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 27th February and Friday 3rd March 2017 to discuss your options choices and to obtain a signature on your form. Your tutor will then return completed forms to the Department Manager, Debbie Wheeler. The very latest date for return of the forms is Wednesday 8th March 2017. 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, may be 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 timetable will be available. **Please note**, however, that this is **provisional** and will almost certainly change before the start of session in September 2017 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.

• A student may take courses up to a value of two course units across the period of study in subjects outside his/her programme subject to the following conditions:

  1) The choice of elective courses must be approved by the student’s home department and the host department;

  2) Elective courses to the value of no more than one unit may be taken in the final year.

• From 2017-18 students will be able to take in integrated year abroad, normally between years 2 and 3 of their degree, at one of a range of partner institutions in the USA, Europe, Australia, New Zealand, and elsewhere. The courses taken on the year abroad will contribute 20% to final year marks. For more information see: [https://www.royalholloway.ac.uk/international/studyabroadandexchanges/outgoing/home.aspx](https://www.royalholloway.ac.uk/international/studyabroadandexchanges/outgoing/home.aspx)
SECOND YEAR COURSE OPTIONS 2017-18

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

FOR SINGLE HONOURS STUDENTS

- You must choose a total of four whole units.
- We strongly recommend that your selection includes at least one whole unit from the ‘historical spine’ of the degree and preferably two (you can if you wish do three or even four) The opportunity to study a course over two semesters allows for a more sustained historical engagement with a period, and students often find that they do better on these courses than on the half units. The assessments for these whole units will also help the transition to the third year when the longer essay is a crucial element to master. You will find that if you balance the whole and half unit choices you are more likely to have an even spread of formative and summative work across the year.

- 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 do not count in this respect, but that EN2010 Renaissance and EN2120 Age of Oppositions count as whole units of literature 1550-1780.

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

- Students will take a total of two whole units in the English Department.

- We strongly recommend that your selection includes at least one whole unit from the ‘historical spine’ of the degree. The opportunity to study a course over two semesters allows for a more sustained historical engagement with a period, and students often find that they do better on these courses than on the half units. The assessments for these whole units will also help the transition to the third year when the longer essay is
a crucial element to master. You will find that if you balance the whole and half unit choices you are more likely to have an even spread of formative and summative work across the year.

- 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, EN2010 Love, Honour, Obey: Renaissance literature or EN2120 Age of Oppositions or any of the Medieval half units). Please note that taking Shakespeare courses and/or EN1001 will not fulfil this requirement.

- 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:

- One option from the Theatre & Performance-Making 2 basket OR from the Theatre & Text 2 basket
- One half-unit option from the Theatre & Ideas 2 basket, either from the autumn term or spring term options

This makes a total of four whole units.

**FOR JOINT HONOURS STUDENTS IN ENGLISH AND CREATIVE WRITING**

- You must take **two whole units** from a choice of three Creative Writing Specialism Options:
  - CW2010 Playwriting or
  - CW2020 Fiction or
  - CW2030 Poetry
• In choosing two further units in English we strongly recommend that your selection includes at least one whole unit choice from the ‘historical spine’ of the degree. The opportunity to study a course over two semesters allows for a more sustained engagement with a topic or period and students often find that they do better on these courses than on the half units. The assessments for these whole units will also help the transition to the third year when the longer essay is a crucial element to master. You will find that if you balance the whole and half unit choices you are more likely to have an even spread of formative and summative work across the year.

• 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.

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND FILM STUDIES

• You must take the half unit EN2118 Literary Adaptations: Shakespeare (Spring Term) and it is recommended that you also take EN2501 Shakespeare from Page to Screen (Autumn Term).

• You must take a total of one whole unit or two half units 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 a total of **two whole units** from the range of English units offered.

- We strongly recommend that your selection includes **at least one whole unit** choice from the ‘historical spine’ of the degree. The opportunity to study a course over two semesters allows for a more sustained engagement with a topic or period and students often find that they do better on these courses than on the half units. The assessments for these whole units will also help the transition to the third year when the longer essay is a crucial element to master. You will find that if you balance the whole and half unit choices you are more likely to have an even spread of formative and summative work across the year.

- 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 ENGLISH AND AMERICAN LITERATURE

- You must take the full unit **EN2401 The American Century**

- You must choose further options equal to the value of three full units from the list of second year courses offered by the Department. You must take at least one of those units in American literature, or alternatively balance English and American courses which cover both literatures in a manner approved by the programme director.

- American courses running this year include the half-units **EN2321 Dark Reform** and **EN2328 American Gothic**. Part-American courses include **EN2325 Modernist Literature** (full-unit) and **EN2309 Literature of the Fin de Siècle** (half-unit).

This makes a total of four whole units.
FOR JOINT HONOURS STUDENTS IN DRAMA AND CREATIVE WRITING

- You must 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

- You will take a total of **three whole units** (or half unit equivalents) in the English Department.

- We strongly recommend that your selection includes **at least one whole unit** choice from the ‘historical spine’ of the degree. The opportunity to study a course over two semesters allows for a more sustained engagement with a topic or period and students often find that they do better on these courses than on the half units. The assessments for these whole units will also help the transition to the third year when the longer essay is a crucial element to master. You will find that if you balance the whole and half unit choices you are more likely to have an even spread of formative and summative work across the year.

- One course unit is compulsory:

  **EN2324 Contemporary Debates in Literary and Critical Theory**

- 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 or Age of Oppositions). Note that Shakespeare course units do not contribute towards this requirement.

- 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 Unit Options

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2010 Love, Honour, Obey: 1525-1670</td>
<td>Renaissance Literature</td>
</tr>
<tr>
<td>EN2120 Age of Oppositions</td>
<td></td>
</tr>
<tr>
<td>EN2212 Victorian Literature</td>
<td></td>
</tr>
<tr>
<td>EN2213 Romanticism</td>
<td></td>
</tr>
<tr>
<td>EN2324 Contemporary Debates in Critical and Literary Theory</td>
<td></td>
</tr>
<tr>
<td>EN2325 Modernist Literature</td>
<td></td>
</tr>
<tr>
<td>EN2401 The American Century</td>
<td>[NB. for students on BA English &amp; American Literature only]</td>
</tr>
</tbody>
</table>

For E/D students only: (Compulsory)
EN2500 Shakespeare from Page to Stage (E/D Students only)

For English & Film Studies only: (Compulsory)
EN2501 Shakespeare Page to Screen (Autumn Term)
EN2118 Literary Adaptations: Shakespeare (Spring Term)

For English with Philosophy only: (Compulsory)
EN2324 Contemporary Debates in Critical and Literary Theory

For English & American Literature only: (Compulsory)
EN2401 The American Century: American Literature 1900-2000

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:

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2001 Middle English Poetry</td>
<td>EN2004 Medieval Dream &amp; Vision</td>
</tr>
<tr>
<td>EN2005 Strange Fictions: Romance in the Middle Ages</td>
<td>EN2016 Literature after the Conquest</td>
</tr>
<tr>
<td>EN2009 Old English Riddles</td>
<td></td>
</tr>
</tbody>
</table>

## B: 1550-1780:

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2014 Early Modern Bodies</td>
<td>EN2012 Drama and Witchcraft</td>
</tr>
<tr>
<td>EN2015 Paradise in Early Modern Literature</td>
<td>EN2013 Theatre and the City 1590-1625</td>
</tr>
</tbody>
</table>

**Note:** EN2010 Renaissance Literature and EN2120 Age of Oppositions both fall within this time period and can therefore be chosen to fulfill the course requirements.

## C: Other:

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2215 Creative Writing: Structure and Style</td>
<td>EN2011 Intensive Shakespeare: Comedy, History, Tragedy</td>
</tr>
<tr>
<td>EN2217 Queer Histories: Contemporary Gay and Lesbian British and Irish Fiction</td>
<td>EN2118 Literary Adaptations</td>
</tr>
<tr>
<td>EN2220 Four National Poets</td>
<td>EN2209 Fictions of Sensation</td>
</tr>
<tr>
<td>EN2312 British Drama Shaw from Shaw to Priestly</td>
<td>EN2215 Creative Writing: Structure and Style</td>
</tr>
<tr>
<td>EN2321 Dark Reform: Scandal and Satire in American Arts</td>
<td>EN2309 Literature of the Fin de Siècle</td>
</tr>
<tr>
<td>EN2328 American Gothic (Subject to Validation)</td>
<td>EN2221 Frankenstein (Subject to Validation)</td>
</tr>
<tr>
<td>EN2501 Shakespeare Page to Screen</td>
<td>PY2102 Practical Ethics</td>
</tr>
</tbody>
</table>

**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 are **required** to choose **at least one** of the following options:
  - Special Author Project
  - Special Topic
  - Dissertation

However we strongly **recommend** that you take **at least two** of them (you may do three) as two-term full-unit courses allow assessment to be better balanced across terms 1-3, and students typically gain their best marks on courses where they gain the momentum across the year that full units allow.

- And **half units** from the range of half-unit options.

**NB:** 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. Please also remember the departmental requirement to take one half unit of medieval literature and one whole unit (or equivalent) of pre 1780 literature over your second or third year of study.

Your choices will make a total of four whole units (or half-unit equivalent).

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

Students **must** choose one whole unit from either the English side of their degree or from their joint department.

- We recommend that 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.
NB: Please remember that over your 2nd and 3rd years, at least one half unit, must be from a course which focuses on literature from before 1780 and that Shakespeare courses and/or EN1001 will not fulfil this requirement.

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 English-Drama Research Seminar (or, exceptionally and with permission, substitute another course in Drama):
  - DT3500 English-Drama Research Seminar

- Other than DT3500 you will have either one unit in Drama and two units in English or two units in Drama and one unit in English.

- If you take two units in English you are recommended to take ONE unit from the three following full-unit options:
  - Special Author Project
  - Special Topic
  - Dissertation

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.

**NB:** Please remember the departmental requirement to take one whole unit (or equivalent) in pre-1780 literature over your second or third year of study.

