Language and Option Courses in Comparative Literature and Culture  2012-13

For details of option courses, click on the title to read the course specification document

First Year

ML1101 Reading European Film I
ML1203 Comparative Textual Analysis
ML1204 A Special Theme in European Culture: The City
ML1205 Introduction to Literary Genre: Tragedy
ML1102 The Birth of European Film
FR1105 The Visual Image in French Culture and Society
FR1110: Introduction to French Literature: A Taster Course (subject to validation)
GM1113 Modern Germany, History and Society
GM1121: Milestones in German Literature
SN1102 Text and Image in the Hispanic World
SN1105 Culture and Identity in Latin America
SN1108 Authors and Readers in 20th-Century Spanish American Fiction
SN1109 Comparative Hispanic Culture
SN2121 The *Romancero*: The Spanish Ballad Tradition from the *Reconquista* to Lorca
IT1230 The Heritage of Dante and the Renaissance
IT1730 Seduction, Suicide and Psychoanalysis: Visions of the Self in Modern Italian Culture
IT1820 Modern Italian Theatre
IT1950 Building the Italian Nation: from *Pinocchio* to *The Leopard*
IT1980 Fascist Italy

Second Year

ML2205 A Special Theme in the Novel: Transgressions
ML2206 Histories of Representation
ML2207 Critical and Comparative Approaches
ML2101 Reading European Film II
ML2402 Introduction to Nineteenth- and Twentieth-Century European Poetry
ML2403 Gender and Clothing in Twentieth-Century Literature and Culture
FR2102 Writing Romance and Desire
FR2106 Cinema in France: from Modernism to the Postmodern
GM2122 Death, Desire, Decline: Thomas Mann and Franz Kafka
GM2123 Love and Marriage in Major Novels by Theodor Fontane
GM2124 Representations of Childhood and Youth in Modern German Culture
SN2013 Constructing Identity in Contemporary Spanish Film
SN2120 Love in the Contemporary Spanish American Novel
IT2230 Dante’s *Divine Comedy* – Themes and Ideas
IT2340 Postwar Italian Cinema
IT2720 Opera and Operatic Culture in Italy
IT2821 Fascism and the Arts in Italian Hermetic Poetry
ML2301 Boccaccio – *Decameron*

Final Year

ML3202/ML3302 From Aestheticism to the Avant-Garde (subject to validation)
ML3204/ML3304 The Gothic Mode in Spanish and English Fiction (subject to validation)
ML3205/ML3305 Trends in Contemporary Theory (subject to validation)
ML3208: CLC dissertation 5000 words topic of choice (subject to approval)
FR3102 Arthurian Romance: Chrétien de Troyes
FR3108 Repression and Rebellion: the Father and the Father’s Law
FR3112 Image, Identity and Consumer Culture in Postwar Fiction and Film
FR3113 Text and Image in France: from Cubism to the Present
FR3114 Ethics and Violence: Murder, Suicide and Genocide in Literature and Film
FR3115 Marcel Proust’s A la recherche du temps perdu (T2 only)
FR3117 The Passion of Place: Desire and Identity in Modern Paris (T1 only)
FR3120 Wanton Women: Artists and Writers of the French Avant-Garde (T2 only)
GM3111 Racism and Anti-Semitism (subject to confirmation)
PY3002 Modern European Philosophy: Husserl to Heidegger
SN3116: Culture and Society in Golden Age Spain
IT3230 Dante: Divine Comedy (Purgatorio ) (T2 only)
IT3430 The Culture of the Italian Renaissance Courts
IT3860 Shooting History: Dictatorship, Terror and Crime in Italian Film (T1 only)
IT3980 Italian Fashion and Design  (T1 only)
IT3990: The Postmodern in Italian Literature: Pioneers and Practitioners  (T2 only)

The information contained in this course outlines is correct at the time of publication, but may be subject to change as part of the School’s policy of continuous improvement and development. Every effort will be made to notify you of any such changes.
### Course Information

<table>
<thead>
<tr>
<th><strong>Department/School:</strong></th>
<th>SMLLC</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>THE VISUAL IMAGE IN FRENCH CULTURE AND SOCIETY</td>
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<td><strong>Course Code:</strong></td>
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<td><strong>Course Value:</strong></td>
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<td><strong>Course JACS Code:</strong></td>
<td>R130 (Please contact Data Management for advice)</td>
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<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
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<tr>
<td><strong>Status:</strong></td>
<td>Optional</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Ruth Hemus</td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Professor Ruth Harvey, Dr Ruth Hemus, Professor Eric Robertson</td>
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</tbody>
</table>

### Aims:
- To analyse an extensive corpus of images across a range of media and contexts (painting, sculpture, photography, caricature, advertising, video clips), as well as across the centuries.
- To consider in the context of the massive circulation of images, the generalised social practice of receiving visual information the scientific, historical, aesthetic and ideological aspects of cultural representations in their relation with the written and spoken language.
- To develop social, cultural, communicative and interpretive skills through the study of different visual media.
- To enhance skills in interpreting visual material, becoming more receptive to visual signs and more critical in their appreciation of visual imagery and information.
- To develop more generalised reading skills, which support critical concepts studied elsewhere (e.g. point of view, descriptive detail, time and space, connotation and denotation).
- To integrate these skills by examining certain elements (newspaper front pages, advertising and more generally imagery/figures of speech) in a way which synthesises writing strategies and reception and analyses in greater depth the communicative function of any language, be it verbal or visual (or both).
- Further develop independent study skills by reading primary texts and developing personal responses to them in advance of lectures and seminars.
- Further develop analytical skills and critical approaches to visual images.
- Further develop planning, research and academic writing skills.

### Learning Outcomes:
- After the prescribed reading, and completion of the course, and of the hand-in assignments, students are expected to be able to:
  - Demonstrate awareness and appreciation of the complexity and richness of the visual image and an understanding of its functioning.
  - Discuss the relationship between word and image in a variety of contexts and media.
  - Critically and analytically discuss primary and secondary material in class.
  - Demonstrate mastery of the appropriate technical and analytical vocabulary.
  - Demonstrate independent research skills by drawing on the university library and other suitable resources to find information relevant to the aims of the course.
  - Combine techniques of textual analysis and personal judgment to form clearly expressed critical examinations of visual materials which exhibit a combination of critical reading, an understanding of the range of critical approaches which
might be taken to such material, independent thought, and a capacity to construct an accurately referenced argument in appropriate scholarly form.

### Course Content

**The course comprises the following areas of study:**

- **Image and Resemblance:** the mimetic tradition; verisimilitude and visual representation; descriptive and expressive functions of the visual image; techniques of analysing visual images
- **Depth, Perspective, Time and Space:** the tradition of one-point perspective; theories of representation; composition, distance and scale; angles of vision; the role of photography
- **Point of View:** the role of the spectator; representation and ideology; art and politics; gendered representations
- **Semiology of the Visual Image:** theories of Semiotics; denotation and connotation; approaches to decoding visual and linguistic messages; fixed and moving images.

### Teaching & Learning Methods

The contact element of the course will consist of one hour of classroom presence per week over the teaching year in which lecture-style classes combine with seminars. All students are expected to attend the Academic Skills for Students of Modern Languages seminars.

The independent study element of the class consists of reading the set texts in advance of the beginning of each block, reviewing reading in the light of the guide questions detailed on the block handout and researching, planning and writing coursework assignments.

### Details of teaching resources on Moodle:

- Reading lists
- Seminar preparation instructions
- Course-work assignments
- Powerpoint presentations from the classes
- Images used for class discussion and suggested for further individual study.

### Key Bibliography:

**Essential Reading (to be bought and sections to be read as directed in advance of each block)**


**Recommended Further Reading**


### Formative Assessment & Feedback:

All coursework assignments will be marked and returned with detailed feedback on Relevance, Structure and Argument, Critical Thought and Evaluation, Style and Presentation. Informal feedback will be given on students’ participation and Moodle tests.

### Summative Assessment:

**Exam (50%)** 2 hours: students must answer a commentary question (*from a choice of two) and another question from a list of between 4 and 6

**Coursework (50%)**

- 10% assignment 1 (commentary) (1,200-1,500 words)
- 30% assignment 2 (essay) (1,200-1,500 words)
- 10% Moodle Test

**Deadlines:** Deadlines as published on Moodle and in the course outline
**Department/School:** SMLLC  
**Academic Session:** 2011-12  

<table>
<thead>
<tr>
<th><strong>Course Title:</strong></th>
<th>A Special Theme in the Novel: Transgressions</th>
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</thead>
<tbody>
<tr>
<td><strong>Course Code:</strong></td>
<td>ML 2205</td>
</tr>
<tr>
<td><strong>Course JACS Code:</strong></td>
<td>Q200</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Course Value:</strong></th>
<th>(UG courses = unit value, PG courses = notional learning hours)</th>
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</thead>
<tbody>
<tr>
<td><strong>Status:</strong></td>
<td>Compulsory for CLC; Optional for other SMLLC students.</td>
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| **Availability:** | Terms 1 and 2 |

| **Pre-requisites:** | None |

<table>
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<tr>
<th><strong>Co-ordinator:</strong></th>
<th>Dr Hannah Thompson</th>
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</thead>
<tbody>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Hannah Thompson, Prof Abigail Lee-Six</td>
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| **Aims:** | The course aims to enhance students’ critical abilities and experience through guided study of the expression of themes related to transgression in the context of the novel. |

<table>
<thead>
<tr>
<th><strong>Learning Outcomes:</strong></th>
<th>After completion of the course and the prescribed reading, students are expected to be able</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>• to build on the analytical skills acquired in Year 1 courses by applying them in greater depth to a more closely defined range of material and with a broader grasp of critical approaches</td>
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<td></td>
<td>• to demonstrate insight into the relationship between a novel and its conditions of production and reception</td>
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<td>• to demonstrate enhanced critical awareness in relation to a perennially important and influential theme in the western literary canon</td>
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<td>• to understand, analyse and compare examples of the literary genre of the novel taken from a range of traditions.</td>
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<td>• to demonstrate that they have further developed their ability to make appropriate use of both primary and secondary material in their critical analyses</td>
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<td></td>
<td>• to show that they have taken and developed a special interest in areas of this subject which might form the basis for further specialised study in final year.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Course Content:</strong></th>
<th>This course will focus on four novels dealing with the theme of transgression. The course will also look at the genre of the novel and at whether the novels studied transgress the formal parameters related to the novel. The course will be comparative in focus. A pair of novels from different countries but sharing similar concerns will be studied each term.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Suggested pairings include (but are not limited to):</td>
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<tr>
<td></td>
<td><strong>Adultery</strong></td>
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<td></td>
<td>• DH Lawrence, <em>Lady Chatterley’s Lover</em></td>
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<td></td>
<td>• Alain Robbe-Grillet, <em>La Jalousie/Jealousy</em></td>
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<td></td>
<td><strong>Paedophilia and Lesbian Love</strong></td>
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<td></td>
<td>• Vladimir Nabokov, <em>Lolita</em></td>
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<tr>
<td></td>
<td>• Esther Tusquets, <em>Stranded</em></td>
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</tbody>
</table>
Teaching & Learning Methods: There will be 20 hours of teaching for this course. In seminars, presentations by the lecturer will alternate with discussion and student presentations. In addition to the primary texts, students will be expected to read selected secondary material and to prepare for each seminar by means of private study of particular issues.

Details of teaching resources on Moodle: The preparatory reading required in advance of seminars, course outline and bibliography will all be posted on Moodle.


All of the set texts

Specific reading for the topics studied will be listed on Moodle.

Formative Assessment & Feedback: Informal feedback will be given during seminars on work done in class. The detailed feedback given on the first piece of coursework will help with preparation for the second essay, and the feedback given on both essays will help with preparation for the exam.

Summative Assessment: *Exam* (50%) 2 hours and fifteen minutes including fifteen minutes’ reading time. Students will be required to answer 2 questions.

**Coursework (50%):**
- Critical Commentary (20%) 1,500-2000 words
- Essay (20%) 1,500-2,000 words
- Moodle (10%) There will be various multiple-choice Moodle tests on the set reading.

**Deadlines:** as per the course schedule and Moodle

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<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLCS</th>
<th>Academic Session:</th>
<th>2011-2012</th>
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<tbody>
<tr>
<td>Course Title:</td>
<td>Histories of Representation</td>
<td>Course Value:</td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
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<tr>
<td>Course Code:</td>
<td>ML 2206</td>
<td>Course JACS Code:</td>
<td>ML2101, ML2205, ML2207</td>
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<td>Availability:</td>
<td>Terms 1 and 2</td>
<td>Status:</td>
<td>Core PR</td>
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<tr>
<td>Pre-requisites:</td>
<td>n/a</td>
<td>Co-requisites:</td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Ruth Cruickshank (T1) Dr Fabrizio De Donno (T2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Ruth Cruickshank, Dr Fabrizio De Donno</td>
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<tr>
<td>Aims:</td>
<td>The aims of this course are to allow students to:</td>
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<td></td>
<td>• Develop a capacity for comparative literary appreciation through the study of a range of texts, without requiring familiarity with any language other than English</td>
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<td></td>
<td>• Identify, and reflect on the evolution of modern Western literary aesthetics in their cultural context</td>
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<td></td>
<td>• Identify, and reflect on the specificities of literary movements, and their different developments in different language areas.</td>
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</tbody>
</table>
- Develop independent study skills by reading primary texts and developing personal responses to them in advance of lectures and seminars
- Develop analytical skills and critical approaches to literary texts
- Develop planning, research and academic writing skills.

**Learning Outcomes:**
After completion of the course, the prescribed reading, preparation and the hand-in assignments, students are expected to be able to:
- Engage critically and analytically with a range of previously unseen material
- Isolate and comment upon the stylistic, thematic, rhetorical and related features of a given text and the ways in which they reflect developments in the history of modern Western representational practice and the movements associated with it
- Compare texts from different periods and demonstrating different aesthetic features in a mutually illuminating fashion
- Combine techniques of textual analysis and personal judgment to form clearly expressed critical examinations of literary passages which exhibit a combination of critical reading, independent thought, and a capacity to construct a persuasive argument in appropriate scholarly form.

**Course Content:**
This course introduces students to developments in the history of modern literary representational practice, situated in their cultural context. Using short stories from various language areas (including, but not limited to, English, French, German, Italian and Spanish) to facilitate comparison, but also making reference to a wide range of other illustrative materials the course examines developments in representational practice from the eighteenth century, exploring how cultural products have sought to represent and make sense of the world. Students will explore the different structural and thematic characteristics of texts associated with what have become known as aesthetic movements of the Enlightenment; Romanticism; Realism; Modernism and Postmodernism. They will compare differences both within and between these developments, and between different language areas where applicable. All passages from non-English-language works will be given in English translation; those originally written in languages taught in the SMLLC will typically also be given in the original. These extracts will be explored both individually and in comparison, thus developing students’ core skills in close reading and comparative critical analysis and their ability to situate evolving literary aesthetics in the context of historical developments in representational practice. This course is comparative not only in the geographical range of texts covered, but also in its historical span and in its methodology.

**Teaching & Learning Methods:**
This course will be taught through twenty weekly lectures throughout the year. For each class, students will be expected to have read and prepared one or more short stories which will have been provided in advance. On-line resources will also be used (see below). Learning within the classes will typically include elements of group learning.

**Details of teaching resources on Moodle:**
Preparation for sessions will frequently make use of Moodle resources; in particular, the set passages will typically be displayed on the relevant web pages, and students will be expected to make use of various Moodle functions to interpret, analyse and discuss them before – and sometimes after – the class. At specified points in the year, Moodle quizzes will be used for summative assessment of the understanding of the features of different aesthetic developments. The Moodle pages will also offer external links to websites with material dedicated to the different aesthetic developments, writers and other representative forms of cultural production.

