



The Faculty of Arts & Social Sciences

Department of English

COURSE OPTIONS FOR VISITING STUDENTS

ABOUT THE DEPARTMENT

The English Department is regarded as one of the UK's most dynamic departments in the field, and focuses on the critical study of literature. Its size facilitates substantial general coverage of all aspects of English literature from all the main historical periods: medieval, Renaissance, the eighteenth and nineteenth centuries, the twentieth century and contemporary fiction.

Level 1 courses cover two major aspects of English literature: Shakespeare, and the development of the Novel. Level 2 courses are more specific in nature, facilitating a more detailed study of a particular theme or period.

ENTRY REQUIREMENTS

Previous academic study of English literature is essential for entry onto *all* courses.

- A student with a little academic experience of the study of English Literature will typically be offered level 1 courses.
- Level 2 courses are more suitable for students with a stronger academic background in this subject.

The English Department reserves the right to review each application to assess the suitability of the applicant and his/her chosen course(s)

Term 1 = Autumn Term

Term 2 = Spring Term

The information contained in the course outlines on the following pages is correct at the time of publication but may be subject to change as part of our policy of continuous improvement and development.

Level One:

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| EN1106 | Shakespeare | 1 unit | Term 1 |
| <ul style="list-style-type: none">This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD studentsThis course runs in Term 1. It cannot be started in January. | | | |
| EN1107 | Inventing the Novel | 1 unit or 1/2 unit* | Full Year/Term 1* |
| <ul style="list-style-type: none">This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD studentsThis course runs for a full year. It may be taken in Term 1 for half the credit. | | | |
| EN1112 | Introduction to Poetry | 1 unit or 1/2 unit* | Full Year/Term 1* |
| <ul style="list-style-type: none">This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD studentsThis course runs for a full year. It may be taken in Term 1 for half the credit. | | | |

Level Two:

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| EN2212 | Victorian Literature | 1 unit | Full Year |
| <ul style="list-style-type: none">This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD studentsThis course runs for a full year and you must be enrolled for the full academic year. | | | |
| EN2213 | Romanticisms | 1 unit | Full Year |
| <ul style="list-style-type: none">This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD studentsThis course runs for a full year and you must be enrolled for the full academic year. | | | |
| EN2005 | Strange Fictions | 1/2 unit | Term 1 |
| <ul style="list-style-type: none">This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD studentsThis course runs in Term 1 only. It cannot be started in January. | | | |

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| EN2015 | Paradise in Early Modern Literature | 1/2 unit | Term 1 |
| <ul style="list-style-type: none"> This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students This course runs in Term 1 only. It cannot be started in January. | | | |

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| EN2215 | Creative Writing: Structure and Style | 1/2 unit | Term 1 |
| <ul style="list-style-type: none"> This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students This course runs in Term 1 only. It cannot be started in January. | | | |

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| EN2216 | Modernist Fiction: James, Conrad, Ford | 1/2 unit | Term 1 |
| <ul style="list-style-type: none"> This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students This course runs in Term 1 only. It cannot be started in January. | | | |

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| EN2004 | Medieval Dream & Vision | 1/2 unit | Term 2 |
| <ul style="list-style-type: none"> This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students This course runs in Term 2 only. It starts in January. | | | |

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| EN2011 | Intensive Shakespeare | 1/2 unit | Term 2 |
| <ul style="list-style-type: none"> This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students This course runs in Term 2 only. It starts in January. | | | |

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| EN2012 | Drama and Witchcraft | 1/2 unit | Term 2 |
| <ul style="list-style-type: none"> This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students This course runs in Term 2 only. It starts in January. | | | |

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| EN2013 | Theatre and the City | 1/2 unit | Term 2 |
| <ul style="list-style-type: none"> • This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students • This course runs in Term 2 only. It starts in January. | | | |

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| EN2016 | Literature after the Conquest | 1/2 unit | Term 2 |
| <ul style="list-style-type: none"> • This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students • This course runs in Term 2 only. It starts in January. | | | |

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| EN2309 | Literature of the Fin de Siecle | 1/2 unit | Term 2 |
| <ul style="list-style-type: none"> • This course is available to all ERASMUS, INTERNATIONAL EXCHANGE and STUDY ABROAD students • This course runs in Term 2 only. It starts in January. | | | |

Course Descriptions

EN1106

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| Department/School: | English | Academic Session: | 2013-14 |
| Course Title: | Shakespeare | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 1 |
| Course Code: | EN1106 | Course JACS Code: (Please contact Data Management for advice) | Q322 |
| Availability: (Please state which teaching terms) | Autumn Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Core |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Dr Eric Langley/Dr Christie Carson | | |
| Course Staff: | Dr Eric Langley, Dr Christie Carson, Departmental Teaching Assistants (for the supplementary seminars and marking) | | |
| Aims: | The objective of the course is to facilitate a deeper -- as well as a more pleasurable and rewarding -- understanding of the range of Shakespeare's work. As the course progresses, students will be encouraged to think about the plays as theatre as well as printed literature, although a main feature of the course will be its close attention to the extraordinary fertility and force of Shakespeare's dramatic language. While paying close attention to Shakespeare's very different historical context in the Renaissance, the course will be equally concerned with the question of whether the plays are still relevant to us today. | | |
| Learning Outcomes: | By the end of the course, students will have developed a good working knowledge of Shakespeare's dramatic and literary craft and be able to think and write intelligently, confidently and creatively about the plays. Through a series of study group tasks the students will gain skills in organization, leadership and management as well as becoming familiar with the Department's online learning environment where all of their work must be submitted. | | |
| Course Content: | The 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: <i>As You Like It</i> , <i>Twelfth Night</i> , <i>The Merchant of Venice</i> , <i>Henry IV Part I</i> , <i>Henry V</i> and then <i>Hamlet</i> , <i>Othello</i> , <i>King Lear</i> , <i>The Winter's Tale</i> , <i>The Tempest</i> . | | |
| Teaching & Learning Methods: | The course will be taught by innovative, highly interactive lectures, building on and extending success in this area with the existing EN1106. There will be two lectures in each week: one offering a general introduction and discussion about the play in its Renaissance context given by Dr Langley and one engaging with the performative possibilities and history of the relevant play delivered by Dr Carson. These lectures will be supplemented by study group activities which will prepare the students for a weekly discussion led by Dr Langley in the second large gathering of this course each week. The students will build their skills each week and be given the opportunity to practice their essay writing skills through two formative pieces of work. | | |
| Details of teaching resources on Moodle: | The coursebook will be available on Moodle, as will discussion fora. Dr Carson will make her innovative research materials from <i>Designing Shakespeare</i> and <i>The Cambridge King Lear: Text and Performance Archive</i> available to students via Moodle. | | |

