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Welcome/Introduction

As Director of Studies for the Department of English at Leicester, I am delighted to welcome you, or to welcome you back. I hope you have had an enjoyable summer, and that you are looking forward to the challenges of the year ahead. At Leicester, you are part of a community of people for whom the study of English is a passion, and it is this community that helps make our department one of the best university English departments in the country. Our degree programmes offer an excellent grounding in English literature and language from all periods as well as in creative writing for those who choose to study it, and we hope you will take full advantage of this wide range of provision. The lecturers who will be teaching you are internationally renowned scholars and our undergraduate teaching is informed by our cutting-edge research and publications (the School blog will help you keep up with the work we’re currently doing: http://staffblogs.le.ac.uk/english/). All of us are looking forward to an exciting year of teaching and learning with you.

The variety of modules on our course is one of its greatest strengths: it will stretch and challenge you, and I hope you will enjoy exploring new texts and authors and discovering fresh ways of looking at old favourites. Employers value the skills that Leicester’s English graduates develop in their undergraduate studies, and you are assured excellent opportunities in the world of work through your choice of degree. Don’t forget to take up the support offered by the Career Development Service in the three-year long process of acquiring skills and experience that will help you move into your future career.

The English Society, run by students for students, organises all manner of events (notably the annual May Ball in which the President, Kathryn Kilby, warmly encourages you to participate. Our Student-Staff Committee provides a forum for interaction and discussion, and nominated student representatives are the voice for their peers at School level.

We strongly encourage you to attend or get involved with the 9th annual Literary Leicester Festival, 16-19 November 2016, organised by the Department of English, during which world-renowned writers will give public lectures and workshops. Make the most of the many extra-curricular events taking place during your time in Leicester by checking the events listing on our website http://www2.le.ac.uk/departments/english/news or by liking us on Facebook (University of Leicester School of English) or following us on Twitter (@UolEnglish).

You might also choose to participate in the University’s student drama and literary societies, in its newspaper, Ripple, or to represent the student perspective at Open Days. Leicester has a professional theatre (The Curve), media centre (Phoenix Square), outstanding libraries (especially the University’s David Wilson Library) and many major cultural festivals (International Music Festival, Caribbean Carnival, Comedy Festival and one of the biggest Diwali celebrations outside India). Make the most of the city while you’re here!

Dr Catherine Morley
Director of Studies, English

Using this Handbook

We hope you find this Handbook useful, it aims to provide you with the basic information you will need during your degree. It is not designed to be exhaustive, but to signal where you can go to find specific pieces of information you may need. It is supplemented by the English Study Guide, which contains information about presenting and submitting work, as well as assessment in general. Please note that the Handbook is updated regularly and a new edition issued each year, since the Department’s syllabus is under constant review.
Induction

A programme of induction events will be organised for incoming students; schedule details will be mailed out before the start of term.

For International Students

All International Students receive a ‘Guide to starting at Leicester’ handbook which explains what to expect on arrival and during the first weeks. Further information can be found on the website https://le.ac.uk/student-life/international-students.

Information on how and when to register, including visa check points, can be found here https://le.ac.uk/student-life/new-students/international/when-you-get-here.

If you arrive in Leicester after the beginning of induction week you should contact Registry; registry@le.ac.uk telephone 0116 252 2448. You should also contact the department; Englishug@le.ac.uk telephone 0116 252 2620

For Joint and Major/Minor Students

As a student at the University of Leicester you will be on one of our pathways, taking either one subject or two subjects in combination. As a Joint or Major/Minor degree student you will build up relationships with both departments that you are studying with; however your degree will be linked to a home department. If you are doing a Joint degree your home department is the department for the first subject in the title of your degree programme. If you are doing a Major/Minor degree your home department will be your Major department. You will receive a handbook for both your subjects. Additional information for students studying more than one subject is available through www.le.ac.uk/learnatleicester.