**Key Bibliography:**
As it is based around close reading of short stories that may vary from year to year, there is no core primary text for this paper (authors featured will typically include Balzac, Borges, Calvino, Cortazar, Conrad, Echenoz, Eco, Espronceda, Flaubert, Fo, García Marquez, Gogol, Hoffmann, Hugo, Kafka, Kleist, Mann, Maupassant, Novalis, Poe, Rousseau, Stael, Vargas Llosa, Voltaire, Ungaretti, Wolf). Primary reading will be posted on Moodle or distributed in photocopied form as appropriate. All students will be required to buy and read the core secondary text:
Other excerpts from works of secondary reading are also compulsory for all students (some will be available on Moodle), and will include:

**Formative Assessment & Feedback:**
Via individual tutorials, comments on student contributions in class and on Moodle, general and specific written feedback on coursework assignments.

**Summative Assessment:**
- **Exam** (50%) (2 hours, plus 15 minutes’ reading time)
- **Coursework** (40%) (two essays of 1,200-1,500 words each, one focusing on one aesthetic movement, another comparing at least two) Essay 1: 20%; Essay 2: 20%)
- **Moodle assessment:** (10%)
- **Deadlines:** as published on notice boards
<table>
<thead>
<tr>
<th>Course Staff:</th>
<th>Prof Williams, Dr Sarah Wright, Dr Fabrizio De Donno, Prof Colin Davis, Dr Emily Jeremiah, Dr Tim Chesters and others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aims:</td>
<td>The course’s main aims are:</td>
</tr>
<tr>
<td></td>
<td>• To introduce students to important turning points and developments in post-war critical theories (psychoanalytic, structuralist, post-structuralist, feminist, queer, postcolonial) so as to develop their familiarity with the theories and methodologies of comparative literature.</td>
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<tr>
<td></td>
<td>• To provide a clear intellectual context and framework for comparative critical analysis</td>
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<td></td>
<td>• To reveal the links and mutual influences between different theoretical approaches</td>
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<tr>
<td></td>
<td>• To demonstrate how theory can be applied in practical terms.</td>
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<td></td>
<td>• To further develop independent study skills by reading primary texts and developing personal responses to them in advance of lectures and seminars.</td>
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<td>• To further develop analytical skills and critical approaches to literary texts.</td>
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<td>• To further develop planning, research and academic writing skills, and critically and analytically discuss primary and secondary material in class.</td>
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<tr>
<td>Learning Outcomes:</td>
<td>After successful completion of this course, students are expected to be able to:</td>
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<tr>
<td></td>
<td>• Place critical theory and analysis within a clear comparative context</td>
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<td>• Evaluate the range of comparative approaches available</td>
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<td>• Develop some of the practical applications of theory</td>
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<td></td>
<td>• Critically and analytically discuss primary and secondary material in class</td>
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<td></td>
<td>• Demonstrate independent research skills by drawing on the university library and other suitable resources to find information relevant to the aims of the course</td>
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<tr>
<td></td>
<td>• Combine techniques of textual analysis and personal judgment to form clearly expressed critical examinations of a variety of texts which exhibit a combination of critical reading, independent thought, and a capacity to construct an accurately referenced argument in appropriate scholarly form</td>
</tr>
<tr>
<td>Course Content:</td>
<td>The course takes the form of a generally chronological (though far from exhaustive) account of the major trends and currents in post-war western literary and critical theory. It will show in clear, accessible terms how critical and literary theory has evolved, from an essentially universalist notion of the author/work/critic relation to one informed variously by semiology, philosophy, psychoanalysis, questions of sexuality and gender, race, and the history of post-colonialism. A key aspect of the course will be an appreciation of theory as a fundamentally ‘intertextual’ process and dynamic practice. The primary set-text includes examples of different types of theory applied to literary texts, and further case-studies will be supplied by individual tutors. Students will be encouraged to attempt different theoretical readings of chosen literary material through coursework and group presentations at the end of the course.</td>
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<tr>
<td></td>
<td>Sample thematic breakdown:</td>
</tr>
<tr>
<td></td>
<td>• General Introduction: moving beyond the Author</td>
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<tr>
<td></td>
<td>• The Geneva School/Phenomenology</td>
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<td></td>
<td>• Structuralism</td>
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<td></td>
<td>• Psychoanalytic criticism</td>
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<td></td>
<td>• Post-structuralism/deconstruction</td>
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<td></td>
<td>• Feminist theory</td>
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<td></td>
<td>• Queer Theory</td>
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<td></td>
<td>• Postcolonial Theory</td>
</tr>
<tr>
<td></td>
<td>• Conclusions: theory in practice (group presentations)</td>
</tr>
<tr>
<td>Teaching &amp; Learning Methods:</td>
<td>Teaching is exclusively by seminar. In addition to the main primary text, students are expected to read selected secondary material and to prepare for each seminar by means of private study of particular issues.</td>
</tr>
<tr>
<td>Details of teaching resources on Moodle:</td>
<td>All material (incl. bibliographies) as well as set tasks will be made available through Moodle.</td>
</tr>
</tbody>
</table>
### Key Bibliography:

**Primary Text:**

**General Secondary Material:**

*Plus material specific to each topic*

### Formative Assessment & Feedback:
Individual feedback is provided through detailed comments on the set pieces of work which make up the coursework element of the assessment. Informal feedback is provided on group oral presentations.

### Summative Assessment:

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Weight</th>
<th>Word Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay 1</td>
<td>30%</td>
<td>2,000-2,500</td>
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<tr>
<td>Essay 2</td>
<td>60%</td>
<td>2,000-2,500</td>
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<tr>
<td>Oral presentation</td>
<td>10%</td>
<td></td>
</tr>
</tbody>
</table>

Deadlines will be announced in class and on Moodle.

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<table>
<thead>
<tr>
<th>Department/School</th>
<th>SMULC</th>
<th>Academic Session</th>
<th>2009 - 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Reading European Film II</td>
<td>Course Value: (UG courses = unit value, PG courses = notional learning hours)</td>
<td>Half Unit</td>
</tr>
<tr>
<td>Course Code:</td>
<td>ML2101</td>
<td>Course JACS Code: (Please contact Data Management for advice)</td>
<td>P300</td>
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<tr>
<td>Availability:</td>
<td>Term II</td>
<td>Status: (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td>Core for Film Studies Minor and BA Film and TV</td>
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<tr>
<td>Pre-requisites:</td>
<td>ML1101 for Film Studies minor and BA Film and TV</td>
<td>Co-requisites:</td>
<td>None</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Professor James Williams</td>
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## Aims:
The course aims to:
- develop and expand some key tenets of film theory and apply them to a selection of important post-war European and Latin American films in the context of Europe and its historical 'Other'.
- encourage critical thinking and articulate analysis of aspects of film style, genre and context.
- explore the notion of 'European' and 'non-European' film and with it the idea of different national cinemas.
- consider film within a more general discussion of European and Latin American history and culture, in particular film culture.
- understand the primary importance of film for a discussion of contemporary social and cultural issues, including race, gender and sexuality, and the Holocaust.

## Learning Outcomes:
On completion of the course, students will be able to:
- understand how films function, evaluate them in relation to other films & to the film industry.
- place European films in their wider cultural context.
- talk about film with interest and sophistication.
- write about film in an appropriate critical style and register and demonstrate some basic knowledge of film theory.

## Course Content:
**Films to be studied include:**
- Festen, Thomas Vinterberg (Denmark)
- Dancer in the Dark, Lars von Trier (Denmark)
- La vita è bella, Roberto Benini (Italy)
- Ali: Fear Eats the Soul, R.W. Fassbinder (Germany)

**Course Outline:**
- **Week 12: Introduction: How to Read a Film:** Film analysis of extracts. Discussion of different approaches (technology/art/stars/economics/politics).
- **Weeks 13-16:** Films to be confirmed.
- **Week 17: Reading Week**
- **Week 18: Questions of Form and Genre:** Festen
- **Week 19: Film and Society: Gender and Race:** Ali: Fear Eats the Soul
- **Week 20: Genre: The Musical with a Difference:** Dancer in the Dark
- **Week 21: Comedy (and Tragedy):** La vita è bella
- **Week 22: Conclusions**

## Teaching & Learning Methods:
Weekly two-hour seminars. Students are expected to view each film in advance of the class. Preparatory background and theoretical reading will be assigned and questions on each film will be set before the class. The seminars will take the form of a discussion of the film in the light of the assigned topics and readings. Students will be expected to be full participants.

## Details of teaching resources on Moodle:
In Preparation

## Key Bibliography:
- Cohan, Steve & Hark, Ina Rae (eds) (1993) Screening the Male. London:
Routledge.
Hill, John and Pamela Church Gibson (1998) (eds), The Oxford Guide to Film Studies. OUP

**Formative Assessment & Feedback:**
Informal feedback on group oral presentations (15-20 mins). Individual feedback will be given on return of Essay 1

**Summative Assessment:**
coursework only
essay 1 30% 2,000-2,500
essay 2 60% 2,000-2,500
oral presentation 10%

Deadlines:
Essay 1: Week 7
Essay 2: First Week after Easter Vacation

**Back to menu**
Pre-requisites: None
Co-requisites: None

Co-ordinator: Prof Ruth Harvey

Course Staff: Dr Hannah Thompson, Prof Ruth Harvey, Prof John O’Brien, Dr Tim Chesters

Aims: The course aims to enhance students’ critical abilities and experience through guided study of the expression of themes related to love and desire as fundamental elements of the French literary tradition.

Learning Outcomes: After completion of the course and the prescribed reading, students are expected to be able to:

- build on the analytical skills acquired in Year 1 courses by applying them in greater depth to a more closely defined range of material and with a broader grasp of critical approaches;
- demonstrate insight into the relationship between a text and its conditions of production and reception;
- demonstrate enhanced critical awareness in relation to a perennially important and influential theme in the western literary canon;
- demonstrate that they have further developed their ability to make appropriate use of both primary and secondary material in their critical analyses;
- show that they have taken and developed a special interest in areas of this subject which might form the basis for further specialised study in final year.

Course Content: This course will focus on four texts dealing with love and desire taken from four periods; these will be studied in the light of their common themes and the following core questions:

- the persistent importance of the theme of passion and illicit desire to the Western literary canon (the constitution of a literary tradition);
- variation in the literary responses to this theme in the light of prevailing moral climates, socio-economic structures and aesthetic considerations;
- the variables of the language of love and its literary realisation;
- formal innovation, subversion and parody;
- the roles of the narrative voice;
- the significance of spatial settings in the treatment of a 'private' matter in a 'public' literary form.

Teaching & Learning Methods: Teaching will be by alternating lecture and seminar, and the seminars within each block will be lead by the staff member responsible for the lectures. The lectures will cover socio-historic and literary background, and major formal concerns; the seminars will explore these and related issues in detail by means of discussion of important passages and/or secondary critical material. In addition to the primary texts for each block, students will be expected to read selected secondary material and to prepare for each seminar by means of private study of particular issues.

Details of teaching resources on Moodle: The preparatory reading required in advance of lectures and seminars, course outline and bibliography will all be posted on Moodle as will the four quizzes used to assess student knowledge of the texts.

Key Bibliography: The four texts to be studied are, in this order:


2) Madame de Lafayette, La Princesse de Clèves (Flammarion); CLC students use Penguin Classics translation.

3) Prévost, Manon Lescaut (Folio); ELCS students, use Penguin Classics translation.

4) Flaubert, Madame Bovary (Flammarion); CLC Students, use Oxford World
General Bibliography (relevant to all parts of this course):


**Formative Assessment & Feedback:** Informal feedback will be given during seminars on work done in class. The detailed feedback given on the first piece of coursework will help with preparation for the second essay, and the feedback given on both essays will help with preparation for the exam.

**Summative Assessment:**

- **Exam** (50%) 2 hours and fifteen minutes including fifteen minutes reading time. Students will be required to answer 2 questions: a compulsory critical commentary on a passage from one of the set texts and a comparative question on the other texts chosen from a selection of between 4 and 6.

- **Coursework** (50%): Critical Commentary (20%) 1,500-2,000 words
  - Essay (20%) 1,500-2,000 words
  - Moodle Reading Texts (4 x 2.5%) A multiple-choice quiz on each text

**Deadlines:** as per the course schedule and moodle

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**Department/School:** SMLLC  
**Course Title:** Cinema in France: from Modernism to the Postmodern  
**Course Code:** FR2106  
**Course Value:** 0.5  
**Course JACS Code:** R130  
**Availability:** Terms 1 and 2  
**Status:** Optional  
**Pre-requisites:** None  
**Co-requisites:** None  
**Co-ordinator:** Prof James Williams  
**Course Staff:** Prof James Williams, Prof Colin Davis

**Aims:** Through discussion of developments in French cinema and critical analysis of key films, the course aims to:

- enhance familiarity with the historical development of French cinema
- develop an understanding of the discursive structures of film
- develop the ability to critically analyse films within their artistic and historical contexts
- further develop students’ written presentation skills
**Learning Outcomes:** After completion of the course and the prescribed reading, students are expected to be able to:
- understand key stages and issues in the evolution of the new medium of film
- demonstrate an appreciation of the ways in which film has contributed to the cultural development of France
- discuss film in a detailed and sophisticated way
- analyse film in an appropriate critical style and register, and demonstrate some knowledge of film theory
- further develop their ability to use primary and secondary materials appropriately in critical analyses

**Course Content:** This course examines key examples of French cinema from 1920 to the present day. In contrast to mainstream cinema, which broadly supports and confirms the dominant artistic norms, the films studied have, at different historical moments and in various ways, attempted to break with tradition and to challenge the prevailing forms, structures and conventions of the genre. From this perspective the course will focus, in turn, on the distinct contributions of the avant-garde and surrealist films of the 1920s, war films of the 1930s and 1940s, the *nouvelle vague* which began in the late 1950s, and its postmodern legacy which still prevails today.

**Teaching & Learning Methods:** The course is organised in four blocks taught by different members of staff, each dealing with a particular period in French cinema. Teaching is by alternating lecture and seminar. Students will be expected to view all set films in advance. Short extracts from films may sometimes be used in class for close analysis. Additionally, students are expected to read selected secondary material and to prepare for each seminar through the private study of specific issues, as directed by the seminar tutor.

**Details of teaching resources on Moodle:** Course outline, preparatory reading and viewing for seminars and lectures, bibliography, sample exam paper and four moodle quizzes

**Key Bibliography:**


**Formative Assessment & Feedback:** Informal feedback will be available during office hours on student performance in class. The written feedback on the first assignment will help with the preparation of the second assignment and the written feedback on both assignments will help with preparation for the exam. Feedback and answers on the moodle quizzes will be available shortly after the quiz has closed.

**Summative Assessment:**
- Exam (50%) 2 hours. Students will be required to answer 2 questions: a question from a choice of 4 on one of the topics studied and a comparative question, from a choice of between 4 and 6 on at least two further topics studied.
- Coursework (50%):
  - Essay (20%) 1,500-2,000 words
  - Essay (20%) 1,500-2,000 words
  - Moodle Reading Texts (4 x 2.5%) A multiple-choice quiz on each set of films

**Deadlines:** as per the course schedule and moodle
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<th>Academic Session:</th>
<th>2011-12</th>
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<tr>
<td><strong>Course Title:</strong></td>
<td>Death, Desire, Decline: Thomas Mann and Franz Kafka</td>
<td><strong>Course Value:</strong></td>
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<td>(UG courses = unit value, PG courses = notional learning hours)</td>
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<tr>
<td><strong>Course Code:</strong></td>
<td>GM2122</td>
<td><strong>Course JACS Code:</strong></td>
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<td>(Please contact Data Management for advice)</td>
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<tr>
<td><strong>Availability:</strong></td>
<td>Term 2</td>
<td><strong>Status:</strong></td>
<td>Optional for German and CLC</td>
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<td>(Please state which teaching terms)</td>
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<td>(i.e.: Core, Core PR, Compulsory, Optional)</td>
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<td><strong>Pre-requisites:</strong></td>
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<td>None</td>
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<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Emily Jeremiah</td>
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<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Emily Jeremiah</td>
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</tbody>
</table>

**Aims:**

- Introduce students to the work of two key 20th-century writers
- Introduce and explore key terms from literary criticism and theory
- Encourage students to draw connections between literary texts and broader historical and cultural shifts

**Learning Outcomes:**

- Critically and analytically discuss literary themes such as the individual v. society, the role of the artist, and the nature of desire.
- Demonstrate an understanding of the development of Mann’s and Kafka’s work in response to different historical, literary and cultural contexts.
- Critically and analytically discuss primary and secondary material in class.
- Demonstrate independent research skills by drawing on the university library and other suitable resources to find information relevant to the aims of the course.
- Combine techniques of textual analysis and personal judgment to form clearly expressed critical examinations of a variety of texts which exhibit a combination of critical reading, independent thought, and a capacity to construct an accurately referenced argument in appropriate scholarly form.

