the excavation of the submerged currents of homosexuality in English literary history was seen as an important project for the reclamation of a specifically gay and lesbian history). And then AIDS cast its dark shadow in the 1980s. Out of the disillusionment that beset the gay and lesbian community, out of the belief that hard-won rights were under threat in Thatcherite Britain, out of a mood of apocalyptic despair, the combative discourse of queer theory emerged. Where previous theories of gay and lesbian liberation had stressed equality, queer theory demanded a radical re-thinking of the categories of gender and sexuality. This course will examine a range of novels by gay and lesbian writers in Britain and Ireland which have emerged in the wake of the AIDS catastrophe and queer theory. We will focus on interesting though rather peculiar trends in the post-queer novel: queer historical and biographical fictions, and explore the reasons behind the dominance of these approaches in recent gay and lesbian literature. We will also explore the various literary and political strategies employed by these writers such as historical and literary reclamation, the queer destabilisation of fixed categories of identity, the figuring of desire's ambiguous textures, a studied engagement with form etc. By focussing on prominent contemporary writers, we will explore the evolution of gay and lesbian British fiction beyond the dictates of queer theory.

Learning Outcomes: After taking the course, students will have

- Engaged critically with a range of novels by contemporary gay and lesbian writers.
- Have developed a detailed knowledge and understanding of the histories, politics and theoretical concepts engaged by queer theory and its aftermath.
- A clear understanding of the evolution of gay and lesbian fiction since the decriminalisation of homosexuality in Britain.
- Engaged the formal challenges posed by these novelists to the tradition of the English novel.

Teaching and learning methods: The course will be taught in the Spring Term in ten consecutive two-hour seminars. Students will be encouraged to offer seminar papers of about 15 minutes. Such papers may be used as ways of developing ideas and frameworks for essays.

Key Texts:

- Bristow, Joseph. *Effeminate England: Homoerotic Writing After 1885*(1995)
- Dellamora, Richard. *Apocalyptic Overtures: Sexual Politics and the Sense of an Ending* (1994).
- Mathuray, Mark (Ed.). *Sex and Sensibility in the novels of Alan Hollinghurst*(2013)
- Sinfield, Alan. *Gay and After: Gender, Culture and Consumption* (1998)

Course Outline:

Jeanette Winterson
11. *The Passion* (1987)

12. *Sexing the Cherry* (1989)
Alan Hollinghurst: 1980s
13. *The Swimming-Pool Library* (1988)
14. *The Line of Beauty* (2004)
Sarah Waters: Neo-Victorianism
15. *Tipping the Velvet* (1998)
16. *Fingersmith* (2002)
Return to Wilde
17. Peter Ackroyd, *The Last Testament of Oscar Wilde* (1983)
18. Will Self, *Dorian: an Imitation* (2002)
Colm Toibin
19. *The Story of the Night* (1996)
20. *The Master* (2004)

Coursework and Assessment: One draft essay of 1000 words to be submitted on the first day after reading week. The essay will be marked and feedback given to students in one-to-one tutorials. One final essay of 2000-3500 words

EN3230 ADVANCED ROMANTICISMS: THE 18 TEENS (subject to validation)

Tutor: Prof Adam Roberts

Half Unit Autumn Term

Description: Students will have the chance to engage with Romantic literature in more detail and at a higher level of critical and theoretical sophistication. Each class will concentrate on a key work of prose or poetry published in consecutive years between 1810-19, building up a detailed mosaic of the literary and intellectual culture of the decade. Students will be encouraged to contextualise their reading in the big events of the decade. There will be an opportunity to close-read and contextualise key works of Romantic poetry and poetics produced between 1810 and 1819 -- vital years in the larger narrative of Romanticism, although sometimes neglected in favour of the 1790s and 1820s. Working year by year will not only build up a more detailed sense of the chronological specifics of textual production, it will give students a sense of an evolving annual literary culture.

Week 1: William Wordsworth, *A Guide Through the District of the Lakes in the North of England* (1810)

Week 2: Mary Tighe, *Psyche and other poems* (1811)

Week 3: Lord Byron, *Childe Harold's Pilgrimage: Cantos 1 and 2* (1812)

Week 4: Lord Byron, *The Giaour* (1813)

Week 5: Walter Scott, *Waverley* (1814)

Week 7 William Wordsworth, *Poems* (1815)

Week 8: Percy Bysshe Shelley, *Alastor, or The Spirit of Solitude* (1816)

Week 9: Samuel Taylor Coleridge, *Biographia Literaria* (1817)

Week 10: Mary Shelley, *Frankenstein* (1818)

Week 10: John Keats, *The Great Odes; 'La Belle Dame Sans Merci'* (1819)

Coursework and Assessment: Non-assessed work: one essay (1000-1200 words). This can form the basis of later assessed submission.