Department Details

The University of Leicester has one of the most distinguished and established English Departments in the country, as English has been taught here at Leicester for over 80 years. The University, founded in 1921 as a college of the University of London, appointed its first lecturer in English, Arthur Collins, in 1929. Throughout its long history the Department has maintained a balance between tradition and innovation, as its curriculum focuses equally on canonical literature from the medieval to modern periods and on emerging fields, such as English language, drama, literary theory and the ‘English’ literature of America and the rest of the English-speaking world. This combination of tradition and innovation is one of the factors that makes the English Department at Leicester world class. The School of Arts is located on floors 13-16 of the Attenborough Tower, with the School Office in room 1514. Further information can be found at the Department’s website, http://www2.le.ac.uk/departments/english.

Departmental Communications

The Department will make information available to you through several channels. Tutors will likely contact you by email and many important announcements will be made during lectures and seminars. **However, most important notices — details of examinations and results, for example, as well as messages about seminar or lecture changes — will be posted on Blackboard, https://blackboard.le.ac.uk/webapps/portal/frameset.jsp.** Students should also consult Blackboard regularly for information about modules, including reading lists and lecture material.

You can also use the pigeonholes to contact members of staff. Each tutor and administrator has their own allotted pigeonhole on the 15th floor of the Attenborough Tower; please pass any correspondence you wish them to receive onto the receptionist in Att 1514. If you wish to speak in person to an academic...
member of staff, consult the Blackboard Admin site for details of office hours (at other times, you will need to make an appointment). Alternatively, you can contact staff by telephone or email: details appear on the Department’s website, on Blackboard and also on the 14th-floor notice board. Tutors will normally reply to emails within a 3-4 day period, but this may take longer at busy times of the year, such as admission or assessment periods. Please do not expect tutors to reply to emails over weekends or after 6.00 p.m. on weekdays. During University vacations tutors are occupied with research and administration, so you may have to wait longer for a reply at these times. As a general rule, please remember to observe formal modes of address in all correspondence.

The School of Arts Office is located in Att 1514 and is open from 9.00a.m to 5.00p.m, Monday to Friday. The telephone number is 0116 252 2620 and the email address is englishug@le.ac.uk.

**Staff List and Key Contacts**

A full list of current staff-members, along with descriptions of research interests and contact details, can be found on the School’s website, at [http://www2.le.ac.uk/departments/english/people](http://www2.le.ac.uk/departments/english/people).

<table>
<thead>
<tr>
<th>Name</th>
<th>Room</th>
<th>Telephone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of School of Arts</td>
<td>1615</td>
<td>252 5363</td>
<td><a href="mailto:ps209@le.ac.uk">ps209@le.ac.uk</a></td>
</tr>
<tr>
<td>Academic Directors</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Liz Jones</td>
<td>1206</td>
<td>252 2688</td>
<td><a href="mailto:ehj3@le.ac.uk">ehj3@le.ac.uk</a></td>
</tr>
<tr>
<td>Dr Claire Jenkins</td>
<td>1709</td>
<td>252 2863</td>
<td><a href="mailto:cmj23@le.ac.uk">cmj23@le.ac.uk</a></td>
</tr>
<tr>
<td>Director of Studies, English</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Catherine Morley</td>
<td>1305</td>
<td>252 1068</td>
<td><a href="mailto:cm260@le.ac.uk">cm260@le.ac.uk</a></td>
</tr>
<tr>
<td>Senior Tutor English and History</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Joe Anderton</td>
<td>1607</td>
<td></td>
<td><a href="mailto:Jna7@leicester.ac.uk">Jna7@leicester.ac.uk</a></td>
</tr>
<tr>
<td>Senior Tutor for English and American Studies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Zalfa Feghali</td>
<td>1510</td>
<td>252 2626</td>
<td><a href="mailto:Zf31@le.ac.uk">Zf31@le.ac.uk</a></td>
</tr>
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<tr>
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<td></td>
<td></td>
<td><a href="mailto:registry@le.ac.uk">registry@le.ac.uk</a></td>
</tr>
<tr>
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<td>1514</td>
<td>252 2620</td>
<td><a href="mailto:english@le.ac.uk">english@le.ac.uk</a></td>
</tr>
<tr>
<td>Equal Opportunities Officer</td>
<td>1513</td>
<td>252 2778</td>
<td><a href="mailto:Jt265@le.ac.uk">Jt265@le.ac.uk</a></td>
</tr>
<tr>
<td>Examinations Officer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr Mark Rawlinson</td>
<td>1306</td>
<td>252 2639</td>
<td><a href="mailto:mjr1@le.ac.u">mjr1@le.ac.u</a></td>
</tr>
<tr>
<td>ERASMUS</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1st semester Dr Marion</td>
<td>1211</td>
<td>252 2690</td>
<td><a href="mailto:mk467@le.ac.uk">mk467@le.ac.uk</a></td>
</tr>
<tr>
<td>Krauthaker-Ringa</td>
<td>1105</td>
<td>252 2660</td>
<td><a href="mailto:mudif1@le.ac.uk">mudif1@le.ac.uk</a></td>
</tr>
<tr>
<td>2nd semester Dr Maite Usoz de</td>
<td></td>
<td></td>
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<tr>
<td>la Fuente</td>
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</tr>
<tr>
<td>Year Abroad in the USA,</td>
<td>1613</td>
<td>252 2583</td>
<td><a href="mailto:jmc62@le.ac.uk">jmc62@le.ac.uk</a></td>
</tr>
<tr>
<td>contact Year Abroad Tutor</td>
<td></td>
<td></td>
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</tbody>
</table>
Student Communications and Personal Details