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| Key Bibliography: | The Norton Shakespeare is the key course text. Individual editions in <i>The Oxford Shakespeare</i> and the <i>New Cambridge Shakespeare</i> are also recommended. Key critical texts include: Jonathan Bate, <i>The Genius of Shakespeare</i> (London: Picador, 1997) David Bevington, <i>Shakespeare</i> (Oxford: Blackwell, 2002) Harold Bloom, <i>Shakespeare: The Invention of the Human</i> (London: Fourth Estate, 1999) Terry Eagleton, <i>William Shakespeare</i> (Oxford: Blackwell, 1986) Frank Kermode, <i>Shakespeare's Language</i> (London: Allen Lane, 2000) Simon Palfrey, <i>Doing Shakespeare</i> (London: The Arden Shakespeare, 2005) Kiernan Ryan, <i>Shakespeare, 3rd edn</i> (Basingstoke: Palgrave Macmillan, 2002) |
| Formative Assessment & Feedback: | One essay 1000 words, with written feedback from the course leaders or a teaching assistant. One peer reviewed essay 1000 words |
| Summative Assessment: | Exam: Take home exam, two essay questions, worth 100 percent |

EN1107

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| Department/School: | English | Academic Session: | 2011-12 |
| Course Title: | Inventing the Novel | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 1.0 |
| Course Code: | EN1107 | Course JACS Code: (Please contact Data Management for advice) | Q320 |
| Availability: (Please state which teaching terms) | Autumn Term and Spring Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Core course year one |
| Pre-requisites: | none | Co-requisites: | none |
| Co-ordinator: | Professor Judith Hawley | | |
| Course Staff: | Prof Judith Hawley and Prof Juliet John | | |
| Aims: | To introduce students to the history and theory of the novel and to ways of reading this popular genre critically as well as for pleasure. The course combines: i. close critical reading of key texts, with ii. thematic study, iii. historical analysis of the origins and development of the novel, and iv. introductory study of key terms and concepts in narrative theory and criticism. | | |
| Learning Outcomes: | Students who successfully complete this course will have: assess the adequacy of standard definitions of the novel <ul style="list-style-type: none"> • think critically about the concept of genre • mount a detailed critical appreciation of a number of novels • analyse changes and continuities in the form of the novel from c. 1680 onwards • understand formal features and critical terms such as narrative point of view, story and plot, realism, gothic, and Bildungsroman which they will be able to employ on other courses • read novels with an awareness of the historical and literary circumstances in which they were produced • increased skill in argument, abstract thought, and critical engagement with texts | | |

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| | <ul style="list-style-type: none"> transferable and subject-specific skills (see Student Handbook) |
| Course Content: | JM Coetzee, <i>Foe</i> ; Daniel Defoe, <i>Robinson Crusoe</i> ; Aphra Behn, <i>Oroonoko</i> ; Samuel Richardson, <i>Pamela</i> ; Henry Fielding, <i>Joseph Andrews and Shamela</i> ; Ann Radcliffe, <i>The Italian</i> ; Mary Shelley, <i>Frankenstein</i> ; Jane Austen, <i>Sense and Sensibility</i> and <i>Persuasion</i> ; James Hogg, <i>Confessions of a Justified Sinner</i> ; Charles Dickens, <i>Oliver Twist</i> . Texts will change in future years. |
| Teaching & Learning Methods: | <ul style="list-style-type: none"> one weekly one-hour lecture one weekly one-hour seminars unassessed essays and presentations study groups |
| Details of teaching resources on Moodle: | <ul style="list-style-type: none"> relevant images weekly breakdown of course background information and additional resources such as suggestions for further reading |
| Key Bibliography: | Novels as specified above (though these might change in the future) and I. Watt, <i>The Rise of the Novel: Studies in Defoe, Richardson and Fielding</i> (1957); J. Spencer, <i>The Rise of the Woman Novelist: From Aphra Behn to Jane Austen</i> (1986); Daniel Cottom, <i>The Civilized Imagination: a study of Ann Radcliffe, Jane Austen and Sir Walter Scott</i> , 1985; Sigmund Freud, 'The Uncanny', in <i>Art and Literature</i> , Penguin, 1985, 'A Companion to the Gothic', ed. David Punter (Blackwell, 2001) and Edmund Burke, 'A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful' (1759). |
| Formative Assessment & Feedback: | Two essays 1-1500 words. Students will have the opportunity for one-on-one assignment-return tutorials. |
| Summative Assessment: | Exam (100%) 3-hour examination during the Summer Term, comprising 3 essay questions. |

EN1112

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| Department/School: | English | Academic Session: | 2012-2013 |
| Course Title: | Introduction to Poetry | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 1 Unit |
| Course Code: | EN1112 | Course JACS Code: (Please contact Data Management for advice) | Q320 |
| Availability: (Please state which teaching terms) | Spring and Autumn | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Core |
| Pre-requisites: | None | Co-requisites: | |
| Co-ordinator: | Dr. Redell Olsen / Dr. Will Montgomery | | |
| Course Staff: | Dr. Redell Olsen / Dr. Will Montgomery | | |