This makes a total of four units.

**FOR JOINT HONOURS STUDENTS IN ENGLISH AND FILM STUDIES**

Students must choose one whole unit from either the English side of their degree or from their joint department.

- We recommend that 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 or equivalent 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

**NB:** Please remember the departmental requirement to take one half-unit in pre-1780 literature over your second or third year of study.

This makes a total of four whole units.
FOR JOINT HONOURS STUDENTS IN ENGLISH AND HISTORY

Students must choose one whole unit from either the English side of their degree or from their joint department.

- We recommend that you choose ONE unit from the three following options:
  - Special Author Project
  - Special Topic
  - Dissertation

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

- NB: Please remember the departmental requirement to take one half-unit in pre-1780 literature over your second or third year of study.

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

This makes a total of four whole units.

FOR JOINT HONOURS STUDENTS IN ENGLISH AND AMERICAN LITERATURE

- You are required to choose at least one of the following options:
  - Special Author Project
  - Special Topic
  - Dissertation

However we strongly recommend that you take at least two of them (you may do three) as two-term full-unit courses allow assessment to be better balanced across terms 1-3, and students typically gain their best marks on courses where they gain the momentum across the year that full units allow.

- And half units from the range of half-unit options.

- Overall your courses must balance American and English literature in a manner approved by the programme director.

NB: 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.
This makes a total of four whole units.

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

- You must choose **at least one** whole unit from the three following options:
  - Special Author Project
  - Special Topic
  - Dissertation
  - And you take the equivalent of **two** units 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.

- **NB:** Please remember the departmental requirement to take one half-unit in pre-1780 literature over your second or third year of study.
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

a) **Special Topic**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3222</td>
<td>Violence, Sex and Magic in Medieval Literature</td>
</tr>
<tr>
<td>EN3223</td>
<td>The Girl in the Book</td>
</tr>
<tr>
<td>EN3224</td>
<td>Ideas in Contemporary Fiction</td>
</tr>
<tr>
<td>EN3226</td>
<td>The Post-Colonial Novel: The Art of Resistance</td>
</tr>
<tr>
<td>EN3311</td>
<td>Poetic Practice</td>
</tr>
<tr>
<td>EN3322</td>
<td>Writing the American City: Literature of Chicago</td>
</tr>
<tr>
<td>EN3332</td>
<td>The New York Schools: Poetry, Painting and Music in the 1950s</td>
</tr>
<tr>
<td>EN3335</td>
<td>The 1930s: British Fiction and the Road to War</td>
</tr>
<tr>
<td>EN3337</td>
<td>Shakespeare on the Global Stage</td>
</tr>
<tr>
<td>EN3338</td>
<td>A Marriage of Minds? The Brownings and Victorian Poetry</td>
</tr>
</tbody>
</table>

b) **Special Author Project**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3117</td>
<td>James Joyce: Revolutions of the Word</td>
</tr>
<tr>
<td>EN3505</td>
<td>Woolf</td>
</tr>
<tr>
<td>EN3507</td>
<td>Chaucer</td>
</tr>
<tr>
<td>EN3511</td>
<td>Brontes</td>
</tr>
<tr>
<td>EN3515</td>
<td>Dickens</td>
</tr>
<tr>
<td>EN3516</td>
<td>Hardy</td>
</tr>
<tr>
<td>EN3520</td>
<td>Marlowe</td>
</tr>
<tr>
<td>EN3521</td>
<td>Oscar Wilde</td>
</tr>
</tbody>
</table>

c) **EN3401 Dissertation**
THIRD YEAR HALF UNITS

A: Medieval:

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3009 Old English Riddles</td>
<td>EN3001 Creating Beowulf</td>
</tr>
<tr>
<td>EN3021 Middle English Poetry</td>
<td>EN3016 Literature after the Conquest</td>
</tr>
<tr>
<td>EN3025 Strange Fictions: Romance in the Middle Ages</td>
<td>EN3024 Medieval Dream &amp; Vision</td>
</tr>
</tbody>
</table>

B: 1550-1780:

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3014 Early Modern Bodies</td>
<td>EN3012 Drama and Witchcraft</td>
</tr>
<tr>
<td>EN3015 Paradise in Early Modern Literature</td>
<td>EN3125 Character and Selfhood in Early Modern Literature</td>
</tr>
</tbody>
</table>

C: Other:

<table>
<thead>
<tr>
<th>Term 1</th>
<th>Term 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3011 Advanced Shakespeare</td>
<td>EN3106 Literature and Philosophy</td>
</tr>
<tr>
<td>EN3217 Queer Histories: Contemporary Gay and Lesbian British and Irish Fiction</td>
<td>EN3118 Shakespearean Adaptations</td>
</tr>
<tr>
<td>EN3231 Children’s Literature</td>
<td>EN3126 The Other Side of Enlightenment (Subject to Validation)</td>
</tr>
<tr>
<td>EN3232 The First Person (Subject to Validation)</td>
<td>EN3209 Fictions of Sensation</td>
</tr>
<tr>
<td>EN3523 Reading The Waste Land</td>
<td>EN3329 The Great American Novella</td>
</tr>
<tr>
<td></td>
<td>EN3330 Ethics &amp; Aesthetics</td>
</tr>
</tbody>
</table>
Creative Writing Core Course

CW3103 Creative Writing Special Focus
You will take one module each term (one half-unit each term). All three options are offered in both terms.

**Option 1:** Writing Men (Tutor: Anna Whitwham)

**Option 2:** Screenwriting (Tutor: Nick Pierpan)

**Option 3:** Writing for Children and Young Adults (Tutor: Philip Womack)

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: Dr Cath Nall, Dr Alastair Bennett, Dr Corinne Dale, and Dr Helen McKee

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 on the Moodle site.

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: Dr Deana Rankin

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%)

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**EN2501  SHAKESPEARE FROM PAGE TO SCREEN**

**Tutor:** Dr Christie Carson  
**Half Unit:** Autumn Term

**Description:** ‘Shakespeare from Page to Screen’ actively encourages students to reflect on the processes of creative tension and cross-fertilisation between Drama, Film and English studies. The course is studied in the English Department in the autumn term alongside the English and Drama and English and Film students (who take it as a core course). The focus of the term is on Shakespeare the playwright; therefore the emphasis of the textual analysis will be on the rhetorical strategies employed as well as the plays’ dramatic structure. The class will consider Shakespeare, as performed, in contemporary productions on stage and film.

**Essential Reading:**
- William Shakespeare, *King Lear*,
- *Anthony and Cleopatra*,
- *All’s Well that Ends Well*
- *The Taming of the Shrew*

You may want to purchase the new edition of The Norton Shakespeare, which includes an ebook edition or you can pick up a second edition Norton, edited by Stephen Greenblatt (Norton paperback, 1997). You are also asked to consider the introduction to at least one other edition, so you may prefer to buy these plays in single editions. Any scholarly edition of the plays will do (Oxford, Cambridge, Arden).

The critical writings for the course are drawn together in *Reconciling the Renaissance*, Ewan Fernie, et al. eds. (Oxford, 2005). In the first class of the autumn term it will be assumed that you have read the ‘Introduction’ to this Reader.

**Performances:** Attending live or recorded performances of the plays is strongly encouraged. If possible the course will attend at least one adaptation together as a group.

**Teaching:** The course is taught by weekly lectures and seminars. The lecture is a way of introducing you to key concepts and ideas in relation to the texts and theoretical issues studied; but it is important to remember that it is a first rather than the last word on Shakespeare and contemporary criticism. You will have a chance to discuss and debate both the lecture and other relevant issues in your one-hour seminar which follows the lecture, usually on the same day.

**Methods of Assessment:** A close reading worth 20% of the final mark must be handed in during class in Week 6. Students are required to submit an assessed essay of 2000-2500 words worth 80% of the final mark by the first day of the spring term.
SECOND-YEAR WHOLE UNIT CREATIVE WRITING OPTIONS

CW2010 – PLAYWRITING

Tutor: TBC
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: TBC
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 (1,500 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%)

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**CW2030 - POETRY**

**Tutor:** TBC  
**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: Dr Roy Booth/Dr Deana Rankin  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%)

EN2120  AGE OF OPPOSITIONS

Tutors: Dr James Smith  Whole Unit: Both Terms

Description: Between the English Revolution and the French Revolution, British literature was pulled by opposing cultural forces and experienced an extraordinary degree of experimentation. The eighteenth century is sometime called The Age of Reason, but it is also called The Age of Sensibility. It was dominated by male writers, but also facilitated the rise of the woman novelist and the emergence of coteries of intellectual women. It continued to be an essentially rural nation, but London grew to be the biggest city in the world and industrialisation was beginning to herd workers into towns. This whole unit explores some of the tensions and oppositions which were played out in the literature of this period.

The course provides an introduction to some of the great – and most enjoyable – writers of the Restoration and eighteenth century. The period is often thought of as giving us the beginning of celebrity culture and the start of modern theatre, the rise of the novel as a dominant literary form, and the beginning of modern journalism. It was also a great age of satire and the assumption that literature could never be far away from politics. We will explore some of the plays, poems, novels, and other written forms of the period through the lens of four of the big oppositional questions that preoccupied it: what is literature for? If, as people of the time increasingly argued – Reason should account for all human conduct, how are we to understand madness? How are the highest people in society – the ruling class – to relate to the supposedly ‘low’: the poor, the rustic, the criminal, and those in slavery? And how are men and women to live together? The eighteenth century gave us the concept of ‘cosmopolitanism’ as one of the virtues of being part of the Enlightenment. Because of this, we will also consider some of the texts from France and Germany, and from further afield, that influenced British culture at this time.
It will be taught by means of a weekly lecture and seminar, or two-hour seminars depending on take up.