**Course Content:**

**Block 1: Thomas Mann**
- Introduction to Mann
- Selected Short Stories
- *Tristan*
- *Tonio Kröger*
- *Death in Venice*
- Conclusions

**Block 2: Franz Kafka**
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<th>The course will be taught through twice-weekly hour-long seminars.</th>
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<td>Key secondary reading material will be made available via MOODLE, where there will also be a full course outline, details of assessment, course bibliography, links to relevant websites etc. Use of quizzes and/or wikis will be considered as appropriate.</td>
</tr>
</tbody>
</table>
----- *Der Prozess/The Trial* (London: Penguin, 1994)  
| Formative Assessment & Feedback: | Students will submit two essays, on which they will receive feedback. They will also be encouraged to submit essay plans beforehand, on which they will receive comments. Feedback will also be given in sessions in response to individual tasks. |
| Summative Assessment: | **Exam** 50 % (2 hours)  
**Coursework** 40 % – 2 essays of 1500-2000 words (20% each). Deadlines to be confirmed on moodle.  
10% to be awarded for class presentation or MOODLE quiz (details to be confirmed). |
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<th><strong>Department/School:</strong></th>
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<th><strong>Academic Session:</strong></th>
<th>2012 /13</th>
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<tr>
<td><strong>Course Title:</strong></td>
<td>Love and Marriage in Major Novels by Theodor Fontane</td>
<td><strong>Course Value:</strong></td>
<td>(UG courses = unit value, PG courses = notional learning hours) 0.5</td>
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<td><strong>Course Code:</strong></td>
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<td><strong>Course JACS Code:</strong></td>
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<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong></td>
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<td><strong>Pre-requisites:</strong></td>
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<td>None</td>
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<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Anja Peters</td>
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<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Anja Peters</td>
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<tr>
<td><strong>Aims:</strong></td>
<td>This course aims to:</td>
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<tr>
<td></td>
<td>• introduce students to 3 major novels by Theodor Fontane</td>
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<td></td>
<td>• introduce students to the cultural-historical background to gender relations in 19th-century Germany</td>
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<td></td>
<td>• explore the treatment of the themes of love, marriage and divorce in Fontane’s novels</td>
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<td>• deepen students’ knowledge and understanding of 19th-century Realism</td>
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<td>• develop students’ critical and close reading skills</td>
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<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>By the end of this course students will be expected to be able to:</td>
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<td>• demonstrate a detailed appreciation of the set texts and their significance within their historical-cultural context</td>
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<td></td>
<td>• demonstrate detailed knowledge and understanding of 19th-century debates around gender relations and marriage</td>
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<td>• show that they have advanced their skills in critical reading, the analysis of literary texts, as well as academic writing</td>
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<tr>
<td><strong>Course Content:</strong></td>
<td>The course will be dedicated to the detailed analyses of 3 major novels by Theodor Fontane: <em>Irrungen, Wirrungen</em> / <em>On Tangled Paths</em> (1888), <em>Effi Briest</em> (1896) and <em>Unwiederbringlich</em> / <em>No Way Back</em> (1891). The literary analyses of these works will focus on themes around love, marriage, adultery and divorce, assessing these in their cultural, social and psychological contexts. Whereas in <em>Irrungen, Wirrungen</em> Fontane explores the impact of class boundaries on the relationship between two young lovers, in <em>Effi Briest</em> he focuses on the potentially disastrous outcomes of the marriage of convenience. In <em>Unwiederbringlich</em>, Fontane examines the break-up of a once happy, but eventually disintegrating middle-age marriage.</td>
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<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>The course will be taught through weekly seminars.</td>
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<td><strong>Details of teaching resources on Moodle:</strong></td>
<td>Key secondary reading material will be made available via MOODLE, where there will also be a full course outline, details of assessment, course bibliography, links to relevant websites etc. Use of quizzes and/or wikis will be considered as appropriate.</td>
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</table>
Theodor Fontane: *No Way Back* (Angel Classics, 2010)

Further Reading:
- Alan Bance: *Theodor Fontane. The Major Novels* (CUP, 2010)

| Formative Assessment & Feedback: | Students will submit two essays, on which they will receive feedback. They will also be encouraged to submit essay plans beforehand, on which they will receive comments. Feedback will also be given in sessions in response to individual tasks. |
| Summative Assessment: | Exam 50% (2 hours)  
Coursework 40% – 2 essays of 1500 - 2000 words (20% each). Essays are due in the last week of term.  
10% to be awarded for class presentation or MOODLE quiz (details to be confirmed). |

**Department/School:** SMLLC  
**Academic Session:** 01-12  
**Course Title:** Representations of Childhood and Youth in Modern German Culture  
**Course Code:** GM2124  
**Course Value:** 0.5  
**Course JACS Code:** R220  
**Availability:** Terms 1 and 2  
**Status:** Optiona l for German and CLC  
**Pre-requisites:** None  
**Co-ordinator:** Dr Jon Hughes  
**Course Staff:** Jon Hughes  
**Aims:**  
- allow students to study a range of literary and cinematic responses to a key theme in modern German-language culture: the lives of children and young people  
- explore the historical contexts of the theme, and to consider the way broader social, political and ethical issues emerge from the representation of young people, and of institutions such as the school and the military  
- consolidate and extend the basic library-based and bibliographical study skills learned in the first year  
- continue to teach students to analyse texts critically in a variety of ways (formally, within a historical context, as examples of a genre, as ‘practical criticism’, etc.), at a more advanced level than in year 1 courses  
- encourage a critical awareness of relevant historical periods and styles, formal and generic qualities, and interpretive approaches
| **Learning Outcomes:** | By the end of this course it is envisaged that students will:  
• be able critically and analytically to discuss primary and secondary material, and the particular significance and resonance of the theme of childhood and youth in the German context  
• be able to combine techniques of textual analysis and personal judgment to form clearly expressed critical examinations of a variety of texts which exhibit a combination of critical reading, independent thought, and a capacity to construct an accurately referenced argument in appropriate scholarly form.  
• be able to articulate their own critical responses in class discussion and in written essays  
• be able to transfer the approaches used in the course to other courses and to future study, and to apply the broader thematic framework in a comparative way beyond the confines of this course  
• Demonstrate independent research skills by drawing on the university library and other suitable resources to find information relevant to the aims of the course. |
| **Course Content:** | Two terms divided, thematically, in the following way:  
**Term 1:** Childhood, Adolescence, and School  
**Term 2:** Youth, Generational Conflict, and the Transition to Adulthood  
A full comparative and contextual introduction, drawing widely on relevant historical and other background material, will be provided at the start of each term.  
Set texts are listed below |
| **Teaching & Learning Methods:** | The course will be taught in weekly seminars. |
| **Details of teaching resources on Moodle:** | A full Moodle presence will be developed, featuring course structure and bibliography, preparatory work, bibliography, weekly reading and other recommendations |
| **Key Bibliography:** | Representative Primary Bibliography (Six texts from the following will be studied each year)  
**Term 1:**  
Drama: Frank Wedekind, *Frühlings Erwachen / Spring Awakening*  
Novel: Hermann Hesse, *Unterm Rad / Beneath the Wheel*  
Novel: Irmgard Keun, *Kind aller Länder / Child of all Nations*  
Film: *Das weiße Band / The White Ribbion* (dir Michael Haneke, 2009)  
**Term 2:**  
Film: *Mädchen in Uniform* (dir Leontine Sagan, 1931)  
Novel: Erich Maria Remarque, *Im Westen nichts Neues / All Quiet on the Western Front*  
Novella: Ulrich Plenzdorf, *Die neuen Leiden des jungen W. / The New Sufferings of Young W.*  
Film: *Goodbye Lenin!* (dir. Wolfgang Becker, 2003)  
Film: *Die fetten Jahre sind vorbei / The Edukators* (Hans Weingartner, 2004)  
Full introductory and text-specific secondary bibliography will be published on Moodle. |
| **Formative Assessment & Feedback:** | Students will receive written feedback on the coursework essays which they are required to write. |
Summative Assessment:

Coursework: 2 essays of 1500-2,000 words (20% each)
Examination: (50%) 2 hours
10% Moodle test. All assessment criteria to be confirmed in course material and via Moodle at the start of course.

Deadlines: as advertised on Moodle, in handbooks and on noticeboards

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<tr>
<th>Code:</th>
<th>SN2013</th>
<th>Course Value:</th>
<th>0.5 unit</th>
<th>Status:</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Constructing Identity in Contemporary Spanish Cinema</td>
<td>Availability: (state which teaching terms)</td>
<td>Normally terms 1 &amp; 2</td>
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<tr>
<td>Prerequisites:</td>
<td>Successful progression into the second year</td>
<td>Recommended:</td>
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<td>Co-ordinator:</td>
<td>Dr Sarah Wright</td>
<td></td>
<td></td>
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<tr>
<td>Course Staff</td>
<td>Dr Sarah Wright</td>
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</tbody>
</table>
| Aims:         | • To develop students’ knowledge of film criticism and analysis.  
                • To examine issues of national and cultural identity in contemporary Spanish cinema by use of relevant filmic texts.  
                • To encourage students to explore and develop their critical responses to the films studied. |
| Learning Outcomes: | On completion of the course, students are expected:  
                • To have developed their knowledge of how to ‘read’ a film and evaluate it in relation to other Spanish films and to the film industry as a whole.  
                • To be able to relate Spanish films to their cultural context.  
                • To write about film in an appropriate critical style and register and demonstrate knowledge of key selected film theories. |
| Course Content: | In this course students will study films from the last twenty years in Spain. The films selected will in different ways express representations of identity in Spain. We will explore issues such as national and regional identities, cultural memory, urban versus rural experience, cultural diversity, immigration and the portrayal of gender within new family paradigms. The films to be studied are as follows:  
                Jamón, Jamón (1992), Bigas Luna; Tierra (1996), Medem; Flores de otro mundo (1999), Bollaín; El espinazo del diablo (2001), Del Toro; Abre los ojos (1997), Trueba; El Bola (2003), Achero Mañas, Todo sobre mi madre (1999), Almodóvar. |
| Teaching & Learning Methods | The course will normally be taught through a 1-hour seminar format over 20 weeks. The methodology will encourage debate and discussion as well as developing analytical and critical skills. |
### Key Bibliography:


### Formative Assessment and Feedback:

Students will normally be required to perform two short presentations in groups during the course. Feedback and questions will follow these presentations. Students are welcome to discuss essay plans with the tutor. Students will also receive a detailed coversheet with all marked work detailing room for improvement or praising sound academic work.

### Summative Assessment:

As with all other content courses in Hispanic Studies, the course is examined entirely through two 2,500-3,000-word coursework essays each worth up to 50% of the final mark for the course.

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<tr>
<th>Department/School:</th>
<th>Hispanic Studies</th>
<th>Academic Session: 2012-2013</th>
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<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Love in the Contemporary Spanish American Novel</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours) 0.5</td>
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<tr>
<td><strong>Course Code:</strong></td>
<td>SN2120</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice)</td>
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<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional) Optional</td>
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<td><strong>Pre-requisites:</strong></td>
<td>Successful progression into 2nd year</td>
<td><strong>Co-requisites:</strong></td>
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<td><strong>Co-ordinator:</strong></td>
<td>Dr Olivia Vázquez-Medina</td>
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<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Olivia Vázquez-Medina</td>
<td></td>
</tr>
</tbody>
</table>
| **Aims:**         | - To introduce students to four key contemporary Spanish American novels, and to their broad historical, cultural and political contexts.  
                  | - To foster the students’ awareness of the links suggested in these novels between love stories and national/regional histories, politics, and popular culture.  
                  | - To familiarize students with representations of love, gender, violence and conflict (political and cultural) in Spanish American literature and culture. |
| **Learning Outcomes:** | By the end of the course, students should:  
                  | - Be able to identify a range of themes, narrative techniques, cultural connections and political concerns in the four novels studied.  
                  | - Have acquired a cultural and theoretical framework that will enable them to engage critically with sophisticated literary texts from Spanish America.  
                  | - Have strengthened their practice of textual analysis and their ability to develop arguments in discussion and in writing. |
| **Course Content:** | This course centres on the representation of heterosexual love in four contemporary Spanish American novels: Isabel Allende’s *La casa de los espíritus* (*The House of the Spirits*), Gabriel García Márquez’s *Del amor y otros demonios* (*Of Love and Other Demons*), José Emilio Pacheco’s *Las batallas en el desierto* (*Battles in the Desert*), and Laura Restrepo’s *Delirio* (*Delirium*). In particular, the course explores the connections between representations of love and representations of history, gender, popular culture, violence and conflict (political and cultural) in the four novels studied. |
| **Teaching & Learning Methods:** | Classes will be held one hour per week during the autumn and spring terms. They will consist of lectures and seminars conducted in English. All students are expected to come to class prepared to participate in discussion. All students will also be expected to give at least one short presentation in the course of the year (maximum 10 mins). |
| **Details of teaching resources on Moodle:** | Reading notes, bibliography, questions and topics for discussion, e-resources, reading quizzes. |
| **Key Bibliography:** | CLC students with no reading knowledge of Spanish may use translations; all others will be expected to read and quote from the Spanish texts. Students are **expected to purchase** their own copy of the four novels studied (any edition):  
                  | - Gabriel García Márquez, *Del amor y otros demonios* (1994)  
                  | - José Emilio Pacheco, *Las batallas en el desierto* (1981)  
<pre><code>              | English translations (the following are the recommended editions but **any edition is acceptable**): |
</code></pre>
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<th>School of Modern Languages</th>
<th>Academic Session:</th>
<th>2009/10</th>
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<td>Course Title:</td>
<td>Dante’s Comedy – Themes and Ideas</td>
<td><strong>Course Value:</strong></td>
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<td>(Please contact Data Management for advice)</td>
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<tr>
<td>Availability:</td>
<td>Autumn and Spring</td>
<td><strong>Status:</strong></td>
<td>Option – courses in Italian and ELCS</td>
</tr>
<tr>
<td>(Please state which teaching terms)</td>
<td></td>
<td>(i.e.: Core, Core PR, Compulsory, Optional)</td>
<td></td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td>None</td>
<td><strong>Co-requisites:</strong></td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Prof. J.E. Everson</td>
<td></td>
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<tr>
<td>Course Staff:</td>
<td>Prof. J. E. Everson and other staff</td>
<td></td>
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</tr>
<tr>
<td>Aims:</td>
<td>The course builds on the foundations laid in IT1230 but is also designed to be accessible to students who have not previously studied Dante and to students of ELCS. The course aims to explore further themes and ideas concerning Dante and his major work, through a more extensive consideration of issues such as the developments in Dante’s life and poetry, his relationship to his environment, the cultural context, and</td>
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</tbody>
</table>
through closer reference to sections of the text, selected in particular to illustrate these themes. The course will also continue to the study, begun in year 1, of the continuing influence of Dante and his work on later Italian and European culture.

**Learning Outcomes:**
At the end of the course students will be familiar with the principal themes addressed by Dante in the Divine Comedy; have studied in depth a number of sections of the poem; have developed an understanding of Dante’s place in Italian language, literature and culture; appreciate the influence of Dante on subsequent writers and on other cultures and genres.

**Course Content:**
With close reference to the text of the Divine Comedy the course will study themes and ideas such as: Dante and the politics of Italy, Dante and Florence, Dante and exile, friendship and love, Dante and poetry, Dante and the Church, philosophy and reason. Readings in illustration of these themes will be taken from all three cantiche, but with a special emphasis on the Inferno.

