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
ML1301 Visual Arts 1: Artists and their Materials
FR1105 The Visual Image in French Culture and Society
FR1110: Introduction to French Literature: A Taster Course
GM1113 Modern Germany, History and Society
SN1102 Text and Image in the Hispanic World
SN1105 Culture and Identity in Latin America
SN1106 Re-Mapping the Amexicano border in Visual Culture
SN1108 Authors and Readers in 20th-Century Spanish American Fiction
SN1109 Comparative Hispanic Culture
IT1230 The Heritage of Dante and the Renaissance
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
ML2403 Gender and Clothing in Twentieth-Century Literature and Culture
FR2102 Writing Romance and Desire
FR2106 Cinema in France: from Modernism to the Postmodern
GM2115 History and Politics in German Film
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
SN2121 The Romancero: The Spanish Ballad Tradition from the Reconquista to Lorca
IT2230 Dante’s Divine Comedy – Themes and Ideas
IT2340 Postwar Italian Cinema
IT2400 Art and Literature in Renaissance Florence
IT2840 Italian Crime Fiction
ML2301 Boccaccio – Decameron

Final Year

ML3202/ML3302 From Aestheticism to the Avant-Garde
ML3204/ML3304 The Gothic Mode in Spanish and English Fiction
ML3207/ML3307 Transnational Cinema
ML3208: CLC dissertation 5000 words topic of choice (subject to approval)
FR3102 Arthurian Romance: Chrétien de Troyes
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
FR3117 The Passion of Place: Desire and Identity in Modern Paris
FR3120 Wanton Women: Artists and Writers of the French Avant-Garde
GM3130 Doubles, Devils, and Deadly Spiders
GM3131 Narrative and Identity: The German Novel
GM3132 Dream Factories: Recent German Film
SN3116: Culture and Society in Golden Age Spain
IT3230 Dante: Divine Comedy (Purgatorio)
IT3430 The Culture of the Italian Renaissance Courts
IT3860 Shooting History: Dictatorship, Terror and Crime in Italian Film
IT3980 Italian Fashion and Design

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.

Back to menu
| **YEAR 1** |
|---|---|---|
| **Department/School:** | SMLLC | **Academic Session:** 2013-14 |
| **Course Title:** | International Film I: Contexts and Practices | **Course Value:** (UG courses = unit value, PG courses = notional learning hours) |
| **Course Code:** | ML1101 | **Course JACS Code:** (Please contact Data Management for advice) |
| **Availability:** (Please state which teaching terms) | Terms 1 and 2 | **Status:** (i.e.: Core, Core PR, Compulsory, Optional) |
| **Pre-requisites:** | None | **Co-requisites:** None |
| **Co-ordinator:** | Dr Jon Hughes | |
| **Course Staff:** | Dr Jon Hughes, Dr Sarah Wright, Dr Fabrizio de Donno and other staff | |
| **Aims:** | The course aims to: |
| | - introduce and develop some key tenets of film theory and apply them to a selection of important pre- and post-war European and international films |
| | - encourage critical thinking and articulate analysis of aspects of film style, genre and context |
| | - explore the notion of ‘European’ film in relation to Hollywood and Latin America, and with it the idea of different national cinemas |
| | - consider film within a more general discussion of European and international history and culture, in particular film culture |
| | - understand the primary importance of film for a discussion of contemporary social and cultural issues, politics and ideology |
| **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 international 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:** | **Representative content and structure.** |
| **Weeks 1 and 2:** Introduction I: introduction to contexts of international cinema | |
| **Weeks 3 and 4:** Introduction II: introduction to key concepts in film studies | |
| **Weeks 5 and 7:** Film: *Battleship Potemkin* (Sergei M. Eisenstein, 1925, USSR) | |
| **Weeks 8 and 9:** Film: *Grand Illusion* (Jean Renoir, 1937, France) | |
| **Weeks 10 and 11:** Film: *Bicycle Thieves* (Vittorio De Sica, 1948, Italy) | |
| **Weeks 16-17:** Film: *Blow-up* (Michelangelo Antonioni, 1966, UK/Italy) | |
| **Weeks 18-19:** Film: *The Son’s Room* (Nanni Moretti, 2001, Italy) (FDD) | |
## Teaching & Learning Methods:
Weekly one-hour seminars. Students will be expected to view the films in advance of classes. 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:
A comprehensive Moodle site is available. It includes the full timetable and course information, bibliography and links to online resources. Presentations and lecture slides will be released throughout the course.

## Key Bibliography:
### General Bibliography:

*Secondary material specific to the films studied will be made available via Moodle.*

## Formative Assessment & 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 will be given informally by arrangement.
**Summative Assessment:**

Two Coursework Essays:

<table>
<thead>
<tr>
<th>Essay</th>
<th>Weight</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay 1</td>
<td>30%</td>
<td>1,200-1,500</td>
</tr>
<tr>
<td>Essay 2</td>
<td>60%</td>
<td>1,500-2,000</td>
</tr>
<tr>
<td>Moodle Test</td>
<td>10%</td>
<td></td>
</tr>
</tbody>
</table>

Deadlines: published on Moodle and the SMLLC website

**Department/School:** SMLLC

**Course Title:** A Special Theme in European Culture: the City

**Course Code:** ML1204

**Course JACS Code:** (Please contact Data Management for advice)

**Availability:** T1 and T2

**Pre-requisites:** None

**Co-ordinator:** Jon Hughes and Fabrizio De Donno

**Course Staff:** Jon Hughes and Fabrizio De Donno

**Course Value:**

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

<table>
<thead>
<tr>
<th>Course Value</th>
<th>0.5</th>
</tr>
</thead>
</table>

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

**Aims:**

- To offer students an understanding of the development of the modern city and of its representation in modern European culture.
- To promote reflection on the impact of the evolution of the modern city on the lives of its inhabitants as portrayed in literary and journalistic writings as well as in films and documentaries.
- To further develop independent study skills by reading primary texts and developing personal responses to them in advance of lectures and seminars.
- To further develop analytical skills and critical approaches to literary texts.
- To further develop planning, research and academic writing skills.

**Learning Outcomes:**

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

- Critically compare and contrast works on the city from different cultural and historical contexts, and reflect on the limitations and strengths of the different media involved.
- Demonstrate an understanding of how the representation of the city reflects a set of concerns indicative of the relationship between culture, space, identity, technology and modern life.
- 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:**

This course introduces students to a range of literary and filmic texts depicting different aspects of the city. The focus on a common thematic ground allows students to develop skills of comparison and analysis, while also exposing them to, and encouraging them to reflect on, wider questions of urban space, public and private spheres, migration, postcolonialism and alterity. The works to be studied on the city explicitly engage with three periods and aspects of the modern city: early twentieth-century and modernity, urban development and planning, modernist architecture (Berlin as case study); post-war industrialisation and urbanisation; and the contemporary transnational metropolis and multiculturalism.

The course would therefore consist of an introduction to be followed by three distinct blocks:

1. Documenting the City: Berlin in the 1920s
2. The Pulse of Modernity in French and Italian Cinema
3. The Transnational Metropolis in British and Italian Culture

**Teaching & Learning Methods:**

The course consists of a mixture of student-led seminars and lecture-style presentations by the session leader. The seminars require students to prepare material to be presented and discussed in this forum.

**Details of teaching resources on Moodle:**

The Moodle pages provide information about course structure, exam questions and deadlines, course handouts and bibliographies, links to past exam papers, external links to relevant websites and the on-line multiple-choice tests.

**Key Bibliography:**

Sample **core texts:**

- *Berlin: Symphony of a Great City*, dir. Walter Ruttmann (DVD)
- *People on Sunday*, dir. Curt Siodmak et al. (DVD)
- *To Live One’s Life, Alphaville, 2 or 3 Things I know about Her*, dir. Jean-Luc Godard
- *Dirty Pretty Things*, dir. Stephen Frears
- *The Orchestra of Piazza Vittorio*, dir. Agostino Ferrente
- Amara Lakhous, *Clash of civilisations over an Elevator in Piazza Vittorio*
- Zadie Smith, *White Teeth*

**Secondary reading:**

Unreal City: Urban Experience in Modern European Literature and Art, ed. Edward Timms and David Kelley (University of Manchester Press, 1985)


Myrto Konstantarakos (ed.), *Spaces in European Cinema* (Exeter: Intellect, 2000)
Formative Assessment & Feedback: Verbal feedback within seminars, written feedback on termly course essays, one-to-one discussion of essays (if requested). Essay-skills and revision sessions will also be provided if these are considered helpful.

Summative Assessment: **Coursework** (90%) Essay 1: 30%, 1,200-1,500 words; Essay 2: 60%, 1,200-1,500 words

**Moodle test** (10%) There will be various multiple-choice Moodle tests on the set reading.

**Deadlines:** Published on Moodle and the SMLLC website

**Department/School:** SMLLC  
**Course Title:** Introduction to Comparative Textual Analysis  
**Course Code:** ML1203  
**Course Value:** (UG courses = unit value, PG courses = notional learning hours)  
**Course JACS Code:** Q200

**Availability:** Terms 1 and 2  
**Status:** (i.e.: Core, Core PR, Compulsory, Optional) Core PR for CLC students

**Pre-requisites:** none

**Co-ordinator:** Dr Joseph Harris  
**Course Staff:** Dr Tyler Fisher, Dr Joseph Harris

**Aims:** The aims of this course are to allow students to:
- Develop a capacity for comparative literary appreciation through the study of a range of texts, without requiring familiarity with any language other than English
- Identify, reflect on, compare and contrast the textual strategies used in a range of different genres
- 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 most interesting stylistic, thematic, rhetorical and related features of a given text
- Compare pairs of texts 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 the practice and theory of critical textual analysis, through short extracts of a range of key texts from antiquity to the present day and from a range of (mostly European) cultures. 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 offered 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 while introducing them to excerpts of classic literature. This course is comparative not only in the geographical range of texts covered, but also in its historical span and in the methodology of the comparative commentary.

**Teaching & Learning Methods:**
This course will be taught through twenty hour-long weekly lectures throughout the year. For each class, students will be expected to have read and prepared one or more short passages 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. At least one Moodle multiple-choice exercise will form part of the assessment for this course. The Moodle pages will also offer external links to websites dedicated to practical criticism and comparatism.

**Key Bibliography:**
As it is based around close reading of short extracts that may vary from year to year, there is no core primary literary reading for this paper. The following work of secondary reading is, however, **compulsory** for all students and will provide the practical backbone of the course:

- Lindy Miller, *Mastering Practical Criticism* (Palgrave Master)

Students are strongly advised to be familiar with other works on practical criticism and comparatism, such as the following:

- John Peck and Martin Coyle, *Practical Criticism (How to Study Literature)*

**Formative Assessment & Feedback:**
Via individual tutorials, comments on student contributions in class and on Moodle, general and specific written feedback on coursework assignments. There will also be a formative essay in term 1, taking the form of a non-comparative essay of 1,200-1,500 words.
<table>
<thead>
<tr>
<th>Summative Assessment:</th>
<th>Exam (60%) (2 hours, plus 15 minutes' reading time)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Coursework (30%) (one comparative essay of 1,200-1,500 words)</td>
</tr>
<tr>
<td></td>
<td>Moodle test: (10%)</td>
</tr>
<tr>
<td>Deadlines:</td>
<td>to be confirmed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Department/School</th>
<th>Modern Languages</th>
<th>With effect from Academic Session:</th>
<th>2013-14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>The Birth of Film</td>
<td>Course Value: (UG courses = unit value, PG courses = notional learning hours)</td>
<td>0.5</td>
</tr>
<tr>
<td>Course Code:</td>
<td>ML1102</td>
<td>Course JACS Code: (Please contact Data Management for advice)</td>
<td></td>
</tr>
<tr>
<td>Availability:</td>
<td>Term II</td>
<td>Status: (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td>Core</td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td>None</td>
<td>Co-requisites:</td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Jon Hughes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Jon Hughes, Professor Eric Robertson, Dr Sarah Wright and others</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Aims:             | • To introduce the early history of film, emphasising the key innovations that took place in Europe, and explaining its international context  
                  • To examine the key technical innovations in the first decades of film history, including the film medium, the development of editing, the mobile camera, narrational techniques in silent film, and the introduction of sound  
                  • To introduce some of the essentials of early film theory |                                    |         |
| Learning Outcomes:| On completion of the course, students will 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 contributed both to national and to international cultural development  
                  • write about film in an appropriate critical style and register and demonstrate some basic knowledge of film theory |                                    |         |
**Course Content:**
The purpose of this course is to provide students with an introduction to the early phase of film history. Broadly speaking, the course will be concerned with the period between 1895 and the early 1930s, from the invention of motion pictures to the establishment of sound cinema. During this phase, film-making was largely national but the absence of the spoken word gave film a truly cosmopolitan dimension, with directors, actors and technical personnel moving freely across national boundaries. Nonetheless distinctive national film cultures emerged, with Italy specialising in dramas set in the ancient world, France making ample use of theatre and popular literature, Germany developing the new medium within broader artistic phenomena such as Expressionism, the Soviets pioneering political montage, and, of course, Hollywood, and its studio system, popularising stars and genres across the world. The course will be concerned with film as art (and with its links to the Avant-garde) but it will also examine cinema as an entertainment industry and the way in which genre (horror films, crime films) helped to drive innovation.