**Topics: Term 1**

1. **Authorship and the Purpose of Literature**
   i) John Dryden, *All for Love* and *Grounds of Criticism in Tragedy*
   ii) Jonathan Swift, *The Battle of the Books*
   iii) Alexander Pope, ‘An Essay on Criticism’ and ‘Epistle to Dr Arbuthnot’
   iv) Elizabeth Montagu, An Essay on the Writings and Genius of Shakespeare and other selections
   v) Selections from Stephen Duck and Mary Collier

2. **Reason and Madness**
   i) Alexander Pope, ‘An Essay on Man’ and Elizabeth Carter, Newton’s Philosophy Explained for the Use of Ladies
   ii) Samuel Johnson, Rasselas and ‘Review of Soame Jenyns’
   iii) Selections from William Cowper and Jane Cave
   iv) Selections from Christopher Smart and William Blake
   v) Johann Wolfgang von Goethe, *The Sorrows of Young Werther*

**Term 2:**

3. **Versions of Pastoral**
   i) Selections from Alexander Pope* and Ambrose Philips
   ii) John Gay, *The Beggar’s Opera*
   iii) Selections from William Collins and Thomas Gray
   iv) Jean-Jacques Rousseau, *Discourse on the Origin of Inequality* and *The Social Contract*
   v) Olaudah Equiano, *The Interesting Narrative* *

4. **Women and Men**
   i) Selections from John Wilmot, Earl of Rochester
   ii) Aphra Behn, *The Rover*
   iii) Henry Fielding, *Joseph Andrews*
   iv) R.B. Sheridan, *The Rivals*
   v) Pierre Choderlos de Laclos, *Les Liaisons dangereuses*

**Teaching:** One hour lecture and one hour seminar

**Coursework:** a literature review (1,000 words) and an in-class practical criticism exercise (1 hour).

**Assessment:** two 1500-word essays worth 20% each and a three-hour exam in the summer worth 60%.

**EN2212 VICTORIAN LITERATURE**

**Tutors:** Dr Sophie Gilmartin & Dr Vicky Greenaway  **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 it 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.

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

**Tutor Dr Vicky Greenaway**

**Whole Unit: Both terms**

**Description:** This course aims to introduce the student to a broad range of literatures in the period 1780-1830. It aims to problematise and scrutinise the idea of Romanticism as a homogenous literary movement and to raise awareness of the range of competing literary identities present in the period.

A major course aim is to consider the work of canonical authors in relation to the work of non-canonical authors of the period. The politics of canon formation and of the evolution of the idea of ‘Romanticism’ in the Victorian era and beyond will be held up to scrutiny, and recent revisionist work in Romantic studies, which has worked to expose the range of ‘Romanticisms’ present in the period yet occluded in subsequent historical constructions of it, will be explored and discussed.

Texts will be studied in close detail, and considered in relation to the historical and intellectual contexts out of which they were produced.
Teaching and Learning Methods: This whole unit is taught over two terms through a weekly one-hour lecture and a weekly one-hour seminar.

Coursework: Non-assessed: Term 1: Non-assessed essay 1500-2000 words, due in week 10. Term 2: Practical Criticism Timed Essay. During the seminar in week 25 you will produce an analysis of an unseen Romantic primary text. The text will be distributed in class and will relate to course themes and/or authors. To help you fully understand the marking criteria, we will undertake a peer review exercise the following week.

Assessment: Term 2: 20% assessed essay. Literature review. 1500-2000 words, due in week 19. Select one of a selection of critical articles and evaluate the sufficiency of its analysis of the text with which it deals. Articles will be distributed via Moodle. Summer Term: 80% exam. 3 hours, 3 sections, requiring one answer from each section. Section A is a close-analysis exercise on an unseen text or texts; Section B asks questions about single authors studied on the course; Section C is a comparative section which asks you to compare and contrast texts by two or more authors studied on the course.

Course texts to buy

NB: because the course looks at a number of less-anthologised texts, a number of course texts are available only as online editions. Links to e-texts are given in the reading for each week, and are on the course Moodle site.

EN2324 CONTEMPORARY DEBATES in Literary and Critical Theory

Tutor: Prof Bob Eaglestone & Dr James Smith 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-hour exam (50%). The exam will contain questions on specific areas and questions that cover issues on the whole course.

EN2325 MODERNIST LITERATURE

Tutors: Prof Finn Fordham & Dr 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; gender and sexuality; the fragment; time and narration; stream-of-consciousness; history, politics and colonialism; technology, and the status of language and the real.

In the first term you will explore modernist poetry by William Carlos Williams, Gertrude Stein, Wallace Stevens and others. In the Spring term you will explore novels by Joseph Conrad, James Joyce and Virginia Woolf and short stories by Katherine Mansfield, D.H. Lawrence and Samuel Beckett. 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 2,500 word essays (50% each). Essays will be due after Term 1 and in the Summer Term.

EN2401 THE AMERICAN CENTURY: American Literature 1900-2000
(Compulsory for BA English & American Literature, not open to other students)

Tutor: Dr Katie McGettigan, Dr Doug Cowie     Whole Unit Both Terms

Description: The aim of this course is to explore American Literature in the twentieth century, looking at a selection of key topics and movements as American literature moves from realism to modernism and post-modernism. Because the field is too large to survey easily, the course is divided into four 5 weeks blocks (which vary from year to year) which enable students to explore issues in more depth, guided by the specialism of the staff involved. Topics covered may include race, gender, genre and the impact of specific historical events like the Great depression and the Cold War.

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

Coursework and Assessment: Two 3,500 word essays (40% each). Oral Presentation (10%) Seminar Contribution (10%)

More detailed course contents will be posted online by the end of the summer term.
SECOND-YEAR HALF UNIT OPTIONS

EN2001 MIDDLE ENGLISH POETRY (EN3021 for second years)

Tutor: Dr Alastair Bennett  
Half Unit: Autumn Term

Description: This course will develop your skills in the close reading and critical analysis of Middle English poetry, focusing on set passages from three important fourteenth century texts: Chaucer’s Troilus and Criseyde, Langland’s Piers Plowman, and the anonymous Sir Gawain and the Green Knight. The course explores these passages in detail, examining their metre and verse form, their use of literary and rhetorical devices, and their wide ranging intertextual allusions. It also relates the passages to their contexts, both in the poems they come from, and also in the wider literary culture of late medieval England. The course invites you to think about how poets understood the status of Middle English as a literary language, in comparison with Latin and French. It also asks whether these Middle English texts can be said to articulate their own kinds of literary theory. The course will introduce you to some of the best and most exciting current criticism on Troilus, Piers, and Sir Gawain and on medieval poetic practice more generally. Your work on this course will make you a more confident reader of Middle English, and will inform and enhance your close analysis of poetry from all historical periods.

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

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

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  STRANGE FICTIONS: Romance in the Middle Ages  
(EN3025 for third years)

Tutor: Dr Catherine Nall  
Half Unit: Autumn Term

Description: Romance was one of the most popular genres of secular literature in late medieval England. We begin by looking at 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: One mid-term essay of 1000 – 1500 words

Assessment: one final essay of 2000 – 2500 words

EN2009 OLD ENGLISH RIDDLES (EN3009 for Third Years)

Tutor: Dr Jenny Neville  
Half Unit: Autumn Term

This is a half-unit course, available to both second- and third-year students. It is not necessary to have studied EN1001 (Introduction to Medieval Literature) to succeed on this course.

Although the Riddles of the Exeter Book constitute only a small portion of the Old English poetry now extant and an even smaller portion of the total body of writing remaining from the Anglo-Saxon period, this remarkable collection offers a window onto both the literature and the historical period as a whole. Thus, if you have not studied Anglo-Saxon England or Old English poetry before, you will find in the Riddles pathways to many of their key elements and issues. On the other hand, the Riddles also reveal things not readily visible in other Anglo-Saxon sources. Thus, if you have studied the period or literature before, you will still find much that is new.

The nature of this literature demands as many forms of expertise and experience as the class can provide. We will benefit from historical context, theology, biology, agriculture, and archaeology as much as from skill in literary analysis.

More than perhaps any other medieval literature, the Old English Riddles are not ‘finished’: there are no answers in the manuscript, some riddles remain unsolved, and previously accepted solutions can be rejected. Please take this opportunity to bring your own skills, experiences, and knowledge to the riddle-game!

Aims of the Course:
- to introduce the Anglo-Saxon riddling tradition
- to explore the Old English poetic tradition, particularly as exemplified by the Exeter Book Riddles
- to explore various perspectives on Anglo-Saxon culture and literature
Learning Outcomes:
On completing this course students should be able to:
- demonstrate a wide ranging knowledge of the Exeter Book Riddles
- translate Old English poetry into modern English
- reflect on the issues needed to be considered when translating verse
- combine techniques of textual analysis and personal judgment to form clearly expressed critical examinations of texts
- construct an accurately referenced argument in appropriate scholarly form.

Coursework:
- weekly translations
- short seminar presentations
- two 500-word commentaries

Teaching and Assessment: Weekly two hour seminars. Assessement due Week 17 (i.e. beginning of term 2)
- translation of 25-30 lines, based on set text, with translation policy (30%)
- essay of 1,500-2,000 words (70%)

Textbook:
Porter, John, ed.and trans., Anglo-Saxon Riddles (Hockwold-cum-Wilton: Anglo-Saxon Books, 1995) [available through Amazon, or directly through Anglo-Saxon Books]

Recommended Books (for reference, not necessarily for purchase):
Williamson, Craig, ed., The Old English Riddles of the Exeter Book [Chapel Hill: University of North Carolina Press, 1977] [£41.06 on Amazon]

EN2011 INTENSIVE SHAKESPEARE: COMEDY, HISTORY, TRAGEDY

Tutors: Prof Tiffany Stern

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:

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 hour lecture and one 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: Dr 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 (20%) and a take-away paper (80%) 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%)

**EN2014  EARLY MODERN BODIES (EN3014 for Third Years)**

**Tutor: Deana Rankin**  
**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 sicknesse.

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 2500-3000 words, to be submitted at the start of Spring Term.

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

Tutor: Dr 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 Ralegh’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, Lagamon’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.