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| Aims: | The course is designed to introduce first-year students to a variety of major poems in English studied in a chronological order ranging from the Renaissance to the present day. The course will involve practice in close reading and will engage with issues of historical understanding and critical judgement. |
| Learning Outcomes: | <p>At the end of the course, students should be able to demonstrate:</p> <ul style="list-style-type: none"> • a detailed knowledge of a wide range of poets from Shakespeare to the present. • a familiarity with a variety of poetic forms, including the sonnet, the ode and the elegy; • an understanding of how poetry functions, and the necessary skills for analysing poetic technique; • a readiness to engage with stylistic elements such as rhyme, rhythm, metre, diction and imagery; • a critical awareness of the complex ways in which poetry relates to social and political events; • a critical awareness of the different kinds of ‘reader response’ that certain poems elicit, along with a knowledge of their reception history. |
| Course Content: | A range of poetry chosen from Ferguson, Salter, Stallworthy (eds.), <i>The Norton Anthology of Poetry</i> |
| Teaching & Learning Methods: | <p>One hour lecture per week One hour seminar per week Self-directed study groups</p> |
| Details of teaching resources on Moodle: | The EN1112 course is supported by a ‘Moodle’ site https://moodle.rhul.ac.uk/login/index.php |
| Key Bibliography: | <p>Course Books:</p> <p>Ferguson, Salter, Stallworthy (eds.), <i>The Norton Anthology of Poetry</i> Wainright, Jeffrey, <i>Poetry: The Basics</i> (London: Routledge, 2004).</p> <p>General Reading on Poetry:</p> <p>Stephen Matterson and Darryl Jones, <i>Studying Poetry</i> (London: Arnold, 2000). Basic and Preliminary Tom Furniss and Michael Bath, <i>Reading Poetry: An Introduction</i> (London: Prentice Hall, 1996). John Hollander, <i>Rhyme’s Reason</i> (New Haven: Yale University Press, 2001). John Lennard, <i>The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism</i> (Oxford: Oxford University Press, 1996) [808.1 LEN]. Philip Davies Roberts, <i>How Poetry Works: The Elements of English Poetry</i> (Harmondsworth: Penguin, 1991) [801.951 ROB]. William Empson, <i>Seven Types of Ambiguity</i> (London: Chatto & Windus, 1953) (1930) [820.1EMP]. Paul Fussell, <i>Poetic Meter and Poetic Form</i> (New York: Random House, 1979) [808.1 FUS].</p> <p>On specific poets studied on this course:</p> <p>Tracey Brain, <i>Sylvia Plath</i> (Harlow: Longman, 2001). Joseph Bristow, <i>Robert Browning</i> (Brighton: Harvester, 1991) [827 BRO/B]. Heather Glen, <i>Vision and Disenchantment: Blake’s Songs and Wordsworth’s Lyrical Ballads</i> (Cambridge: Cambridge University Press, 1983) [827 BLA/G]. Dorothy Huff Oberhaus, <i>Emily Dickinson’s Fascicles: Method and Meaning</i> (Pennsylvania: Pennsylvania State University Press, 1995) Michael O’Neill, <i>The Human Mind’s Imaginings: Conflict and Achievement in Shelley’s Poetry</i></p> |

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| | <p>(Oxford: Clarendon, 1989) [827 SHE/O]. Stephen Regan, ed., <i>Philip Larkin, New Casebook</i> (Basingstoke: Macmillan, 1997). Christopher Ricks, 'John Donne: "Farewell to Love"', <i>Essays in Appreciation</i> (Oxford: Clarendon, 1996) [820.9 RIC]. Nicholas Roe, <i>John Keats and the Culture of Dissent</i> (Oxford: Clarendon, 1997). Stan Smith, <i>W.B. Yeats: A Critical Introduction</i> (Basingstoke: Macmillan, 1990). Rebecca Stott, ed., <i>Tennyson</i> (Harlow: Longman, 1996). Alison G. Sulloway (ed.), <i>Critical Essays on Gerard Manley Hopkins</i> (Boston, Mass: Hall, 1990) [827 HOP/S]. Carroll F. Terrell <i>A companion to the Cantos of Ezra Pound</i>; by. Berkeley: U of California P, 1980, 1984. Helen Vendler, <i>The Art of Shakespeare's Sonnets</i> (New Haven: Harvard University Press, 1997), [824 Y8 VEN].</p> |
| Formative Assessment & Feedback: | <p>Formative exercises / mini-essay to be completed for week 5 and week 7 in each term. Formative exercises to be returned to students with comments. All members of staff will make themselves available weekly office hours.</p> |
| Summative Assessment: | <p>Coursework (40%) + (60%) (Two Essays of 1000-1200 words each)</p> <p>Deadlines: Essay 1: First Day of Spring Term. Essay 2: Take home paper (one week) in Summer Term.</p> |

EN2212

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| Department/School: | English | Academic Session: | 2010-11 |
| Course Title: | Victorian Literature | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 1.0 |
| Course Code: | EN2212 | Course JACS Code: (Please contact Data Management for advice) | Q321 |
| Availability: (Please state which teaching terms) | Autumn or Spring Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Year 2 Option |
| Pre-requisites: | none | Co-requisites: | none |
| Co-ordinator: | Dr Sophie Gilmartin and Dr Anne Varty | | |
| Course Staff: | Dr Sophie Gilmartin; Dr Vicky Greenaway; Dr Ruth Livesey; Prof. Adam Roberts; Dr Anne Varty | | |
| Aims: | To explore important examples of a variety of literary genres from the Victorian period, including poetry, the short story, drama, personal journal and the novel. The course combines so-called 'canonical' texts with some which are less familiar, and thereby aims to open up different ways in which the student can consider the literature of this period. The course combines close reading of the primary texts with attention to historical context and literary theory. | | |
| Learning Outcomes: | <ul style="list-style-type: none"> - Students who successfully complete this course will have: - Thought critically about the various genres of the Victorian novel including sensation, domestic realism, <i>bildungsroman</i>, industrial novel and Gothic - Considered formal features of Victorian poetry and analysed its changes from and continuities with Romantic poetry - Become conversant with various forms of Victorian drama, including pantomime | | |