One compulsory blogpost reacting (in 300-500 words) to an assigned critical article; plus one optional blogpost responding critically to any primary text published 1810-19. Final assessment is 100% coursework essay, to a title agreed with the course leader and approved by the department: 4-5000 words.

EN3231 CHILDREN'S LITERATURE (subject to validation)

Tutor: Prof Adam Roberts

Half Unit Autumn Term

Description: This course explores Children's Literature from the post-Rousseau Romantic reconceptualization of 'the child' at the end of the eighteenth-century to the present day. The course aims to provide students with the chance to study a broad range of writing for children from the late eighteenth-century through to the present day.

Learning Outcomes: After taking this course, students will have:

- Acquired a detailed, critical sense of the larger developments of children's literature from the 19th- to the 21st-centuries
- Developed critical awareness of the main critical debates concerning childhood, development and literature.
- Reached the place where they are able to discuss their writing in a number of contextual, genre and theoretical contexts

As a Year 3 whole-unit course; the course will draw on the by-now considerable body of critical expertise and experience students bring with them, both in terms of critical/theoretical perspectives and the larger sense of a wider and appropriate reading.

Teaching and learning methods: Teaching will centre on twenty one-hour lectures, followed by twenty associated one-hour seminars.

Week 1. The Romantic Child: Rousseau's *Émile, ou De l'éducation* (1762)

Week 2. *Grimm's Fairy Tales*

Week 3. Frederic W Farrar, *Eric, or, Little by Little* (1858)

Week 4. Lewis Carroll *Alice's Adventures in Wonderland* (1865); *Through the Looking Glass* (1871)

Week 5. J M Barrie, *Peter Pan; or, the Boy Who Wouldn't Grow Up* (1904)

Week 6. Disney: *Snow White* (1937); *Pinocchio* (1940); *Fantasia* (1940); *Dumbo* (1941); *Bambi* (1942)

Week 7. Inklings: J R R Tolkien, *The Hobbit* (1937); C S Lewis, *The Lion, the Witch and the Wardrobe* (1950)

Week 8. Maurice Sendak, *Where the Wild Things Are* (1963)

Week 9. J K Rowling, *Harry Potter* (1997-2007)

Week 10. Pixar (1995-2014)

Coursework and Assessment: A seminar presentation and one non-assessed essay of 2000-2500 words. One final assessed essay of 3500-4000 words submitted in the Spring Term.

EN3316: ODYSSEUS' SCAR: TIME IN MODERN LITERATURE AND FILM

Tutor: Professor Tim Armstrong

Half Unit Spring Term

Description: Beginning with Erich Auerbach's classic analyses of time in Homer and Woolf, this course will explore the way in which the flow of time is conceptualised in modern literature. It aims to relate the modernist understanding of time to changes in technology, especially the rise of cinema, and to theories of consciousness and trauma.

The bulk of the course will focus on literary, philosophical and psychological texts of the modernist period in which, in the work of Henri Bergson, William James and others time becomes 'thickened', a topic for investigation rather than a constant vector. The impact of technological and social developments on the sense of time - the wristwatch, telegraphic time-signals, uniform railway timetables, international time agreements, time-and-motion study, cinema - will also be discussed. Other topics considered will include time and linguistic tense; story and narration; memory and

history; the time-loop plot; shell-shock and trauma. The circle between technology and time will be completed with an analysis of the inheritance of modernist experimentation in two recent cinematic plots (*Groundhog Day* and *Memento*).

Some weeks of the course are taught from handouts (Henry James, Gertrude Stein, John Dos Passos and others) Texts you may need to buy include:

- Virginia Woolf, *To the Lighthouse* (Penguin and other editions);
- Katherine Mansfield, *The Garden Party and Other Stories* (Penguin)*;
- Rebecca West, *The Return of the Soldier* (Virago);
- Ford Maddox Ford, *The Good Soldier* (many editions: Norton is good)*;
- William Faulkner, *The Sound and the Fury* (Vintage; or online).

* = an etext is also

Teaching: The course will be taught by two-hour seminars.