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

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**EN2118 LITERARY ADAPTATIONS: SHAKESPEARE**

**(EN3118 for Third Years)**

**Tutor:** Christie Carson

**Half Unit: Spring Term**

**Description:** This course aims to introduce you to a range of historical 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 contexts in order to articulate the connection between creative work and social environment raising the questions of why adapt Shakespeare and what constitutes adaptation. By introducing these questions in an historical context in the first few weeks you will develop critical strategies that can be tested on more recent creative adaptations of the plays that have appeared on film, television and online. The first five weeks of term will consider The Taming of the Shrew and Richard III as they have been adapted from the Renaissance period up to the 20th century. This will include an analysis of the important adaptations of the plays by Colley Cibber and Bertolt Brecht. After reading week the course will look at Henry V, Macbeth and Twelfth Night and consider the ways that Shakespeare on stage and screen have interacted with Britain’s key cultural institutions and helped to form part of the current cultural debate about ‘Identities’.

**ESSENTIAL READING:** William Shakespeare, Taming of the Shrew, Richard III, Henry V, Macbeth and Twelfth Night

**TEACHING AND LEARNING METHODS:** The course will be taught through lectures and seminars over 10 weeks.

**Assessment:** One assessed short oral presentation (10%) One coursework essay (10%) (1000 words) and One final piece of writing (either an essay or student adaptation with critical explanation) (80%) (2000 words)

**Selected Core Critical Texts:**
PERFORMANCES: Attending live or recorded performances of the plays is strongly encouraged. If possible the course will attend at least one adaptation together as a group.

EN2209  FICTION 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.
EN215  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: TBC  Half Unit: Both Terms

Description: This half-unit is deigned 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 outline:

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.

EN217  QUEER HISTORIES: Contemporary Gay and Lesbian British and Irish Fiction – (EN317 for Third-Years)

Tutor: Dr 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 & 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:
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
Sarah Waters: Neo-Victorianism
5. Tipping the Velvet (1998)
Return to Wilde
Colm Toibin
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 2000-2500 words to be submitted in Summer Term.

EN2220  FOUR NATIONAL POETS

Tutor: Prof Anne Varty  Half Unit: Autumn Term

Description: With the ground-breaking appointment of Carol Ann Duffy as the first woman Poet Laureate for the United Kingdom in 2009, poetry by women became publicly validated as never before. Setting fresh horizons for women’s poetry, Duffy joined Gillian Clarke who has served as National Poet of Wales since 2008; Liz Lochhead was appointed Scots Makar in 2011, and Paula Meehan was appointed in 2013 to the Ireland Chair of Poetry.
This unique constellation of women forms an extraordinary moment in the history of poetry and public office, and in the unfolding politics of gender, class and nation within the United Kingdom. It creates a watershed for the status of women’s poetry. It presides over an era of growing political self-assertion amongst the nations of the British Isles. Each poet articulates new formations of the dynamic between self and nationhood, and reconfigures the poetic expression of gendered identity. By careful reading of two collections by each poet, this course will enable students to assess how each poet has moved from a position of rebellion, liminality or minority into the very heart of cultural institution. Their work will be set in the context of poetry by women who preceded them, and the course will end with a view of the landscape of women’s poetry today.

Primary Texts:
Gillian Clarke, *The King of Britain’s Daughter* (Manchester: Carcanet, 1993)
Gillian Clarke, *Ice* (Manchester: Carcanet, 2012)

Teaching: 2 hours per week, 1 lecture and 1 seminar

Coursework: Seminar Presentation and formative essay

Assessment: Final essay (100%)

EN2221  FRANKENSTEIN: Text, Contexts, Intertexts (Subject to Validation)

Tutor: Dr Betty Jay  Half Unit: Spring Term

Description: As a nineteenth-century novel that occupies a unique place within the cultural imagination, Mary Shelley’s Frankenstein (1818) raises vital questions about literature and science, narrative and epistemology, creation and theology, gender and power. In addition to exploring these questions through detailed readings of the text, this course also considers the novel as it relates to genre and, in particular to the epistolary form, science-fiction and the female Gothic. An emphasis on the formal attributes of the text will be supplemented by a consideration of the historical and cultural context of this novel. Debates about Shelley’s relation to Romanticism, anxieties about the body and the role of myth-making in Frankenstein will lead into an
exploration of the ways in which the text has influenced subsequent literary and cinematic renditions of monstrosity.


Topics for Discussion: myth; family and history; epistolary fiction; exiles and otherness; science and fiction; the female Gothic; desire and mastery; literary influence; female fantasy; dreams and nightmares; intertextuality.

**Teaching:** There will be a two-hour seminar each week. These seminars will run throughout the Autumn or Spring semester. Each seminar will begin with an introduction to the text and topics for study and include the opportunity for small group work.

**Coursework:** Students are required to submit one 20% assessed essay of 1,000-1,500 words. This essay will be due in week 7.

**Assessment:** One examined essay of 2,000-2,500 words. This will make up 80% of the assessment. Essay titles will be issued after teaching ends and essays will be submitted on the first day of the following Semester.

**Primary Texts (ones in italics should be purchased):**
*Mary Shelley, Frankenstein, or The Modern Prometheus* [1818], ed. Marilyn Butler, *(Oxford World’s Classics, 1998)*; Selection readings from Hesiod; Aeschylus, Aesop (Fable 516), Sappho (Fragment 207), Ovid’s Metamorphoses, P. B. Shelley, ‘Prometheus Unbound’ and Milton, *Paradise Lost*;
*Brian Aldiss, Frankenstein Unbound*, *(London: Jonathan Cape, 1973)*;
*Peter Carey, The Casebook of Victor Frankenstein* (2008);

Cinema: *Frankenstein* (Dir. James Whale; 1931); *Gothic* (Dir. Ken Russell; 1986); Mary Shelley’s *Frankenstein* (Dir. Kenneth Branagh; 1994)

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**EN2309 LITERATURE OF THE FIN DE SIÈCLE**

**Tutor:** Prof Anne Varty

**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.

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**EN2312 BRITISH DRAMA FROM SHAW TO PRIESTLEY**

Tutor: Prof Anne Varty

Half Unit Autumn Term

**Description:** This course explores British Drama staged during the first half of the twentieth century against a backdrop of two world wars. The plays studied place the values of their age under scrutiny, to raise questions about social justice, spiritual choices, class and gender inequalities. Theatrical genres were under just as much pressure as the cultural values they sought to convey; the ten plays studies during the course reflect a range of evolving genres, from the well-made play, the play of ideas, social comedy, to poetic drama.

**Texts**
- Shaw, Mrs Warren’s Profession (1st perf 1902)
- Granville Barker, Waste (1st perf 1907)
- J. M. Barrie, The Admirable Crichton (1902)
- Elizabeth Robins, Votes for Women (1906)
- John Synge, The Playboy of the Western World (1907)
- John Galsworthy, Strife (1909)
- Noel Coward, The Vortex (1924)
- T. S. Eliot, Murder in the Cathedral (1935)
- Terence Rattigan, The Winslow Boy (1946)
- J. B. Priestley, An Inspector Calls (1946)

**Teaching:** 2 hours per week: 1 Lecture, 1 Seminar

**Coursework:** 1 seminar presentation; 1 essay of 2000 words

**Assessment:** 100% Examination

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**EN2321 DARK REFORM: SCANDAL AND SATIRE IN AMERICAN ARTS**

Tutor: TBC

Half Unit: Autumn 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.

**Primary 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)
EN2328  AMERICAN GOTHIC (Subject to Validation)

Tutor: Dr Katie McGettigan  Half Unit: Autumn Term

Description: This course explores two centuries of fear, horror, and terror in the United States. Beginning with one of the earliest American novels, and ending with twenty-first century television, students will examine the diverse ways American writers and directors have deployed the gothic. Students will gain an understanding of historical, psychological and theoretical approaches to the Gothic, as they consider how the genre has developed over time. They will analyse how the gothic has been used to confront racialized violence, excavate the dark side of democracy, and explore gender and sexuality. Through writings from New England, the Midwest and the South, students will explore how the gothic mediates regional identities, and sectional tensions within the United States, alongside exploring how the genre has been used to reflect on relationships between America and the rest of the world. Exploring the formal qualities and generic boundaries of texts, as well as their historical import, students will expand their close reading skills, and gain an introduction to the principles of film analysis. Covering a wide historical span and examining popular and literary writing, and writing by women and African-American writers, this course uses an important genre as an entrance point into the American tradition, asking students to consider what - if anything - is nationally distinctive about gothic writing in America.

Teaching: One hour lecture and one hour seminar each week

Coursework: One close reading exercise (20%) and one essay of 2500 words (70%)

Method of Assessment: In addition to the close reading exercise and the 2500 word essay, class participation will be assessed (10%)

PY2102 PRACTICAL ETHICS

Tutor: Dr Rebecca Roache  Half Unit: Spring Term

Description: The aim of this course is to allow students to develop their abilities to apply theoretical ethical considerations to practical ethical situations. We will look at a number of different ethical issues such as abortion, euthanasia, the rights of animals, what rights the state has to constrain the behaviour of its citizens, human enhancement (through technology, medicine, DNA manipulation), the relationship between justice and punishment, and our responsibilities to the environment. Each week there will be a lecture addressing a different issue, followed by a seminar in which influential papers on the topic are discussed to determine how successful they
are in analysing the ethical issue at stake. We will consider the abilities of various ethical theories to adequately characterise our concrete ethical life, and determine what this characterisation says about us as ethical individuals.