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| | <p>and melodrama, and traced their influence on the Victorian novel</p> <ul style="list-style-type: none"> - Become skilled in reading and analysing several genres across a period - Read the literature of this period with an awareness of the historical and literary circumstances in which it was produced - Furthered their knowledge and understanding of theories of the novel and literary theory - Increased skill in argument, both written and oral, in abstract thought, and close critical engagement with texts - Gained experience in transferable and subject-specific skills (see Student Handbook) |
| Course Content: | <p>Queen Victoria, <i>Leaves from a Journal of Our Life in the Highlands 1848-61</i> (1868); John Walker, <i>The Factory Lad</i> (1832); Robert Browning, <i>Dramatic Lyrics</i> (1842); Alfred Tennyson, selected poems (1842); Emily Bronte, <i>Wuthering Heights</i> (1847); Elizabeth Gaskell, <i>Mary Barton</i> (1848); Florence Nightingale, <i>Cassandra</i> (1852) (google books); A. H. Clough, <i>Amours de Voyage</i> (1858); George Eliot, <i>Adam Bede</i> (1859); H. J. Byron, <i>Aladdin</i> (1861); Charles Kingsley, <i>The Water Babies</i> (1863); Wilkie Collins, <i>Armadale</i> (1866); Tom Robertson, <i>Caste</i> (1867); Richard Blackmore, <i>Lorna Doone</i> (1869); Anthony Trollope, <i>The Way we Live Now</i> (1872); Thomas Hardy, <i>Far From the Madding Crowd</i> (1874); Christina Rossetti, <i>Selected Poems</i>; Matthew Arnold, <i>Selected Poems</i> (1849-69); R. L. Stevenson, "The Beach of Falesa" (1892); Gosse, <i>Father and Son</i> (1907). Texts may vary somewhat from year to year.</p> |
| Teaching & Learning Methods: | <ul style="list-style-type: none"> - two weekly one-hour lectures - weekly one-hour seminar - one seminar presentation and one unassessed essay of 1000-1500 words |
| Details of teaching resources on Moodle: | <ul style="list-style-type: none"> - relevant images - weekly breakdown of course - additional resources such as suggestions for further reading |
| Key Bibliography: | <p>Primary texts as specified above. The Course Handbook will contain a full bibliography but key secondary texts would include the following: M. Bakhtin, <i>The Dialogic Imagination</i> (1981); Franco Moretti, <i>The Way of the World: The Bildungsroman in European Culture</i> (1987); Walter Benjamin, 'The Storyteller' in <i>Illuminations</i> (1970); Shlomith Rimmon-Kenan, <i>Narrative Fiction: Contemporary Poetics</i> (1983); Edward Said, <i>Beginnings: Intention and Method</i> (1975); Mary Poovey, <i>Uneven Developments: the Ideological Work of Gender in Mid-Victorian England</i> (1988); Georg Lukacs, <i>The Historical Novel</i> (1962); Carol T. Christ, <i>Victorian and Modern Poetics</i> (1984); Isobel Armstrong, <i>Victorian Poetry: Poetry, Poetics and Politics</i> (1993); J. Hillis Miller, <i>The Form of Victorian Fiction</i> (1968).</p> |
| Formative Assessment & Feedback: | <p>One essay of 1000-1500 words. Students will receive written commentary throughout the essay, written summary of the strengths and weaknesses of the essay and suggestions for improvement, and the opportunity for one-to-one essay-return tutorials. Students may also take the opportunity for one-to-one advice on their seminar presentations.</p> |
| Summative Assessment: | <p>One three-hour examination in Term 3, in which students must answer 3 questions.</p> |

EN2213

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| Department/School: | English | Academic Session: | 2010-2011 |
| Course Title: | Romanticisms | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 1 |
| Course Code: | EN2213 | Course JACS Code: (Please contact Data Management for advice) | Q321 |
| Availability: (Please state which teaching terms) | Autumn and Spring Terms | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Dr Vicky Greenaway | | |
| Course Staff: | Dr Vicky Greenaway, Professor Judith Hawley, Professor Adam Roberts | | |
| Aims: | <p>This course aims to introduce the student to a broad range of literatures in the period 1780-1830. In this it aims to problematise and scrutinise the idea of Romanticism as a homogenous literary movement and raise awareness of the range of competing literary identities present in the period. A major course aim is to consider the work of canonical Romantic authors in relation to the work of non-canonical authors of the period and in relation to the historical and intellectual contexts out of which they were produced. The course will address the texts in relation to ideas of gender, class, politics, revolution and rebellion, the body and sensualism, idealism, ethics, metaphysics and physicality amongst others. The politics of canon formation and of the evolution of the idea of 'Romanticism' in the Victorian era and beyond will therefore 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. The Walter Scott Digital Editing Project will give students an introductory insight into the practices and principles of textual editing as well as contributing to the course aim of opening up student understanding of Romantic literature beyond the 'Big Six'.</p> | | |
| Learning Outcomes: | <p>After taking this course students will be able to:</p> <ul style="list-style-type: none"> • Critically evaluate the academic and historical idea of 'Romanticism'. • Show a detailed familiarity with a range of canonical and non-canonical texts of the period 1780-1830 and an ability to discuss that work within a range of contextual, genre and theoretical contexts. • Demonstrate knowledge of key intellectual concepts and contexts of the Romantic period, including the Sublime, the Picturesque and the Gothic. • Demonstrate a development of their understanding of Romantic literature and poetry from EN1107 and EN1112. • Understand the basic principles involved in producing a scholarly edition of a literary text. | | |
| Course Content: | <p>Canonical works such as <i>Lyrical Ballads</i>, <i>The Prelude</i>, Coleridge's daemonic poems, Shelley's lyric and political poetry, Byron's <i>Manfred</i> and Keats's <i>Odes</i> will be set alongside lesser-known poetry and fiction by writers such as John Clare, Ann Yearsley, John Polidori, Eliza Parsons, Felicia Hemans and Mary Robinson. Key theoretical texts - such as Uvedale Price's 'Essay on the Picturesque', William Gilpin's <i>Observations on the River Wye</i> and <i>On the Origin of our ideas of the Sublime and Beautiful</i> - will also be considered alongside the age's creative works.</p> | | |

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| Teaching & Learning Methods: | The course will be delivered by 20 one hour weekly lectures and 20 associated one hour seminars over the two terms. |
| Details of teaching resources on Moodle: | Coursebook: includes course requirements, bibliography. Week-by-week breakdown of course with Lecture Handouts and Slides (if used) attached. Required/Further reading listed for each session. Links to relevant websites. |
| Key Bibliography: | The key text for the course is Duncan Wu ed., <i>Romanticism: an Anthology</i> (Oxford: Blackwell, 2006). |
| Formative Assessment & Feedback: | Non-assessed essay in Term 1. Will receive written feedback and an optional one-to-one essay consultation. Timed practical criticism exercise in first half Term 2 (exam preparation). |
| Summative Assessment: | Exam (80%) 3 hours. Coursework 20%: Critical commentary in Term 2. 1500-2000 words. Students will receive a choice of three critical articles on Romantic texts. They will be asked to critique the manner and sufficiency of the critic's approach to the primary text. Deadlines: After Reading Week Term 2. |