The University keeps a record of your personal details such as your full name, addresses i.e. home address and term-time address, telephone numbers, personal email address and your emergency contact details. It is important to keep your details up to date as this will help you to receive information about your studies and exams and also ensure that official documents are provided to you with the correct name details.

You can check and update your details by logging-in to MyStudentRecord [http://mystudentrecord.le.ac.uk](http://mystudentrecord.le.ac.uk) using your University username and password. Click on the My Details tab and you will then be able to review and change your personal details.

It is important that you check your University email account frequently to ensure that you do not miss any important communication from the University.

Course Details

Programme and Module Specifications

View the programme and module specifications for your course via [www.le.ac.uk/sas/courses](http://www.le.ac.uk/sas/courses).

In the programme specification you will find a summary of the aims of your course of study and its learning outcomes, alongside details of its teaching and learning methods and means of assessment. The programme specification also identifies the core modules that make up the course and any choice of optional modules. Each module has its own specification that formally records that module’s aims, teaching and learning methods, assessment components and their percentage weighting.

ERASMUS Exchanges, Years Abroad, Industrial Placements

ERASMUS is a cultural and educational exchange scheme run and funded by the European Union. Students and staff from all around the EU take advantage of it to live and work or study in another country. Each year up to seventeen single-subject English students from Leicester transfer from the three-year English BA to the four year English (European) BA and spend their third year studying at a European university. The Department of English has links with universities in Austria (Salzburg), Finland (Helsinki), France (Paris), Germany (Heidelberg, Leipzig), The Netherlands (Amsterdam), Switzerland (Geneva) and Italy (Bologna, Turin).

If you are a first-year student interested in taking an accredited year abroad in your third year, please see the ERASMUS section of the School [website](http://www2.le.ac.uk/departments/english/undergraduate/baenglish). If you are a BA English and
American Studies student, then see the American Studies Handbook or contact the American Studies Administrator, Amy Bentley ab543@le.ac.uk, 0116 2525009 for further details. ERASMUS enquiries can be directed to the ERASMUS tutor responsible in the Department of English, Dr Marion Krauthaker-Ringa (mk467@le.ac.uk).

**Attendance and Engagement Requirements**

Attendance and engagement with your course is an essential requirement for success in your studies. The University’s expectations about attendance are defined in Senate Regulation 4: governing student obligations (see www.le.ac.uk/senate-regulation4). Full-time students must reside in Leicester, or within easy commuting distance of the city, for the duration of each semester. You should attend all lectures, seminars, practical sessions and other formal classes specified in your course timetable, unless you have been officially advised that attendance at a particular session is not compulsory or you have received formal approval for absence. You are also expected to undertake all assessments set for you.

The University operates a Student Attendance Monitoring procedure. Your attendance will be monitored throughout the academic year and if sessions are missed without an acceptable explanation being provided to your department then neglect of academic obligations procedures will be initiated. This may result in your course of study being terminated.