**Teaching & Learning Methods:**
Lectures and seminars (close readings) to a total of 20 hours in the session. Lectures and close readings alternate week by week. Close readings will proceed chronologically through the text, to avoid any confusion for the students. Lectures are thematic and will draw examples from all cantos of the Inferno, with secondary references to other cantos. Cross-referencing between lectures and close readings will be constant.

**Details of teaching resources on Moodle:**
Bibliography, course outline, preparatory reading

**Key Bibliography:**
Dante – Divine Comedy (students taking degrees in Italian will be expected to read the text in Italian).

**Formative Assessment & Feedback:**
Individual tutorials with students (in office hours) to discuss essay and return. Written comments on the cover sheets.

**Summative Assessment:**
Exam 50% 2 questions in 2 hours, 1 question from sections A or B from list of 3 context/commentary questions and 1 question from section C from list of 4-6

| Coursework | 20%  | Essay 1 | 1,5000 - 2,000 words |
| City Test | 10%  | Essay 2 | 1,5000 - 2,000 words |

**Deadlines:** As advertised on notice boards and in handbook

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**Department/ School:** School of Modern Languages  
**Academic Session:** 2009/10

**Course Title:** Postwar Italian Cinema: the Auteur tradition  
**Course Value:** (UG courses = unit) 0.5
Course Code: IT2340
Course JACS Code: R330
Availability: Term 1
Status: Optional
Pre-requisites: Progression to Year 2
Co-requisites:
Co-ordinator: Fabrizio De Donno
Course Staff: Fabrizio De Donno

Aims:
• To introduce students to film analysis and criticism
• To explore the auteur tradition in Italian cinema and the cinematic movements of Neorealism and Modernism
• To examine the ideological, cultural and political issues that shaped the films of the period

Learning Outcomes:
• To learn how to read films and how to write critically about them
• To acquire knowledge about the postwar Italian film industry and the art house trends of film production
• To gain an understanding of how to relate postwar Italian films to the contexts in which they were made and exhibited

Course Content: Students will study art house films released in Italy between the 1940s and the 1960s. The films selected are key expressions of Neorealism and cinematic modernism in Italy. The issues explored in the context of Neorealism include realistic treatment, popular setting, social content, and political commitment. The part of the course dealing with the legacy of Neorealism in cinematic modernism focuses on the juxtaposition of reality and fantasy, while addressing issues such as the economic miracle, the American myth, industrialization and social alienation, and modernity. Students study films such as Rossellini's Roma città aperta (1946), De Santis' Riso amaro (1949), Visconti's Rocco e i suoi fratelli (1960), Fellini's La dolce vita (1960) and Otto e mezzo (1963), Antonioni's Deserto rosso (1965).

Teaching & Learning Methods: The course is taught through a 2-hour class over 10 weeks. Usually the first hour has the format of lecture, and the second of seminar. The second hour also is used for student presentations.

Details of teaching resources on Moodle: Bibliography, course outline, preparatory reading

Key Bibliography:
J. Monaco, How to Read a Film: the world of movies, media, multimedia: language, history and theory, New York: Oxford University Press, 2000
M. Landy, Italian Film, Cambridge: Cambridge University Press, 2000
M. Marcus, Italian Film in the Light of Neorealism, Princeton: Princeton University Press, 1986

Formative Assessment & Feedback: Individual tutorials with students (in office hours) to discuss essay and return. Written comments on the cover sheets.
### Summative Assessment

<table>
<thead>
<tr>
<th>Coursework</th>
<th>30%</th>
<th>Essay 1</th>
<th>2,000 - 2,500 words</th>
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<tbody>
<tr>
<td></td>
<td>60%</td>
<td>Essay 2</td>
<td>2,000 - 2,500 words</td>
</tr>
<tr>
<td></td>
<td>10%</td>
<td>moodle test</td>
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</tbody>
</table>

### Deadlines

As advised on notice boards and in handbook

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**Department/School:** School of Modern Languages  
**Course Title:** Italian Opera  
**Course Code:** IT2720  
**Course JACS Code:** R330  
**Course Value:** (UG courses = unit value, PG courses = notional learning hours)  
**Status:** (i.e.: Core, Core PR, Compulsory, Optional)  
**Availability:** Autumn-Spring  
**Pre-requisites:** None  
**Co-ordinator:** Prof. Vivienne Suvini-Hand  
**Course Staff:** Prof. Vivienne Suvini-Hand

### Aims

The course will:
- Acquaint students with an understanding of the development of the history of Italian opera from the 1600s to the present day.
- Examine the cultural status of opera from its origins up to and including the 21st century.
- Study a number of famous operas which will be assessed critically in terms of the works' themes, content, performance histories, and musical language, structure, and style.

### Learning Outcomes

An understanding and knowledge of the history, evolution, and cultural status of Italian opera from the Seventeenth century to the present day.  
An in-depth knowledge of six famous Italian operas (listed in the syllabus) composed within this period.  
An ability to assess these operas critically in terms of their content and style, and to write about them in a structured and analytical manner.

### Course Content

The word ‘opera’ is in many ways synonymous with Italy and constitutes an essential part of its culture. This course provides an historical and cultural overview of opera from its origins in the 1600s to the present day, and emphasizes the role played by opera in contemporary life. It looks at phenomena such as the popularization of opera through
its use in football, advertisements, and t.v. talent contests: Channel 4’s ‘Operatunity’ in the vein of ITV’s ‘Pop Idol’; diva worship and the commercialization of opera stars: the ‘Three Tenors’ phenomenon, and Gheorghiu and Alagna as the ‘Posh and Becks’ of opera. The course involves listening to and watching a number of famous operas which will be studied from a variety of perspectives. For example, students will examine the musical language and style of the operas; the primal emotions which drive the plot (e.g. love, anger, pride, lust, greed, envy); sexual politics (e.g. men dressing up as women, and women passing as men; sex wars, crimes of passion and adultery), the operas as social and political commentaries; and the ‘performance’ phenomenon (how the operas were received in their day, and famous performances and productions).

Specific operas and libretti to be studied are (but the choice may vary from year to year):

- Mozart / Da Ponte: Le Nozze di Figaro
- Rossini: La Cenerentola
- Donizetti: Lucia di Lammermoor
- Verdi: Rigoletto
- Puccini: Madama Butterfly

N.B. Students do not need any musical knowledge in order to take this course.

<table>
<thead>
<tr>
<th>Teaching &amp; Learning Methods:</th>
<th>20 hours (6 seminars) using audio-visual aids</th>
</tr>
</thead>
<tbody>
<tr>
<td>Details of teaching resources on Moodle:</td>
<td>Bibliography, course outline, preparatory reading</td>
</tr>
</tbody>
</table>
Ashbrook, W., The operas of Puccini (London: Cassell, 1969)  
Clement, C., Opera or the undoing of women (London: Virago, 1989)  
Osbourne, C., The bel canto operas of Rossini, Donizetti, and Bellini (London: Methuen, 1994)  
| Formative Assessment & Feedback: | Formative elements will include seminar presentations related to essay and exam-type questions and topics. Students will receive detailed written feedback on the coursework essays and oral presentation and will be able to obtain further detailed feedback in office hours. |
Code: IT2821  
Course Value: 0.5  
Status: option in degrees involving Italian, including ELC 5

Title: Fascism and the Arts in Italian Hermetic Poetry  
Availability: Autumn and Spring terms.

Prerequisites: None  
Recommended: 

Co-ordinator: Professor V. Suvini-Hand.

Course Staff: Professor V. Suvini-Hand.

Aims: To provide students with a knowledge and critical understanding of the Hermetic movement, and its position and importance in Italian literary history.

To introduce students to the main Hermetic poets of the twentieth century.

To explore the political and cultural influences behind Hermetic poetry.

To develop the students' skills of analysis, presentation and commentary.

Learning Outcomes: By the end of the course the students should have a clear understanding of the concept, evolution and development of Italian Hermeticism, and be able to apply that knowledge to the analysis of the chosen texts.

They should be able to discuss the proto-Fascist tendencies of Ungaretti’s poetry, and the anti-Fascist and existential qualities inherent in Montale’s collections.

They should be familiar with the broader cultural arena of the twentieth century and be able to discuss the influence exerted by twentieth-century avant-garde movements in the visual arts and the developments in European music upon the selected collections of poetry.

They should be able to write detailed poetry commentaries which identify different ‘types’ of poems (sonnets, haiku imitations, prose-poems etc.), and discuss such aspects as metrical patterns, rhyme schemes, figures of speech, linguistic registers, metaphors and similes, and the use of intertextuality in the poems selected for study.

They should have a good knowledge of the nature and the range of the secondary literature on the poets, and be able to demonstrate that knowledge in their presentations and essays.
### Course Content
Students will be introduced to the Italian context of twentieth-century poetry, and the hermetic genre. Thereafter, students will carry out a detailed study of a selection of hermetic poets, to include Giuseppe Ungaretti (L'Allegria), Eugenio Montale (Ossi di Seppia) and/or Salvatore Quasimodo (Oboe Sommerso / Ed è subito sera). The course will examine the historical and political arenas surrounding the poetical texts, in particular the manner in which Fascism and Fascist censorship were influential in 'creating' the Hemetic style. A major part of the course will explore the interrelationship between the poetical texts and the new developments both in European music (in particular, Debussy) and the visual arts: Fauvism, Futurism, Metaphysical painting, Cubism, and Surrealism.

### Teaching & Learning Methods
20 contact hours with regular class presentations.

### Key Bibliography:
- F. Flora, *La poesia emetica* (Bari: Laterza e Figli, 1936)
- M. Petruciani, *La poetica dell'emetismo italiano* (Turin: Loescher, 1955)
- G. Munafo, *Quasimodo, poeta del nostro tempo* (Firenze: Le Monnier, 1973)
- E. Salibra, *Salvatore Quasimodo* (Roma: Edizione dell’Ateneo, 1985)

### In-course Feedback:
Individual feedback on essays in office hours; general feedback in class; a feedback sheet will also be provided on assessed oral presentations.
Assessment: Coursework (%): 1 oral presentation (10%); 2 essays: Essay 1: 2,000-2,500 words (30%) and Essay 2: 2,000-2,500 words (60%).

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<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
<th>2009-10</th>
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</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Boccaccio: Decameron</td>
<td>Course Value:</td>
<td>0.5</td>
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<td></td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
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<tr>
<td>Course Code:</td>
<td>ML2301</td>
<td>Course JACS Code:</td>
<td>R320</td>
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<td>(Please contact Data Management for advice)</td>
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<tr>
<td>Availability:</td>
<td>Terms 1 and 2</td>
<td>Status:</td>
<td>Optional</td>
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<td>(i.e.: Core, Core PR, Compulsory, Optional)</td>
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<tr>
<td>Pre-requisites:</td>
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<td>Co-requisites:</td>
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<tr>
<td>Co-ordinator:</td>
<td>Dr Stefano Jossa</td>
<td>Co-ordinator:</td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Stefano Jossa and Prof Jane Everson</td>
<td>Co-ordinator:</td>
<td></td>
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</tbody>
</table>

Aims: The course provides for the close study of Boccaccio’s major work in Italian, the Decameron. From the time of its completion in the mid-fourteenth century, the Decameron has been immensely popular and very influential on subsequent writers right across Europe and beyond. Through the study of Boccaccio’s aims in the Decameron, his experimentation with forms of story-telling, the themes and topics constantly addressed the course aims to give students an understanding of how and why the work has never ceased to attract readers. By focusing on the different narrative levels and the figure of the writer, the course also aims to make students aware of how modern theories of reading and interpretation can be applied to medieval texts and so extend their theoretical expertise.

Learning Outcomes: By the end of the course students will be able to appreciate Boccaccio’s place in Italian literature and his contribution to the development of prose fiction both in Italy and more widely in Europe. They will be able to analyse individual novelle and appreciate his approach to narrative structure, characterisation and style within these. They will be able to understand the various levels on which the narrative can be read and interpreted, the complexity and novelty of the overall composition and the sophisticated narrative techniques which Boccaccio uses. They will be able to appreciate Boccaccio’s influence on subsequent writers, and will have gained some understanding of the influence of the Decameron on other forms of culture including art and the cinema.
<table>
<thead>
<tr>
<th>Course Content</th>
<th>The course will be principally devoted to a close study of Boccaccio’s major prose work in Italian, the <em>Decameron</em>. After reviewing Boccaccio’s literary output and his place in medieval Italian culture, the course will proceed to examine general themes, structure, style, relationship to reality, the figure of the writer, levels of interpretation and meaning, as well as conducting close readings on individual novelle, with a view to understanding Boccaccio’s skill as a story-teller, forms of characterisation, humour etc. Novelle from each of the 10 days will be analysed in detail, and themes such as fortune, the place of women in society, and the clergy will be addressed within each day and across the whole work. Special attention will be paid to the narrative frame and its significance. The course will conclude with a consideration of the influence of the <em>Decameron</em> on subsequent European writers, on the visual arts and in the cinema.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching &amp; Learning Methods</td>
<td>Lectures and seminars (close readings) totalling 20 hours. Lectures will be devoted to a discussion of major themes, and issues concerning the whole text. Close readings will address individual days and novelle. Cross-referencing between lectures and close readings will be constant. Each student will be expected to introduce the discussion of a novella.</td>
</tr>
<tr>
<td>Details of teaching resources on Moodle</td>
<td>The course handbook, details of work set for each session, full bibliography, assessment methods and marking criteria will be available on moodle.</td>
</tr>
<tr>
<td>Key Bibliography</td>
<td>Boccaccio <em>Decameron</em> (students taking degrees in Italian will be expected to read the text in Italian; students of ELCS and Comp Lit will read in English translation).</td>
</tr>
<tr>
<td>Formative Assessment &amp; Feedback</td>
<td>Individual tutorials with students (in office hours) to discuss the essays and return work to students. Detailed written comments provided on the cover sheets. Informal feedback given in class on student contributions. Feedback provided on presentations.</td>
</tr>
</tbody>
</table>
| Summative Assessment: | **Coursework:**
Essay 1 30% 2,000-2,500 words
Essay 2 60% 2,000-2,500 words
Oral Presentation 10%  |
| Deadlines | As advertised on moodle and in handbooks |
### Department/School: Modern Languages, Literatures, and Cultures

#### Academic Session: 2012/13

<table>
<thead>
<tr>
<th>Course Title:</th>
<th>From Aestheticism to the Avant-Garde</th>
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<tbody>
<tr>
<td><strong>Course Value:</strong></td>
<td>(UG courses = unit value, PG courses = notional learning hours) 0.5</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>ML3202</td>
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<tr>
<td><strong>Course JACS Code:</strong></td>
<td>Q200</td>
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<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 &amp; 2</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>Successful completion of CLC years 1 and 2 including Year 2 ‘Critical and Comparative Approaches’ course</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Giuliana Pieri</td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Ruth Hemus, Hannah Thompson, Eric Robertson and others</td>
</tr>
</tbody>
</table>

#### Aims:

- To examine in depth, and in relation to each other, artistic and literary movements prevalent late-nineteenth and early-twentieth-century Italy and France.
- To introduce students to key figures such as Gabriele d’Annunzio, Charles Baudelaire and J K Huysmans and study their work as examples of certain approaches to art and literature.
- To analyze in detail the contribution of the Italian Futurist movement and the French Dada and Surrealist movements to a variety of artistic disciplines, especially poetry, drama, painting, and cinema, in both Italy and Europe.
- To compare the movements referred to above to other movements across Europe
- To further develop analytical skills and critical approaches to the literary text as well as techniques of comparative literary analysis.
- To further equip students to read and interpret visual images across cultural contexts

#### Learning Outcomes:

After successful completion of this course, the prescribed reading and the hand-in assignments, students are expected to be able to:

- demonstrate their awareness of and ability to use techniques of textual analysis applied to creative writing and art.
- demonstrate their ability to form critical judgments of literary and artistic works, based on carefully analysed features and thematic concerns.
- demonstrate that they have developed an ability to make appropriate use of both primary and secondary material in their critical analyses.
- analyze and explain the significance and impact of the Aestheticism and Avant-Garde movements in Italy, France and across Europe
- compare the cultural productions of a range of countries and draw conclusions about their similarities and differences.