The set films will vary slightly from year to year, according to staff preferences and availability. An indicative range of films would include some of:

- selections of short films by the Lumière brothers and Georges Méliès
- *The Cabinet of Dr Caligari* (Robert Wiene, 1919)
- *The Last Laugh* (F.W. Murnau, 1924)
- *Strike* (Sergei Eisenstein, 1925)
- *Metropolis* (Fritz Lang, 1927)
- *Un Chien Andalou* (Luis Bunuel, 1929)
- *Blackmail* (Alfred Hitchcock, 1929) – both silent and sound versions
- *M* (Fritz Lang, 1931)

**Teaching & Learning Methods:**
2-hour lecture/seminar per week (over 10 weeks). Screenings of whole films may be arranged separately prior to study of the film in class. Shorter extracts may sometimes be used in class for close analysis.

The two-hour session will combine formal lecturing with seminar-style discussion of the film texts. Students will be expected to be full participants in these seminars.

**Details of teaching resources on Moodle:**
A full Moodle resource is available to students on this course. It includes details of all films and bibliography, essay titles and deadlines, and other relevant links and resources.

**Key Bibliography:**

**Formative Assessment & Feedback:** Individual 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 will be given informally by arrangement.

**Summative Assessment:**

| Coursework (%) (type) (length) | Coursework (90%) Essay 1: 30%, 1,200-1,500 words; Essay 2: 60%, 1,500-2,000 words | Moodle test (10%) An end-of-course Moodle test on the course. |

**Deadlines:** Published on Moodle and the SMLLC website
### Aims:
- To offer students an understanding of the importance and development of tragedy as a genre, from its Greek origins to the modern period.
- To develop students’ knowledge and practical experience of the skills, methodologies and theories of comparative literary and cultural analysis through detailed study of a specific literary genre.
- To promote reflection on tragedy both as a concept and as a dramatic genre.
- To further develop independent study skills by reading primary texts and developing personal responses to them in advance of lectures and seminars.
- To further develop analytical skills and critical approaches to literary texts.
- To further develop planning, research and academic writing skills.

### Learning Outcomes:
After successful completion of this course, students are expected to be able to:
- Critically compare and contrast tragic plays from different cultural and historical contexts, and reflect on the strengths and limitations of ‘tragedy’ as a term/concept.
- Critically and analytically discuss recurrent tragic themes, such as free will, death, vengeance and justice, politics, conflict and the family unit.
- Demonstrate an understanding of the development of tragedy as a genre 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:
The course covers a range of material, normally four plays, spanning the period from ancient Greece to the twentieth century. These texts will be explored in relation to both their specific historical contexts and to the broader development of tragedy as a literary and dramatic genre.
# Teaching & Learning Methods:
The course consists of a mixture of student-led seminars and lecture-style presentations by the session leader. The seminars require students to prepare material to be presented and discussed in this forum. The multiple-choice Moodle tests (see ‘Summative Assessment’ below) ensure the students' familiarity with the reading in advance.

# Details of teaching resources on Moodle:
ML1205 Moodle pages provide information about course structure, exam questions and deadlines, course handouts and bibliographies, links to past exam papers, external links to relevant websites and the on-line multiple-choice tests.

# Key Bibliography:
**Core texts:**
- Lorca, *Blood Wedding*

**Secondary reading:**
- George Steiner, *The Death of Tragedy* (London: Faber and Faber, 1995)

Plus text-specific reading lists to be distributed by individual lecturers.

# Formative Assessment & Feedback:
Verbal feedback within seminars, written feedback on termly course essays, one-to-one discussion of essays during office hours. Essay-skills and revision sessions will be integrated into the course. There will also be a formative essay (1,200-1,500 words) in term 1.

# Summative Assessment:
**Exam (%) 60%.** This will be a two-hour written exam (plus fifteen minutes’ reading time) in which students will write two essays.

**Coursework (%) 30%** This will consist of one essay of 1,200-1,500 words.

**Moodle test (%) 10%**. There will be multiple-choice Moodle tests on each set text except for the first. These will be available to students for a week before the week of the first class on the relevant text.

**Deadlines:** to be confirmed

---

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>Modern Languages, Literatures, and Cultures</th>
<th>Academic Session:</th>
<th>2013/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Visual Arts 1: Artists and their Materials</td>
<td>Course Value:</td>
<td>0.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
<td></td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>ML1301</td>
<td><strong>Course JACS Code:</strong></td>
<td>V350</td>
</tr>
<tr>
<td>------------------</td>
<td>--------</td>
<td>------------------------</td>
<td>------</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>T1 and T2</td>
<td><strong>Status:</strong></td>
<td>Core for VA Minor; Optional for other SMLLC students</td>
</tr>
<tr>
<td>(Please state which teaching terms)</td>
<td>(i.e.: Core, Core PR, Compulsory, Optional)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
<td><strong>Co-requisites:</strong></td>
<td>None</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Ruth Harvey</td>
<td><strong>Course Staff:</strong></td>
<td>Ruth Harvey, Ruth Hemus, Arantza Mayo, Giuliana Pieri, Eric Robertson and others</td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To enhance awareness and appreciation of the different media encountered in the study of visual cultures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To develop understanding of the technical characteristics as well as the expressive and stylistic possibilities offered by different media</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To develop students’ ability to write about visual material in a structured and analytical manner</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To introduce students, through different media, to a rich variety of visual cultures in Europe and Latin America from the Middle-Ages to the present day</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To equip students to read and interpret visual images across cultural contexts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To encourage and facilitate comparative analysis between different media</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>After successful completion of this course, the prescribed reading and the hand-in assignments, students are expected to be able to:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• demonstrate their awareness of different artistic techniques and media</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• demonstrate the ability to use their understanding of such media to inform their analysis of a variety of artworks and artefacts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• demonstrate their ability to form critical judgments of artistic works, based on carefully analysed technical features</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• demonstrate their ability to make appropriate use of both primary and secondary material in their critical analyses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• compare the cultural productions of a range of countries and draw conclusions about their similarities and differences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>The course will take the form of 20 one-hour sessions focusing on media such as:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Painting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Sculpture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Illustrated books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Drawings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Photography</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Mural painting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Contemporary media</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Design</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Craft</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Fashion and Textiles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A selection of the following topics will be studied each year depending on staff specialism and availability:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Italian mural painting: 14th-century fresco and the rebirth of mural painting in Fascist Italy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The Illustrated Book in Mediaeval France</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Sculpture in Italy: Roman sculpture, its links with Italian Renaissance sculpture (Donatello, Michelangelo, Cellini) and its neoclassical reconfiguration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Spanish polychrome sculpture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Italian Renaissance ceramics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Sculpture in France after Rodin</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Teaching & Learning Methods:
The course will be taught through 20 hours of lectures and seminars. The course will include at least one comparative session in each term.

Details of teaching resources on Moodle:
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.

Key Bibliography:

**General texts:**

**Websites:**
[http://www.wga.hu/](http://www.wga.hu/)

Sample content

**Sculpture in Italy**
This session aims to introduce students to different techniques in sculpture by focusing on two traditional materials associated with this media: marble and bronze. Students will consider the rebirth of bronze casting and marble sculpture in Italy during the Renaissance. They will be encouraged to consider how Renaissance sculpture relates to classical examples and they will analyse how artists in later centuries have used these traditional media to different effect. Students will also be encouraged to compare the work of artists such as Donatello, Michelangelo, Cellini and Canova with the work of postwar sculptors. The session will include a gallery visit to the V&A.

Bibliography for this session will include:
Cellini, B. *The Treatise of Benvenuto Cellini on Goldsmithing and Sculpture*. Translated by C.R. Ashbee. (New York: Dover, 1967)
Olson, R.J.M. *Italian Renaissance Sculpture*. (London, Thames and Hudson, 1992)

Sample content

**Collage: A Century of Experimentation**
This part of the course considers some of the key ways in which artists over the
past century have incorporated into their work a variety of other materials, often of an ordinary, everyday nature. While expanding the traditional medium of oil paint on canvas, the artists’ use of these materials often calls into question more established artistic conventions. Typically we shall consider some of the following areas: Cubist papiers collés; the subversive collages of Dada and Surrealism; the political uses of collage and photomontage in the 1930s; the holed, tarred and patched canvases of Italian artists Burri, Fontana and Rotella in the 1950s; the ‘décollage’ artworks of Jacques Villeglé and Raymond Hains in the 1960s; post-modernist collage; collage in the digital era.

Bibliography for this session will include


**Formative Assessment & Feedback:** Feedback is provided through detailed comments on the set pieces of work which make up the formative element of the assessment. General feedback on the written assignments will also be offered, in class and/or on Moodle. Feedback on class discussions will be given informally.

**Summative Assessment:**

**Coursework:**

2 essays: Essay 1 (1,200-1,500 words) is 30%; essay 2 (1,500-2,000 words) 60%.

10% of the mark to be awarded for Moodle tests.

All assessment criteria to be confirmed in course material and via Moodle at the start of course.
<table>
<thead>
<tr>
<th><strong>Availability:</strong> (Please state which teaching terms)</th>
<th>Term 1 and 2</th>
<th><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</th>
<th>BA single, major and joint honours degrees in French</th>
</tr>
</thead>
</table>

**Pre-requisites:**

**Co-requisites:**

**Co-ordinator:**

**Course Staff:**

**Aims:**

The aims of this course are:

- to provide a broad overview of the authors, texts, and cultural movements that have shaped the literary history of France and the francophone world from the Middle Ages to the present day
- to provide an opportunity to sample a range of literary styles, themes, and devices drawn from over eight centuries of French and francophone writing

**Learning Outcomes:**

By the end of this course, students should be able to:

- place the best-known French and francophone authors in their broad historical and cultural context
- demonstrate basic familiarity with the meaning, advantages and weaknesses of traditional literary-historical terminology (e.g. ‘Renaissance’, ‘Romanticism’, ‘Realism’, ‘Existentialism’, etc.)
- identify those features of a given literary text that are broadly characteristic and (if appropriate) uncharacteristic of its period
- demonstrate an increased ability to undertake independent reading and research
- demonstrate an increased ability to frame and organise an argument in correct English of an appropriate academic register

**Course Content:**

This course offers an introductory overview of French and francophone literature from the Middle Ages to the present day. Delivered by the appropriate specialist in the School of Modern Languages, each lecture will offer a taste of the literature of a particular period, along with a discussion of its major themes, distinguishing stylistic features, and of the intellectual, social, and historical background against which it appeared. Major authors (and some minor ones) will feature in the course. Terms that often confuse or put off students new to literature (such as ‘Renaissance’, ‘Romanticism’, ‘Realism’, or ‘Existentialism’) will be explained and briefly contextualised. By the end of the course, students should possess a basic map of all French and francophone literature, and feel able to approach their future literary studies with confidence.