**Teaching:** Weekly lectures and seminars

**Assessment:** Essay 2000 words (50%); Examination: 2 hours (50%)

Please remember that students can take courses up to the value of two course units, across the course of their degree, outside their designated programme of study (Students can take courses to the value of only ONE unit in their final year!) Any such arrangement has to be organised by the student direct with the other department and will need to be approved by the Head of Department in English.
THIRD-YEAR WHOLE UNIT COURSE OPTIONS

Special Topics

EN3222 VIOLENCE, SEX AND MAGIC IN MEDIEVAL LITERATURE

Tutor: Dr Catherine Nall / Dr Jenny Neville

Description: The Middle Ages are often characterised in the popular imagination as barbarous, incredulous, prudish, and naïve. In this course we will address the presentation and function of violence, sex, and magic in a range of medieval literature, from the Old English Riddles to Arthurian romance. In so doing, we will aim to understand the sophisticated but sometimes alien world views that lie behind them as well as the literary achievements of the works that contain them. We will study texts from a variety of different genres in both Old and Middle English.

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

Coursework: Students will write one unassessed essay of 1500-2000 words, which will be due at the end of term one. Each student will also present an oral presentation during the running of the course.

Assessment: One assessed essay of 7,500-8,000 words, based on a short list of themes which are issued in the penultimate week of the Spring Term. This essay contributes 100% of the mark for this course.

EN3223 THE GIRL IN THE BOOK

Tutor: Dr Betty Jay

Description: This course examines fictional representations of the girl across a range of texts, from George Eliot’s portrait of the rebellious Maggie 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
Charles Dickens, Great Expectations, [1861], (Penguin, 1996)
Louisa May Alcott, Little Women, [1868] (Penguin, 2007)
Willa Cather, My Antonia, [1918] (Virago, 1997)
Antonia White, Frost in May, [1933] (Virago, 2006)
Carson McCullers, The Member of the Wedding, [1946] (Penguin, 2008)
Jeanette Winterson, Oranges are Not the Only Fruit, [1985] (Vintage, 2009)
EN324 IDEAS IN CONTEMPORARY FICTION

Tutor: Professor Robert Eaglestone Whole Unit

Description: The fiction of the last twenty years or so is a gigantic and diverse field. Now global in dimension, the range of novels and writers is simply enormous, and the field is growing at frantic speed. It’s very hard to find out what’s going on, to identify trends and significance. The aim of this special topic unit, then, is to offer a sense of some of the larger themes and patterns in contemporary fiction. It will focus on seven areas which are important for this understanding: Globalism and terror; Memory and Trauma; Nature; History; Technology; Belief and Commitment; the real.

The course will proceed by reading at least one novel each week, with some compulsory additional reading to frame and shape our debates. The novels on the course will be British and American, with one or two works in translation. Novelists will include Jim Crace, Mohsin Hamid, David Eggers, Sarah Waters, David Mitchell, Jonathan Safran Foer, Ian McEwan, Marilynne Robinson. This course will also allow you to engage with the wider range of contemporary fiction you have read in other contexts.

Teaching: Two hour weekly seminar

Coursework: One essay of 2,000 words (20%) plus either a presentation or an appropriate short piece

Method of Assessment: One examined essay of 5500 – 6000 (80%) submitted in Summer Term

EN326: 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 conjunctions/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).

Course Outline: Term 1: The Post-Colonial Novel
Writing Back
2. Tayeb Salih, Season of Migration to the North.
Postcolonial Despair
Magic Realism
Science Fiction
10. Lauren Beukes, Zoo City.

Term 2: Postcolonialism and Gender
Postcolonialism vs Gender
2. Jamaica Kincaid, Lucy.
3. JM Coetzee, Foe.
Indigenous Tensions
5. Tsitsi Dangarembga, Nervous Conditions.
6. Anita Desai, Fasting, Feasting.
Diasporic Transgressions
8. Shani Mootoo, Cereus Blooms at Night.

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.
EN3311 POETIC PRACTICE

Tutor: tbc  Whole Unit: Both Terms

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: Two essays (one each term) and two portfolios (one each term).

EN3322 WRITING THE AMERICAN CITY: Literature of Chicago

Tutor: Dr Doug Cowie  Whole Unit: Both Terms

Description: The course aims to investigate a variety of literature produced about Chicago by writers who lived and worked in the city, and consider both the historical and current cultural and political contexts that inform the literature, and are informed by it. Although the course will focus on novels, it will also include some poetry and nonfiction prose as well. The course will aim to give students a knowledge of the historical development of Chicago in the 20th Century, as seen through its writers, from ‘muckrakers’ such as Theodore Dreiser and Upton Sinclair, through the boosterism of Carl Sandburg, the ‘urban naturalism’ of James T. Farrell, Richard Wright and Nelson Algren, to the later interpretations of Saul Bellow, Mike Royko, Studs Terkel, Stuart Dybek and Gwendolyn Brooks. The course will use the literature of the city to explore a variety of themes, including: urban fiction and urban poetry; immigrant experience; capitalism and urban space; American Modernism; literature and politics; city boosterism; the American short story; fiction technique in non-fiction writing and journalistic technique in fiction writing; literature as sociology; oral history; race and urban experience, race and literary expression. Chicago is a very important and very distinctive US cultural centre. To focus just on fiction, Chicago was the base for some of the major writers of American naturalism at the turn of the nineteenth century - Dreiser, Sinclair, Norris all wrote about Chicago; it was the centre of a particularly important Federal Writers Project during the Depression (which involved Wright, Algren and Farrell among others); and, from the 1930s to the 1950s, Chicago was seen by some critics as the centre of American fiction. In addition, it was the location from which non-fiction writers such as Royko and Terkel continued to work with the social concerns of naturalism in different forms - and, in the case of Terkel, inventing a new form of literature in the process. Novelists from Dreiser to Bellow have used Chicago in their fiction, and Chicago has a rich and complex political culture which has engaged novelists from Dreiser through to Aleksandar Hemon.
Course Texts:
City of the Century by Donald L. Miller (essential summer background reading)
Sister Carrie (1900), Theodore Dreiser
The Jungle (1906), Upton Sinclair
Chicago Poems (1916), Carl Sandburg
Young Lonigan (1932), James T. Farrell
The Young Manhood of Studs Lonigan (1934), James T. Farrell
Native Son (1940), Richard Wright
The Man with the Golden Arm (1949), Nelson Algren
The Adventures of Augie March (1953), Saul Bellow
Selected Poems (1944-1963), Gwendolyn Brooks

Boss (1971), Mike Royko, plus selections from One More Time (copies of the selected journalism will be provided)
Division Street (1967), Studs Terkel
The Coast of Chicago (1990), Stuart Dybek
The Lazarus Project (2008) and ‘Blind Josef Pronek and the Dead Souls’ from The Question of Bruno (2000), Aleksandar Hemon
Jimmy Corrigan, The Smartest Kid on Earth (2000), Chris Ware
The Wagon (2010), Martin Preib

Some Secondary Reading:
Jane Addams, Twenty Years at Hull House (memoir)
William Cronon, Nature’s Metropolis (history)
Thomas Dyja, The Third Coast (history)
Erik Larson, The Devil in the White City (history)
Larry Heinemann, Cooler by the Lake (novel)
Saul Bellow, Humboldt’s Gift (novel)

Criticism:

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

Coursework: One essay of 2,000 words plus at least two presentations/discussion papers.

Method of Assessment: One examined essay of 7500 – 8000 on one of a short list of themes which are issued before the end of the Spring Term.
EN3332 THE NEW YORK SCHOOLS: Poetry, Painting and Music in the 1950s

Tutor: Dr Will Montgomery
Whole Unit: Both Terms

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%).

EN3335 THE NINETEEN THIRTIES: British Fiction and the Road to War

Tutor: Prof Finn Fordham
Whole Unit Both Terms

Description: The 1930s was a decade of extremes: extreme financial instability (after the Wall Street Crash of 1929) and extreme politics, with the rise of Fascism and Nazism in Europe. British colonialism was showing fractures; there was a war in mainland Europe (in Spain), and the increasing threat of another World War, which eventually came to pass. Could it be that it closely - all too closely - resembles the decade that we’re living in now – with the rise of nationalisms, extreme ideologies, unstable international relations, following on from a colossal crash in the financial markets? What can we learn about our world by reading fiction from the 1930s? For the 1930s was also a time of extremely good fiction, a selection of which this Special Topic will examine, as follows:

Course Content:
Virginia Woolf, The Waves
Aldous Huxley, Brave New World
H.G. Wells, Shape of Things to Come
Christopher Isherwood, Mr Norris Changes Trains
Stevie Smith, Novel on Yellow Paper
Nancy Mitford, Wigs on the Green
Evelyn Waugh, Scoop
Richard Hughes, High Wind in Jamaica
Raja Rao, Kanthapura
Henry Green, *Party Going*
Evelyn Waugh, *Vile Bodies*
Graham Greene, *The Power and the Glory*
Patrick Hamilton, *Hangover Square*.

This works out as a little more than 1 novel per week (all quite short). We will be putting these fictions alongside selections of criticism, films (like ‘M’ and ‘The 39 Steps’) and poetry.

The course leads on from many of the issues of the 2nd year module, ‘Modernist Literature’, while bringing a more focused attention to the relation between literary form and political history. It also provides a route through into the MA.

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

**Coursework:** Two oral presentations in class.

**Assessment:** 20% essay of 2000 words. 80% comprising two essays of 3000 words or one essay of 6000 words.

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**EN3337 SHAKESPEARE ON THE GLOBAL STAGE**

**Tutor:** Dr Christie Carson  
**Whole Unit Both Terms**

**Description:** The 21st century has seen an explosion of adaptations of Shakespeare around the globe. These performances often draw attention to new theatre traditions as well as new ways of seeing the world. In this 20 week course adaptations of three plays will be studied as a means of demonstrating the power of Shakespeare’s work to unite communities around particular topics, experiences and ideas. In particular, the focus will be on conflict between communities, as illustrated by four adaptations of *Romeo and Juliet*; race and the problem of racism, featuring four adaptations of *Othello* and issues of depression, isolation and technology, as seen through five adaptations of *Hamlet*. Performances from the UK, US, Canada, Brazil, Eastern Europe and India will be studied to give a snapshot of the global range of approaches. Theories of adaptation and recent writing about the celebrations of Shakespeare’s anniversaries will form core reading for the course, alongside more traditional literary criticism and performance criticism of the plays.