#### Course Content:

The course will take the form of 2, five-week blocks:

**Block One: Aestheticism**

- the Aesthetic movement
- the doctrine of art for art’s sake
- the new role of artists and writers in society
- Aestheticism and the visual arts
- The life and works of Gabriele d’Annunzio, especially *The Child of Pleasure*
- French Avant-Garde Poetry
- The Pre-Raphaelites
- Representing and imagining women at the fin-de-siècle
- Aestheticism, Decadence and Female Beauty
- Baudelaire and Huysmans (*The Painter of Modern Life; Against Nature*)

**Block Two: The Avant-Garde**
- The Futurist movement, especially the Founding Manifesto, Futurist theatre, Futurist poetry, Futurist cinema, and Futurism and the visual arts.
- Theories of the avant-garde
- The avant-garde manifesto
- Performance
- Machine imagery
- Art and visual technologies
- The avant-garde city

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<thead>
<tr>
<th>Teaching &amp; Learning Methods:</th>
<th>The course will be taught through 20 hours of lectures and seminars.</th>
</tr>
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<tbody>
<tr>
<td>Details of teaching resources on Moodle:</td>
<td>Reading lists and general bibliographies; links to library resources; course description; schedule of classes; guided preparatory reading and instructions for classes; assignment questions; general essay feedback and advice; coursework topics; handouts and PowerPoint presentations from classes; links to web resources; glossaries.</td>
</tr>
</tbody>
</table>
| Key Bibliography: | Sample content Block 2  
Orban, Clara, *The culture of fragments: word and images in futurism and surrealism* (Amsterdam; Atlanta, GA: Rodopi, 1997).  
<p>| Formative Assessment &amp; Feedback: | Feedback is provided through detailed comments on the set pieces of work which make up the formative element of the assessment. General feedback will also be offered, in class and/or on Moodle, of the written assignments. Feedback on class discussions and will be given informally. |</p>
<table>
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<tr>
<th>Summative Assessment:</th>
<th>Taught half-unit:</th>
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<tbody>
<tr>
<td><strong>Coursework:</strong> 2 essays of 2,000-2,500 words (essay 1: 30% each; essay 2: 60%)</td>
<td><strong>Course Value:</strong> 0.5</td>
</tr>
<tr>
<td>10% of the mark to be awarded for Moodle tests OR assessed class presentations. All assessment criteria to be confirmed in course material and via Moodle at the start of course.</td>
<td><strong>Status:</strong> optional</td>
</tr>
<tr>
<td><strong>Department/School:</strong> Modern Languages, Literatures, and Cultures</td>
<td><strong>Academic Session:</strong> 2012/13</td>
</tr>
<tr>
<td><strong>Course Title:</strong> The Gothic Mode in Spanish and English Fiction</td>
<td><strong>Course Code:</strong> ML3204</td>
</tr>
<tr>
<td><strong>Course Code:</strong> ML3204</td>
<td><strong>Course JACS Code:</strong> Q200</td>
</tr>
<tr>
<td><strong>Availability:</strong> Terms 1 &amp; 2</td>
<td><strong>Pre-requisites:</strong> A pass in at least one essay-based literary or cultural half-unit at second-year level</td>
</tr>
<tr>
<td><strong>Status:</strong> optional</td>
<td><strong>Co-requisites:</strong> none</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong> A pass in at least one essay-based literary or cultural half-unit at second-year level</td>
<td><strong>Co-ordinator:</strong> Abigail Lee Six</td>
</tr>
<tr>
<td><strong>Course Staff:</strong> Abigail Lee Six</td>
<td><strong>Aims:</strong></td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>- to develop students' awareness of the Gothic mode generally</td>
</tr>
<tr>
<td>- to make them familiar with a range of classic Gothic texts in English</td>
<td>- to make them familiar with a selection of Spanish and French texts which can be defined either as Gothic, or as Gothic precursors, or as having Gothic elements.</td>
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<td>- to develop students’ independent learning skills by requiring them to read primary texts and develop responses to them in advance of lectures and seminars.</td>
<td>- to develop students’ analytical and literary critical skills.</td>
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<tr>
<td>- to develop students’ research and academic writing skills.</td>
<td><strong>Learning Outcomes:</strong></td>
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<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>After successful completion of the course, students are expected:</td>
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<tr>
<td>- to understand what the Gothic mode encompasses</td>
<td>- to understand what the Gothic mode encompasses</td>
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<tr>
<td>- to be familiar with a range of classic English Gothic texts</td>
<td>- to understand how a range of French and Spanish writers fed into or drew on the Gothic tradition</td>
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<tr>
<td>- to be able to present their ideas both orally and in essay form according to scholarly conventions</td>
<td>- to be able to demonstrate their independent research skills by identifying and using suitable secondary sources rigorously in preparation of the above</td>
</tr>
<tr>
<td><strong>Course Content:</strong> Following a general introduction to the Gothic mode, the course will be divided into two halves. The first half will focus on vampire fiction and related themes. The second half will be devoted to the cluster of ideas around imprisonment and madness.</td>
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<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>There will be a formal lecturing element, but most of the teaching and learning will be discussion-based and interactive. Students will take turns introducing class discussion with a presentation.</td>
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<tr>
<td><strong>Details of teaching resources on Moodle:</strong></td>
<td>Weekly schedule of classes; lecture handouts; bibliography; relevant secondary material not readily available elsewhere; translation of the Pardo Bazán text.</td>
</tr>
<tr>
<td><strong>Formative Assessment &amp; Feedback:</strong></td>
<td>Feedback on oral contributions to class discussions will be given in class on an ongoing basis. Individual feedback on written work will be given on the cover sheet; points of interest to the whole group will be presented on a general feedback sheet distributed to all.</td>
</tr>
</tbody>
</table>
| **Summative Assessment:** | Examination (50%) (2 hours)  
Coursework (20 + 20%) two essays of 1500-2000 words  
Participation (10%) reading quizzes  
Deadlines: as per School matrix |
<table>
<thead>
<tr>
<th>Learning Outcomes:</th>
<th>Taught half-unit:</th>
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<tr>
<td></td>
<td>After successful completion of this course, the prescribed reading and the hand-in assignments, students are expected to be able to:</td>
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<td>• demonstrate their ability to form critical judgments of theoretical texts, based on careful analysis of the texts’ features and concerns.</td>
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<tr>
<td></td>
<td>• demonstrate their ability to make appropriate use of both primary and secondary material in their critical analyses.</td>
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<td></td>
<td>• demonstrate independent research skills by drawing on the university library and other suitable resources to find information relevant to the aims of the course.</td>
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<tr>
<td></td>
<td>• combine techniques of textual analysis and judgment to form clearly expressed critical examinations of a variety of texts which exhibit a combination of critical reading, independent thought, and a capacity to construct an accurately referenced argument in appropriate scholarly form.</td>
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<tr>
<th>Course Content:</th>
<th>The course will take the form of four five-week blocks:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Block One: Texts</strong> Structuralism and Narratology</td>
</tr>
<tr>
<td></td>
<td>Derrida and Deconstruction</td>
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<td>Power and Discourse</td>
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<td></td>
<td><strong>Block Two: Capitalism, Consumerism, Consumption</strong></td>
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<td></td>
<td>Marxism and Ideology</td>
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<td></td>
<td>Critical Approaches to Consumerism</td>
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<td></td>
<td>Globalization and Ecocriticism</td>
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<td><strong>Block Three: Gender and Desire</strong></td>
</tr>
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<td></td>
<td>Freud and Psychoanalytic Criticism</td>
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<td></td>
<td>Feminism, Gender, Queer</td>
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<td></td>
<td><strong>Block 4: History, Memory, Ethics</strong></td>
</tr>
<tr>
<td></td>
<td>Memory Studies</td>
</tr>
<tr>
<td></td>
<td>Trauma Theory</td>
</tr>
<tr>
<td></td>
<td>Ethics</td>
</tr>
</tbody>
</table>

| Teaching & Learning Methods: | Taught half-unit: The teaching-led half-unit of this course will be taught through 20 hours of lectures and seminars. |

| Details of teaching resources on Moodle: | Taught half-unit: Reading lists and general bibliographies; links to library resources; course description; schedule of classes; guided preparatory reading and instructions for classes; assignment questions; general essay feedback and advice; coursework topics; handouts and PowerPoint presentations from classes; links to web resources; glossaries. |

<table>
<thead>
<tr>
<th>Key Bibliography:</th>
<th>Sample content</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Block 3</strong></td>
</tr>
<tr>
<td></td>
<td>Judith Butler, chapter from <em>Gender Trouble: Feminism and the Subversion of Identity</em> (New York: Routledge, 1990)</td>
</tr>
<tr>
<td>Formative Assessment &amp; Feedback:</td>
<td>Taught half-unit: Feedback is provided through detailed comments on the set pieces of work which make up the formative element of the assessment. General feedback will also be offered, in class and/or on Moodle, of the written assignments. Feedback on class discussions and will be given informally.</td>
</tr>
<tr>
<td>Summative Assessment:</td>
<td>Taught half-unit: <strong>Coursework</strong>: 2 essays of 1500-2,000 words (20% each) <strong>Examination</strong>: 2-hour examination (50%) 10% of the mark to be awarded for Moodle tests OR assessed class presentations. All assessment criteria to be confirmed in course material and via Moodle at the start of course.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Arthurian Romance: Chrétien de Troyes</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours) .5</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>FR3102</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice) R120</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Term 1 or term 2 or terms 1-2</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional) Optional</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>N/A</td>
<td><strong>Co-requisites:</strong> None</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Professor Ruth Harvey</td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Professor Ruth Harvey</td>
<td></td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>The aims of this course are: - to examine the interrelated themes of knighthood, heroism, the aristocratic culture of courtliness and its implications; - to consider the ethical and aesthetic issues involved in the representation of chivalry and love in texts which, while chronologically remote from modern writing, are an integral part of the western literary tradition; - to enable students to become aware of a variety of critical approaches which may be taken with respect to such cultural production.</td>
<td></td>
</tr>
</tbody>
</table>
| **Learning Outcomes:** | After completion of the course and the prescribed reading, students are expected to be able to:  
- analyse and discuss selected Arthurian romances in relation to their courtly context;  
- account for the characteristic themes, preoccupations and ideology of such writing in terms of its production and reception;  
- demonstrate an awareness of current critical approaches and discourse concerning these works in formulating their own judgements on specific texts and issues;  
- express their judgements and analyses lucidly and in appropriate forms. |
| **Course Content:** | The course will concentrate in depth on two closely connected Arthurian romances which deal at one and the same time with the development and with the subversion of a very influential vernacular literary form, the romance, and the poetic representation of contemporary aristocratic society. Core questions to be explored include:  
- Idealisation of chivalric heroism, of the lady and of social structures and codes against their socio-cultural background  
- The uses of irony and issues of patronage and audience reception  
- The relationship between chivalry and ‘courtly love’  
- The development and treatment of Arthurian mythology |
| **Teaching & Learning Methods:** | The course will consist largely of seminars, either one-hour weekly throughout the teaching year or two-hours weekly in Term 1 or Term 2. Lecture-style presentations by the course leader will combine with group discussions and student presentations. Seminars will focus on student participation and discussion and preparation will be required for each session. The texts will be analysed in detail and sessions will also be devoted to the main thematic issues. |
| **Details of teaching resources on Moodle:** | Reading lists; preparation notes and instructions; coursework and presentation topics; handouts from lectures. |
| **Key Bibliography:** | Primary texts: at least TWO of the romances of Chrétien de Troyes, typically:  
Chrétien de Troyes, Le Chevalier de la Charette ou le Roman de ‘Lancelot’, ed. and trans. C. Mela, Le livre de Poche “Lettres Gothiques” series (with a parallel translation into Modern French)  
| **Formative Assessment & Feedback:** | Via individual tutorials, comments on student presentations and written feedback from coursework assignments. |
### Summative Assessment:

If the course is run in Term 1 (Autumn) the assessment will be as follows:

- **long essay** 80% 2,800-3,000 (students are entitled to 30 mins individual supervision)
- **oral presentation (20mins)** 20%

If the course is run in Term 2 (Spring) the assessment will be as follows:

- **essay 1** 20% 1,500-2,000
- **essay 2** 20% 1,500-2,000
- **moodle tests** 10%
- **exam (2 hours 15 mins)** 50%

If the course runs across both Terms 1 and 2, the assessment will be as follows:

- **essay 1** 30% 2,000-2,500
- **essay 2** 60% 2,000-2,500
- **moodle tests** 10%

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<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Repression and Rebellion: The Father and the Father's Law</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours) 0.5</td>
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<tr>
<td><strong>Course Code:</strong></td>
<td>FR 3108</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice) R120</td>
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<tr>
<td><strong>Availability:</strong> (Please state which teaching terms)</td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional) Optional for French and ELCS/CLC</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
<td><strong>Co-requisites:</strong> None</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Prof James Williams</td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Ruth Cruickshank, Prof Williams, Prof John O’Brien, Dr Timothy Chesters</td>
<td></td>
</tr>
</tbody>
</table>

### Aims:

The principal aims of this course are to:

- examine key French theoretical texts in their historic and cultural context
- introduce students to a specific range of texts on theory dealing with patriarchal structures and state authority
- further develop analytical skills and critical approaches to theory and culture

### Learning Outcomes:

After completion of the course, the prescribed reading and the hand-in assignments, students are expected to be able to:

- demonstrate their awareness of and ability to use techniques of textual analysis applied to theoretical writing in French.
- demonstrate their ability to form critical judgments of theoretical works, based on carefully analysed textual features and thematic concerns.
- demonstrate that they have developed an ability to make appropriate use of both primary and secondary material in their critical analyses.
- explain and illustrate from an appropriate range of primary and secondary material the notion and the impact of patriarchal systems on a) political system b) the human psyche (unconscious) c) the colonialist phenomenon.
- Apply their knowledge of the ideology of patriarchal authority and its subversion to
<table>
<thead>
<tr>
<th>Course Content:</th>
<th>This course examines systems of patriarchal authority and their subversion. It ranges from examination of the political and psychological exploitation of language for particular aims, through the specific discourses of feminism and social control, to psychoanalytical theory. Organised around four major blocks, the course considers in turn: feminist theory; the explosive critique of psychoanalysis by Deleuze and Guattari; the Marthe Brossier case and the ideology of possession; La Boétie and the language of tyranny in the Renaissance.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching &amp; Learning Methods:</td>
<td>The course will consist largely of seminars, either one-hour weekly throughout the teaching year or two-hours weekly if taught in Term 1 or Term 2. Lecture-style presentations by the course leader will alternate with group discussions and student presentations. Seminars will focus on student participation and discussion and preparation will be required for each session. The texts will be analysed in detail and sessions will also be devoted to the main thematic issues.</td>
</tr>
<tr>
<td>Details of teaching resources on Moodle:</td>
<td>In Preparation (course outline, preparation for seminars, full reading lists, etc.).</td>
</tr>
</tbody>
</table>
| Key Bibliography: | For French students:  
  - Toril Moi, Sexual Textual Politics (2nd edition) (Routledge, 2002)  
  - Peter Barry, Beginning Theory (3rd edition) (Manchester UP, 2009)  
  - Gilles Deleuze and Félix Guattari, L’Anti-Oedipe (Minuit, 1980) [selected pages to be supplied in photocopied form]  
  - Michel Tournier, Vendredi, ou les limbes du Pacifique (Folio)  
  - Marthe Brossier, a dossier of French material will be supplied by the department  
  - La Boétie, Discours de la servitude volontaire, Ed. Simone Goyard-Fabre (GF-Flammarion, 1983)  
  For ELCS/CLC students:  
  - Toril Moi, Sexual Textual Politics (2nd edition) (Routledge, 2002)  
  - Peter Barry, Beginning Theory (3rd edition) (Manchester UP, 2009)  
  - Gilles Deleuze and Félix Guattari, Anti-Oedipus: Capitalism and Schizophrenia (Penguin Modern Classics, 2009) [selected pages to be supplied in photocopied form]  
  - Michel Tournier, Friday (any edition)  
  - Marthe Brossier, a dossier of material in English translation will be supplied by the department  
  Secondary Bibliography:  
  - Kate Millet, Sexual Politics, New York, Doubleday, 1970  
  - Paul Rabinow (Ed), An Introduction to Foucault’s Thought, Penguin, 1984  
  - Margaret Whitford, Patriarchy, Feminism and Psychoanalysis: A Critical Dictionary  
  - Gilles Deleuze and Claire Parnet, Dialogues (Flammarion, 2008)/Dialogues (Continuum,1987). |
| Formative Assessment & Feedback: | Via individual tutorials, comments on student presentations and written feedback from coursework assignments |
### Summative Assessment