EN2005

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| Department/School: | English | Academic Session: | 2010/11 |
| Course Title: | Strange Fictions: Romance in the Middle Ages | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 unit |
| Course Code: | EN2005 | Course JACS Code: (Please contact Data Management for advice) | Q321 |
| Availability: (Please state which teaching terms) | Either Autumn or Spring Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional Year Two |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Dr Catherine Nall | | |
| Course Staff: | Dr Catherine Nall | | |
| Aims: | The course introduces students to the important late medieval genre of romance and the related genre of epic. It considers the <i>Song of Roland</i> and the Arthurian romances of Chretien de Troyes, as well as works by Chaucer, the <i>Gawain</i> -poet and Sir Thomas Malory. Students will also increase their knowledge and understanding of medieval literature, building on material in earlier courses. | | |

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| Learning Outcomes: | <p>By the end of the course students will:</p> <ul style="list-style-type: none"> • be familiar with a range of writing belonging to the genre of romance and epic. • have an understanding of some of the key cultural and historical shifts of the later middle ages. • have developed their ability to read Middle English literature in the original. • have increased their skill in argument and in assessing and handling relevant critical approaches. • be equipped to follow their interests further into third year courses. |
| Course Content: | A range of Middle English narratives, from thirteenth-century verse romances to the prose of Malory (read in the original) with additional texts in Old French (Chretien de Troyes, <i>Chanson de Roland</i>) read in translation. |
| Teaching & Learning Methods: | One hour weekly lecture and one hour weekly seminar. Students will be expected to participate in the running of one seminar in the term |
| Details of teaching resources on Moodle: | None |
| Key Bibliography: | Sir Thomas Malory, <i>Works</i> , ed. Eugene Vinaver (Oxford: OUP, 1971) <i>The Riverside Chaucer</i> , ed. L.D. Benson (Oxford: OUP, 2008) <i>The Song of Roland</i> , ed. Glyn S. Burgess (Penguin, 1990) |
| Formative Assessment & Feedback: | One essay of 1000-1500 words submitted mid term, written feedback given with the opportunity for one-to-one meeting. |
| Summative Assessment: | Coursework (100%) Essay: 2000-2500 words Deadlines: First day of the term following the teaching of the course. |

EN2015

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| Department/School: | English | Academic Session: | 2011-2012 |
| Course Title: | Paradise in early modern English literature | Course Value: (UG courses = unit value, PG courses = notional learning hours) | Half unit |
| Course Code: | EN2015 | Course JACS Code: (Please contact Data Management for advice) | Q323 |
| Availability: (Please state which teaching terms) | Autumn or Spring | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional |
| Pre-requisites: | none | Co-requisites: | none |
| Co-ordinator: | Dr Roy Booth | | |
| Course Staff: | Dr Roy Booth | | |
| Aims: | A study of the Paradise motif in early modern literature, focussing on Milton's 'Paradise Lost', but also including Spenser's 'Bower of Bliss' episode, Fairfax's Tasso translation, travel writings and selected early modern ideal Utopias. | | |

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| Learning Outcomes: | Students doing this course will have pursued one theme through a range of interesting texts, primarily Milton's epic, but in a context of works Milton knew. The Paradise idea will also be related to Utopian writings, and to some travel writing of the time. The subject gives students plenty to discover for themselves on the EEBO database, and among garden poetry of the period. Use of the LION database will be necessary and among the learning skills acquired. |
| Course Content: | Spenser, extracts from 'The Faerie Queene'; Tasso trans. Fairfax, extracts from 'Jerusalem Delivered'. Milton, 'Paradise Lost', extracts from du Bartas trans. Sylvester, 'Divine Week and Works', Raleigh, 'Discoverie of Guiana', Rabelais, the Abbey Theleme from 'Gargantua and Pantagruel'. |
| Teaching & Learning Methods: | Weekly lecture and seminar over one term. |
| Details of teaching resources on Moodle: | The half unit will be supported by a Moodle site. Moodle will best support the range of images from Renaissance art which will be used in teaching, and sound files of relevant music will also be posted. |
| Key Bibliography: | John Milton, 'Paradise Lost' ed. Gordon Campbell. Edmund Spenser, 'The Faerie Queene' ed. A. C. Hamilton. Sir Walter Raleigh, 'Selected Writings' ed. Gerald Hammond. |
| Formative Assessment & Feedback: | One formative essay of 1500-2000 words, submitted in week 7 of the term and returned with feedback before the end of the term. |
| Summative Assessment: | Exam: (100%) One two hour exam comprising of one compulsory question involving commentary on an extract from Milton, 'Paradise Lost', Book IV and one essay. |

EN2215

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|---|---------------------------------------|--|--------|
| Department/School: | English | Academic Session: | 11-12 |
| Course Title: | Creative Writing: Structure and Style | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 |
| Course Code: | EN2215 | Course JACS Code: (Please contact Data Management for advice) | W830 |
| Availability: (Please state which teaching terms) | Autumn or Spring | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Option |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Adam Roberts | | |
| Course Staff: | Adam Roberts | | |

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| Aims: | To give English SH and JH students (not including Creative Writing JH) the opportunity to study and practice creative writing in prose, and to reflect critically upon their own practice. |
| Learning Outcomes: | By the end of this course students will have expanded their skill-base and experience in terms of writing creatively, and will have assembled a portfolio of original work. |
| Course Content: | <p>Course</p> <ol style="list-style-type: none"> 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 & Learning Methods: | Lectures; seminars; online resources (Moodle and course blog). |
| Details of teaching resources on Moodle: | Course details will be posted on Moodle; there will also be a separate course blog. |
| Key Bibliography: | <p>Barnet, Sylvan et al, 2004, <i>An Introduction to Literature</i>, New York and London: Pearson (Longman)</p> <p>Brooks, Peter, <i>Reading for the Plot: Design and Intention in Narrative</i> (Harvard University Press 1992)</p> <p>Casterton, Julia, 1986, 1998, <i>Creative Writing. A Practical Guide</i>, Basingstoke and London: Macmillan</p> <p>Doubtfire, Dianne, 1978, 1998, <i>The Craft of Novel-Writing</i>, London: Allison and Busby</p> <p>Mills, Paul, 1996, <i>Writing in Action</i>, London and new York: Routledge</p> <p>Novakovic, Josip, 1995, <i>Fiction Writer's Workshop</i>, Cincinnati, Ohio: Story Press</p> <p>Sheriff, John Paxton, 1995, 1998, <i>Practical Short Story Writing</i>, London: Robert Hale</p> |
| Formative Assessment & Feedback: | Writing exercises, seminar presentations and drafts of portfolio work |
| Summative Assessment: | <p>Coursework: 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.</p> <p>Deadlines: First day of following term</p> |