Coursework and Assessment: One non-assessed mid-term essay of 1500 words. One final essay of 3000 – 3500 words (100%)

EN3328: VISUAL AND VERBAL IN THE LONG NINETEENTH CENTURY

Tutor: Dr Vicky Greenaway

Half Unit Autumn Term

Description: This course will address the relationship between literature (including novels, poetry and prose) and the visual arts from c.1760 to the 1890s. Theoretical issues of how we are to define the visual and the verbal arts, and the question of their compatibility, will be explored through a number of case studies of visual-verbal interrelations and conversations throughout the period studied.

The course will also address the rise of the visual as the dominant cultural form of the Victorian period, tracing the development of illustrated media and new visual technologies including photography and early cinema, and the concomitant rise of the new phenomenon of the art critic – the professional interpreter of images – in the 1890s. Week 5 will include a study-visit to the Royal Holloway Picture Gallery.

The subject of the visual denotes not only questions of seeing, but questions of being – as both our route of access to the external world and as ‘windows to the soul’, our eyes reveal, expose and define our sense of self. This course will also explore, then, the scientific study of optics in the 19thC to explore its implications for ideas of subjectivity and knowledge. In addition, the ideological use of ‘looking’ as an instrument of power and control will be investigated through examination of Victorian social and penal policies, and the racial and class profiling engendered by the new ‘pseudo-science’ of physiognomy.

Course outline:

1. 18thC topographical poetry and Landscape painting. Pope, ‘Epistle to Burlington’; Wordsworth, ‘An Evening Walk’.
2. Visual & Verbal in 18thC theory and practice: issues of compatibility. G. E. Lessing, *Laocoon*; William Blake’s Illuminated Books.
3. Literary ekphrasis: poems speaking to silent works of art. Keats, ‘Ode on a Grecian Urn’; Wordsworth, ‘Upon the Sight of a Beautiful Picture, Painted by Sir G. H. Beaumont’ and ‘Elegiac Stanzas, ... Peele Castle in a Storm’.
4. Dickens, Hogarth and Cruikshank: narrative art and the literary ‘sketch’ of the 1830s. Dickens, *Sketches by Boz* and *Oliver Twist* including Cruikshank’s illustrations to both.
5. Victorian spectacle and visual cultures. Advertising, the illustrated press; panoramas, photography and early cinema. VISIT TO PICTURE GALLERY to study Luke Fildes’ *Admission to a Casualty Ward* and W. P. Frith’s *The Railway Station*.
6. The Politics of Viewing. Foucault, *Discipline and Punish*.
7. The Science of Seeing. 19thC discussions of optics.
8. Visual-verbal case study: the art and literature of the Pre-Raphaelite Brotherhood (1848-51)

9. Art, looking, and the rise of the art critic: Ruskin and Pater; Wilde *The Critic as Artist*.
10. Impressionism in Decadent art and literature: Whistler's Thames paintings; poetry by Wilde, Johnson and Symons.

Teaching: A one hour lecture and one hour seminar per week.

Coursework and Assessment: 1000-1500 word mid-term essay (20%); one final 2000-2500 word essay (80%).

EN3329 THE GREAT AMERICAN NOVELLA

Tutor: Ben Markovits

Half Unit: Spring Term

Description: The aim of this course is to approach questions about the Great American Novel (what it means, why it matters) by looking intensely at a series of shorter works that all offer themselves for close reading and analysis. The course will consider these works from the point of view of the writer – the sorts of decisions the writers made in fitting their texts within a tradition, and adding something new to it. The Great American novel is a useful starting point for a certain kind of discussion – about quality, as much as anything else. This course will put questions of quality at the forefront of literary analysis, offering in an English class the kind of perspective on literature most commonly confined to creative Writing: questions of what works, why, and what doesn't will make up a part of each seminar, and students will be encouraged to treat all the primary sources on their own merits without recourse to secondary material.

By the end of this course students will have a working overview of two centuries of American literature and a clear sense of the choices made by a series of writers in tackling a similar task: how to turn a small story about a person into a much larger story about a place and a time. They will be able to respond to literary texts without recourse to secondary material and they will be able to analyse the relationship between a fictional form and the history of a country.

Novellas under discussion will include *The Scarlet Letter* (Hawthorne), *Bartleby the Scrivener* (Melville), *Daisy Miller* (James), *Ethan Frome* (Wharton), *The Awakening* (Chopin), *The Old Man and the Sea* (Hemingway), *Seize the Day* (Bellow), *Goodbye, Columbus* (Roth), and *The Crying of Lot 49* (Pynchon). Assessment will be by extended essay.