**Essential Reading:** *William Shakespeare, Romeo and Juliet, Othello and Hamlet*

**Teaching and Learning Methods:** Teaching will be by weekly two hour seminars.

**Assessment:** Students will be asked to lead a seminar discussion (Term 1 - 10%), give a seminar presentation (Term 2 - 10%) and write both a formative (Term 1 - 20%) and summative essay (Due Term 3 - 60%).

**Selected Core Reading List:**
*Patrice Pavis, Theatre at the Crossroads of Culture* (London: Routledge, 1992)  
*Jen Harvie, Staging the UK* (Manchester: Manchester University Press, 2005)  
*Christie Carson and Susan Bennett (eds.), Shakespeare Beyond English: A Global Experiment.* (Cambridge: Cambridge University Press, 2014)
EN3338 A Marriage of Minds? The Brownings and Victorian Poetry

Tutor: Dr Vicky Greenaway Whole Unit Both Terms

Description: This course focusses on each poet’s masterpiece: Aurora Leigh (1856) and The Ring and the Book (1869). Aurora Leigh is Elizabeth Barrett Browning’s self-described ‘novel in verse’, a genre-busting epic that charts Aurora’s growth from childhood to adulthood. Written in 9 books (because 9 are the number of the female Muses) the poem traces Aurora’s negotiations of gender values and aesthetic questions – love, art, commercialism, politics – as she matures into both woman and poet for, and in spite of, the times in which she lives. Robert Browning’s The Ring and the Book is an experimental proto-Modernist epic. The poem charts the court case of an historical Italian murder-mystery, its 12 books written from different perspectives of various participants in the trial. Ideas of textual authority, objectivity, truth, and evidence are questioned as Browning evolves a new associative poetics that sets the bar for future avant-garde verse of the nineteenth and twentieth centuries.

Your core reading for this course is Aurora Leigh and The Ring and the Book. We will read and discuss 1-2 books of one text per week, beginning in the Autumn Term with Aurora Leigh and starting the Spring Term with The Ring and the Book. Each week your reading of the core text will be supplemented by a carefully-chosen primary or secondary source which will tease out and broaden our discussion of that week’s textual excerpt. These secondary readings will be taken from either: a) other texts by the author; b) primary contexts that elucidate contemporary issues; c) literary/theoretical criticism on the poets.

Through this mix of sustained focus on two core texts accompanied by supplementary primary and secondary texts to contextualise and extend our awareness of issues posed by those texts, EN3338 Marriage of Minds? aims to develop the following:

- Expertise in the oeuvre of Elizabeth Barrett Browning and Robert Browning, respectively.
- A complex understanding of a range of Victorian contextual issues – gender, political, aesthetic – pertinent to the core texts.
- An understanding of the common origins, and different pathways, of 19thC poetry, from post-Romanticism to proto-Modernism.

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

Coursework and Assessment: One formative essay in the Autumn Term and one assessed essay (100%) in the Summer Term.
SPECIAL AUTHORS

EN3117  JAMES JOYCE: REVOLUTIONS OF THE WORD

Tutor: Prof Finn Fordham
Whole Unit: Both Terms

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.

Field trip: in April 2016, if possible I plan a long weekend trip to Dublin for the ‘1916’ ‘Easter Rising’ centenary celebrations.

Coursework and Assessment: Oral presentation and draft essay plan. One essay of 2500 (20%) words and one of 5500 (80%).

EN3505  Special Author:  Woolf

Tutor: Dr Betty Jay
Whole Unit: Both Terms

This course consists of a chronological study of the novels of Virginia Woolf covering the period 1915-1941. These will be supplemented by selections from Woolf’s criticism and other writings. In addition to demonstrating Woolf’s development as a writer and familiarizing students with a range of key critical ideas relating to her work, the course will enable students to explore: Woolf’s relation to Modernism and realism; questions about language, form and consciousness; sexuality and androgyny; Woolf’s feminism and politics; war and subjectivity; nation, Empire and history; mourning and loss; the maternal.


**Teaching:** There will be a two hour lecture/seminar class each week in the Autumn and Spring terms.

**Assessment:** One 2,000 word essay (20%) to be submitted at the start of the Spring term and one 5,000-6,000 (80%) word essay to be submitted at the beginning of the Summer term.

**EN3507 SPECIAL AUTHOR: CHAUCER: THE CANTERBURY TALES**

**Tutors:** Dr Alastair Bennett  
**Whole Unit:** Both Terms

**Description:** Geoffrey Chaucer’s Canterbury Tales are among the greatest literary achievements of the middle Ages. Chaucer describes a group of pilgrims, drawn from all parts of late medieval English society, who enter into a tale-telling competition on their way to Canterbury. Their stories include romances, fabliaux, saints’ lives and beast fables, and address themes of love and sorrow, trickery and deception, fate and free will, satire, tragedy and magic, as well as raising questions about the nature and purposes of storytelling itself. On this special author course, we will read The Canterbury Tales in detail in the original Middle English. We will think about how the tales relate to their literary and cultural contexts, and read them in the light of different schools of modern criticism. There will also be opportunities read a range of earlier writers who influenced Chaucer, including Ovid, Boethius, Dante and Boccaccio, and later writers who responded to him, including Lydgate, Hoccleve and Dryden. By the end of the course, you should have a detailed knowledge of The Canterbury Tales and their literary and cultural contexts. You should be able to make your own critical arguments about The Canterbury Tales, informed by a close engagement with the Middle English text, and you should be able to situate your own arguments in relation to past and present historical debate about Chaucer.

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

**Assessment:** One short translation and commentary exercise (0%). One examined essay of 2000 words (20%) to be handed in at the end of the Autumn 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:** Both Terms

**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:** Oral presentation and draft essay plan. One examined essay of 2000 words (20%) and One examined essay of 5000-6000 words (80%) to be handed in at the start of the Summer Term.
EN3515  SPECIAL AUTHOR: DICKENS

Tutor: TBA  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: Both Terms

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 (20%). One presentation in Term 1 and one examined essay of 5000-6000 words submitted in the Summer Term (80%)

EN3520  SPECIAL AUTHOR: MARLOWE

Tutor: Dr Roy Booth  Whole Unit both terms

Description: Seven plays, four verse compositions or translations, and English theatre completely transformed in six years. Marlowe’s complete canon is the ideal length for special author study, allowing both complete reading and multiple approaches to major texts. Dr Booth (course director), fully assisted by Dr Rankin and Dr Newman (and possibly Dr Carson for recent stage history) will collaborate on the teaching. Like the Chaucer special author, this will mean that the teaching will be multi-vocal, and we hope that any overlaps will reinforce learning, and that any different positions taken about major texts will be stimulating to students doing the course. Warning should perhaps be given: Marlowe was confrontational and provocative (Shakespeare, who had so much in common with Marlowe, must have looked at Marlowe’s demeanour and fate, and shuddered). Marlowe can voice prejudice, be indulgent of violent assertions of power, and go out of his way to provoke. There is no generally accepted critical line on Marlowe, but an evolving and current discussion.

Teaching: There will be a two hour seminar in both the Autumn and Spring Terms
Assessment: One shorter essay (20%) and one longer essay (80%) - Totalling 8,000 words - which will be prepared for by student presentations in class and a submitted essay draft.

EN3521 SPECIAL AUTHOR: OSCAR WILDE

Tutor: Prof Anne Varty Whole Unit both terms

Description: An opportunity to read in detail and in chronological order the full range of works by Oscar Wilde, from his early poetry to his last letters. Wilde's work has captured the widest possible public attention since his death in 1900, and his readers and audiences are spread across the globe. His work is intensely literary and profoundly political yet it is popular and fleet-of-foot. And just as his output is exceptionally varied, so too the questions which arise from its study will take students in many directions. Aesthetic poetry, the role of the critic, the construction and betrayal of national and sexual identities, symbolist drama, platonic dialogue, fairy tale, farce, satire, wit: these are some of the topics we will discuss. Core Text: The Complete Works of Oscar Wilde, ed. Merlin Holland, (London and Glasgow: Collins Classics, 2003)

Assessment: One shorter essay (20%) and one longer essay (80%) - Totalling 8,000 words

Teaching: Either two hour seminar or one hour lecture and one hour seminar
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 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 2016: Proposed dissertation topic for initial consideration by Department Board. Topics should be approved and supervisors assigned by 18th May 2015
- 5th October 2016: Final Title and Bibliography, showing primary and secondary texts, together with a detailed plan of the dissertation to be submitted
- 9th November 2016: 2,000 word section of dissertation to be submitted
- 23rd March 2017: Two final bound copies of the dissertation due for submission
THIRD-YEAR HALF UNIT COURSE OPTIONS

EN3001  CREATING BEOWULF

Tutor: Jenny Neville  Half Unit: Spring Term

Description: Beowulf is a literary masterpiece. It is unique, not only in the context of English literature, but also in the context of Old English literature. Although we can attempt read it in the terms learned from other Old English texts, Beowulf always challenges and exceeds the structures erected to contain it. Nevertheless, poets, film-makers, song-writers, playwrights, translators, critics, and readers have been inspired to attempt to read—and thus create—Beowulf again and again.

In this course we will be reading and creating Beowulf, too, but at the same time we will be looking at those previous creations of the poem in various media (songs, films, poems, and, of course, translations, among others). We will also address questions that arise from the act of translation. The course aims to improve your translation skills, to deepen your knowledge of the Old English poetic tradition, to explore issues involved in the translation of poetry, and to develop creative responses to Old English poetry.

Teaching: Ten 2-hour seminars

Coursework: Weekly translations, oral presentations (on translations and re-creations of the poem), and coursework essay of 1,300-1,500 words.

Method of Assessment: Translation of approximately 50 lines from the set text (10% of final mark) to be submitted one week after the end of the course; essay of 1,800-2,000 words (50%) to be submitted one week after the start of the spring term; translation of approximately 100 lines from outside the set text (40%) to be submitted at the start of the summer term.