If you are an international student and your course is terminated this will be reported to UK Visas and Immigration (UKVI), in line with University sponsor obligations.

Attendance at seminars and Reading English study workshops is compulsory, and, if possible, you should inform your tutor if you are going to be absent. You can do this by emailing her/him or by leaving a note in your tutor’s pigeonhole (located in the departmental office, ATT 1514).

Whether or not you inform your tutor beforehand, it is a matter of urgency that you complete the online absence form which can be found at: https://www2.le.ac.uk/departments/english/undergraduate/absences. Completion of this form will inform the office and your tutor of the circumstances of your absence. PLEASE NOTE THAT EMPLOYERS REQUESTING REFERENCES FREQUENTLY ASK FOR DETAILS OF ATTENDANCE. Your tutor will not provide you with notes for any seminar missed and cannot be expected to offer you another seminar. It may be possible, however, to arrange to join another seminar group taken by the same tutor that week, though you will not be able to make a habit of this.

If you are experiencing problems that you are unable to solve for yourself it is important to report them promptly. If the problems are strictly academic (i.e. you are experiencing difficulties with the course content or with modes of assessment such as essay writing) your seminar tutor would be the most likely reference point. Failing that you should contact your Personal Tutor. You may also find it helpful to consult the booklet Student Services and Information for New Students. If your problems arise from illness or personal/family circumstances you should see your Personal Tutor. See the section on Mitigating Circumstances elsewhere in this Handbook.

**Teaching Timetable**

Individual timetables will be available through student homepages of the e:portal. Module tutors will also enrol their students on Blackboard, https://blackboard.le.ac.uk/webapps/portal/frameset.jsp where lecture and seminar times will also be posted. If necessary, tutors will notify you of any venue or time changes here or via your email.

**Coursework Submission**

All work needs to be submitted via Turnitin. You will normally be expected to submit your essay by 12.00 noon on the deadline date.
All work should be word processed. First-year students within the College of Social Sciences, Arts and Humanities can take a self-teach Basic Computer Skills course at [http://www2.le.ac.uk/offices/ithelp/my-computer/programs/office/word/get-started/training](http://www2.le.ac.uk/offices/ithelp/my-computer/programs/office/word/get-started/training) which will equip them with the necessary word-processing skills. You should try to master these skills and to word-process as much of your work as possible. The ICT skills you acquire are likely to prove very useful when it comes to seeking employment after your degree.

You **MUST** keep a copy of your essay: this is useful both as evidence if the original goes missing and also in case you need a reference-copy before the essay is returned.

You should make sure that you submit your assignments by their due date to avoid any marks being deducted for lateness. Penalties for late submission of coursework follow the University scheme defined in the Regulations governing the assessment of taught programmes (see [www.le.ac.uk/sas/assessments/late-submission](http://www.le.ac.uk/sas/assessments/late-submission)).

For further information on submitting coursework, please see the ‘Assessment and Examinations’ section of the English Study Guide.

**Essay/Assignment Submission Dates**

Essays (both paper and electronic copy for assessed work) must be submitted by 12 noon on the date below:

**Year 1**

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<th>ASSESSMENT</th>
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<tr>
<td>EN1010</td>
<td>READING ENGLISH</td>
<td>500-WORD ANALYSIS (1)</td>
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<td>EN1010</td>
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<td>500-WORD ANALYSIS (2)</td>
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<td>READING ENGLISH</td>
<td>500-WORD ANALYSIS (3)</td>
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<td>EN1020</td>
<td>THE NOVEL</td>
<td>SECONDARY SOURCES ASSIGNMENT (1500 WORDS)</td>
<td>07/11/2016</td>
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<td>EN1020</td>
<td>THE NOVEL</td>
<td>ESSAY (2500 WORDS)</td>
<td>13/01/2017</td>
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<td>EN1025</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
<td>CREATIVE WRITING PIECE</td>
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<td>08/02/2017</td>
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<td>EN1025</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
<td>CRITICAL REFLECTIVE ESSAY</td>
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<td>08/02/2017</td>
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<td>EN1036</td>
<td>STUDYING LANGUAGE</td>
<td>ANALYSIS OF CONVERSATION/NEWSPAPER ESSAY</td>
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<td>8/12/2016</td>
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<tr>
<td>EN1036</td>
<td>STUDYING LANGUAGE</td>
<td>ANALYSIS AND EVALUATION ESSAY</td>
<td>18/01/2017</td>
<td>8/02/2017</td>
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<td>EN1035</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
<td>POETRY, SCRIPT OR BLOG</td>
<td>12/05/2017</td>
<td>02/06/2017</td>
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<td>EN1035</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
<td>CRITICAL REFLECTIVE ESSAY</td>
<td>12/05/2017</td>
<td>02/06/2017</td>
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<tr>
<td>EN1040</td>
<td>THE HISTORY OF THE ENGLISH LANGUAGE</td>
<td>SINGLE-AUTHORED LINGUISTIC PROJECT</td>
<td>09/05/2017</td>
<td>30/05/2017</td>
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<td>EN1050</td>
<td>RENAISSANCE DRAMA: SHAKESPEARE AND HIS CONTEMPORARIES</td>
<td>FILM/PERFORMANCE REVIEW</td>
<td>13/03/2017</td>
<td>03/04/2017</td>
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**Year 2**

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<tr>
<td>EN2020</td>
<td>RENAISSANCE LITERATURE</td>
<td>3,000-WORD ESSAY</td>
<td>11/01/2017</td>
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<td>EN2030</td>
<td>THE STUDY OF LANGUAGE: OLD ENGLISH</td>
<td>ESSAY</td>
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<td>USING STORIES</td>
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<td>EN2070</td>
<td>USING STORIES</td>
<td>1000 WORD CRITICAL REFLECTION</td>
<td>19/01/2017</td>
<td>09/02/2017</td>
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<td>EN2040</td>
<td>MEDIEVAL LITERATURES</td>
<td>3,000 WORD ESSAY</td>
<td>18/05/2017</td>
<td>09/06/2017</td>
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<tr>
<td>EN2050</td>
<td>SATIRE TO SENSIBILITY</td>
<td>PASSAGE ANALYSIS</td>
<td>23/02/2017</td>
<td>16/03/2017</td>
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<tr>
<td>EN2060</td>
<td>CONCEPTS IN CRITICISM</td>
<td>1500 WORD ESSAY</td>
<td>03/03/2017</td>
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<td>EN2060</td>
<td>CONCEPTS IN CRITICISM</td>
<td>2500 WORD ESSAY</td>
<td>10/05/2017</td>
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### EN2080
**Advanced Creative Writing Skills**
- 2000 words (or equivalent) of creative writing
- **Submission Deadline:** 11/05/2017
- **Return to Students by:** 01/06/2017

### EN2080
**Advanced Creative Writing Skills**
- 2000 word essay
- **Submission Deadline:** 11/05/2017
- **Return to Students by:** 01/06/2017

### EN2090
**Sociolinguistics**
- Data Collection
- **Submission Deadline:** 11/05/2017
- **Return to Students by:** 01/06/2017

### EN2090
**Sociolinguistics**
- 3500 word essay
- **Submission Deadline:** 11/05/2017
- **Return to Students by:** 01/06/2017