**Coursework (40%)**:
- Short essay 1 (1,500-2,000) 20%
- Short essay 2 (1,500-2,000) 20%
- + Moodle tests or presentations 10%

**Exam (50%)** (2 hours)

**Deadlines**: as advertised on moodle and in the handbook

### Department/School: SMLLC

### Academic Session:

<table>
<thead>
<tr>
<th>Course Title:</th>
<th>Image, Identity and Consumer Culture in Post-war Fiction and Film</th>
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</thead>
<tbody>
<tr>
<td>Course Code:</td>
<td>FR3112</td>
</tr>
<tr>
<td>JACS Code:</td>
<td>R130</td>
</tr>
<tr>
<td>Availability:</td>
<td>Term1</td>
</tr>
<tr>
<td>Status:</td>
<td>Optional, Available to ELCS and BATVF</td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td>None</td>
</tr>
<tr>
<td>Co-requisites:</td>
<td>None</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Ruth Cruickshank</td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Ruth Cruickshank</td>
</tr>
</tbody>
</table>

### Aims:

- examine the relationship between a range of post-1945 literary texts and films and their historical, cultural and critical context
- develop cultural and critical awareness of the influence of the mass media and the market on innovations in literature and cinema in post-war France
- develop an appreciation of the role of film and fiction in the politics of gender and sexual, racial and individual identity
- further develop analytical skills and critical approaches to the literary text and to film, discussing their relationship with other contemporary forms of cultural production

### Learning Outcomes:

After completion of the course, the prescribed reading and the hand-in assignments, students are expected to be able to:

- identify and interpret the links between developments in post-war French society and different forms of cultural production
- analyse different literary and filmic techniques and their relationship with the images and discourses of consumer culture
- explain how and why writers and filmmakers have contributed to the development of post-war French identity politics
- show familiarity with the methods of independent research and prove the ability to make appropriate use of both primary and secondary material in their critical analyses
- demonstrate their ability to combine techniques of textual analysis and personal judgement to form clearly expressed critical examinations of literary works and films in writing, in group discussions and in oral presentations
**Course Content:**
Since 1945, radical changes precipitated by the development of consumer culture in France have created new images of the self that intersect with questions of gender, race, sexuality and exclusion. This course investigates the exciting ways in which post-war French literature and cinema both reflect and influence the impact of the mass media and global market forces on ways of constructing and expressing identity. Weekly seminars examine how some of the most original writers and filmmakers of the last six decades have explored new ways of understanding identity by representing, appropriating or exploiting the techniques of advertising, animation, Hollywood, crime fiction, television and journalism. Situating these innovations in their historical, cultural and critical context, the aim is to assess how contrasting novels and films engage with identity politics by drawing on the images and discourses of consumer culture. Combining the study of films, literary texts and other contemporary media, the course further理解和了解更多 key issues of concern affecting life in France from the end of the Second World War to the present day.

**Teaching & Learning Methods:**
If running Term 1 or Term 2 only two hours of seminar weekly; if running across Term 1 and Term 2 one hour weekly (20 Hours total). Teaching and learning are organised through staff-led discussion and student presentations. Issues raised will be explored in detail via group discussions and student presentations. Complementary perspectives will be introduced through other contemporary documents from advertising and print media to critical commentary. Preparation will be required for each session by viewing the required films, reading the primary texts and preparing selected secondary material. All students are required to make a presentation and to participate actively in group discussion.

**Details of teaching resources on Moodle:**
All course handouts and further links/resources are available on Moodle.

**Key Bibliography:**
It is strongly recommended that students read the texts/see the films before the start of the academic session.

**Recommended further reading**

**Formative Assessment & Feedback:**
Each student may have ten minutes’ individual discussion in preparation for the presentation, and will receive formal written feedback after it. Students may also arrange 30 minutes’ individual supervision in preparation for the writing of their long essay.
| **Summative Assessment** | Coursework (100%)  
20% Oral presentation (15 minutes + 5 minutes of questions) with accompanying written material (hand-outs, bibliography, etc.) that will be taken in, formally assessed, and returned with feedback.  
80% Long essay (2,800-3,000 words) Deadlines: Oral presentation. Date to be agreed between student and tutor in advance. Long essay deadline as published on notice boards and on Moodle. |

| **Department/School:** | SMLLC |
| **Course Title:** | Text and Image in France: from Cubism to the Present |
| **Course Code:** | FR3113 |
| **Course Value:** | (UG courses = unit value, PG courses = notional learning hours) 0.5 |
| **Course JACS Code:** | R130 |
| **Availability:** | Terms 1 and 2, Term 1 or Term 2 depending on sabbatical arrangements |
| **Status:** | (i.e.: Core, Core PR, Compulsory, Optional) optional |
| **Pre-requisites:** | None |
| **Co-requisites:** | None |
| **Co-ordinator:** | Professor Eric Robertson |
| **Course Staff:** | Professor Eric Robertson |

**Aims:** The aims of this course are to:  
- equip students with the necessary critical skills to engage in interdisciplinary analysis;  
- familiarize students with concepts of modern comparative aesthetic theory;  
- study select examples of textual and visual forms of expression from the early twentieth century to the present day, paying particular attention to the various collaborative and multi-disciplinary innovations that characterised the avant-garde in France in this period;  
- develop an understanding of the critical processes involved in interpreting texts and images.

**Learning Outcomes:** After completion of the course, the prescribed reading and the hand-in assignments, students are expected to be able to:  
- demonstrate their awareness of and ability to use techniques of textual and visual analysis and to apply these to the figures studied;  
- demonstrate their ability to form critical judgments of literary works and visual images, and to show an awareness of relevant critical theories;  
- demonstrate an ability to make appropriate use of both primary and secondary material in their critical analyses;  
- Analyse the relationship between textual and visual modes of representation in the work of the figures examined.

**Course Content:** The course explores the relationship between textual and visual forms of expression from the early twentieth century to the early twenty-first. The course will focus on textual/visual relations from a variety of critical perspectives and through a range of chronologically discrete sources. All the key texts will be examined in parallel with the artworks that inspired them, and these primary sources will be considered in their wider socio-cultural and aesthetic contexts.  
The course will typically explore a selection of the following:  
- Hybrid textual/visual works such as the ‘premier livre simultané’ of Blaise Cendrars and Sonia Delaunay, the visual poetry of Apollinaire, and Henri Michaux’s works composed of signs;  
- The art criticism of creative writers and poets;  
- Illustrated livres d’artiste;  
- Philosophically-charged writings inspired by artists, such as Foucault’s and Deleuze’s essays on post-war artist Gérard Fromanger, and Barthes’ notes on photography.
### Teaching & Learning Methods:
The course will consist of one weekly hour throughout terms 1 and 2 or 2 hours in either Term 1 or Term 2. After one or two introductory lecture-style presentations by the course leader, the course will be based on group discussions and student presentations. Seminars will focus on student participation and discussion and preparation will be required for each session. The texts and artworks will be analysed in detail and sessions will also be devoted to wider theoretical issues of interpreting visual and textual media.

### Details of teaching resources on Moodle:
The course description, general reading list, schedule of classes, slides discussed in class, links to art museum websites, and other information relating to the course are all available on the FR3113 Moodle page.

### Key Bibliography:
- Guillaume Apollinaire, Calligrammes. Poèmes de la paix et de la guerre
- Jean Arp, Jours effeuillés [extracts on handout]
- Roland Barthes, La chambre claire: note sur la photographie
- Blaise Cendrars, Du Monde entier
- Gilles Deleuze and Michel Foucault, Gérard Fromanger: la peinture photogénique
- Henri Michaux, Face aux venins

### Formative Assessment & Feedback:
Feedback is provided through detailed comments on the set pieces of work which make up the formative element of the assessment.

### Summative Assessment:
- One long essay of 2,800-3,000 words worth 80% of overall mark. (In additional to the 20 learning hours the student is entitled to 30 mins of individual supervision)
- One essay of 1,500-2,000 words worth 20% of overall mark

**Deadlines:** as published on Moodle and in the course outline

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### Course Details:

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<thead>
<tr>
<th><strong>Department/School:</strong></th>
<th>SMLLC</th>
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</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Ethics and Violence: Murder, Suicide and Genocide in Literature and Film</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>FR3114</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Professor Colin Davis</td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Professor Colin Davis</td>
</tr>
</tbody>
</table>
| **Aims:**              | These are:
  - to examine the interrelated themes of murder, suicide and genocide in a range of French texts and films;
  - to consider the ethical and aesthetic issues involved in the representation of violence;
  - to study the political and historical contexts in which acts of violence are presented as morally justifiable;
  - to develop skills in literary and film analysis acquired on other courses. |
**Learning Outcomes:**

After completion of the course, students are expected to be able:

- to understand how and why writers and filmmakers have contributed to discussion of ethical, political and psychological aspects of violence;
- to analyse different literary and filmic techniques used in texts and films about violence;
- to explain the problems of representing violence in literature and on film, and to understand the options available to writers and filmmakers dealing with the subject;
- to formulate well-informed critical judgements on specific texts and film and to compare techniques and standpoints adopted in contrasting texts and films;
- to express their judgements and analyses lucidly and in appropriate form, both in oral and written contexts.

**Course Content:**

Why do people kill? Can murder or suicide ever be justified? How can murder escalate in scale to the point that it turns into genocide? The course examines these questions by looking at how they have been dealt with in texts and films concerned with the ethical and political dilemmas of the twentieth century. Political and self-destructive uses of violence will be considered to see how far they can be explained and judged to be legitimate. The course concludes by studying some of the specific problems of understanding and representing the Holocaust.

**Teaching & Learning Methods:**

If taught over one term the course will consist of a weekly two-hour seminar. If taught over two terms it will consist of a weekly hour-long seminar. Teaching and learning will be organised through staff-led discussion and student presentations. Each week students will be expected to undertake private study to prepare for the seminar, and they will be required to make a presentation to the seminar group during the course.

**Details of teaching resources on Moodle:**

Course descriptions, reading lists, powerpoint presentations.

**Key Bibliography:**

Texts and films to be studied will include some of the following:

**Primary Texts:**

Albert Camus, *L’Etranger, Les Justes, La Chute*  
Jean-Paul Sartre, *Les Mains sales*  
Elie Wiesel, *La Nuit, L’Aube*

**Films:**

*La Bête humaine* (dir. Jean Renoir)  
*Le Jour se lève* (dir. Marcel Carné)  
*Le Feu follet* (dir. Louis Malle)  
*Etat de siège* (dir. Costa Gavras)  
*Nuit et brouillard* (dir. Alain Resnais)  
*Shoah* (dir. Claude Lanzmann)

**Formative Assessment & Feedback:**

Feedback is provided through detailed comments on the set pieces of work which make up the coursework element of the assessment.
**Summative Assessment:** Coursework: Long essay (80%). 3000 words Oral presentation (20%)

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<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
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<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Proust's A la recherche du temps perdu.</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours) 0.5</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>FR3115</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice) R120</td>
</tr>
<tr>
<td><strong>Availability:</strong> (Please state which teaching terms)</td>
<td>Term I, Term 2 or Both Terms</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional) Optional</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
<td><strong>Co-requisites:</strong> None</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Adam Watt</td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Adam Watt</td>
<td></td>
</tr>
</tbody>
</table>

**Aims:**
Through reading, discussion and critical analysis of set texts, the course aims to:
- introduce students to a complex and highly influential work of literature
- develop students' understanding of the movements of the novel and the inter-relations of its component volumes
- develop students' sense of the formal concerns of the novel, its rich and wide-ranging thematic concerns, and how together these give Proust a privileged place in literary history

**Learning Outcomes:**
After completion of the course and the prescribed reading, students are expected to be able to:
- discuss analytically the structure and development of Proust’s novel
- demonstrate familiarity with the central thematic preoccupations of the novel
- analyse, through close reading and commentary, characteristic features of Proust’s writing
- demonstrate an awareness of Proust’s narrative innovations
- assess critically the sorts of philosophical-intellectual dilemmas explored by Proust’s narrator.

**Course Content:**
After reading ‘Combray’, the opening section of A la recherche you will study the second and fifth volumes in their entirety and the final two thirds of the last volume. In ‘Combray’ and A l’ombre des jeunes filles we get acquainted with Proust’s narrator and the individuals and forces that shape his childhood and youth: habit, art, illness, love, and desire will all be analysed in detail. In studying La Prisonnière and Le Temps retrouvé you will address questions of passion, jealousy, obsession and neurosis as well as mortality and the functions of art; you will also assess some of the structural issues of Proust’s novel. Lectures will outline all of A la recherche and aspects of its socio-historical and intellectual context. Lectures and seminars will focus on the grand movements, themes and structures of Proust’s novel, as well as on the intricate business of detail at the level of the individual sentence or phrase.

**Teaching & Learning Methods:**
The course will consist of two one-hour sessions per week throughout the term if taught in either Term 1 or Term 2 and a weekly one-hour session if taught across both terms. Lecture-style presentations by the course leader will alternate with seminars. These will focus on student participation and the discussion of specified passages/sections of text. Reading and preparation will be required for each session. Sessions will be devoted to thematic, conceptual and technical issues as well as to producing (and debating) critical commentaries on passages from the novel.
Details of teaching resources on Moodle: Course outline, bibliography, preparatory reading for seminars

Key Bibliography: The recommended text is the one-volume ‘Quarto’ edition, *A la recherche du temps perdu* (Paris: Gallimard, 1999), which contains the complete text and allows you easily to refer to all of the novel’s volumes.

Primary Reading
‘Combray’ (the first part of *Du côté de chez Swann*) (pp. 13-153)
*A l’ombre des jeunes filles en fleurs* (pp. 347-744)
*La Prisonnière* (pp. 1607-1915)
*Le Temps retrouvé* (from p. 2253)

For ELCS students the recommended edition is the translation by C.K. Scott Moncrieff & Terence Kilmartin, revised by D.J. Enright, published in 6 volumes by Vintage; the prescribed reading is the first part of volume 1 (*Swann’s Way*), all of volume 2 (*Within a Budding Grove*), the first half of volume 5 (*The Captive*) and the latter part of volume 6 (*Time Regained*).

Selected Secondary Reading

Formative Assessment & Feedback: Feedback will be provided informally and via detailed comments on the shorter piece of coursework (the critical commentary).

Summative Assessment: coursework (100%) Critical commentary (20%), 1,500-2,000 words.
Long essay (80%) 2,800-3,000 words. (in addition to 20 hours teaching, students will be entitled to 30mins individual supervision)

Deadlines: As per course schedule/Moodle.