EN3009  OLD ENGLISH RIDDLES (EN2009 for Second Years)

Tutor: Dr Jenny Neville  Half Unit: Autumn Term

This is a half-unit course, available to both second- and third-year students. It is not necessary to have studied EN1001 (Introduction to Medieval Literature) to succeed on this course.

Although the Riddles of the Exeter Book constitute only a small portion of the Old English poetry now extant and an even smaller portion of the total body of writing remaining from the Anglo-Saxon period, this remarkable collection offers a window onto both the literature and the historical period as a whole. Thus, if you have not studied Anglo-Saxon England or Old English poetry before, you will find in the Riddles pathways to many of their key elements and issues. On the other hand, the Riddles also reveal things not readily visible in other Anglo-Saxon sources. Thus, if you have studied the period or literature before, you will still find much that is new.

The nature of this literature demands as many forms of expertise and experience as the class can provide. We will benefit from historical context, theology, biology, agriculture, and archaeology as much as from skill in literary analysis.

More than perhaps any other medieval literature, the Old English Riddles are not ‘finished’: there are no answers in the manuscript, some riddles remain unsolved, and
previously accepted solutions can be rejected. Please take this opportunity to bring your own skills, experiences, and knowledge to the riddle-game!

Aims of the Course:
- to introduce the Anglo-Saxon riddling tradition
- to explore the Old English poetic tradition, particularly as exemplified by the Exeter Book Riddles
- to explore various perspectives on Anglo-Saxon culture and literature

Learning Outcomes:
On completing this course students should be able to:
- demonstrate a wide ranging knowledge of the Exeter Book Riddles
- translate Old English poetry into modern English
- reflect on the issues needed to be considered when translating verse
- combine techniques of textual analysis and personal judgment to form clearly expressed critical examinations of texts
- construct an accurately referenced argument in appropriate scholarly form.

Coursework:
- weekly translations
- short seminar presentations
- two 500-word commentaries

Teaching and Assessment: Weekly two hour seminars. Assessement due Week 17 (i.e. beginning of term 2)
- translation of 25-30 lines, based on set text, with translation policy (30%)
- essay of 2,000-2,500 words (70%)

Textbook:
Porter, John, ed.and trans., Anglo-Saxon Riddles (Hockwold-cum-Wilton: Anglo-Saxon Books, 1995) [available through Amazon, or directly through Anglo-Saxon Books]

Recommended Books (for reference, not necessarily for purchase):
Williamson, Craig, ed., The Old English Riddles of the Exeter Book (Chapel Hill: University of North Carolina Press, 1977) (£41.06 on Amazon)

EN3011 ADVANCED SHAKESPEARE: THE PROBLEM PLAYS

Tutors: Dr Harry Newman

Half Unit: Autumn Term

Description: This module is a comprehensive study of three of Shakespeare’s most difficult and most disturbing plays, collectively known as the ‘problem plays’: Troilus and Cressida, All’s Well That Ends Well and Measure for Measure. Students will develop a detailed knowledge and understanding of the plays, both as individual works of dramatic art and as a group of texts sharing distinctive concerns and techniques. The nature of the problems posed and the issues raised by the plays will be established through a close analysis of their language, structure and form. The course will explore and evaluate a wide range of critical perspectives on the plays, including feminist, new-historicist, cultural-materialist and psychoanalytic approaches. In so doing, it will also provide a forum for focused discussion of crucial questions in current literary theory.
Primary Texts: (in order of study)


Teaching: Ten 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 6 weeks of the course students devote a fortnight of close study and discussion to each of the three plays in turn, beginning with Troilus and Cressida and proceeding to All’s Well That Ends Well and Measure for Measure. During the last four weeks each play is re-examined 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.

Assessment:
- One seminar paper (1500 words) on a relevant topic in a week agreed with the tutor: oral presentation with oral feedback in class and written feedback on Moodle.
- One assessed essay of 3000–3,500 words (100%).

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

Tutor: Dr 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 (20%) and a take-away paper (80%) in the Summer term.

EN3014  EARLY MODERN BODIES (EN2014 for Second Years)

Tutor: Deana Rankin  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 sicknesse.

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, *Eratomania*; or Helkiah Crooke’s anatomical treatise, *Microcosmographia*). Renaissance depictions of the body variously condemn the ‘filthy fleshy pleasures’ of ‘bodily matter, superfluous and unsavery’ 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 2500 - 3000 words, to be submitted at the start of Spring Term.

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

Tutor: Dr 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
(EN2016 for Second-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, Laȝamon’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.

Assessment (third years): Mid-term essay of 1500-2000 words (20%), final essay of 2500-3000 words (80%).
EN3021  MIDDLE ENGLISH POETRY (EN2001 for second years)

Tutor: Dr Alastair Bennett  Half Unit: Autumn Term

Description: This course will develop your skills in the close reading and critical analysis of Middle English poetry, focusing on set passages from three important fourteenth century texts: Chaucer’s *Troilus and Criseyde*, Langland’s *Piers Plowman*, and the anonymous *Sir Gawain and the Green Knight*. The course explores these passages in detail, examining their metre and verse form, their use of literary and rhetorical devices, and their wide ranging intertextual allusions. It also relates the passages to their contexts, both in the poems they come from, and also in the wider literary culture of late medieval England. The course invites you to think about how poets understood the status of Middle English as a literary language, in comparison with Latin and French. It also asks whether these Middle English texts can be said to articulate their own kinds of literary theory. The course will introduce you to some of the best and most exciting current criticism on *Troilus*, *Piers*, and *Sir Gawain* and on medieval poetic practice more generally. Your work on this course will make you a more confident reader of Middle English, and will inform and enhance your close analysis of poetry from all historical periods.

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

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

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  STRANGE FICTIONS: Romance in the Middle Ages (EN2005 for second years)

Tutor: Dr Catherine Nall  Half Unit Autumn Term

Description: Romance was one of the most popular genres of secular literature in late medieval England. We begin by looking at 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:** One mid-term essay of 1500 - 2000 words and one final essay of 2500-3000 words.

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**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

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**EN3118 SHAKESPEAREAN ADAPTATION**  
*(EN2118 for Second Years)*

**Tutor:** Dr Christie Carson  
**Half Unit:** Spring Term

**Description:** This course aims to introduce you to a range of historical 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 contexts in order to articulate the connection between creative work and social environment raising the questions of why adapt Shakespeare and what constitutes adaptation. By introducing these questions in an historical context in the first few weeks you will develop critical strategies that can be tested on more recent creative adaptations of the plays that have appeared on film, television and online. The first five weeks of term will consider *The Taming of the Shrew* and *Richard III* as they have been adapted from the Renaissance period up to the 20th century. This will include an analysis of the important adaptations of the plays by Colley Cibber and Bertolt Brecht. After reading week the course will look at *Henry V*, *Macbeth* and *Twelfth Night* and consider the ways that Shakespeare on stage and screen have interacted with Britain’s key cultural institutions and helped to form part of the current cultural debate about ‘Identitiies’.

**Essential Reading:** William Shakespeare, *Taming of the Shrew, Richard III, Henry V, Macbeth* and *Twelfth Night*

**Teaching:** The course will be taught through lectures and seminars over 10 weeks.
Assessment: One assessed short oral presentation (10%), One coursework essay (10%) (1500 words) and One final piece of writing (either an essay or student adaptation with critical explanation) (80%) (3000 words)

Selected Core Critical Texts:
Margaret Jane Kidnie Shakespeare and the Problem of Adaptation (Abingdon: Routledge, 2009)

Performances: Attending live or recorded performances of the plays is strongly encouraged. If possible the course will attend at least one adaptation together as a group.

EN3125 CHARACTER LITERARY PERSONS, SELFOOD AND INTERIOITY IN EARLY MODERN LITERATURE

Tutor: Dr Harry Newman Half Unit: Spring Term

Description: What is a character? This is a question with which Shakespeare and his contemporaries engaged creatively as they enacted and responded to significant changes in theatre, literature and culture in the late sixteenth and early seventeenth centuries. This module explores the representation of a wide variety of literary personae in drama, poetry and prose during a period often associated with the emergence of ‘modern’ attitudes to identity and subjectivity. Thinking across genres – including tragedy, the comedy of humours, the character sketch, erotic and religious poetry, prose fiction, and autobiographical writing – we’ll study texts by Shakespeare, Ben Jonson, John Webster, John Donne, William Baldwin and Anne Clifford, and consider different theoretical/critical approaches to character, from Aristotle to A.C. Bradley to more recent ‘new character criticism’. Students will develop a detailed understanding of character in different genres and media (performance, print and manuscript), identify and debate theories of selfhood and mimesis, and investigate the impact of cultural and historical shifts on concepts of identity.

Primary Texts: (in order of study following a week of introduction)


5. Overbury, Thomas, and others, *Characters*, ed. Donald Beecher (Ottawa: Dovehouse, 2003). [Photocopies/scans of selected character-sketches will be provided.]


AND


**Teaching:** Ten two-hour seminars are devoted to close reading and contextualising a generically diverse range of texts, and detailed discussion of the complex critical and theoretical issues they raise. The first half of the course will be focused on plays by several different playwrights, after which it shifts to address a variety of other genres (character-sketches, poetry, prose fiction and life-writing). There will be opportunities for comparative and cross-genre work/discussion in preparation for the writing of your assessed essay.

**Assessment:**
- Seminar performance (10%) and presentation (10%). The presentation consists of one seminar paper (1500 words) on a relevant topic in a week agreed with the tutor: oral presentation with oral feedback in class and written feedback on Moodle.
- One assessed essay of 3000–3,500 words (80%), to be submitted in the Summer term.