EN2216

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| Department/School: | ENGLISH | With effect from Academic Session: | 2012-13 |
| Course Title: | Modernist Fiction: James, Conrad, Ford | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 |
| Course Code: | EN2216 | Course JACS Code: (Please contact Data Management for advice) | Q321 |
| Availability: (Please state which teaching terms) | Term 1 or 2 | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional |
| Pre-requisites: | EN1107 or equivalent | Co-requisites: | None |
| Co-ordinator: | Professor Robert Hampson | | |
| Course Staff: | Professor Robert Hampson | | |
| Aims: | To introduce students to modernist fiction, to the study of three major novelists and to the study of modernism. | | |
| Learning Outcomes: | <ul style="list-style-type: none"> • An understanding of some aspects of modernist fiction • An understanding of some works by three major modernist fiction-writers • An understanding of elements of modernism | | |
| Course Content: | The course will focus on a number of key works: Walter Pater, <i>The Renaissance</i> ; Henry James, <i>The Spoils of Poynton</i> , <i>The Awkward Age</i> and short stories about art and artists; H.G. Wells, <i>The Time Machine</i> ; Joseph Conrad, 'Heart of Darkness' and <i>Lord Jim</i> ; Ford Madox Ford, <i>The Good Soldier</i> . | | |
| Teaching & Learning Methods: | One hour lecture plus one hour seminar per week. Individual tutorials on formative essays. Students will be required to give seminar presentations and will be given feedback on presentations. | | |
| Details of teaching resources on Moodle: | Course outline; suggested seminar topics and reading; course bibliography; access to relevant websites. | | |
| Key Bibliography: | In addition to the primary texts, students will be required to read relevant criticism on James, Conrad and Ford, as well as general works on modernism, such as Peter Nichol, <i>Modernisms</i> . | | |
| Formative Assessment & Feedback: | Formative assessment: one essay of 1,000 words to be handed in at the start of Week 6. Written feedback on essay and individual tutorial. In addition, all students will be required to give a seminar presentation – on which they will receive feedback. | | |
| Summative Assessment: | <p>Exam (%) (hours) N/A</p> <p>Coursework (100%) One essay, 2,000-2,500 words. Essay questions will be provided. Essay to be handed in on the first day at the start of the following term.</p> <p>Deadlines: First day of the following term.</p> | | |

EN2004

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| Department/School: | English | Academic Session: | 2010/11 |
| Course Title: | Medieval Dream and Vision | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 unit |
| Course Code: | EN2004 | Course JACS Code: (Please contact Data Management for advice) | Q321 |
| Availability: (Please state which teaching terms) | Either Autumn or Spring Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional Year Two |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Dr Catherine Nall | | |
| Course Staff: | Dr Catherine Nall | | |
| Aims: | To equip students to read works by major medieval authors writing in a long and rich poetic tradition. To develop an understanding of the exploitation of convention by individual authors, of different types of symbolic writing, of social comment, and of medieval concepts of authorship and life writing. | | |
| Learning Outcomes: | <p>By the end of the course students will:</p> <ul style="list-style-type: none"> • have an increased familiarity with the major English authors of the late middle ages and of their cultural and historical contexts. • have improved reading skills in Middle English. • have an increased skill in argument, abstract thought, and critical engagement with texts • be equipped to follow their interests further into third year courses on Chaucer or the <i>Gawain</i>-poet or to individual dissertation work. | | |
| Course Content: | A selection of Middle English dream poetry texts: <i>Pearl</i> , <i>Piers Plowman</i> , two or three dream poems by Chaucer, and earlier texts in translation: <i>Dream of the Rood</i> , <i>Dream of Scipio</i> . A selection of the writings of two women mystical/autobiographical writers: Julian of Norwich and Margery Kempe. | | |
| Teaching & Learning Methods: | One hour weekly lecture and one hour weekly seminar. Students will be expected to participate in the running of one seminar in the term | | |
| Details of teaching resources on Moodle: | None | | |
| Key Bibliography: | <i>The Riverside Chaucer</i> , ed. L.D. Benson (Oxford: OUP, 2008) <i>Sir Gawain and the Green Knight, Pearl, Patience and Cleanness</i> , ed. J. Anderson (Everyman, 1996) | | |
| Formative Assessment & Feedback: | One essay of 1000-1500 words submitted mid term, written feed back given with opportunity for one-to-one meeting. | | |
| Summative Assessment: | <p>Coursework (100%) Essay: 2000-2500 words</p> <p>Deadlines: First day of the term following the teaching of the course.</p> | | |

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| Department/School: | English/Arts | Academic Session: | 2010-2011 |
| Course Title: | Intensive Shakespeare: Comedy, History, Tragedy | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 |
| Course Code: | EN2011 | Course JACS Code: (Please contact Data Management for advice) | Q322 |
| Availability: (Please state which teaching terms) | Spring or Autumn Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Professor Kiernan Ryan | | |
| Course Staff: | Professor Kiernan Ryan | | |
| Aims: | <ul style="list-style-type: none"> To explore in depth three examples of Shakespearean comedy, tragedy and historical drama that are not covered by the first-year Shakespeare course EN1106: <i>Richard III</i>, <i>A Midsummer Night's Dream</i> and <i>Macbeth</i>. To allow a closer, more concentrated study of the range of Shakespeare's drama than is possible in EN1106, and to pave the way for the advanced 3rd-year Shakespeare option EN3011. | | |
| Learning Outcomes: | <p>By the end of this course students should:</p> <ul style="list-style-type: none"> Possess a thorough, complex grasp of each play, both as an individual work of art and as an instance of the dramatic genre to which it belongs. Be able to identify and debate the key interpretive problems posed by the plays. Be conversant with the diverse critical approaches that have been applied to Shakespeare's plays and command a sophisticated understanding of the theoretical issues they raise. | | |
| Course Content: | <ul style="list-style-type: none"> Week 1: <i>Introduction</i>; Weeks 2-4: <i>Richard III</i>; Weeks 5-7: <i>A Midsummer Night's Dream</i>; Weeks 8-10: <i>Macbeth</i>. Each seminar entails prescribed study and discussion of the following, as specified in the course book: (a) set text (b) 2 key scenes (c) 4 key topics (d) 1 item of required reading (e) 4 items of further reading. | | |
| Teaching & Learning Methods: | <ul style="list-style-type: none"> 10 two-hour seminars devoted to close reading of the plays and detailed discussion of the critical and theoretical issues they raise. Students are required to give one formal oral presentation on a topic agreed with tutor. Video/DVD clips of film productions used throughout. Course equipped with dedicated Moodle website giving students online access to wide range of information resources and message board. | | |
| Details of teaching resources on Moodle: | <ul style="list-style-type: none"> Course book specifying course requirements, weekly content and assignments. Required/ Further Reading & Bibliography keyed to library catalogue. List of Shakespeare DVDs and audio resources. List of Shakespeare websites. | | |
| Key Bibliography: | <p><i>Richard III</i>, ed. John Jowett, Oxford World's Classics (2000). <i>Midsummer Night's Dream</i>, ed. Peter Holland, Oxford World's Classics (1994). <i>Macbeth</i>, ed. Nicholas Brooke, Oxford World's Classics (1998).</p> | | |