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>The Passion of Place: Desire and Identity in Modern Paris</td>
<td>0.5</td>
</tr>
<tr>
<td>Course Code:</td>
<td>FR 3117</td>
<td>Course JACS Code: (Please contact Data Management for advice) R120</td>
</tr>
<tr>
<td>Availability:</td>
<td>Terms 1 and 2</td>
<td>Status: (i.e.: Core, Core PR, Compulsory, Optional) Optional for French and ELCS students</td>
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<tr>
<td>Pre-requisites:</td>
<td>None</td>
<td>Co-requisites: None</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Hannah Thompson</td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Hannah Thompson</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
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<td></td>
</tr>
</tbody>
</table>
| Aims:       | The aims of this course are to:  
- examine key 19th and 20th century texts and films in their cultural and geographical context  
- further develop analytical skills and critical approaches to the literary text/film  
- develop cultural awareness with specific reference to the city of Paris in literature and film  
- develop an appreciation of the themes of sex, gender and racial identity in relation to modern France's cultural production. |
| Learning Outcomes: | After completion of the course, the prescribed reading and the hand-in assignments, students are expected to be able to:  
- demonstrate their awareness of and ability to use techniques of textual analysis applied to creative writing and film in French.  
- demonstrate their ability to form critical judgments of literary works, based on carefully analysed textual features and thematic concerns.  
- demonstrate that they have developed an ability to make appropriate use of both primary and secondary material in their critical analyses.  
- explain the role and function of the city of Paris in France's cultural production  
- analyse the relationship between issues of sex, gender and racial identity and the environment in which these issues exist. |
| Course Content: | In this course we focus on a range of texts and films produced in France between 1869 and 1996. All the texts and films are set in Paris and present a particularly interesting and important vision of physical, cultural and social aspects of the capital. We will look at the ways in which the presence of Paris influences the text's or film's plot, themes, structure and style and characters. The texts and films under discussion also all focus on the central protagonists' search to determine and engage with aspects of their own identity and this search is frequently inseparable from the city in which it occurs. This course will question why the quest to define one's identity is so bound up with the place one lives and will look at the relationship between the internal and the external, the personal and the public which is mapped out in each of these texts and films. |
| Teaching & Learning Methods: | The course will consist of a weekly two-hour seminar throughout the term if taught in either Term 1 or Term 2 and a weekly hour-long seminar if taught across both terms. Presentations by the course leader will alternate with group discussions and student presentations. Seminars will focus on student participation and discussion and preparation will be required for each session. The texts and films will be analysed in detail and sessions will also be devoted to the main thematic issues as well as to the preparation and planning of the hand-in assignments. |
| Details of teaching resources on Moodle: | Students will be expected to prepare in advance for seminars using the guided reading published on Moodle. Handouts and powerpoint presentations from seminars will also be available as well as reading lists and web resources. |
| Key Bibliography: | Set texts: (to be bought in the recommended edition):  
Emile Zola, La Curée (Folio Classique) ISBN 2070411419  
ELCS students only: Emile Zola, The Kill (Oxford World’s Classics) ISBN 0192804642  
Gustave Flaubert, L’Education sentimentale (GF Flammarion) ISBN 2080711032  
Simone de Beauvoir, L’Invitée (Folio) ISBN 2070367681  
ELCS students only: Simone de Beauvoir, She Came to Stay (Harper) ISBN 0007204647  
Leos Carax, Les Amants du Pont-Neuf (DVD/Video)  
Eric Rohmer, Un conte d’hiver / A Winter’s Tale (DVD/Video)  
Cédric Klapisch, Chacun cherche son chat / When the Cat’s Away (DVD/Video) |
<p>| Formative Assessment &amp; Feedback: | Feedback on class discussions and presentations will be given informally. The detailed written feedback given on the first coursework assignment will help with the preparation of the second. Individual tutorials will be arranged to give feedback and suggestions on the preparation of the long essay. |</p>
<table>
<thead>
<tr>
<th>Summative Assessment</th>
<th>Exam (50%) Answer two questions in two hours.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coursework (40%):</td>
</tr>
<tr>
<td></td>
<td>Essay 1 (20%) 1,500-2,000 words</td>
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<tr>
<td></td>
<td>Essay 2 (20%) 1,5000-2,000 words</td>
</tr>
<tr>
<td></td>
<td>Moodle Tests (10%)</td>
</tr>
<tr>
<td>Deadlines:</td>
<td>as per course schedule and moodle.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
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<tr>
<td>Academic Session:</td>
<td>Half unit</td>
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<tr>
<td>Course Title:</td>
<td>Wanton Women: artists and writers of the French avant-garde</td>
</tr>
<tr>
<td>Course Code:</td>
<td>FR3120</td>
</tr>
<tr>
<td>Course JACS Code:</td>
<td>R120</td>
</tr>
<tr>
<td>Availability:</td>
<td>Terms 1 and 2</td>
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<tr>
<td>Status:</td>
<td>Optional</td>
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<tr>
<td>Pre-requisites:</td>
<td>None</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Ruth Hemus</td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Ruth Hemus</td>
</tr>
<tr>
<td>Aims:</td>
<td>These are to:</td>
</tr>
<tr>
<td></td>
<td>• highlight the interventions of women writers and artists in the avant-garde movements of the early 20th C in France, including Dada and Surrealism</td>
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<tr>
<td></td>
<td>• examine in detail selected literary texts (poems, narratives and manifestos) and artworks (collages, paintings and photographs) in their social, political and cultural context</td>
</tr>
<tr>
<td></td>
<td>• further develop analytical skills and critical approaches to the literary text and artwork</td>
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<td></td>
<td>• develop awareness of the place of gender in cultural production and reception</td>
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<tr>
<td></td>
<td>• discuss definitions of the avant-garde artist and avant-garde woman artist, with an outlook to later 20th C and contemporary French culture</td>
</tr>
<tr>
<td>Learning Outcomes:</td>
<td>After completion of the course, the prescribed reading and the hand-in assignments, students are expected to be able to:</td>
</tr>
<tr>
<td></td>
<td>• analyse the textual features and thematic concerns of literary works and artworks and discuss them with reference to social, political and cultural context</td>
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<tr>
<td></td>
<td>• outline the ways in which individual women developed and deployed new themes and techniques in early 20th C literature and art</td>
</tr>
<tr>
<td></td>
<td>• discuss the relationship between issues of gender and cultural production, particularly in relation to early 20th C avant-garde movements in France but with a broader outlook</td>
</tr>
<tr>
<td></td>
<td>• show familiarity with methods of independent research and prove the ability to make appropriate use of both primary and secondary material in critical analyses of texts</td>
</tr>
</tbody>
</table>
### Course Content

The so-called avant-garde movements of the early 20th century are renowned for both their aesthetic innovation and socio-political ambitions. For a long time, however, these groups, including Dada and Surrealism in the French context, were largely characterised in cultural histories as men’s clubs. Over the last two decades, feminist scholars and curators have set about vigorously challenging these assumptions. In so doing they have granted increased recognition to individual women artists and writers who were too often mentioned in dominant narratives simply as the wives, girlfriends or sisters of better-known men. In this course, students will analyse the impact of gender on women’s cultural productions and ask to what extent the new techniques and approaches they developed were characteristic of a rebellion against aesthetic and cultural conventions. While the course centres on the French context, it will emphasise the international nature of the avant-garde. And while certain individuals and texts will be selected for close discussion, the topic leaves considerable scope for original comment and research.

### Teaching & Learning Methods

If taught over one term the course will consist of a weekly two-hour seminar. If taught over two terms it will consist of a weekly hour-long seminar. Teaching and learning will be organised through staff-led discussion and student presentations. Each week students will be expected to undertake private study to prepare for the seminar, and they will be required to make a presentation to the seminar group during the course.

### Details of teaching resources on Moodle:

Students will be expected to prepare in advance for seminars using the guided reading indicated on Moodle. Handouts and powerpoint presentations from seminars will also be available as well as reading lists and recommended web resources.

### Key Bibliography:

The following are recommended:

- Patricia Allmer, Angels of Anarchy. (Munich: Prestel, 2009).

N.B. key readings will be made available via Moodle wherever possible.

### Formative Assessment & Feedback:

Feedback is provided through detailed comments on the set pieces of work which make up the coursework.

### Summative Assessment:

- Short essay: 1,500-2,000 words = 20% of overall mark
- Long essay: 2,800-3,000 words = 80% of overall mark.

(In additional to the 20 learning hours the student is entitled to 30 mins of individual supervision)

**Deadlines:** as published on Moodle.

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**GM3111 Racism and Anti-Semitism**

**Unit value:** ½

**Prerequisite:** normally GM1113

The central focus of this course is the persecution and murder of European Jewry by the National Socialist dictatorship. It will be made clear that the persecution of the Jews was the central element in Nazi racist policy; the role that racism plays in any understanding of the Nazi regime will also be examined. Racism and anti-Semitism are phenomena which are not limited to the Nazi movement, to the inter-war period or to the borders of Germany. In this course the roots of fascist ideology and anti-Semitism in the Imperial era will be traced and anti-Semitic
movements in other countries will also be looked at. The Nazi policy of racist extermination included a wide group of victims (Gypsies, Poles, the handicapped, homosexuals and others). Here we shall be asking how the persecution of these groups compared to the persecution of the Jews. The policy of racist persecution applied to the entire European continent; the course will delineate the significant differences in various countries under German occupation and allied with the Third Reich. The course will treat the reactions of bystanders as well as victims; it will discuss the distribution of information about the Holocaust and will also examine the reception of this information among the German population and outside Germany.

Assessment:

2 coursework essays each of approximately 2,000 words (20% each)
Class Presentation/Moodle Test/Other Assessment (10%)
2-hour written examination paper (50%)

Teacher responsible: Professor Peter Longerich

Course structure: 1 lecture / class / seminar per week (1 hour)

Programme

Term 1
- The emergence of modern anti-Semitism and racism
- The Jews and anti-Semitism in the Weimar Republic
- Persecution of Jews, 1933-38 (boycotting of the Jews, the Nuremberg laws)
- Racist persecution of other groups (Gypsies, the handicapped, homosexuals)
- Women, family and population policy
- The Pogrom of November 1938: expropriation of Jewish property and Jewish emigration
- The search for a 'territorial solution' to the 'Jewish question' (1939/40)
- The racist war against the Soviet Union and its population

Term 2
- The genesis and implementation of the 'final solution'
- Concentration camps and extermination camps
- The Wannseekonferenz
- The 'final solution' in Eastern, Northwest, Southern and Southeast Europe: German occupation, extermination, collaboration and Jewish reactions
- Forms of Jewish resistance
- The attitude of Germans toward racist persecution
- Dissemination of information about the Holocaust outside Germany and international reactions

Introductory Bibliography

- **RECOMMENDED PURCHASE:** Landau, Ronnie S. The Nazi Holocaust. (London/New York 1992) [940.531503924 LAN]
- Browning, Christopher R. The Path to Genocide. Essays on Launching the Final Solution (Cambridge, 1992) [940.531503924 BRO]
- Browning, Christopher R. Nazi Policy, Jewish Workers, German Killers (Cambridge, 2000) [940.531503924]
- Dawidowicz, Lucy S., The War against the Jews, 1933-1945 (New York, 1975) [940.531503924 DAW]
• The Final Solution. Origins and Implementation. Ed. by David Cesarani (London, 1994) [940.531503924]
• Gilbert, Martin, The Holocaust. The Jewish Tragedy (New York: Holt, 1987) [940.531503924 ERM]
• Graml, Hermann, Anti-Semitism. The Third Reich (Oxford, 1992) [323.11924043 GRA]
• Hilberg, Raul, The Destruction of the European Jews (New York, 1985) [940.531503924 HIL]
• Hilberg, Raul, Perpetrators, Victims, Bystanders. The Jewish Catastrophe 1933-1945 (New York, 1992) [940.531503924 HIL]
• Mamus, Michael, The Holocaust in History (Hanover, London 1987) [940.531503924 MAR]
• Müller-Hill, Benno, Murderous Science: Elimination by Scientific Selection of Jews, Gypsies, and Others, Germany 1933-1945 (Oxford, 1988) [940.5405 MUL]
• The Nazi Holocaust. Historical Articles on the Destruction of European Jews. Ed. by Michael Mamus, 15 vols, (London, 1989) (This important collection of articles is available in the Wiener Library.)
• Proctor, Robert, Racial Hygiene. Medicine under the Nazis (Cambridge, 1988) [170.042 PRO]
• Weindling, Paul, Health, Race and German Politics between National Unification and Nazism, 1870-1945 (Oxford, 1989) [362.10943 WEI]

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<table>
<thead>
<tr>
<th>Department/School: Classics and Philosophy/Arts</th>
<th>Academic Session: Autumn</th>
<th>Course Value: 0.5</th>
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<tr>
<td>Course Title: Modern European Philosophy 1: Husserl to Heidegger</td>
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</tr>
<tr>
<td>Course Code: PY3002</td>
<td>Course JACS Code:</td>
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<tr>
<td>Availability: Autumn</td>
<td>Status: Optional</td>
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<tr>
<td>Pre-requisites: PY2001</td>
<td>Co-requisites: None</td>
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</tr>
<tr>
<td>Co-ordinator: Professor Andrew Bowie</td>
<td></td>
<td></td>
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</table>

Aims: To introduce students to the work of two of the defining figures in modern philosophy. To enable students to grasp the core ideas of Husserl and Heidegger. To outline the key ideas in phenomenology and to grasp the aims of Heidegger's interrogation of the notion of 'being'. To understand the consequences of these ideas for key political, social and other issues in the modern world.

Learning Outcomes: Students will be introduced to two of the major thinkers in 20th century European Philosophy.

The students will gain a critical understanding of some of the main issues in their philosophy.

Students will develop an awareness of issues concerning the relationship of science to the rest of modern culture.

The course will enhance students' capacity for critical conceptual analysis.

The course will offer resources for reading difficult theoretical texts which will help elsewhere in the study of the humanities.
**Course Content:**
This is slightly complicated by the fact that some of the students in the first year of operation of this course will have done some study of Husserl and Heidegger. The texts listed will therefore be used in such a way that students do not repeat the same material. Studying these thinkers twice is not in itself a problem, as they are notoriously difficult.

Husserl, *Cartesian Meditations* selections, depending on the issue just mentioned, *The Crisis of the European Sciences*, selections, depending on the issue just mentioned.


**Teaching & Learning Methods:**
1 hour lecture, 1 hour seminar. The lectures will be recorded and posted on Moodle, as this has proved to render the difficult texts more tractable for students. A number of students will be asked each week to bring seminar questions to the seminar the following week.

**Details of teaching resources on Moodle:**
Some of the primary texts can be posted on Moodle, along with recordings of lectures.

**Key Bibliography:**
Husserl, *Cartesian Meditations, The Crisis of the European Sciences*


**Formative Assessment & Feedback:**
Feedback on commentary and first essay; comments on general issues of writing essays arising from assessments to be posted on Moodle. Presentation of seminar questions once each student in the term.

**Summative Assessment:**
Exam (% (hours) No exam, as this has proved too difficult in the past.

Coursework (% (type) (length) Critical textual Commentary 10%; Essay 1 30% 1,500-2,000 words; Essay 2 60% 2,000-2,500 words.

**Deadlines:**
Textual commentary to be handed in Week 5; Essay 1 to be handed in Week 7; Essay 2 to be handed in after the Christmas break.

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<table>
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<th>Code:</th>
<th>SN3116</th>
<th>Course Value:</th>
<th>0.5</th>
<th>Status:</th>
<th>Option</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Culture &amp; Society in Early Modern Spain</td>
<td>Availability:</td>
<td>Autumn &amp; Spring Terms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>Successful progression into final year</td>
<td>Recommended:</td>
<td>N/A</td>
<td></td>
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<tr>
<td>Co-ordinator:</td>
<td>Dr Tyler Fisher</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Course Staff</td>
<td>Dr Tyler Fisher</td>
<td></td>
<td></td>
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</tbody>
</table>
| Aims: | • to introduce students to a range of topics concerning historical, literary, and artistic developments in early modern Spain, with a particular focus on those relating to Cervantes’s *Don Quijote*.
  • to encourage students to explore and develop their responses to the period and novel studied.
  • to develop students’ analytical and literary critical abilities.
  • to develop students’ research and academic writing skills. |
# Learning Outcomes:
Upon successful completion of the course, students are expected
- to be thoroughly familiar with *Don Quijote*, Parts 1 and 2 (1605 and 1615), the most well known and influential text in Spanish literature.
- to have developed a critical awareness of how literary practices in sixteenth- and seventeenth-century Spain relate to the socio-historical context.
- to be able to discuss and write about the texts and relevant socio-historical topics in a structured, coherent, and persuasive way.