**Teaching & Learning Methods:**

The course content will be delivered through lectures and, every five weeks, smaller group seminars; in conjunction with set and recommended primary reading, students will work through relevant sections of the course textbook (Kay, Cave and Bowie: see below).
<table>
<thead>
<tr>
<th>Details of teaching resources on Moodle:</th>
<th>Chronologies; excerpts from primary texts; excerpts from critical material; links to video clips and websites; lecture handouts and PowerPoint slides.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Bibliography:</td>
<td>Textbook:</td>
</tr>
<tr>
<td></td>
<td>Set primary texts [purchase obligatory, cheap paperbacks available in French &amp; translation]</td>
</tr>
<tr>
<td></td>
<td>Works to be studied typically include FOUR of the following sample -</td>
</tr>
<tr>
<td></td>
<td><em>La Chastelaine de Vergy</em></td>
</tr>
<tr>
<td></td>
<td><em>Voltaire, Zadig</em></td>
</tr>
<tr>
<td></td>
<td><em>Pierre Corneille, Le Cid</em></td>
</tr>
<tr>
<td></td>
<td><em>Gustave Flaubert, 'Un coeur simple'</em></td>
</tr>
<tr>
<td></td>
<td><em>Victor Hugo, Le Dernier Jour d'un condamné</em></td>
</tr>
<tr>
<td></td>
<td><em>Albert Camus, selected stories from L'Exil et le royaume</em></td>
</tr>
<tr>
<td></td>
<td><em>Simone de Beauvoir 'La femme rompue'</em></td>
</tr>
<tr>
<td></td>
<td>Recommended background:</td>
</tr>
<tr>
<td>Formative Assessment &amp; Feedback:</td>
<td>The Moodle Quizzes and Essay will enable tutors and students to evaluate student progress throughout the course.</td>
</tr>
<tr>
<td></td>
<td>Examination: 60%</td>
</tr>
<tr>
<td></td>
<td>Essays (to be handed in beginning and end of Term 2): 30%</td>
</tr>
<tr>
<td></td>
<td>Moodle Quiz (to follow each block): 10%</td>
</tr>
<tr>
<td>Summative Assessment:</td>
<td><strong>Exam</strong> (60 %) (2h10 mins)</td>
</tr>
<tr>
<td></td>
<td><strong>Coursework</strong> (40 %) essay one: 10% and essay two: 20% (moodle multiple choice tests completed at end of each block – 10% (Essays= 1,200 – 1,500 words each</td>
</tr>
<tr>
<td></td>
<td><strong>Deadlines: Essays - start and end of Term 2. Moodle windows open for five days at end of each block.</strong></td>
</tr>
<tr>
<td>Department/School:</td>
<td>SMLLC</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>Course Title:</strong></td>
<td>THE VISUAL IMAGE IN FRENCH CULTURE AND SOCIETY</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>FR1105</td>
</tr>
<tr>
<td><strong>Course JACS Code:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
</tr>
<tr>
<td>(Please state which teaching terms)</td>
<td></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>
</tr>
</tbody>
</table>

**Aims:**

The aims of this course are to allow students to:

- To analyze 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 course 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; coursework 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.
<table>
<thead>
<tr>
<th><strong>Course Code:</strong></th>
<th>GM1113</th>
<th><strong>Course JACS Code:</strong></th>
<th>R230</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 + 2 (20 weeks)</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td>Optional</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
<td><strong>Co-requisites:</strong></td>
<td>None</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Karina Berger</td>
<td><strong>Course Staff:</strong></td>
<td>Dr Karina Berger</td>
</tr>
</tbody>
</table>

**Aims:**
The course aims to make students familiar with basic developments in German history over the last two centuries (but with the major emphasis on the 20th century), and to improve their knowledge and understanding of the way Germany operates at the beginning of the 21st Century.

**Learning Outcomes:**
By the end of the course, students will have knowledge and understanding at a basic level of main developments in politics, society, economy and culture, with a special emphasis on the Federal Republic of Germany. Students will also be aware of basic problems of contemporary historiography.

Students will also advance their intellectual skills, in particular in the following areas:
- analysis and interpretation of texts,
- abstract thought,
- evaluation of conflicting theories and opinions,
- critical engagement with ideas and issues,
- development and demonstration of independence and originality of mind and thought.

In addition, students will improve their practical skills in the following areas:
- in structuring and communicating ideas effectively both orally and in writing,
- in managing time and work to deadlines,
- in participating constructively in group discussions,
- in working independently, as well as together with others
- in identifying problems, finding information and using the appropriate information technology.

**Course Content:**
This is an introduction to German history from 1815 to the present day, covering developments in politics, society, economy and culture. The first term will be devoted to German history until 1949, the foundations of modern Germany and the modern German states. The second term is entirely devoted to post-war Germany, including the reunification. It is in the second term that the focus shifts to include a consideration of modern Germany, society, and its institutions.

**Teaching & Learning Methods:**
The course will achieve these aims by introducing students to the main developments in politics, society, economy and culture with a special emphasis on the Federal Republic of Germany. Students are required to prepare for each session by reading chapters from two course books which were recently published and are particularly designed for students of German (rather than History). In each session, the content of these chapters will be reviewed, discussed and debated with students, with further explanation and clarification of the material studied. Maps and illustrative material will be made available to students. The main points of each session will be covered by handouts which will be distributed at the end of each session.

**Details of teaching resources on Moodle:**
Course preparation, secondary literature, bibliography.

**Key Bibliography:**
- Allinson, Mark: Germany and Austria 1814-2000. Modern History for Modern Languages, London (Arnold) 2002 [943.08 ALL]
Both these texts are available in paperback at less than £15 and for practical purposes students will be encouraged to buy at least one of them.

Further Reading

Allinson, Mark (ed.): Contemporary Germany, London/New York (Longman) 2000 [on order]
Balfour, Michael: Germany. The Tides of Power, London (Routledge) 1992 [320.943087 BAL]
Blackbourn, David: The Long Nineteenth Century, London (Fontana) 1997 [943 BLA]
Craig, Gordon A.: Germany 1866-1945, Oxford University Press 1992 [943.08 CRA]
Fulbrook, Mary: A Concise History of Germany, Cambridge University Press 1994 [943 FUL]
Orlow, Dietrich: A History of Modern Germany 1871 to Present, New Jersey (Prentice Hall) 1995 [943.08 ORL]

Formative Assessment & Feedback:
Feedback will be provided during class discussions and by essay return in one-to-one or one-to-two tutorials.

Special emphasis will be laid on the active participation of students. Students will be encouraged to discuss their progress in regular meetings with their academic advisors.

Summative Assessment:
Coursework Essay 1 (1,500-2,000 words, 30%), Essay 2 (1,500-2,000 words 60%)
10% 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.

Deadlines: Essays to be confirmed on Moodle at the start of the course.

Back to menu
### Learning Outcomes:
By the end of the course students will be able to
- read, understand, and evaluate texts in Spanish
- discuss texts and the visual arts with informed interest and sophistication, with reference to the author’s or artist’s social-historical context
- write about cultural works in an appropriate critical style and register.

### Course Content:
The study of Hispanic culture at Royal Holloway includes the analysis of a variety of literary texts, whether novels, short stories, plays, poetry, or film (studied as ‘text’). This course is designed to equip students with the critical tools and vocabulary they will need as they embark on their studies. This is a survey course which focuses on literature and the visual arts and which ranges from the medieval period to the twentieth century. It also provides an overview of Spanish history. The course is available as an option for students of Comparative Literature and Culture, as well as those taking Spanish language.

### 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 books:
- Other primary reading is included in the course handbook, along with an ample bibliography of secondary reading. The primary texts are all readily available in bilingual, Spanish-English editions for CLC students (e.g. Aris & Phillips for ‘Rinconete y Cortadillo’ and *El médico de su honra*, Wings Press for *Ismaelillo*).

### 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.
**Prerequisites:**
Minimum B at A2 in Spanish or equivalent qualification.

**Recommended:**

**Co-ordinator:**
Dr. Miriam Haddu

**Course Staff**
Dr. Miriam Haddu

**Aims:**
To build upon and expand the provision of Latin American Studies at undergraduate level within the Department of Hispanic Studies. Throughout this course students will be encouraged to think independently and to develop their analytical skills.

**Learning Outcomes:**
By the end of the course students should:

- Be able to identify specific cultural productions from Latin America.
- Have acquired knowledge of some of the most important literary, visual and cinematic works from Latin America.
- Be able to recognize literary movements that are unique to Latin America.
- Have acquired an understanding of the socio-political and historical contexts from which the texts have emerged.
- Have a basic understanding of how to read visual and literary texts.

**Course Content:**
Students on this course will be introduced to some of the most important literary, visual and cinematic works from twentieth century Latin America. The works from selected writers pertaining to the Latin American Literary Boom will feature on this course, as well as some of the Nobel Prize winning poets from Latin America. Students on this course will be provided with samples of the artistic wealth (both in styles and techniques) from artists across the Latin American continent. Attention will be paid to the question of identity as reflected in the cinemas of Cuba and Mexico; two of the most important film industries from Spanish speaking America.

**Teaching & Learning Methods**
This course will be taught during a 1-hour seminar format over 22 weeks. The methodology will be Socratic in nature encouraging debate and discussion as well as developing analytical and critical skills in the student.

**Key Bibliography:**
- Abel Posse’s *Los perros del paraíso*
- Octavio Paz’s *Piedra de sol*
- Friday Kahlo: paintings
- Tina Modotti: photography
- Mexican Film: *Como agua para chocolate* (1992)
- Gabriel García Márquez’s *Cine años de soledad*
- Visions of Cuba part I: *Fresa y chocolate*
- Cuba part II: *Azúcar amarga*

**Set Filmic Texts on the Course (in chronological order):**
- *Como agua para chocolate*
- *Fresa y chocolate*
- *Azúcar amarga*

**Bibliography/Recommended Reading:**
- George Cabello Castellet (ed), Cine-Lit III Essays on Hispanic Film and Fiction, Oregon
### In-course Feedback:

Students will be required to perform one assessed presentations in small groups or pairs during the course. Feedback will follow these presentations. In addition and essay writing workshop prior to assessment dates takes place once a term and students are welcome to discuss essay plans with the tutor. Students also receive a detailed coversheet with all marked work outlining errors, room for improvement and praising sound academic work.

### Assessment:

The course is examined via two essays in English (1,500 - 2,000 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component will be devoted to in-class assessment.

**Deadlines:** Essay 1 (30%) first Tuesday of Spring Term. Essay 2 (60%) first Tuesday of Summer Term.

Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays **must** be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy. In addition to the piece’s word count (excluding bibliography but including footnotes and quotations) students must indicate whether their knowledge of Spanish is of post-A level standard.

---

**Back to menu**

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>Hispanic Studies</th>
<th>With effect from Academic Session:</th>
<th>2012-13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Re-Mapping the Amexicano Border in Visual Culture</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours)</td>
<td>0.5</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>SN1106</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice)</td>
<td></td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Term 1 &amp; 2</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td></td>
</tr>
<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>Dr Miriam Haddu</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Anna Kingsley</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---


### Aims:
- To introduce students to contemporary visual and literary representations of the U.S.-Mexico border
- To provide students with a basic understanding of key spatial theories and Mexican cultural concepts that will be applied to the reading of set texts
- To encourage students to think creatively and independently
- To develop students’ analytical skills

### Learning Outcomes:
By the end of the course students should:
- Have acquired a basic understanding of the varied representations of the U.S.-Mexico border and the contemporary issues arising in this geographical territory
- Have acquired the basic skills to analyse visual and literary texts
- Be able to draw upon spatial theories and Mexican cultural concepts in order to substantiate their analyses

### Course Content:
This course is designed to expose students to a range of contemporary visual, cinematographic and literary representations of the U.S.-Mexico borderspace. Particular attention will be devoted to observing visions of two Mexican border cities, Tijuana and Ciudad Juárez, through the mediums of art, photography, literature and film. Throughout this course, students will also gain an understanding of modern-day issues occurring in this border territory, notably the narco-wars, the Juárez femicides and the socio-economic impact of NAFTA. Alongside the set texts, students will be introduced to key spatial theories in order to understand the complex dynamics of a borderspace upon society and culture and will be encouraged to draw upon these theories and Mexican cultural concepts when analysing the texts.

### Teaching & Learning Methods:
Classes will be held one hour per week during term one and term two and will follow a seminar format. Throughout both terms students will be required to read and see all the set texts featured on the course. The viewing of films will be conducted during specially allocated screening times. During this course students will be encouraged to engage in discussion and debate, developing analytical skills and intellectual thought.

### Details of teaching resources on Moodle:
Course booklet and links to visual texts.

### Key Bibliography:
**Key Texts:**
- Gloria Anzaldúa: *Borderlands/La Frontera*
- Frida Kahlo: paintings (*My Dress Hangs There* & *Self-Portrait on the Borderline between Mexico and the United States*)
- Judithe Hernández: artwork (*The Juárez Series*)
- Francisco Mata Rosas: photography

**Set Filmic Texts on the Course (in chronological order):**
- Espaldas Mojadas, (1955) dir. Alejandro Galindo
### Bibliography/ Recommended Reading:

- Bhabha, Homi, *The Location of Culture* (New York: Routledge, 2004)

### Formative Assessment & Feedback:

The course is examined via two essays in English (1,500 – 2,000 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to in-class assessment, which will be in the form of student presentations. General advice about essay planning will be provided in class towards the end of the first and second term. Oral and written feedback will also be provided for both essays.

### Summative Assessment:

**Deadlines:**
- Essay 1 (30%) **second** Tuesday of Spring Term.
- Essay 2 (60%) **second** Tuesday of Summer Term.
- Student Presentations (10%) will take place in-class at the end of term one and term two.