Teaching: One two-hour seminar each week

Coursework and Assessment: One assessed essay of 2500-3000 words

EN3330 Ethics and Aesthetics in the novels of J.M. Coetzee

Tutor: Dr Mark Mathuray

Half Unit Spring Term

Description: Winner of the Nobel Prize and the Booker Prize (twice), J.M Coetzee is regarded as one of the foremost writers of our times. His works, which range from the allegorical to the realist, from the meta-fictional to the modernist, engage with both the ways we think about literature and literary studies and the historical conditions of the various forms of imperialism. His novels negotiate the uneasy generic boundaries between modernism, postmodernism and postcolonialism. Through close readings of a wide array of his novels, and by being properly attentive to the historical backgrounds and theoretical concerns of Coetzee's texts, the course will explore the development of his writing from the 1970s to the present day.

Teaching: There will be a two-hour seminar for ten weeks.

Coursework and Assessment : One essay of 1,000 – 1,5000 words plus a presentation. Students will be given feedback on the essay and their presentations. One final assessed essay of 2500-3000 words (100%)

EN3334 EXPLORING JAMES JOYCE'S FINNEGANS WAKE (subject to validation)

Tutor: Dr Finn Fordham

Half Unit Spring Term

Description: Over ten two-hour classes in the Spring term, students on this course will explore this outrageous and iconic work of modernism and the avant-garde with one of its world-leading experts, Dr Finn Fordham. There is no need to have prior knowledge of the text or Joyce's other fiction and, though some knowledge of the latter may be an advantage, many other kinds of knowledge can prove to be useful contexts for reading the book, as the course will show.

Three particular contexts will be covered:

1. the period of its composition (1922-1939),
2. the diverse sources that went into the work (for example the writings of Vico and Bruno; the presence of Myth, Irish history, contemporary journalism, contemporary politics, linguistic theory, cinema, radio, biography and autobiography)
3. the influences it has had since on both criticism (on 'myth theory', on post-structuralism, feminism, deconstruction, postmodernism, and historicist approaches) and creative work (in, for example, work by Beckett, Joseph Beuys, John Cage, concrete poetry, Brooke-Rose).

The work will be located alongside contemporaneous 'modernist' writing (of Woolf, Eliot, Wyndham Lewis, Ezra Pound, W.B. Yeats), and 'modernist' thought and science (Darwin, Marx, Nietzsche, Frazer, Freud, Jung, Levy-Bruhl, Einstein, Rutherford, Jespersen)

The genesis of the work (and thence genetic criticism more generally) will be explored, paying attention to Joyce's working practices in his reading, note-taking and drafting.

But above all, students will be encouraged to discover for themselves untilled areas of - or untilled approaches to - the text, so that they may move their own knowledge of Joyce on and 'dream the myth onward'.

Coursework and Assessment: One final essay of the standard half-unit length.

THIRD-YEAR CREATIVE WRITING CORE COURSE

CW3103: CREATIVE WRITING SPECIAL FOCUS – Whole Unit: Both terms

Course Description: The Creative Writing Special Focus course concentrates on a particular mode of writing, genre, theme, issue or idea. Each focus draws on an individual staff area of interest and expertise, with the focus changing each term. Students take one particular focus in the Autumn term and one in the Spring.

Students will be encouraged to make creative work in relation to the focus, and to develop their writing practice in relation to wider contexts relevant to the contemporary writer. This will make an important connection between the creative ambitions of the course and writing beyond the University.

Learning Outcomes: By the end of this course, students will have become familiar with a variety of contemporary practices which involve writing. They will have engaged critically with contemporary debates involving writers and the practice of writing. They will have reflected on their own work in presentations and in essay forms. They will have developed their own writing practice in relation to an expanded field of writing practice and theoretical debate.

Teaching: The course will be taught in 2-hour weekly seminars across Term 1 and Term 2. The course tutors will also be available for one-to-one discussions during Office Hours or by appointment.

Coursework and Assessment: Spring Term, Portfolio (10-12 pages or equivalent) (25%) Essay (2000-2500 words) (25%). Summer Term, Portfolio (10-12 pages or equivalent) (25%) Essay (2000-2500 words) (25%)

Specific options for modules (one half-unit each term) **will be made available at the beginning of the Summer Term**