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| Formative Assessment & Feedback: | <ul style="list-style-type: none"> One formal oral presentation (seminar paper) on agreed topic: detailed feedback provided in seminar. |
| Summative Assessment: | <ul style="list-style-type: none"> One assessed essay of 2,500 - 3000 words (100%), to be submitted one week after first day of Summer Term or first day of Spring Term as appropriate. |

EN2012

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| Department/School: | English | Academic Session: | 2010-2011 |
| Course Title: | Witchcraft and Drama 1576-1642 | Course Value: (UG courses = unit value, PG courses = notional learning hours) | Half Unit |
| Course Code: | EN2012 | Course JACS Code: (Please contact Data Management for advice) | Q322 |
| Availability: (Please state which teaching terms) | Spring Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional for year 2 and year 3 students |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Dr Roy Booth | | |
| Course Staff: | Dr Roy Booth | | |
| Aims: | This course examines together a group of major and minor 16 th and 17 th century plays which reflect the contemporary European witchcraft craze. Related phenomena like diabolic possession and 'high' magic, as represented in the theatre, are also included when they are relevant to the literary texts. | | |
| Learning Outcomes: | The course combines examination of dramatic texts with some primary and secondary historical materials. It is an opportunity for students to think about the ways in which historical events are represented and reflected in the theatre. Students completing the course will also have studied together canonical texts, with abundant critical material, and minor or semi-archival texts, with little or no critical materials. | | |
| Course Content: | Historical introduction, <i>Dr Faustus</i> , <i>Macbeth</i> , <i>Witch of Edmonton</i> , <i>Late Lancashire Witches</i> , <i>The Witch</i> , <i>Sophonisba</i> , <i>The Masque of Queenes</i> , <i>The Devil is an Ass</i> , <i>The Tempest</i> . | | |
| Teaching & Learning Methods: | The course is taught by a combination of one hour weekly lectures and associated one hour seminars. Lecture presentations are put onto the Moodle site. | | |
| Details of teaching resources on Moodle: | The course is supported by a long-established Moodle site EN3012 (60236). | | |

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| Key Bibliography: | Posted on Moodle at http://moodle.rhul.ac.uk/mod/resource/view.php?inpopup=true&id=45795 Key secondary texts: Scarre, Purkiss, Sharpe. |
| Formative Assessment & Feedback: | One formative essay 1500-2000 words, usually a comparison of two key texts* side by side. Marked and returned to the students with written feedback. (*i.e. <i>Witch of Edmonton</i> , <i>Late Lancashire Witches</i>) |
| Summative Assessment: | Exam (100%) (2 hours). In the case of second year students taking this course, the first of two questions will involve commentary on a passage extracted from one of the two key texts (as specified above). Third year students will face two examination essays on general or particular themes. Coursework N/A Deadlines: |

EN2013

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| Department/School: | English | Academic Session: | 2011-12 |
| Course Title: | Theatre And The City: 1590-1625 | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 |
| Course Code: | EN2013 | Course JACS Code: (Please contact Data Management for advice) | Q323 |
| Availability: (Please state which teaching terms) | Autumn or Spring | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional |
| Pre-requisites: | None | Co-requisites: | None |
| Co-ordinator: | Deana Rankin | | |
| Course Staff: | Deana Rankin | | |
| Aims: | This course explores the connections between the rise of London as a metropolis and the flourishing of English drama from the late sixteenth century to the Civil War. 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. It does so by way of engaging with selected theoretical readings on the city and public space. | | |
| Learning Outcomes: | Students who have successfully completed the course will: <ul style="list-style-type: none"> • explore a wide range of key theatrical texts from the Renaissance period, situating them in their historical context. • develop a working knowledge of the conditions of early modern performance. • demonstrate knowledge of theoretical thinking on the city and the theatre's place in and shaping of urban public space. • further develop their skills in research, writing and argumentation. | | |

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| Course Content: | <p>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:</p> <p>Thomas Dekker, <i>The Shoemaker's Holiday</i> (1599); Ben Jonson, <i>The Alchemist</i> (1610) Thomas Dekker and Thomas Middleton, <i>The Roaring Girl</i> (1607-10); Ben Jonson, <i>Epicoene or the Silent Woman</i> (1609) Christopher Marlowe, <i>The Jew of Malta</i> (1592); John Webster, <i>The Duchess of Malfi</i> (c. 1614) Thomas Middleton, <i>A Chaste Maid in Cheapside</i> (1611-13); William Rowley, Thomas Dekker, John Ford, <i>The Witch of Edmonton</i> (1621)</p> <p>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.</p> |
| Teaching & Learning Methods: | One two hour lecture/ seminar per week for the Spring term. |
| Details of teaching resources on Moodle: | Course book specifying course requirements and weekly content and assignments Required/Further reading and Bibliography linked to the library catalogue. List of useful websites and resources. |
| Key Bibliography: | Editions of key plays (above) available on eg A.F. Kinney (ed.) <i>Renaissance Drama: An Anthology of Plays and Entertainments</i> (Blackwell 1999) Jen Harvie, <i>Theatre and the City</i> (Palgrave Macmillan, 2009). |
| Formative Assessment & Feedback: | One group presentation. Feedback provided. |
| Summative Assessment: | Coursework: One 1000-1500 word essay (20%), One 2000-2500 word essay (80%) Deadlines: Monday of Week 7 of Spring term, First day of Summer term. |