---

### Course Details:

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>Hispanic Studies</th>
<th>Academic Session:</th>
<th>2012-2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Authors and Readers in 20th-Century Spanish American Fiction</td>
<td><strong>Course Value:</strong></td>
<td>0.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
<td></td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>SN1108</td>
<td><strong>Course JACS Code:</strong></td>
<td>(Please contact Data Management for advice)</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong></td>
<td>Optional</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><strong>Pre-requisites:</strong></td>
<td></td>
<td><strong>Co-requisites:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Olivia Vázquez-Medina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Olivia Vázquez-Medina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------</td>
<td>--------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To stimulate the students’ analytical thinking and imagination in their initial approaches to the study of fiction at undergraduate level.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To introduce students to some key concepts in literary analysis, such as the author, the reader and the narrator.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To introduce students to a range of texts by a number of prominent 20th-century Spanish American writers.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• To introduce students to some debates around the relations between reality and fiction in 20th-century Spanish American literature.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By the end of the course, students should:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Be able to identify some narrative techniques and themes in the writings of Julio Cortázar, Jorge Luis Borges, Mario Vargas Llosa and Gabriel García Márquez.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Be able to engage critically with texts that render problematic the notions of the author, the reader, the narrator, and the relations between reality and fiction.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Have strengthened their ability to read and to elaborate critical responses to sophisticated literary texts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This course provides an introduction to the study of literary texts through the discussion of fiction by Julio Cortázar, Jorge Luis Borges, Mario Vargas Llosa and Gabriel García Márquez. In particular, the course explores the notions of the author, the reader, the narrator and the relations between reality and fiction suggested in a range of short stories and novels.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Details of teaching resources on Moodle:</strong></td>
<td>Reading notes, bibliography, questions and topics for class discussion, e-resources, reading quizzes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Key Bibliography:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLC students with no reading knowledge of Spanish may use English translations. Students of <em>ab-initio</em> Spanish are permitted to read texts in English in the first term, but in the second term they must read and quote in Spanish. All other students are expected to read and quote from the Spanish texts for the entirety of the course.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students are <strong>expected to purchase</strong> their own copy of the set texts (the following are the recommended editions, but <strong>any edition is acceptable</strong>):</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. For students reading Spanish:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formative Assessment &amp; Feedback:</td>
<td>General advice on essay planning will be provided in class towards the end of the first term. Oral and written feedback will be provided on both essays.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Summative Assessment: | **Coursework:** 100%. The course is examined via two essays in English (1,500 - 2,000 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to Moodle quizzes.  
**Deadlines:** Essay deadlines will be published at the start of the academic season.  

Essays should be submitted **on time** to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http:submit.ac.uk") by the given deadline as well as in hard copy. |
<table>
<thead>
<tr>
<th>Course Code:</th>
<th>SN1109</th>
<th>Course Value:</th>
<th>0.5</th>
<th>Status:</th>
<th>Optional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Comparative Hispanic Culture</td>
<td>Availability:</td>
<td>Terms 1 and 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>None</td>
<td>Recommended:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Arantza Mayo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff</td>
<td>Dr Arantza Mayo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Aims:**
- To introduce students to a wide range of Hispanic cultural manifestations (from literature to visual arts, music and architecture) and their socio-historical contexts (from Early Modern Spain to 20th-century Latin America) from a thematic perspective.
- To enable students to explore and engage with materials comparatively across genres and periods, developing critical and analytical skills.
- To provide students with a basic understanding of a number of key historical events and cultural movements in the Hispanic world through the study of related artefacts.

**Learning Outcomes:**
By the end of the course students should:
- Be able to engage critically and analytically with a wide range of cultural materials both as independent works and with reference to other related manifestations.
- Be familiar with the basis of a range of key historical events and cultural movements in the Hispanic world.
- Students in the post-A-level and native Spanish pathways should have improved their reading ability in their target language and increased their vocabulary through exposure to multiple varieties of Spanish.

**Course Content:**
The course provides a selective but wide-ranging introduction to culture in the Hispanic world. It explores a broad range of cultural manifestations from different socio-historical contexts both independently and comparatively from a topic-based perspective. Materials may include plays, narratives, poems, paintings, sculptures, musical compositions and architectural works, while topics may be drawn from (but not be limited to) the following: ‘Discovery’, ‘Destruction’, ‘Subversion’, ‘Self-fashioning’, ‘Power’ and ‘the Body’.

**Teaching & Learning Methods:**
The course is taught over 20 contact hours. Classes combine lecture-based sessions with seminar-style meetings. Students are expected to have read the set texts in advance of each meeting.

Classes are conducted in English. Students who have an A-level (or similar) qualification in Spanish are expected to read the set texts in the original Spanish. Students in the Beginners’ Pathway or who are taking the course as part of a Comparative Literature or other degree may read the texts in English translation.

**Key Bibliography:**
Students are expected to purchase their own copy of Lope de Vega’s *Fuente ovejuna* (the bilingual Spanish-English edition by Aris and Phillips Hispanic Classics, translated by Victor Dixon is recommended for all students; post-A-level Spanish or native speakers can also use any post-1980 critical edition with line numbering). All other primary texts will be made available to the students in digital form via Moodle.

**Formative**
Students will be able to discuss their first essay plan briefly with the course
**Assessment & Feedback:**
tutor no later than two weeks before the essay’s deadline, if they so wish, provided they submit a plan well in advance of an agreed meeting. All students will receive an annotated copy of their first essay with first examiner’s comments before they come to prepare their second piece. Any student whose first essay scores lower than 50% will be offered a one-to-one tutorial to address shortcomings in detail.

**Summative Assessment:**
Coursework (100%) The course is examined via two essays in English (2,000-2,500 words), worth 30% and 60% of the final, end-of-year mark, respectively. The remaining 10% component of assessment will be devoted to in-class assessment (such as presentations) and Moodle-based activities (such as quizzes).

**Deadlines:** Dates will be advertised through Moodle

Essays should be submitted to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy. In addition to the piece’s word count (excluding bibliography but including footnotes and quotations) students must indicate whether their knowledge of Spanish is of post-A level standard.

---

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>School of Modern Languages</th>
<th>Academic Session:</th>
<th>2009/10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>The Heritage of Dante, Petrarch and Boccaccio: the Tre Corone</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours)</td>
<td>0.5</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>IT1230</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice)</td>
<td>R320</td>
</tr>
<tr>
<td><strong>Availability:</strong> (Please state which teaching terms)</td>
<td>Autumn and Spring</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td>Optional</td>
</tr>
<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>Dr. Stefano Jossa</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Professor Jane Everson; Dr. Stefano Jossa</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>The course aims to introduce students to the life and works of the Tre corone – Dante, Petrarch and Boccaccio, known as the Three Crowns – the three major writers of the Middle Ages and early Renaissance in Italy. The works of these three writers have inspired many subsequent writers, artists, dramatists and film makers, and their influence from the start has extended outside Italy, across Europe and beyond. Students will also be introduced to some of the fundamental ideas about literature in the Middle Ages.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Learning Outcomes:**
By the end of the course students will be able to appreciate the place of the three writers in the development of Italian literature. They will understand the influence they have had on the development of Italian culture and society. They will be able to appreciate the influence of each writer on European culture and the arts. The course will act as good preparation for the second year and final year courses on medieval and Renaissance literature.

**Course Content:**
The first term begins with an introduction to themes and ideas in the literature of the Middle Ages - autobiography, love, writers and readers - to provide a firm basis for the study of the three great writers of the Italian Middle Ages. The course then continues with a brief introduction to Dante’s writings, and a close, detailed reading of his earliest work, the *Vita nuova* in which he tells the story of his love for Beatrice. In the second term the course covers a selection of the stories from Boccaccio’s most famous work, the *Decameron*, and a selection of the poems Petrarch wrote for his lady, Laura, which later inspired lyric poetry all over Europe. Visual and dramatic interpretations of the work of these three authors will also be included in the course.

**Teaching & Learning Methods:**
20 contact hours in the session – taught as one weekly lecture across two terms. Learning methods include analysis of texts and of visual materials.

**Details of teaching resources on Moodle:**
Course outline, reading lists and preparatory reading for seminars

**Key Bibliography:**
- Dante, *Vita nuova*
- Boccaccio – selections from the *Decameron*
- Petrarch – selections from the *Canzoniere*
- (in Italian or English as appropriate to degree programme followed)

**Formative Assessment & Feedback:**
Individual feedback on term time essays.

**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 10% Essay 1 1,200 – 1,500 words
- 30% Essay 2 1,200 – 1,500 words
- 10% Class and/or moodle test

**Deadlines:** As advertised on notice boards and in handbook
| **Aims:** | The course aims to focus on some of the symbolic passages in the process of nation-building in Italy in the 19th and 20th centuries, as Italy reached its unity only in 1861. Through the study of Foscolo’s *Last Letters of Jacopo Ortis* (1798), Collodi’s *Pinocchio* (1880), Calvino’s *The Path to the Nest of Spiders* (1947), and Tomasi di Lampedusa’s *The Leopard* (1958) the course aims to give students an understanding of how and why Italy was born so late as a political entity. By focussing on the different stages of the process of Nation building in Italy, the course also aims to make students aware of how Italy’s national identity developed: two books (Foscolo’s and Collodi’s) were written in the 19th century, and will help students to understand the pre-Risorgimento (the making of Italy), and the post-Risorgimento (the making of the Italians); whereas the other two books (Calvino’s and Tomasi’s) come from the 20th century, and will help students to understand the Resistenza (the making of the Republic), and the post-war (the crisis of nationhood). The course also aims to discuss the problem of the absence of a national hero in the Italian literary tradition, such as Wilhelm Tell for Switzerland or D’Artagnan for France or Robin Hood for Britain. |
| **Learning Outcomes:** | By the end of the course students will have an understanding of the process of nation-building in Italy in the last two centuries, through the analysis of selected literary works. Students will be able to distinguish the different phases of the recent Italian history and reflect on the impact that literature had on national identity. They will have a detailed knowledge of four key works, in which ideas of national identity and nationhood are reflected: Foscolo’s *Last Letters of Jacopo Ortis*, Collodi’s *Pinocchio*, Calvino’s *The Path to the Nest of Spiders*, and Tomasi di Lampedusa’s *The Leopard*. |
| **Course Content:** | The course will focus on close reading of the set texts, which will be studied in their content, themes, genesis and links to aspects of contemporary politics, culture and society. Particular attention will be paid to Nation-oriented issues. |
| **Teaching & Learning Methods:** | Lectures and seminars to a total of 20 hours per session. Students will be expected to give one seminar presentation per term. |
| **Details of teaching resources on Moodle:** | Bibliography, course outline, preparatory reading |
| **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>Component</th>
<th>Weight</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam</td>
<td>50%</td>
<td>2 questions in 2 hours, 1 question from section A from list of 8 (2 questions for each of the texts studied) and 1 question from section B from list of 4-6</td>
</tr>
<tr>
<td>Coursework</td>
<td>10%</td>
<td>Essay 1, 1,200 - 1,500 words</td>
</tr>
<tr>
<td>Coursework</td>
<td>30%</td>
<td>Essay 2, 1,200 - 1,500 words</td>
</tr>
<tr>
<td>Coursework</td>
<td>10%</td>
<td>moodle test</td>
</tr>
</tbody>
</table>

### Deadlines

As advised on notice boards and in handbook

---

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>School of Modern Languages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Fascist Italy</td>
</tr>
<tr>
<td>Course Code:</td>
<td>IT1980</td>
</tr>
<tr>
<td>Availability:</td>
<td>Term 2</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Giuliana Pieri</td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr Giuliana Pieri</td>
</tr>
</tbody>
</table>

### Course Value

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

<table>
<thead>
<tr>
<th>Course Value:</th>
<th>0.5 Unit</th>
</tr>
</thead>
</table>

### Course JACS Code

(Please contact Data Management for advice)

<table>
<thead>
<tr>
<th>Course JACS Code:</th>
<th>R330</th>
</tr>
</thead>
</table>

### Status

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

<table>
<thead>
<tr>
<th>Status:</th>
<th>Optional for degrees in Italian and ELCS</th>
</tr>
</thead>
</table>

### Pre-requisites

None

### Co-requisites

None

### Aims

- To explore the origins and development of Italian Fascism.
- To examine the political, cultural and social aspects of the movement and the regime to which it gave rise.
- To acquire familiarity with some of the major interpretations of the Fascist experience in Italy.

### Learning Outcomes

By the end of the course, students will have gained knowledge and understanding of:

- the birth of Italian Fascism
- Fascism’s impact on Italian society and culture
- Fascism’s particular appeals and effects.

### Course Content


### Teaching & Learning Methods

The course is taught through a 2-hour class over 11 weeks. Usually the first hour has the format of lecture, and the second of seminar. The second hour also is used for student presentations.
<table>
<thead>
<tr>
<th>Details of teaching resources on Moodle:</th>
<th>Bibliography, course outline, preparatory reading</th>
</tr>
</thead>
<tbody>
<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>
</tr>
</tbody>
</table>
| **Summative Assessment:** | **Coursework Only**  
30% Essay 1 1,500 - 2,000 words  
60% Essay 2 1,500 - 2,000 words  
10% Oral presentation |
| **Deadlines:** | As advertised on notice boards and handbook |
**Department/School:** SMLLC  
**Academic Session:** 2012-13  

**Course Title:** A Special Theme in the Novel: Transgressions

**Course Code:** ML 2205

**Course Value:** (UG courses = unit value, PG courses = notional learning hours)  
0.5

**Course JACS Code:** (Please contact Data Management for advice) Q200

**Availability:** (Terms 1 and 2)

**Status:** (i.e.: Core, Core PR, Compulsory, Optional) CLC; Optional for other SMLLC student s.

**Pre-requisites:** None

**Co-ordinator:** Dr Hannah Thompson

**Course Staff:** Dr Hannah Thompson, Prof Abigail Lee-Six

**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.

**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
- to demonstrate insight into the relationship between a novel and its conditions of production and reception
- to demonstrate enhanced critical awareness in relation to a perennially important and influential theme in the western literary canon
- to understand, analyse and compare examples of the literary genre of the novel taken from a range of traditions.
- to demonstrate that they have further developed their ability to make appropriate use of both primary and secondary material in their critical analyses
- 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.