**EN3126 THE OTHER SIDE OF ENLIGHTENMENT: the 18th Century in Literature, Theory and Film (Subject to Validation)**

**Tutor:** Dr James Smith

**Half Unit: Spring Term**

**Description:** ‘The Other Side of Enlightenment’ invites students to take a dynamic view of the 18th century, and the way we are still living with many of the debates and issues its writings uncovered. Following the controversial interpretations of the 18th century offered in post-war critical theory, we will foreground the ‘other side’ of many of the stereotypes and self-representations of the period: the madness behind its rationality, the sexual perversity behind its virtue, and the evil behind its claims to the clear-headed pursuit of ‘the good’. In addition to closely reading texts from the great literature and philosophy of the period and the later theorists who commented on them, we will also draw on the submerged insights of 20th and 21st century film representations. Indicative authors include Rousseau, Burke, and Sade; and Adorno, Lacan, and De Man; with films by Pasolini, Fellini, and Sofia Coppola.

The course is divided into two thematic blocks. Students will write a summative essay on the first block, to be submitted subsequent to reading week. The second block will
be examined in the summer term, via a day of presentations loosely based on the academic conference model, with panels of 20 minute papers, followed by questions. Formative assessment will take the form of meetings with the tutor - especially in the run-up to the mini conference, where students will be coached on their presentation skills.

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

Various prose responses to the French Revolution
Marquis de Sade, selected works
Jean-Jacques Rousseau, 'Essay on the Origin of Languages'
Mary Hays, *Memoirs of Emma Courtney*
Adorno and Horkheimer, *The Dialectic of Enlightenment*
Jacques Lacan, 'Kant with Sade'
Jacques Derrida and Paul de Man, various deconstructive writings on Rousseau
Paolo Pasolini, *Salo*
Federico Fellini, *Casanova*
Sofia Coppola, *Marie Antoinette*

**Teaching:** Two hour seminars

**Coursework and Assessment:** One 2000 words essay (50%) and one mini conference paper in the summer term (50%)

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

Tutor: Dr 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: 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:
Mathuray, Mark (Ed.). *Sex and Sensibility in the novels of Alan Hollinghurst* (2013)

**Course Outline:**
Jeanette Winterson
Alan Hollinghurst: 1980s
Sarah Waters: Neo-Victorianism
Return to Wilde
Colm Toibin

**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 2500-3000 words

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**EN3231 CHILDREN’S LITERATURE (will be capped at 36)**

**Tutor: Philip Womack**

**Half Unit Autumn Term**

**Description:** This course explores Children’s Literature from the post-Roussean 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 (1837); 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)

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.

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EN3232 THE FIRST PERSON (Subject to Validation)

Tutor: Dr Will Montgomery  
Half Unit: Autumn Term

Description: This unit is designed to explore recent innovative forms of life-writing that blur the line between fact and fiction. The long modernist tradition has traditionally been sceptical about self-expression, interiority and biography, and dismissive of the genres of memoir and confessional writing. However, the 21st century has witnessed a powerful turn towards the narrative expression of subjectivity in writers such as Ben Lerner, Maggie Nelson and Claudia Rankine. Although each of these authors has a background in experimental poetry, it is their work in the life-writing mode that has garnered them most recognition (all three have received prestigious MacArthur Fellowships on the strength of their recent writing). Such literature is not predicated on a limited or unitary model of selfhood. It experiments with hybrid forms with the aim of opening new perspectives on our contemporary experience of identity. Books on the unit bring autobiography into contact with genres including the comic-strip, the epistolary novel and nature writing. The module will examine the ways in which politics, cultural memory, gender and sexuality can be addressed by work that takes the instability of the writing subject as its point of departure. The course, which covers a substantial text each week, will appeal to students who are interested in such fields as modernism and contemporary literature, American studies, creative writing, poetics and critical theory.

Teaching: One two-hour seminar each week

Coursework and Assessment: Students will be able to submit a creative, a critical or a creative-critical piece for assessment (2000 words) and a final 2500-3000 word essay (100%)

Primary Reading:

• WG Sebald, The Rings of Saturn
• Chris Kraus, I Love Dick
• Maggie Nelson, The Argonauts
• Alison Bechdel, Fun Home: A Family Tragicomic
• Helen MacDonald, H is for Hawk
• Ta-Nehisi Coates, The Beautiful Struggle: A Memoir
• Ben Lerner, 10:04
• Eileen Myles, Inferno (a Poet’s Novel)
• Dodie Bellamy, When the Sick Rule the World, Pet the Buddhist
• Claudia Rankine, American Citizen
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: (100%) The half-unit course is assessed by two essays and a reading journal. The first essay (1500 words) will be due week 7 (15%) An edited version of the weekly reading journal (15%) will be due on the first day of the Summer term. A final essay, 2500-3000 words (70%) due in the Summer Term (staggered deadlines).

EN3330 ETHICS AND AESTHETICS IN THE NOVELS OF J.M. COETZEE

Tutor: Dr Mark Mathuray

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 – 1,500 words plus a presentation. Students will be given feedback on the essay and their presentations. One final assessed essay of 2500-3000 words (100%)
Tutor: Dr Betty Jay

Description: The principle aim of this course is to provide an opportunity for close and detailed study of the main 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.

Primary texts
Agnes Grey (1847); Jane Eyre (1847); Wuthering Heights (1847); The Tenant of Wildfell Hall (1848); Shirley (1849); Villette (1853); Juliet Barker, The Brontës (1994);

Topics for Discussion: the Brontë myth; literary collaborations; ‘the madwoman’ and after; Empire and its Others; the dialectic of power; family and history; education; violence and domesticity; the female artist; disgust and decorum; gothic structures; desire and mastery; literary influence; female fantasy; art and rhetoric.

Teaching: There will be a two-hour seminar each week. These seminars will run throughout the Spring semester. Each seminar will begin with an introduction to the text and topics for study and include the opportunity for small group work.

Coursework: Students are required to submit one 20% assessed essay of 1,000-1,500 words. This will be due in the Spring Term

Assessment: One examined essay of 2,500-3,000 words. This will make up 80% of the assessment. Essay titles will be issued after teaching ends and essays will be submitted on the first day of the Summer term.

Tutor: Dr Betty Jay

Description: Often described as the most difficult and influential poems of the twentieth-century, T. S. Eliot’s The Waste Land is undoubtedly one of the key Modernist texts. This course will take Eliot’s 1922 poem, along with a selection of his critical writings, as its focus. It will enable students not only to engage in an intensive reading experience in which ideas about composition, structure, voice, time, myth and intertextuality—will be examined, but also to consider the many questions and debates that Eliot’s text has provoked. The close reading which will anchor this intensive study of Eliot’s poem will be supplemented by an exploration of a range of critical interpretations of the text.

Teaching: There will be a two-hour seminar each week. These seminars will run throughout the Spring semester. Each seminar will begin with an introduction to the text and topics for study and include the opportunity for small group work.

Coursework: Students are required to submit one 20% assessed essay of 1,000-1,500 words. This will be due in the Spring Term

Assessment: One examined essay of 2,500-3,000 words. This will make up 80% of the assessment. Essay titles will be issued after teaching ends and essays will be submitted on the first day of the Summer term.

Primary Texts: The Waste Land and Other Poems (Faber and Faber, 2002);
Selected Prose of T. S. Eliot, ed. Frank Kermode (Faber and Faber, 1975)
Secondary Texts:
Peter Ackroyd, T.S. Eliot (Simon and Schuster, 1984)

Please remember that students can take courses up to the value of two course units, across the course of their degree, outside their designated programme of study (Students can take courses to the value of only ONE unit in their final year!) Any such arrangement has to be organised by the student direct with the other department and will need to be approved by the Head of Department in English.

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%)
This module is made up of three half unit options that run both terms:

**Option 1: Writing Men (Tutor: Anna Whitwham)**

We will consider some of the ways men and masculinity are presented across a range of texts and sub-cultures. We will develop ideas around constructs of masculinity – its needs and delusions and the tactics of an obsolete masculinity in a post-industrial age. We will look at post-50s Britain, boxing and gang cultures.

We will look at the ways authors create male characters and discuss their crisis. During this course we will devise and develop our own prose to create our own heroes from their own cultures and with their own crisis.

**Option 2: Screenwriting (Tutor: Nick Pierpan)**

This course is designed to introduce students to the craft of writing drama for the screen, both at a theoretical level and through the process of writing and re-writing a 12-minute screenplay of their own.

Over ten weeks, students will be introduced to a range of themes and skills, including: how to express stories visually; the 3-Act structure; the seven archetypal stories; genre; conflict; plot; character; dialogue and use of location. They will learn to brainstorm ideas with other students and critique one another’s material, as well as how to pitch their projects, combined with a broad introduction to standard film industry practice. All of these topics will be taught with reference to a wide range of films, excerpts from which will be shown in class, as well as an in-depth study of the film (and Academy Award Winning Screenplay) “Thelma and Louise”.

Students will be required to produce a variety of written material throughout the ten weeks, culminating in a 12-minute, professionally formatted screenplay, as well as an essay of 700 words, reflecting on the creative process, all of which counts for 50% of the grade. The other 50% is awarded for an 1800 word essay which should be an in-depth analysis of any 12-pages of the screenplay Thelma & Louise.

**Option 3: Writing for Children and Young Adults (Tutor: Philip Womack)**

Writing stories for children requires all of the traditional skills of the novelist: the ability to create believable characters, and to place those characters in a compelling plot, enacted in a vividly realised universe. However there are also unique challenges. The writer needs to be able to enter the mind of young people, to see the world through their eyes, to speak with their voices. Plots need to grip young readers used to the easy excitement of films and computer games.

The ‘Writing for Children’ course will help to supply aspiring children’s writers with exactly those skills. It will look at how dialogue can bring young characters to vibrant life. It will show how you can inject energy into your plots by using complex structures. The crucial role of humour in children’s books will also be explored.

Over ten sessions, the course takes in the full range of writing for children, from age 7 to young adult. There will be two main strands to the learning process. The first will be to examine and draw lessons from some of the classics and contemporary classics of children’s literature. The second will be the detailed feedback given to the class on the work they produce.

*Please choose one half unit per term to complete this module.*