EN2016

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| Department/School: | English | With effect from Academic Session: | 2013/14 |
| Course Title: | Literature after the conquest: 1066-1340 | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 unit |
| Course Code: | EN2016 | Course JACS Code: (Please contact Data Management for advice) | Q300 |
| Availability: (Please state which teaching terms) | Autumn Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | Optional |
| Pre-requisites: | EN1001 Introduction to Medieval Literature | Co-requisites: | None |
| Co-ordinator: | Alastair Bennett | | |
| Course Staff: | Alastair Bennett | | |

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| Aims: | This half unit course provides an introduction to English literature from the Norman Conquest to the birth of Chaucer. 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. It will also invite students to think about the relationship between England's three literary languages in this period: English, Latin and French. |
| Learning Outcomes: | The course is designed to give students a detailed knowledge of early Middle English texts and their cultural contexts, and a stake in the critical discussion surrounding this much-overlooked period of literary history. The course will supplement the survey of Old English and later Middle English literature in EN1001, and provide students with an important context for thinking about later medieval texts in EN2001/3021, EN2004/3024, EN2005/3025, EN3222, and EN3507. |
| Course Content: | Students will read early Middle English texts in the original language, using glossed editions. Texts will vary from year to year, but might include <i>The Owl and the Nightingale</i> , <i>Laȝamon's Brut</i> , the <i>Ancrene Wisse</i> , saints' lives from the Katherine-group, the Harley Lyrics, romances (<i>Floris and Blancheflour</i> , <i>Havelok the Dane</i> and <i>King Horn</i>), and lais from the Auchinleck manuscript. Students will also read French and Latin texts in modern English translations, including Nigel of Canterbury's <i>Mirror for Fools</i> , Geoffrey of Monmouth's <i>History of the Kings of Britain</i> , the songs of Peter of Blois and the lais of Marie de France. |
| Teaching & Learning Methods: | Teaching is by one one-hour seminar and one one-hour lecture each week for ten weeks. |
| Details of teaching resources on Moodle: | The Moodle site for this course will provide a weekly bibliography with details of primary texts and secondary reading, details of tasks and presentations to prepare for seminars, and links to on-line editions and resources (including the Middle English Dictionary, the TEAMS Middle English Texts series and the Wessex Parallel Webtexts project.) |
| Key Bibliography: | Christopher Cannon, <i>The Grounds of English Literature</i> (Oxford: Oxford University Press, 2004); Elaine Trenarne, <i>Living Through Conquest: The Politics of Early English, 1020-1220</i> (Oxford: Oxford University Press, 2012); Laura Ashe, <i>Fiction and History in England, 1066-1200</i> (Cambridge: Cambridge University Press, 2007) |
| Formative Assessment & Feedback: | Oral presentations and a mid-term essay of 1000-1500 words (worth 20% of the final mark) |
| Summative Assessment: | Coursework Final essay of 2000-2500 words (worth 80% of the final mark) Deadlines: The mid-term essay is due in the week after reading week. The final essay is due in the first week of Spring term. |

EN2309

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|---------------------------|---|--|---------|
| Department/School: | ENGLISH | Academic Session: | 2009-10 |
| Course Title: | Literature of the Fin de Siecle, 1883-1903: Degeneration, Decadence, Empire | Course Value: (UG courses = unit value, PG courses = notional learning hours) | 0.5 |
| Course Code: | EN2309 | Course JACS Code: (Please contact Data Management for | Q321 |

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| Availability: (Please state which teaching terms) | Autumn or Spring Term | Status: (i.e.: Core, Core PR, Compulsory, Optional) | optional |
| Pre-requisites: | Progression from Year 1 | Co-requisites: | none |
| Co-ordinator: | Dr Anne Varty | | |
| Course Staff: | Dr Anne Varty | | |
| Aims: | To examine the ideas of <i>fin de siecle</i> 'degeneration' and decadence in their literary manifestations. To interrogate the cultural history of Britain during the period and to examine ideas of 'empire' and 'new woman' as they are present in literary texts. | | |
| Learning Outcomes: | Students will acquire: A broad knowledge and understanding of a range of late nineteenth-century literary works in various genres; and a grasp of the thematic and stylistic concerns of the period. | | |
| Course Content: | H.G.Wells, <i>The Time Machine</i> ; R.L.Stevenson, <i>The Strange Case of Dr Jekyll and Mr Hyde</i> ; Bram Stoker, <i>Dracula</i> ; Baudelaire, <i>The Flowers of Evil</i> ; Huysmans, <i>Against Nature</i> ; essays by Walter Pater, A.C.Swinburne, Whistler, William Morris; Wilde, <i>The Picture of Dorian Gray</i> , <i>The Importance of Being Earnest</i> , <i>The Soul of Man under Socialism</i> ; selected poetry by W.B.Yeats and the Rhymers' Club; Henry James, <i>The Turn of the Screw</i> ; C.P.Gilman, <i>The Yellow Wallpaper</i> ; Kate Chopin, <i>The Awakening</i> ; George Egerton, <i>Keynotes</i> ; H.R.Haggard, <i>She</i> . | | |
| Teaching & Learning Methods: | One hour weekly lecture and associated seminar. Students will give seminar presentations with oral feedback | | |
| Details of teaching resources on Moodle: | None | | |
| Key Bibliography: | Sally Ledger & Scott McCracken, eds., <i>Cultural Politics at the Fin de Siecle</i> ; Richard Dellamora, <i>Masculine Desire: The Sexual Politics of Victorian Aestheticism</i> ; Lyn Pykett ed., <i>reading Fin de Siecle Fictions</i> | | |
| Formative Assessment & Feedback: | One non-assessed 1000 – 1500 word essay submitted in week seven with seminar presentations. Oral feedback on the presentation and written feedback on the essay within three weeks. | | |
| Summative Assessment: | 100% Two-Hour examination paper, requiring students to answer two questions. To take place during Term 3. | | |