**Course Content:** 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. Suggested pairings include (but are not limited to):

- **Adultery**
  - DH Lawrence, *Lady Chatterley’s Lover*
  - Alain Robbe-Grillet, *La Jalousie/Jealousy*

- **Paedophilia and Lesbian Love**
### 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.

### Key Bibliography:

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

---

### Department/School:
SMLLC

### With effect from Academic Session:
2012-13

### Course Title:
Histories of Representation

### Course Code:
ML2206

### Course Value:
(UG courses = unit value, PG courses = notional learning hours)

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

### Availability:
(Terms 1 and 2)

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

---

Back to menu
<table>
<thead>
<tr>
<th><strong>Pre-requisites:</strong></th>
<th>None</th>
<th><strong>Co-requisites:</strong></th>
<th>ML2205</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Ruth Cruickshank</td>
<td><strong>Course Staff:</strong></td>
<td>Dr Ruth Cruickshank, Dr Olivia Vazquez-Medina</td>
</tr>
</tbody>
</table>

**Aims:**

The aims of this course are to allow students to:

- Develop a capacity for comparative literary appreciation through the study of a range of texts, without requiring familiarity with any language other than English
- Identify, and reflect on the evolution of modern Western literary aesthetics in their cultural context
- Identify, and reflect on the specificities of literary movements, and their different developments in different language areas.
- 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 text
- 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, Garcia 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.

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
Pre-requisites: Optional for others across the School, depending upon availability

Co-ordinator: Prof James Williams

Course Staff: Prof Williams, Dr Sarah Wright, Dr Fabrizio De Donno, Dr Emily Jeremiah, Dr Timothy Chesters, Prof Colin Davis

Aims: The course’s main aims are:
- 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.
- To provide a clear intellectual context and framework for comparative critical analysis
- To reveal the links and mutual influences between different theoretical approaches
- To demonstrate how theory can be applied in practical terms
- To further develop independent study skills by reading primary texts and developing personal responses to them in advance of lectures and seminars.
- To further develop analytical skills and critical approaches to literary texts.
- To further develop planning, research and academic writing skills, and critically and analytically discuss primary and secondary material in class.

Learning Outcomes: After successful completion of this course, students are expected to be able to:
- Place critical theory and analysis within a clear comparative context
- Evaluate the range of comparative approaches available
- Develop some of the practical applications of theory
- 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: 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
Sample thematic breakdown:
- General Introduction: moving beyond the Author
- The Geneva School/Phenomenology
- Structuralism
- Psychoanalytic criticism
- Post-structuralism/deconstruction
- Feminist theory
- Queer Theory
- Postcolonial Theory
- Conclusions: theory in practice (group presentations)

Teaching & Learning Methods: 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.

Details of teaching resources on Moodle: All material (incl. bibliographies) as well as set tasks will be made available through Moodle.

Key Bibliography:

Primary Text:
Peter Barry, Beginning Theory: an Introduction to Literary and Cultural Theory (3rd edition, Manchester UP, 2009)

General Secondary Material:
Modern Criticism and Theory: A Reader, edited by David Lodge and Nigel Wood (Longman, 3 edition, 2008)
Intertextuality: Theories and Practice, ed. Michael Worton and Judith Still (MUP, 1991)

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:
- essay 1 30% 2,000-2,500 words
- essay 2 60% 2,000-2,500 words
- Oral presentation 10%
Deadlines will be announced in class and on Moodle.

Back to menu
<table>
<thead>
<tr>
<th><strong>Availability:</strong> (Please state which teaching terms)</th>
<th>Term II</th>
<th><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</th>
<th>Core for International Film minor and BA in Film Studies</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Pre-requisites:</strong></th>
<th>ML1101 for International Film minor and BA in Film Studies</th>
<th><strong>Co-requisites:</strong></th>
<th>None</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Co-ordinator:</strong></th>
<th>Professor James Williams</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Course Staff:</strong></th>
<th>Dr Miriam Haddu and Professor James Williams</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Aims:</strong></th>
<th>This half-unit course takes place in Term 2 only and is designed to follow on from the first-year core courses (for those students doing the International Film Minor, ML1101: Reading European Film I is a prerequisite). You will study a range of innovative European and non-European films that will help to define the nature and meaning of 'European cinema', while deepening your understanding of key aspects of film theory. It is thus divided into two parts, the first exploring crucial issues of filmmaking and the transnational from the perspective of largely contemporary Latin American cinema, the second focusing on a range of European films from the 1970s onwards.</th>
</tr>
</thead>
</table>

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.

<table>
<thead>
<tr>
<th><strong>Learning Outcomes:</strong></th>
<th>On completion of the course, students will be able to:</th>
</tr>
</thead>
</table>

- 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.

<table>
<thead>
<tr>
<th><strong>Course Content:</strong></th>
<th>Part I:</th>
</tr>
</thead>
</table>

|-----------------------------------------------------|

Part II:

Festen, 1998 (dir. Thomas Vinterberg), Denmark

Fear Eats the Soul, 1974 (dir. Rainer Werner Fassbinder), Germany

Life is Beautiful, 1997 (dir. Roberto Benigni), Italy

Hidden, 2005 (dir. Michael Haneke), France

**Recommended Reading (available at bookshop):**
Elizabeth Ezra, European Cinema (OUP)
Richard Dyer (ed), Oxford Guide to Film Studies (OUP)

**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:**
Course outline, preparatory reading and viewing for seminars and lectures, bibliography, sample exam paper and moodle quiz.

**Key Bibliography:**

**Bibliography**
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
Moodle quiz 10%

Deadlines:
Essay 1: Week 7 of Term II
Essay 2: First Week after Easter Vacation

---

**Back to menu**

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Gender and Clothing in Twentieth-Century Literature and Culture</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>ML2403</td>
</tr>
<tr>
<td><strong>Course JACS Code:</strong></td>
<td>(Please contact Data Management for advice)</td>
</tr>
<tr>
<td><strong>Course Value:</strong></td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
</tr>
<tr>
<td><strong>Status:</strong></td>
<td>(i.e.: Core, Core PR, Compulsory, Optional)</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>Co-requisites:</td>
</tr>
</tbody>
</table>

---

**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
Moodle quiz 10%

Deadlines:
Essay 1: Week 7 of Term II
Essay 2: First Week after Easter Vacation

---

**Back to menu**
<table>
<thead>
<tr>
<th>Co-ordinator:</th>
<th>Emily Jeremiah</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Staff:</td>
<td>Ruth Hemus, Emily Jeremiah.</td>
</tr>
</tbody>
</table>

**Aims:**

This course will involve an examination of gender as it is expressed, maintained, or challenged by clothing. It will investigate a variety of Anglophone, Francophone, and German-language twentieth-century texts, including novels, poetry, fine art, and film, in which clothing and gender are closely linked. The course will:

- Introduce students to a range of texts in which gender and clothing are significant concerns.
- Develop students’ analytical skills, encouraging them to think critically and comparatively about texts and images.
- Allow students to further their writing and academic skills.
- Introduce students to key concepts in gender theory, allowing them to develop their theoretical awareness.

**Learning Outcomes:**

By the end of this course, students will:

- Have appreciated a range of challenging and experimental texts, and analysed the various strategies and techniques these texts employ.
- Deepened their understanding of gender theory.
- Developed and furthered their written and analytical skills, and their theoretical awareness.

**Course Content:**

The precise course outline will be determined by teaching availability and research interests. Sample blocks are included below:-

- ‘The Place of Fashion: 1920s Paris’. This block would begin with a brief discussion of fashion design in the early twentieth century. The theme 'Dressing like a man' would introduce the figure and innovations of Coco Chanel. A section on the experimental designs of the surrealist Elsa Schiaparelli would provide a bridge between fashion design and avant-garde art. Finally, a focus on Colette will consider the place of fashion and clothing as part of the author’s image, and in her writing.

- ‘Fashion Feeds Art: The Body Clothed.’ This block would highlight how, in different decades of the 20th century, and in different geographical contexts, artists have represented fashion and clothing in painting, photography, performance and new visual media, with a view to exploring the boundaries of gender construction. Individuals for discussion might include Claude Cahun, Marcel Duchamp, Hannah Höch, the Baroness Elsa von Freytag-Loringhoven, Louise Bourgeois and Cindy Sherman.

- ‘Uniforms, Glamour and Gender-Bending.’ Short narratives by Franz Kafka, Joseph Roth, and others, and the film *Mädchen in Uniform/Girls in Uniform* (1931), will offer the basis for an examination of connections between uniforms and gender construction in the German-language context. Irmgard Keun’s *Das kunstseidene Mädchen/The Artificial Silk Girl* (1932) will further highlight questions of clothing and identity at the heart of early
 twentieth-century narratives, especially by foregrounding the questions of fashion and consumerism.


### Teaching & Learning Methods:

The course will be taught through weekly one-hour sessions.

### Details of teaching resources on Moodle:

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.

### Key Bibliography:

#### Primary Texts

##### Literature

Selected work by Colette

Irmgard Keun, *Das kunstseidene Mädchen/The Artificial Silk Girl* (1932)

Virginia Woolf, *Orlando* (1928)


Short texts by Franz Kafka, Joseph Roth, and others (to be made available via Moodle).

##### Films

*Mädchen in Uniform/Girls in Uniform* (1931)

*Orlando* (1992)

##### Selected Images

To be determined (and made available via Moodle where possible).

#### Secondary Texts


Judith Butler, *Gender Trouble: Feminism and the subversion of identity* (Routledge 1990)

Dan Cavallero and Alexandra Warwick, *Fashioning the Frame: boundaries, dress and the body* (Berg 1998)

Separate bibliographies to be provided for each block.

### 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 1,500-2,000 words (20% each). Deadlines will be advertised on moodle and the SMLLC website.
- 10% to be awarded for class presentation or MOODLE quiz (details to be confirmed).

<table>
<thead>
<tr>
<th>Department/School</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Writing Romance and Desire</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>FR 2102</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>Terms 1 and 2</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>Prof Ruth Harvey</td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Hannah Thompson, Prof Ruth Harvey, Prof John O’Brien, Dr Tim Chesters</td>
<td></td>
</tr>
</tbody>
</table>

**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
- to demonstrate insight into the relationship between a text and its conditions of production and reception
- to demonstrate enhanced critical awareness in relation to a perennially
**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 Classics translation.

**General Bibliography** (relevant to all parts of this course):

- Catherine Belsey, Desire: Love Stories in Western Culture (Oxford: Blackwell, 1994) Part 1, chapters 1, 2, 3 and 4. [809.3354 BEL]


**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%) 1,500-2000 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

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Cinema in France: from Modernism to the Postmodem</td>
<td>Course Value: (UG courses = unit value, PG courses = notional learning hours) 0.5</td>
</tr>
<tr>
<td>Course Code:</td>
<td>FR2106</td>
<td>Course JACS Code: (Please contact Data Management for advice) R130</td>
</tr>
<tr>
<td>Availability:</td>
<td>Terms 1 and 2</td>
<td>Status: (i.e.: Core, Core PR, Compulsory, Optional) Optional</td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td>None</td>
<td>Co-requisites: None</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Prof James Williams</td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Prof James Williams, Prof Colin Davis</td>
<td></td>
</tr>
</tbody>
</table>

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%) 1,500-2000 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
<table>
<thead>
<tr>
<th><strong>Course Code:</strong></th>
<th>GM2123</th>
<th><strong>Course JACS Code:</strong></th>
<th>(Please contact Data Management for advice)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong></td>
<td>(i.e.: Core, Core PR, Compulsory, Optional) Opti onal</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
<td><strong>Co-requisites:</strong></td>
<td>None</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Anja Peters</td>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Anja Peters</td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>This course aims to: • introduce students to 3 major novels by Theodor Fontane • introduce students to the cultural-historical background to gender relations in 19th-century Germany • explore the treatment of the themes of love, marriage and divorce in Fontane’s novels • deepen students’ knowledge and understanding of 19th-century Realism • develop students’ critical and close reading skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>By the end of this course students will be expected to be able to: • demonstrate a detailed appreciation of the set texts and their significance within their historical-cultural context • demonstrate detailed knowledge and understanding of 19th-century debates around gender relations and marriage • show that they have advanced their skills in critical reading, the analysis of literary texts, as well as academic writing</td>
<td></td>
<td></td>
</tr>
<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>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>The course will be taught through weekly seminars.</td>
<td></td>
<td></td>
</tr>
<tr>
<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>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Formative Assessment &amp;</strong></td>
<td>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</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feedback:</td>
<td>comments. Feedback will also be given in sessions in response to individual tasks.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summative Assessment:</td>
<td><strong>Exam</strong> 50 % (2 hours) <strong>Coursework</strong> 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).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Department/School:** SMLLC  
**Academic Session:** 01-12  
**Course Title:** Representations of Childhood and Youth in Modern German Culture  
**Course Code:** GM2124  
**Course JACS Code:** R220  
**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:**  
- 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
<table>
<thead>
<tr>
<th><strong>Code:</strong></th>
<th>SN2013</th>
<th><strong>Course Value:</strong></th>
<th>0.5 unit</th>
<th><strong>Status:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Constructing Identity in Contemporary Spanish Cinema</td>
<td><strong>Availability:</strong></td>
<td>Normally terms 1 &amp; 2</td>
<td></td>
</tr>
<tr>
<td><strong>Prerequisites:</strong></td>
<td>Successful progression into the second year</td>
<td><strong>Recommended:</strong></td>
<td>None</td>
<td></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Sarah Wright</td>
<td><strong>Course Staff:</strong></td>
<td>Dr Sarah Wright</td>
<td></td>
</tr>
</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.