## Course Content:
The course provides an introduction to the history and culture of Spain’s Golden Age (sixteenth and seventeenth centuries), using Cervantes’s major novel as both a springboard for wider, contextual considerations and as an object of careful study in its own right. The course is structured around four main topics: illusion, identity and self-perception, power and authority, and parody.

## Teaching & Learning Methods
The course comprises 20 hours of lectures/seminars. Student participation in class is actively encouraged and the course handbook contains questions and discussion topics which students are expected to prepare before each class.

## Key Bibliography:
Students must acquire the following text:

## In-course Feedback:
Formative feedback of a general kind is given in class; individual feedback is provided in writing on the coversheets of both essays and via discussion with students.

## Assessment:
**Coursework** (50%): The course is examined via two essays in English (1,500-2,000 words each), each worth 20% of the final mark. The remaining 10% of the coursework mark comprises in-class assessment in the form of reading quizzes that test whether students have read the set texts before the class devoted to them.

**Exam** (50%): written essay-style exam, closed book; 2 hours

**Deadlines:** Essay deadlines will be advertised on Moodle and on the SMLLC website. Essays should be submitted to the Coursework and Exams Administrator for Modern Languages via the box outside room IN123. In order to be accepted, all essays must also be submitted electronically to the Turnitin.UK system <http:submit.ac.uk> by the given deadline as well as in hardcopy.

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### Department/School:
School of Modern Languages

### Course Title:
Dante- Divine Comedy II

### Course Code:
IT3230

### Academic Session:
2009/10

### Course Value:
- **UG courses = unit value,**
- **PG courses = notional learning hours**

- **Course Value:** 0.5

### Course JACS Code:
(Please contact Data Management for)

- **Course JACS Code:** R320
<table>
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<tr>
<th><strong>Availability:</strong> (Please state which teaching terms)</th>
<th>Spring term</th>
<th><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</th>
<th>Optional</th>
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<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
<td><strong>Co-requisites:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Prof. Jane Everson</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Prof. Jane Everson; Dr. Stefano Jossa</td>
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</tr>
</tbody>
</table>

**Aims:** The course builds on the foundations laid in previous years’ courses and focuses in detail on the text of the Divine Comedy with an emphasis on the analysis of its literary and poetic qualities. The course involves the close reading and explication of the relevant sections of Dante’s major work and aims also to develop an understanding of Dante’s other writings, in particular for their links to the Divine Comedy. Students will study in depth EITHER the second cantica (Purgatorio) OR the third cantica (Paradiso), and will be expected to be familiar with all parts of the Divine Comedy. The course is taught in one term only, usually the Autumn term.

**Learning Outcomes:** By the end of the course students will have a detailed knowledge of EITHER the Purgatorio OR the Paradiso and be familiar with the whole of Dante’s text. Students will understand and be able to discuss aspects of the content and style of the Divine Comedy, and will gain a detailed appreciation of Dante’s gifts as a writer and poet. They will be familiar with some of Dante’s other writings and their relationship to the Comedy.

**Course Content:** The course is based on a close reading of ONE of Purgatorio or Paradiso (depending on the academic year – an alternating pattern will be adopted and normally followed). Students will be expected to read the whole cantica/cantiche, but selected canti will be set for detailed critical commentary. As supplementary reading students will be asked to read the Vita Nuova and to (re)familiarise themselves with the other sections of the Divine Comedy.

**Teaching & Learning Methods:** Lectures and seminars (close readings) to a total of 20 hours per session in two-hourly blocks. First hour = lecture (by tutor); second hour = seminar/close reading.

**Details of teaching resources on Moodle:** Course schedule and reading list

**Key Bibliography:** Dante – Divina Commedia. (Students studying Italian are expected to read the text in the original).

**Formative Assessment & Feedback:** Individual tutorials with students (in office hours) to discuss performance in class and assessed essays. Written comments on the cover sheets.

**Summative Assessment:**

<table>
<thead>
<tr>
<th>coursework</th>
<th>long essay</th>
<th>80%</th>
<th>3,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>short essay</td>
<td>20%</td>
<td></td>
<td>1,500-2,000</td>
</tr>
</tbody>
</table>

**Deadlines:** Short essay: end of week 6; long essay - beginning of term 2: see course schedule and moodle.
<table>
<thead>
<tr>
<th><strong>Department/School:</strong></th>
<th>School of Modern Languages</th>
<th><strong>Academic Session:</strong></th>
<th>2009/10</th>
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<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Of Women, Knights, Weapons and Loves: the Italian chivalric tradition</td>
<td><strong>Course Value:</strong></td>
<td>(UG courses = unit value, PG courses = notional learning hours) 0.5</td>
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<td><strong>Course Code:</strong></td>
<td>IT3430</td>
<td><strong>Course JACS Code:</strong></td>
<td>R330</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Autumn and Spring</td>
<td><strong>Status:</strong></td>
<td>(i.e.: Core, Core PR, Compulsory, Optional) option - degrees in Italian and ELCS</td>
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<tr>
<td><strong>Pre-requisites:</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Prof. J. E. Everson</td>
<td><strong>Co-requisites:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Prof. J. E. Everson, Dr. Stefano Jossa</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>The course focuses on culture in centres outside Florence and aims to introduce students to the culture of the northern Italian courts especially Ferrara and Mantua, in the fifteenth and sixteenth centuries. The course aims to develop further the integrated study of earlier periods of literature begun in previous years through a consideration of the characteristics of court culture and patronage in these centres. The course also includes a detailed study of the work of Ariosto, the major writer associated with the court of Ferrara.</td>
<td></td>
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<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>By the end of the course students will have gained an insight into the various aspects of court culture in Renaissance Italy including an understanding of the complex nature of patronage at the time. They will have a detailed knowledge of one of the key literary texts of the Italian Renaissance and appreciate its subsequent influence on many different forms of culture in Europe. They will also have an appreciation of the influence of Ariosto’s text on many subsequent forms of culture across Europe.</td>
<td></td>
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<tr>
<td><strong>Course Content:</strong></td>
<td>The course focuses on an in-depth study of Ariosto’s major work, the Orlando Furioso which will be studied for its content, themes, genesis and links to aspects of contemporary politics, culture and society. The last quarter of the course will be devoted to studying the transmission and translation of Ariosto’s poem into other languages and into other artistic media, including especially opera and film.</td>
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<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>Lectures and seminars to a total of 20 hours per session. Students will be expected to give one seminar presentation per term.</td>
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<tr>
<td><strong>Details of teaching resources on Moodle:</strong></td>
<td>Bibliography, course outline, preparatory reading</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Key Bibliography:</strong></td>
<td>Ariosto – Orlando Furioso.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Formative Assessment &amp; Feedback:</strong></td>
<td>Individual tutorials with students (in office hours) to discuss essay and return. Written comments on the cover sheets.</td>
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</tbody>
</table>
### Summative Assessment

| Component                  | Weight | Description                                                                 
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Exam</td>
<td>50%</td>
<td>2 questions in 2 hours from a list of 7-10</td>
</tr>
<tr>
<td>Coursework</td>
<td>20%</td>
<td>Essay 1, 1,500 – 2,000</td>
</tr>
<tr>
<td></td>
<td>20%</td>
<td>Essay 2, 1,500 – 2,000</td>
</tr>
<tr>
<td></td>
<td>10%</td>
<td>class oral presentation</td>
</tr>
</tbody>
</table>

### Deadlines

As advertised on notice boards and in handbook

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### Department/School

School of Modern Languages

### Academic Session

2009/10

### Course Title

Shooting History: Dictatorship, Terror and Crime in Italian Film

### Course Code

IT3860

### Course Value

(UG courses = unit value, PG courses = notional learning hours)

0.5

### Course JACS Code

(Please contact Data Management for advice)

R330

### Availability

Autumn and Spring terms

### Status

(i.e.: Core, Core PR, Compulsory, Optional)

Option in degrees involving Italian and ELCS. Core for Italian with Film Studies

### Pre-requisites

Co-requisites:

### Co-ordinator

Fabrizio De Donno

### Course Staff

Fabrizio De Donno

### Aims

These are:

- To introduce students to notions of violence with reference to questions of State authority in twentieth and twenty-first centuries Italy;
- To discuss the links between the historical phenomena of fascism, organised crime and revolutionary terrorism;
- To introduce students to the aesthetic issues involved in the filmic representations of fascism, organised crime and terrorism;
- To develop skills of film analysis.

### Learning Outcomes

After completion of the course, students are expected to be able:

- to understand the cultural and historical contexts of fascism, organised crime and terrorism in Italy;
- to explain the problems of representing violence in film;
- to apply the key skills required to analyse critically film narratives about violence;
- to examine critically filmic techniques and compare styles and aesthetic concerns between different films;
- to form well-informed critical judgements on the films studied, and to construct accurately
referenced arguments in appropriate scholarly form by combining critical reading and independent thought.

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**Course Content:**
The course brings together the study of the topics of fascism, organised crime and post-war and contemporary terrorism in Italy through film narrative. Students will be presented with the key ideological, social and political issues to be explored in films, that is, violence as a means to both assert and undermine State authority through dictatorial, criminal, and terrorist power. Students will study films such as Pontecorvo’s Kapò (1960), Bertolucci’s Il conformista (1970), Bellochio’s Buongiorno notte (2003), Giordana’s I cento passi (2000), Garrone’s Gomorra (2008), Sorentino’s Il divo (2008).

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**Teaching & Learning Methods:**
The course consists of 20 hourly sessions over two terms, which take the form of lectures or seminars. Seminars focus on student participation and discussion, and preparation is required for each session. Students are also expected to contribute to online discussion on the Moodle forum.

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**Details of teaching resources on Moodle:**
Bibliography, course outline, preparatory reading, discussion forum

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**Key Bibliography:**

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**Formative Assessment & Feedback:**
In-class discussion and essay feedback; Individual feedback in office hours

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**Summative Assessment:**
Exam 50% 2 questions in 2 hours, 1 question from section A from list of 4-6 and 1 question from section B from list of 4-6

**Coursework**
- 20% Essay 1 1,500 – 2,000 words
- 20% Essay 2 1,500 – 2,000 words
- 10% Contribution to a forum

**Deadlines:** As advertised on notice boards and in handbook

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**Department/School:** School of Modern Languages  
**Course Title:** Italian Fashion and Design  
**Course Code:** IT3980  
**Course Value:** (UG courses = unit value, PG courses = notional learning hours) 0.5  
**Course JACS Code:** (Please contact Data Management for) R330
<table>
<thead>
<tr>
<th>Availability: (Please state which teaching terms)</th>
<th>Spring</th>
<th>Status: (i.e.: Core, Core PR, Compulsory, Optional)</th>
<th>option in degrees involving Italian and ELCS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-requisites:</td>
<td></td>
<td>Co-requisites:</td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr. G. Pieri</td>
<td>Course Staff:</td>
<td>Dr. G. Pieri</td>
</tr>
<tr>
<td>Aims:</td>
<td>The course introduces the students to Italian society and culture post 1945, exploring the role of Italian fashion and design in the creation of a new youth culture and consumer society. The course will focus on the history of Italian design from its modernist beginnings to the present day. Urban planning, architecture and interior design will be given particular attention. The analysis of Italian fashion will focus on the creation of the ‘Italian style’ and on the passage from couture to the ready-to-wear industry in the late 20th century.</td>
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<tr>
<td>Learning Outcomes:</td>
<td>By the end of the course the students will have an understanding of the main phases of development in Italian fashion and design during the second half of the 20th century and their impact on Italian mass society. They will be able to link the developments in fashion and design to wider political, cultural and social changes in Italy in the post-war period. They will also be introduced to the theoretical debate of art versus commercial art.</td>
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<tr>
<td>Course Content:</td>
<td>The history of Italian design from modernism to the golden age of Italian industrial design, postmodernism and minimalism. Urban planning, architecture, and interior design; the work of designers and architects such as Giò Ponti, Cassina, Magistretti, Castiglioni, Sottsass, Aldo Rossi. The origins of the Italian fashion industry; fashion and the cinema; the triumph of ready-to-wear in the 1980s. Special attention will be paid to the work of Valentino, Armani, Versace, and Dolce &amp; Gabbana.</td>
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<tr>
<td>Teaching &amp; Learning Methods:</td>
<td>20 contact hours with regular class presentations.</td>
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<tr>
<td>Details of teaching resources on Moodle:</td>
<td>Bibliography, course outline, preparatory reading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Bibliography:</td>
<td>Z. Baranski and R. Lumley (eds), Culture and Conflict in Postwar Italy; D. Forgacs and R. Lumley (eds), Italian Cultural Studies; D. Forgacs, Italian Culture in the Industrial Era; P. Ginsborg, History of Contemporary Italy. <a href="http://www.educational.rai.it/lezionididesign/designers/">http://www.educational.rai.it/lezionididesign/designers/</a></td>
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<tr>
<td>Formative Assessment &amp; Feedback:</td>
<td>Individual feedback on essays in office hours; general feedback in class; a feedback sheet will also be provided on assessed oral presentations.</td>
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<tr>
<td>Summative Assessment:</td>
<td>Coursework 30% Essay 1 2,000 – 2,500 words 60% Essay 2 2,000 – 2,500 words 10% oral presentation</td>
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<tr>
<td>Deadlines:</td>
<td>As advertised on notice boards and in handbook</td>
<td></td>
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<tr>
<td>Code:</td>
<td>IT3990</td>
<td>Course Value:</td>
<td>0.5</td>
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<tr>
<td>Title:</td>
<td>The Postmodern: Pioneers and Practitioners in Italian Literature.</td>
<td>Availability:</td>
<td>Term 2</td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>None</td>
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<tr>
<td>Co-ordinator:</td>
<td>Professor V. Suvini-Hand.</td>
<td></td>
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<tr>
<td>Course Staff</td>
<td>Professor V. Suvini-Hand.</td>
<td></td>
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<tr>
<td>Aims:</td>
<td>To offer students a detailed survey of the philosophical and cultural debate surrounding Postmodernism paying particular attention to the Italian literary context. To introduce students to a selection of key texts as examples of Postmodernist concerns in Italian fiction.</td>
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<tr>
<td>Learning Outcomes:</td>
<td>Students will be able to understand and apply some key notions and definitions of Postmodernism in the context of contemporary culture. Students will be able to analyze and discuss the thematic, stylistic and philosophical features of a range of postmodernist texts. Students will further develop their skills of critical analysis using appropriate secondary sources.</td>
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<tr>
<td>Course Content:</td>
<td>The course will introduce students to the cultural debate surrounding the notion of Postmodernism. Particular attention will be paid to the Italian context through a selection of literary works by authors including Carlo Emilio Gadda (Quer pasticciaccio brutto de via Merulana, 1957), Italo Calvino (Le città invisibili, 1973), Umberto Eco (Il nome della rosa, 1980) and Andrea Zanzotto (La Beltà, 1968, and Pasque, 1973). All works studied are informed by postmodernist thinking and challenge traditional notions of culture and literature through a range of innovative practices.</td>
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<tr>
<td>Teaching &amp; Learning Methods:</td>
<td>20 contact hours with regular class presentations.</td>
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<tr>
<td>Key Bibliography:</td>
<td>Bibliography</td>
<td></td>
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</tbody>
</table>
### University Press, 1975.
Gadda website: [http://www.artsed.ac.uk/italian/gadda](http://www.artsed.ac.uk/italian/gadda).
- Bouchard, N., *Céline, Gadda and Beckett* (Gainesville FL; University of Florida Press, 2000.)

#### In-course Feedback:
Individual feedback on essays in office hours; general feedback in class; a feedback sheet will also be provided on assessed oral presentations.

#### Assessment:
**Coursework (%)**: 1 oral presentation (10%); 2 essays: Essay 1: 2,000-2,500 words (30%) and Essay 2: 2,000-2,500 words (60%).

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