**Department/School:** Hispanic Studies

**Course Title:** Love in the Contemporary Spanish American Novel

**Course Code:** SN2120

**Course Value:** (UG courses = unit value, PG courses = notional learning hours) 0.5

**Course JACS Code:** (Please contact Data Management for advice)

**Availability:** (Please state which teaching terms) Terms 1 and 2

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

**Pre-requisites:** Successful progression into 2nd year

**Co-ordinator:** Dr Olivia Vázquez-Medina

**Course Staff:** Dr Olivia Vázquez-Medina

**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)

English translations (the following are the recommended editions but any edition is acceptable):

Formative Assessment & Feedback:
General advice on essay planning will be provided in class towards the end of the first term. Oral and written feedback will be provided on both essays.

Summative Assessment:
Coursework: 100%. The course is examined via two essays in English (2,000 - 2,500 words), worth 30% and 60% of the final course mark, respectively. The remaining 10% component of assessment will be devoted to presentations and Moodle quizzes.

Deadlines: Essay deadlines will be published at the start of the academic season.

Essays should be submitted on time to Mrs. Ann Hobbs (Coursework and Exams Administrator for Modern Languages) via a box outside room IN123. Please be aware that all essays must be submitted electronically in the Turnitin.UK® system ("http://submit.ac.uk") by the given deadline as well as in hard copy.

<table>
<thead>
<tr>
<th>Code:</th>
<th>SN2121</th>
<th><strong>Course Value:</strong></th>
<th>0.5</th>
<th><strong>Status:</strong></th>
<th>Option</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>The Romancero: The Spanish Ballad Tradition from the Reconquista to Lorca</td>
<td><strong>Availability:</strong></td>
<td>Autumn term only in 2013</td>
<td><strong>Recommended:</strong></td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Prerequisites:</strong></td>
<td>Successful progression into second year</td>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Tyler Fisher</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Co-ordinator:** | Dr Tyler Fisher | **Aims:** | • to introduce students to a wide range of traditional and erudite Spanish ballads in terms of the ballads' form, function, and thematic concerns  
• to encourage students to consider the differences and interplay between oral and written texts and textual transmission  
• to develop students' analytical and literary critical skills  
• to give students scope, substance, and guidance for improving their research and academic writing skills |
| **Learning Outcomes:** | Upon successful completion of the course, students are expected  
• to understand the main features of the Spanish ballad in several historical periods: the late Middle Ages, the early modern period, and the twentieth century  
• to be able to identify and describe the principal elements of Spanish versification  
• to be able to analyze a given Spanish ballad independently, comparing and contrasting it with texts with which they are already familiar  
• to be able to express their ideas, informed by suitable research and reflection, in cogent, well structured essays and oral presentations |
### Course Content

The course provides a broad introduction to an important Spanish poetic genre, the *roma*nce or Spanish ballad. It traces the conventions of this verse form across six centuries, from those composed on the frontier between Moorish and Christian Spain, to those adapted to avant-garde aesthetics in the early twentieth century. This involves critical commentary on particular texts and broader study of the *romancero* in its varying cultural contexts. Students will have the opportunity to analyze recurring motifs and to identify innovations in this enduring genre, while honing their critical writing skills. The course is also open to CLC students who may elect to study the ballads in translation.

### 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 books:


### In-course Feedback:

Detailed, formative feedback is provided in writing on the essay and via discussion with students. Constructive criticism on oral contributions to class discussions will be given in class on a regular basis.

### Assessment:

**Coursework (40%)**: The course is examined via an essay in English or Spanish (1,500-2,000 words), worth 30% of the final mark. The remaining 10% of the coursework mark comprises in-class assessment in the form of a brief oral presentation on a ballad of the student’s choice.

**Exam (60%)**: written essay-style exam, closed book; 2 hours

**Deadlines**: The essay deadline 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.
**Course Staff:** Prof. J. E. Everson and other staff

**Aims:** 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 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:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam</td>
<td>50%</td>
<td>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</td>
</tr>
<tr>
<td>Coursework</td>
<td>20%</td>
<td>Essay 1 1,5000 – 2,000 words</td>
</tr>
<tr>
<td></td>
<td>20%</td>
<td>Essay 2 1,5000 – 2,000 words</td>
</tr>
<tr>
<td></td>
<td>10%</td>
<td>Class test</td>
</tr>
<tr>
<td>Deadlines</td>
<td></td>
<td>As advertised on notice boards and in handbook</td>
</tr>
<tr>
<td><strong>Department/School:</strong></td>
<td>School of Modern Languages</td>
<td><strong>Academic Session:</strong></td>
</tr>
<tr>
<td>------------------------</td>
<td>---------------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td><strong>Course Title:</strong></td>
<td>Postwar Italian Cinema: the Auteur tradition</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours)</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>IT2340</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice)</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Term 1</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>Progression to Year 2</td>
<td><strong>Co-requisites:</strong></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Fabrizio De Donno</td>
<td><strong>Course Staff:</strong></td>
</tr>
</tbody>
</table>
| **Aims:**              | • To introduce students to film analysis and criticism  
                        | • To explore the auteur tradition in Italian cinema and the cinematic movements of Neorealism and Modemism  
                        | • 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:** | P. Cook & M. Bemink, eds, The Cinema Book, London: BFI, 1999  
                        | 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  
<table>
<thead>
<tr>
<th>Formative Assessment &amp; Feedback:</th>
<th>Individual tutorials with students (in office hours) to discuss essay and return. Written comments on the cover sheets.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Summative Assessment</strong></td>
<td><strong>Coursework</strong> 30% Essay 1 2,000 – 2,500 words 60% Essay 2 2,000 – 2,500 words 10% moodle test <strong>Deadlines:</strong> As advised on notice boards and in handbook</td>
</tr>
</tbody>
</table>

**Back to menu**

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>School of Modern Languages</th>
<th>Academic Session:</th>
<th>2013/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Art and Literature in Renaissance Florence</td>
<td>Course Value:</td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
</tr>
<tr>
<td>Course Code:</td>
<td>IT2400</td>
<td>Course JACS Code:</td>
<td>R330</td>
</tr>
<tr>
<td>Availability:</td>
<td>Autumn and Spring</td>
<td>Status:</td>
<td>(i.e.: Core, Core PR, Compulsory, Optional)</td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td></td>
<td>option in degrees involving Italian and ELCS</td>
<td></td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr Giuliana Pieri</td>
<td>Co-requisites:</td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Dr. G. Pieri; Dr S. Jossa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aims:</td>
<td>The course builds on the foundation course IT1230, but is also accessible to students who have not previously studied the Renaissance. The central focus of the course is Florence in the later fifteenth and early sixteenth centuries. The aim is to introduce students to the principal developments in the culture of Florence during the Renaissance in the fields of the visual arts, literature and the theatre. In the visual arts the course provides grounding in aesthetic theory at the time, and a detailed introduction to some of the major practitioners. In literature the course will introduce students to a major writer and to a series of different genres, and is also designed to develop students’ ability to engage with older Italian texts thematically and, in the case of Italian students, linguistically and stylistically.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning Outcomes:</td>
<td>By the end of the course students will have an understanding of the main phases of development in the visual arts in Florence during the fifteenth and sixteenth centuries and the underlying theoretical assumptions behind them; be able to analyse critically both literary and artistic works of the period; appreciate the interaction between literature and the visual arts in Florence at this time; understand the links between political events and/or philosophical trends and culture in Renaissance Florence. Students will also be able to deal with the aesthetic principles of the “paragone” among the various arts, which was one of the main issues in Florentine culture between 14th and 15th centuries.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Course Content: For the visual arts the course will look first at the foundations of the Renaissance – in particular the work of Masaccio and Alberti. Alberti’s treatise *Della Pittura* will be studied in detail. Attention will then be paid to artists active in the last decades of the fifteenth century and to the work of Botticelli, Leonardo, Michelangelo, and Raphael in Florence. In literature the focus will be mainly on texts discussing the comparison among the arts, such as Leonardo, Dolce and Varchi.

Teaching & Learning Methods: 20 hours of lectures in the session. Tutorials on each literature text. At least one gallery visit.

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


Formative Assessment & Feedback: Individual feedback on essays in office hours; general feedback in class.

Summative Assessment: 

<table>
<thead>
<tr>
<th>Summative Assessment</th>
<th>Coursework</th>
<th>Essay 1</th>
<th>1,500 – 2,000 words</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30%</td>
<td>Essay 2</td>
<td>2,000 – 2,500 words</td>
</tr>
</tbody>
</table>

Deadlines: As advertised on notice boards and in handbook

---

**Department/School:** School of Modern Languages  
**Course Title:** Italian Crime Fiction  
**Course Code:** IT2840  
**Course Value:** 0.5  
**Course JACS Code:** R320  
**Availability:** Autumn 2013  
**Status:** option in degrees involving Italian and ELCS  
**Pre-requisites:** None  
**Co-ordinator:** Dr. G. Pieri
<table>
<thead>
<tr>
<th>Course Staff:</th>
<th>Dr. G. Pieri</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aims:</strong></td>
<td>The course will introduce students to the birth and development of Italian crime fiction and analyse the way in which this foreign imported genre was reshaped and appropriated by successive generations of Italian postwar writers. The course aims at familiarising students with the theory—both foreign and Italian—of crime fiction. It also focuses on the way in which the most pressing issues that dominated Italian society in the postwar period were represented by crime writers.</td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>By the end of the course the students will have an understanding of the main phases of development in Italian crime fiction and their links with European and American models. They will be able to evaluate critically the socio-political engagement that characterises the work of many Italian crime writers. They will also be able to link the developments in this genre to wider political, cultural and social changes in Italy in the postwar period. They will demonstrate depth of knowledge of the prescribed texts in relation to their historical, literary and cultural contexts.</td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>The history of Italian crime fiction from its tentative birth in the 1930s to its increasing importance in the postwar period and the 1990s in particular. The principal theoretical debates surrounding detective and noir fiction and the link between crime fiction and the postwar Italian tradition of <em>impegno</em> (socio-political engagement). Crime fiction and the representation of the city. Crime and the South of Italy, especially Mafia crimes. Special attention will be paid to the work of Giorgio Scerbanenco, Leonardo Sciascia, Andrea Camilleri, and Carlo Lucarelli.</td>
</tr>
<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>20 contact hours with regular seminars.</td>
</tr>
<tr>
<td><strong>Details of teaching resources on Moodle:</strong></td>
<td>Bibliography, course outline, preparatory reading</td>
</tr>
<tr>
<td><strong>Formative Assessment &amp; Feedback:</strong></td>
<td>Individual feedback on essays in office hours; general feedback in class.</td>
</tr>
</tbody>
</table>
## Summative Assessment:

<table>
<thead>
<tr>
<th>Coursework</th>
<th>30%</th>
<th>oral presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay 1</td>
<td>70%</td>
<td>2,000 – 2,500 words</td>
</tr>
</tbody>
</table>

*Formative piece of work*

### Deadlines:

As advertised on notice boards and in handbook

---

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

### Co-ordinator:

Dr Stefano Jossa

### Course Staff:

Dr Stefano Jossa and Prof Jane Everson

### 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.

### Course Content:

The course will be principally devoted to a close study of Boccaccio’s major prose work in Italian, the **Decameron**. 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 **Decameron** on subsequent European writers, on the visual arts and in the cinema.
| Teaching & Learning Methods: | 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. |
| Details of teaching resources on Moodle: | The course handbook, details of work set for each session, full bibliography, assessment methods and marking criteria will be available on moodle. |
| Key Bibliography: | Boccaccio Decameron (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). |
| Formative Assessment & Feedback: | 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. |
| 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 |
<table>
<thead>
<tr>
<th>Department/School:</th>
<th>Modern Languages, Literatures, and Cultures</th>
<th>Academic Session:</th>
<th>2012/13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>From Aestheticism to the Avant-Garde</td>
<td>Course Value:</td>
<td>0.5</td>
</tr>
<tr>
<td></td>
<td>(UG courses = unit value, PG courses = notional learning hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Code:</td>
<td>ML3202</td>
<td>Course JACS Code:</td>
<td>Q200</td>
</tr>
<tr>
<td></td>
<td>(Please contact Data Management for advice)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Availability:</td>
<td>Terms 1 &amp; 2</td>
<td>Status:</td>
<td>optional</td>
</tr>
<tr>
<td></td>
<td>(Please state which teaching terms)</td>
<td>(i.e.: Core, Core PR, Compulsory, Optional)</td>
<td></td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td>Successful completion of CLC years 1 and 2 including Year 2 ‘Critical and Comparative Approaches’ course</td>
<td>Co-requisites:</td>
<td>none</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Giuliana Pieri</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff:</td>
<td>Ruth Hemus, Hannah Thompson, Eric Robertson and others</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Aims:**
- To examine in depth, and in relation to each other, artistic and literary movements prevalent in 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, ten-week blocks:

*Block One: Aestheticism and the fin-de-siècle*
- the Aesthetic movement
- the doctrine of art for art’s sake
- Aestheticism and the visual arts
- The life and works of Gabriele d’Annunzio, especially *The Child of*
### 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

### Teaching & Learning Methods:

The course will be taught through 20 hours of lectures and seminars.

### Details of teaching resources on Moodle:

- 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.

### Key Bibliography:

**Sample content Block 2**

- Orban, Clara, *The culture of fragments: word and images in futurism and surrealism* (Amsterdam; Atlanta, GA: Rodopi, 1997).

### Formative Assessment & 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.

### Summative Assessment:

**Taught half-unit:**

**Coursework:** 2 essays of 2,000-2,500 words each (essay 1: 30%; essay 2: 60%) 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.
<table>
<thead>
<tr>
<th><strong>Department/School:</strong></th>
<th>Modern Languages, Literatures, and Cultures</th>
<th><strong>Academic Session:</strong></th>
<th>2012/13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>The Gothic Mode in Spanish and English Fiction</td>
<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>ML 3204</td>
<td><strong>Course JACS Code:</strong></td>
<td>(Please contact Data Management for advice) Q200</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>1 &amp; 2</td>
<td><strong>Status:</strong></td>
<td>(i.e.: Core, Core PR, Compulsory, Optional) Optional for degrees involving Spanish and ELCS/CLC</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>A pass in at least one essay-based literary or cultural half-unit at second-year level</td>
<td><strong>Co-requisites:</strong></td>
<td>none</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Hannah Thompson / Abigail Lee Six</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Hannah Thompson, Abigail Lee Six</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Aims:**              | - to develop students' awareness of the Gothic mode generally  
                         - to make them familiar with a range of classic Gothic texts in English  
                         - 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.  
                         - to develop students' independent learning skills by requiring them to read primary texts and develop responses to them in advance of lectures and seminars.  
                         - to develop students' analytical and literary critical skills.  
                         - to develop students' research and academic writing skills. |
| **Learning Outcomes:** | After successful completion of the course, students are expected:  
                         - to understand what the Gothic mode encompasses  
                         - to be familiar with a range of classic English Gothic texts  
                         - to understand how a range of French and Spanish writers fed into or drew on the Gothic tradition  
                         - to be able to present their ideas both orally and in essay form according to scholarly conventions  
                         to be able to demonstrate their independent research skills by identifying and using suitable secondary sources rigorously in preparation of the above |
| **Course Content:**    | 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. |
| **Teaching & Learning Methods:** | 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. |
### Details of teaching resources on Moodle:
Course info, details of assignments, links to electronic texts, additional reading

### Key Bibliography:

### Formative Assessment & Feedback:
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.

### Summative Assessment:
- **Exam** (50%) (2 hours)
- **Coursework** (20 + 20%) two essays of 1500-2000 words
- **Participation** (10%) reading quizzes

---

<table>
<thead>
<tr>
<th>Department/School</th>
<th>Modern Languages</th>
<th>With effect from Academic Session: 2013-14</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Transnational Cinema</td>
<td>Course Value: (UG courses = unit value, PG courses = notional learning hours) 0.5</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>ML3207</td>
<td>Course JACS Code: (Please contact Data Management for advice) R990</td>
</tr>
<tr>
<td><strong>Availability:</strong> (Please state which teaching terms)</td>
<td>Terms I and II</td>
<td>Status: (i.e.: Core, Core PR, Compulsory, Optional) Core</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td></td>
<td>Co-requisites:</td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Fabrizio de Donno</td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Dr Fabrizio de Donno, Dr Emily Jeremiah, Prof James Williams</td>
<td></td>
</tr>
</tbody>
</table>
| **Aims:** | • To provide students with an understanding of transnationalism within the context of film-making.  
• To develop students’ awareness of the themes of cultural diversity, exchange and interpenetration in cinematic activity  
• To further develop students’ independent study skills by studying primary texts and developing personal responses to them in advance of classes.  
• To further develop students’ analytical skills and critical approaches to |
### Learning Outcomes:

By the end of this course, students should:
- demonstrate their understanding of the characteristics of funding, production, distribution, themes and narratives in transnational cinema.
- demonstrate their ability to form critical judgments of filmic works, based on carefully analysed textual features and thematic concerns.
- demonstrate their ability to make appropriate use of both primary and secondary material in their critical analyses.
- 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:

Students will study a range of topics from the following:
- national and transnational cinema
- migrant and diasporic cinema
- travel cinema
- identity, citizenship and ethics in transnational film
- transnational networks of production, distribution and reception
- Third Cinema, postcolonial cinema and world cinema
- Globalization and cinema

Typically a selection of films will be studied from the following:

- Besieged, dir. Bernardo Bertolucci (1998), Italy/Kenya/UK
- Hamam, The Turkish Bath, dir. Ferzan Ozpetek (1996), Italy/Turkey
- Head-On, dir. Fatih Akin (2004), Germany/Turkey
- The Edge of Heaven, dir. Fatih Akin (2007), Germany/Turkey
- Le Havre, dir. Aki Kaurismaki (2011), Finland/France/Germany
- Code Unknown, dir. Michael Haneke (2000), France/Germany/Romania
- Le grand voyage, dir. Ismael Ferroukhi (2004), France/Morocco
- Foreign Land, dir. Walter Salles and Daniela Thomas (1995), Brazil/Portugal
- Divine Intervention, dir. Elia Suleiman (2002), Palestine/Morocco/France/Germany

### Teaching & Learning Methods:

This teaching-led half-unit of 20 hours will be taught through alternating one-hour lectures and seminars per week.

### Details of teaching resources on Moodle:

A full Moodle resource is available to students on this course. It includes details of all films and bibliography, essay titles and deadlines, and other relevant links and resources.
Key Bibliography:

General Bibliography:

Daniela Berghahn and Claudia Sternberg (eds), *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe* (Basingstoke: Palgrave, 2010).
Elisabeth Ezra and Terry Rowden (eds), *Transnational Cinema: The Film Reader* (London and New York: Routledge, 2006)

Dina Iordanova, David Martin-Jones and Belen Vidal (eds), *Cinema at the Periphery* (Detroit: Wayne State UP, 2010).
Will Higbee and Saer Maty Ba (eds), *De-Westernising Film Studies* (Routledge, 2012)

Secondary material specific to the films studied will be made available via Moodle.

Formative Assessment & 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 will be given informally by arrangement.

Summative Assessment:
Coursework (90%) Essay 1: 30%, 2,000-2,500 words;
Essay 2: 60%, 2,500-3,000 words

Oral Presentation (10%)

Deadlines: Published on Moodle and the SMLLC website

Department/School Modern Languages With effect from Academic Session: 2013-14
Course Title: Dissertation (bolt-on) Course Value: (UG courses = unit value, PG courses = notional learning hours) 0.5
Course Code: ML3307 Course JACS Code: (Please contact Data) R990

Back to menu
| Availability:  
(Please state which 
teaching terms) | Terms I and II | Status:  
(i.e.: Core, Core PR, 
Compulsory, Optional) | Option |
|---|---|---|---|
| Pre-requisites: | Co-requisites:  
ML3207 | Co-ordinator:  
Dr Fabrizio de Donno | |
| Course Staff: | Dr Fabrizio de Donno, Prof James Williams, Dr Miriam Haddu, Dr Sarah Wright and others | Aims:  
• to develop students’ understanding and awareness of cinema’s engagements with transnationalism beyond those covered in the taught half-unit.  
• to develop students’ independent learning skills by requiring them to research a prescribed topic on their own.  
• to introduce students to the practice of independent research.  
• to provide intellectual stimulation and enjoyment.  
• to allow students to further develop their independent study skills by reading primary texts and developing personal responses to them in advance of supervisions.  
• to develop students’ analytical skills and critical approaches to literary texts.  
• to develop students’ planning, research and academic writing skills. | |
| Learning Outcomes: | By the end of this course, students should:  
• have broadened their understanding of transnational film beyond the texts and topics covered in the half-unit course  
• be able to critically and analytically discuss primary and secondary material from a cross-cultural perspective  
• 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 judgement to form clearly expressed critical examinations of literary (and perhaps other) works which exhibit a combination of critical reading, independent thought, and a capacity to construct an accurately referenced argument in appropriate scholarly form  
• have become familiar with the basics of research methodology and developed a degree of intellectual independence  
• have produced a piece of original research. | |
| Course Content: | Students will focus on a range of topics from the following:  
- national and transnational cinema  
- migrant and diasporic cinema  
- travel cinema  
- identity, citizenship and ethics in transnational film  
- transnational networks of production, distribution and reception  
- Third Cinema, postcolonial cinema and world cinema  
- Globalization and cinema  
Typically a selection of films will be studied from the following:  
*Besieged*, dir. Bernardo Bertolucci (1998), Italy/Kenya/UK  
*Hamam, The Turkish Bath*, dir. Ferzan Ozpetek (1996), Italy/Turkey  
*Head-On*, dir. Fatih Akin (2004), Germany/Turkey | |
| The dissertation half-unit consists primarily of students’ self-directed research on a chosen topic taken from a number of prescribed subjects. Teaching and supervision for the dissertation consist of a combination of general group sessions on dissertation-writing skills, smaller sessions on set dissertation topics, and one-to-one supervisions made available during supervisors’ Office Hours. The total amount of formal teaching for the dissertation will not exceed [tbc] hours over the year, in addition to two initial briefing sessions at the start of the course. These sessions include methodological advice, monitoring and feedback, as well as topic-specific discussion. Students are provided with concrete help on time management via a list of deadlines indicating when each stage of research and writing should have been completed. Supervisors may read only up to 25% of the final version of the dissertation before its submission. |

| Teaching & Learning Methods: | |

| Details of teaching resources on Moodle: | A full Moodle resource is available to students on this course. It includes details of all films and bibliography, guidance on dissertation-writing skills, and links to relevant web pages describing staff members’ research and teaching expertise. |

| Key Bibliography: | General Bibliography: |

| Daniela Berghahn and Claudia Sternberg (eds), *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe* (Basingstoke: Palgrave, 2010). |
| Elisabeth Ezra and Terry Rowden (eds), *Transnational Cinema: The Film Reader* (London and New York: Routledge, 2006) |
| Dina Iordanova, David Martin-Jones and Belen Vidal (eds), *Cinema at the Periphery* (Detroit: Wayne State UP, 2010). |
| Will Higbee and Saer Maty Ba (eds), *De-Westernising Film Studies* (Routledge, 2012) |

| Recommended study guides for dissertation: | |

| • Linda Cooley, *Dissertation Writing in Practice: Turning Ideas into Text* (Hong Kong, 2003) |

### Formative Assessment & Feedback:
Dissertation half-unit: Students will submit a plan of their proposed dissertation and a piece of sample writing on which they will receive feedback in the small-group sessions, through e-mail correspondence or in staff office hours.

Students will submit a plan of their proposed dissertation and a piece of sample writing on which they will receive one-to-one feedback. Individual queries will be dealt with in e-mail correspondence and staff office hours.

### Summative Assessment:
100% Coursework: 5,000-word dissertation
Deadline: published on Moodle and the SMLLC website

---

<table>
<thead>
<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) 0.5</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>
</tbody>
</table>

**Aims:**
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.

**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:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long Essay</td>
<td>80%</td>
<td>2,800-3,000</td>
</tr>
<tr>
<td>(students are entitled to 30 mins individual supervision)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oral Presentation</td>
<td>20%</td>
<td>20 mins</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay 1</td>
<td>20%</td>
<td>1,500-2,000</td>
</tr>
<tr>
<td>Essay 2</td>
<td>20%</td>
<td>1,500-2,000</td>
</tr>
<tr>
<td>Moodles Tests</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>Exam (2 hours 15 mins)</td>
<td>50%</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay 1</td>
<td>30%</td>
<td>2,000-2,500</td>
</tr>
<tr>
<td>Essay 2</td>
<td>60%</td>
<td>2,000-2,500</td>
</tr>
<tr>
<td>Moodles Tests</td>
<td>10%</td>
<td></td>
</tr>
</tbody>
</table>

---

**Department/School:** SMLLC  
**Course Title:** Image, Identity and Consumer Culture in Post-war Fiction and Film  
**Course Value:** ½ Unit  
**Course Code:** FR3112  
**Course JACS Code:** R130  
**Availability:** Term1  
**Status:** Optional. Available to ELCS and BATVF  
**Pre-requisites:** None  
**Co-requisites:** None  
**Co-ordinator:** Dr Ruth Cruickshank  
**Course Staff:** Dr Ruth Cruickshank  

**Aims:**

The aims of this course are to:

- 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 an 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 understanding of some of the 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 available on Moodle.

**Key Bibliography:**
Films: Jacques Tati, Jour de fête (1949) DVD VO/subtitled; Jean-Luc Godard, Masculin/Féminin (1966) DVD VO/subtitled; Sylvain Chomet, Les Triplettes de Belleville (2003) DVD VO/subtitled
It is strongly recommended that students read the texts/see the films before the start of the academic session.

**NB English translations for ELCS/ BATVF students only.**

**Recommended further reading**
David H. Walker, Consumer Chronicles: Cultures of Consumption in Modern French Literature (Liverpool: Liverpool University Press, 2011)
Susan Hayward, French National Cinema (Routledge, 2005 – 2nd edition)
### 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.

<table>
<thead>
<tr>
<th>Department/School</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Text and Image in France: from Cubism to the Present</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>FR3113</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice) R130</td>
</tr>
<tr>
<td><strong>Availability:</strong> (Please state which teaching terms)</td>
<td>Terms 1 and 2, Term 1 or Term 2 depending on sabbatical arrangements</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>Professor Eric Robertson</td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Professor Eric Robertson</td>
<td></td>
</tr>
</tbody>
</table>

**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's 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 verrous*

**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

---

**Back to menu**

---

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
<th>2012-2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Ethics and Violence: Murder, Suicide and Genocide in Literature and Film</td>
<td><strong>Course Value:</strong> (UG courses = unit value, PG courses = notional learning hours)</td>
<td>Half unit</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>FR3114</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice)</td>
<td>R120</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td>Optional</td>
</tr>
<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>Professor Colin Davis</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Professor Colin Davis</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>These are:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- to examine the interrelated themes of murder, suicide and genocide in a range of French texts and films;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- to consider the ethical and aesthetic issues involved in the representation of violence;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- to study the political and historical contexts in which acts of violence are presented as morally justifiable;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- to develop skills in literary and film analysis acquired on other courses.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **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%)

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>The Passion of Place: Desire and Identity in Modern Paris</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>FR 3117</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice) R120</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional) Optional for French and ELCS students</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 Hannah Thompson</td>
<td><strong>Course Staff:</strong> Dr Hannah Thompson</td>
</tr>
</tbody>
</table>
| **Aims:**          | The aims of this course are to: | **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 |
|                    | • 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. | |

Back to menu
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
- Simone de Beauvoir, *L’Invitée* (Folio) ISBN 2070367681
- ELCS students only: Simone de Beauvoir, *She Came to Stay* (Harper) ISBN 0007204647
- 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)

**Formative Assessment & 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.

**Summative Assessment:**
- **Exam (50%)**
  - Answer two questions in two hours.
- **Coursework (40%):**
  - Essay 1 (20%) 1,500-2,000 words
  - Essay 2 (20%) 1,500-2,000 words
- **Moodle Tests (10%)**

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

---

### Back to menu

<table>
<thead>
<tr>
<th>Department/School:</th>
<th>SMLLC</th>
<th>Academic Session:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Title:</strong></td>
<td>Wanton Women: artists and writers of the French avant-garde</td>
<td>Half unit</td>
</tr>
<tr>
<td><strong>Course Code:</strong></td>
<td>FR3120</td>
<td><strong>Course JACS Code:</strong> (Please contact Data Management for advice)</td>
</tr>
<tr>
<td><strong>Availability:</strong></td>
<td>Terms 1 and 2</td>
<td><strong>Status:</strong> (i.e.: Core, Core PR, Compulsory, Optional)</td>
</tr>
<tr>
<td><strong>Pre-requisites:</strong></td>
<td>None</td>
<td><strong>Co-requisites:</strong></td>
</tr>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Dr Ruth Hemus</td>
<td></td>
</tr>
</tbody>
</table>
### Course Staff:
Dr Ruth Hemus

### Aims:
These are to:
- highlight the interventions of women writers and artists in the avant-garde movements of the early 20th C in France, including Dada and Surrealism
- examine in detail selected literary texts (poems, narratives and manifestos) and artworks (collages, paintings and photographs) in their social, political and cultural context
- further develop analytical skills and critical approaches to the literary text and artwork
- develop awareness of the place of gender in cultural production and reception
- discuss definitions of the avant-garde artist and avant-garde woman artist, with an outlook to later 20th C and contemporary French culture

### Learning Outcomes:
After completion of the course, the prescribed reading and the hand-in assignments, students are expected to be able to:
- analyse the textual features and thematic concerns of literary works and artworks and discuss them with reference to social, political and cultural context
- outline the ways in which individual women developed and deployed new themes and techniques in early 20th C literature and art
- 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
- 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

### 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. |

**Code:** SN3116  
**Course Value:** 0.5  
**Status:** Option  
**Title:** Culture & Society in Early Modern Spain  
**Availability:** Autumn & Spring Terms  
**Prerequisites:** Successful progression into final year  
**Recommended:** N/A  
**Co-ordinator:** Dr Tyler Fisher  
**Course Staff:** Dr Tyler Fisher  

**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:  
Various translations are available. Those by John Rutherford and Walter Starkie are recommended.
<table>
<thead>
<tr>
<th>In-course Feedback:</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment:</td>
<td><strong>Coursework (50%)</strong>: 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. <strong>Exam (50%)</strong>: written essay-style exam, closed book; 2 hours <strong>Deadlines</strong>: 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 <a href="http:submit.ac.uk">http:submit.ac.uk</a> by the given deadline as well as in hardcopy.</td>
</tr>
</tbody>
</table>

### Course Information

<table>
<thead>
<tr>
<th>Department/School: School of Modern Languages</th>
<th>Academic Session:</th>
<th>2009/10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title: Dante- Divine Comedy II</td>
<td>Course Value: (UG courses = unit value, PG courses = notional learning hours)</td>
<td>0.5</td>
</tr>
<tr>
<td>Course Code: IT3230</td>
<td>Course JACS Code: (Please contact Data Management for advice)</td>
<td>R320</td>
</tr>
<tr>
<td>Availability: (Please state which teaching terms) Spring term</td>
<td>Status: (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td>Optional</td>
</tr>
<tr>
<td>Pre-requisites: None</td>
<td>Co-requisites:</td>
<td></td>
</tr>
<tr>
<td>Co-ordinator: Prof. Jane Everson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Staff: Prof. Jane Everson; Dr. Stefano Jossa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aims:</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>Learning Outcomes:</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>Course Content:</td>
<td>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.</td>
<td></td>
</tr>
</tbody>
</table>
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: coursework
long essay 80% 3,000
short essay 20% 1,500-2,000

Deadlines: Short essay: end of week 6; long essay – beginning of term 2: see course schedule and moodle.
Learning Outcomes: 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.

Course Content: 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.

Teaching & Learning Methods: Lectures and seminars to a total of 20 hours per session. Students will be expected to give one seminar presentation per term.

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

Key Bibliography: Ariosto – Orlando Furioso.

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 from a list of 7-10

Coursework 20% Essay 1 1,500 – 2,000
20% Essay 2 1,500 – 2,000
10% class oral presentation

Deadlines: As advertised on notice boards and in handbook

Back to menu
<table>
<thead>
<tr>
<th><strong>Pre-requisites:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Co-ordinator:</strong></td>
<td>Fabrizio De Donno</td>
</tr>
<tr>
<td><strong>Course Staff:</strong></td>
<td>Fabrizio De Donno</td>
</tr>
<tr>
<td><strong>Aims:</strong></td>
<td>These are:</td>
</tr>
<tr>
<td></td>
<td>• To introduce students to notions of violence with reference to questions of State authority in twentieth and twenty-first centuries Italy;</td>
</tr>
<tr>
<td></td>
<td>• To discuss the links between the historical phenomena of fascism, organised crime and revolutionary terrorism;</td>
</tr>
<tr>
<td></td>
<td>• To introduce students to the aesthetic issues involved in the filmic representations of fascism, organised crime and terrorism;</td>
</tr>
<tr>
<td></td>
<td>• to develop skills of film analysis.</td>
</tr>
<tr>
<td><strong>Learning Outcomes:</strong></td>
<td>After completion of the course, students are expected to be able:</td>
</tr>
<tr>
<td></td>
<td>• to understand the cultural and historical contexts of fascism, organised crime and terrorism in Italy;</td>
</tr>
<tr>
<td></td>
<td>• to explain the problems of representing violence in film;</td>
</tr>
<tr>
<td></td>
<td>• to apply the key skills required to analyse critically film narratives about violence;</td>
</tr>
<tr>
<td></td>
<td>• to examine critically filmic techniques and compare styles and aesthetic concerns between different films;</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>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 <em>Kapò</em> (1960), Bertolucci’s <em>Il conformista</em> (1970), Bellochio’s <em>Buongiorno notte</em> (2003), Giordana’s <em>I cento passi</em> (2000), Garrone’s <em>Gomorra</em> (2008), Sorrentino’s <em>Il divo</em> (2008).</td>
</tr>
<tr>
<td><strong>Teaching &amp; Learning Methods:</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Details of teaching resources on Moodle:</strong></td>
<td>Bibliography, course outline, preparatory reading, discussion forum</td>
</tr>
<tr>
<td><strong>Formative Assessment &amp;</strong></td>
<td>In-class discussion and essay feedback; Individual feedback in office hours</td>
</tr>
</tbody>
</table>
### Feedback:

<table>
<thead>
<tr>
<th>Summative Assessment</th>
<th>Exam</th>
<th>50%</th>
<th>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</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework</td>
<td>Essay 1</td>
<td>20%</td>
<td>1,500 - 2,000 words</td>
</tr>
<tr>
<td></td>
<td>Essay 2</td>
<td>20%</td>
<td>1,500 - 2,000 words</td>
</tr>
<tr>
<td></td>
<td>Contribution to a forum</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>Deadlines:</td>
<td>As advertised on notice boards and in handbook</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### Department/School: School of Modern Languages

<table>
<thead>
<tr>
<th>Course Title:</th>
<th>Italian Fashion and Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Code:</td>
<td>IT3980</td>
</tr>
<tr>
<td>Course Value:</td>
<td>(UG courses = unit value, PG courses = notional learning hours) 0.5</td>
</tr>
<tr>
<td>Course JACS Code:</td>
<td>R330 (Please contact Data Management for advice)</td>
</tr>
<tr>
<td>Availability:</td>
<td>Spring</td>
</tr>
<tr>
<td>Status: (i.e.: Core, Core PR, Compulsory, Optional)</td>
<td>option in degrees involving Italian and ELCS</td>
</tr>
<tr>
<td>Pre-requisites:</td>
<td>Co-requisites:</td>
</tr>
<tr>
<td>Co-ordinator:</td>
<td>Dr. G. Pieri</td>
</tr>
<tr>
<td>Co-ordinator:</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>
</tr>
<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 postwar period. They will also be introduced to the theoretical debate of art versus commercial art.</td>
</tr>
<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, Amani, Versace, and Dolce &amp; Gabbana.</td>
</tr>
</tbody>
</table>
### Teaching & Learning Methods:
20 contact hours with regular class presentations.

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

### Key Bibliography:

http://www.educational.rai.it/lezionidesign/designers/

### Formative Assessment & Feedback:
Individual feedback on essays in office hours; general feedback in class; a feedback sheet will also be provided on assessed oral presentations.

### Summative Assessment:

<table>
<thead>
<tr>
<th>Coursework</th>
<th>%</th>
<th>Essay 1</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30</td>
<td>2,000 – 2,500 words</td>
<td></td>
</tr>
<tr>
<td></td>
<td>60</td>
<td>2,000 – 2,500 words</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>oral presentation</td>
<td></td>
</tr>
</tbody>
</table>

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