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**Final Year**

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<td>Compulsory Dissertation</td>
<td>Dissertation</td>
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<td>02/02/2017</td>
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<tr>
<td>EN3071</td>
<td>The Forms of Modern Poetry</td>
<td>Essay</td>
<td>10/01/2017</td>
<td>31/01/2017</td>
</tr>
<tr>
<td>EN3071</td>
<td>The Forms of Modern Poetry</td>
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<td>10/1/2017</td>
<td>31/01/2017</td>
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<tr>
<td>EN3078</td>
<td>Love and Death: The Novel in Nineteenth Century Russia and France</td>
<td>Coursework</td>
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<td>31/01/2017</td>
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<tr>
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<td>Contemporary Women’s Writing</td>
<td>2,500 Word Essay</td>
<td>11/11/2016</td>
<td>02/12/2016</td>
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<td>EN3102</td>
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<tr>
<td>EN3112</td>
<td>WRITING THE MIDDLE AGES: MEDIEVALISM IN CONTEMPORARY LITERATURE</td>
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<tr>
<td>EN3115</td>
<td>CHURCH AND STATE IN MEDIEVAL LITERATURE</td>
<td>ESSAY</td>
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<td>31/01/2017</td>
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<tr>
<td>EN3119</td>
<td>WRITING VOICES</td>
<td>CREATIVE PIECE</td>
<td>10/01/2017</td>
<td>31/01/2017</td>
</tr>
<tr>
<td>EN3119</td>
<td>WRITING VOICES</td>
<td>REFLECTIVE COMMENTARY</td>
<td>10/01/2017</td>
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<tr>
<td>EN3131</td>
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<tr>
<td>EN3141</td>
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<td>10/01/2017</td>
<td>31/01/2017</td>
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<tr>
<td>EN3142</td>
<td>CRIME AND LITERATURE, 1600-1750</td>
<td>ESSAY</td>
<td>10/01/2017</td>
<td>31/01/2017</td>
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<tr>
<td>EN3146</td>
<td>SEX AND SEXUALITY IN OLD ENGLISH LITERATURE</td>
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<tr>
<td>EN3151</td>
<td>CLASSICAL WORLDS: TRANSLATION AND RECEPTION</td>
<td>1000 WORD COMMENTARY ON TRANSLATIONS</td>
<td>14/11/2016</td>
<td>05/12/2016</td>
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<tr>
<td>EN3151</td>
<td>CLASSICAL WORLDS: TRANSLATION AND RECEPTION</td>
<td>4000 WORD ESSAY</td>
<td>10/01/2017</td>
<td>31/01/2017</td>
</tr>
<tr>
<td>EN3174</td>
<td>WRITING PROSE FICTION</td>
<td>3,500 - 4,000 WORDS OF PROSE FICTION</td>
<td>10/01/2017</td>
<td>31/01/2017</td>
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<tr>
<td>EN3174</td>
<td>WRITING PROSE FICTION</td>
<td>1,000 - 1,500 WORD ESSAY</td>
<td>10/01/2017</td>
<td>31/01/2017</td>
</tr>
<tr>
<td>EN3040</td>
<td>POST-WAR TO POSTMODERN</td>
<td>ESSAY</td>
<td>05/05/2017</td>
<td>26/05/2017</td>
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<tr>
<td>EN3105</td>
<td>WAR, TRAUMA AND THE NOVEL</td>
<td>5000 WORD ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
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<tr>
<td>EN3111</td>
<td>AUTOBIOGRAPHY AND AMERICAN LITERATURE</td>
<td>ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>Module Code</td>
<td>Module Title</td>
<td>Assessment Title</td>
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<tr>
<td>EN3111</td>
<td>AUTOBIOGRAPHY AND AMERICAN LITERATURE</td>
<td>PORTFOLIO OF CREATIVE PIECES</td>
<td>08/05/2017</td>
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<td>29/05/2017</td>
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<tr>
<td>EN3124</td>
<td>WOMAN AND THE FEMININE IN MEDIEVAL AND RENAISSANCE</td>
<td>ESSAY</td>
<td>08/05/2017</td>
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<tr>
<td>EN3128</td>
<td>LATE VICTORIAN GOTHIC: TEXTS AND CONTEXT</td>
<td>5000 WORD ESSAY</td>
<td>08/05/2017</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
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</tr>
<tr>
<td>EN3144</td>
<td>THE THATCHER FACTOR</td>
<td>ESSAY</td>
<td>08/05/2017</td>
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<tr>
<td>EN3148</td>
<td>CLASSICAL AND POST-CLASSICAL LATIN</td>
<td>WRITING TASK (COMMENTARY)</td>
<td>08/05/2017</td>
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<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3148</td>
<td>CLASSICAL AND POST-CLASSICAL LATIN</td>
<td>ESSAY</td>
<td>08/05/2017</td>
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<tr>
<td></td>
<td></td>
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<td>29/05/2017</td>
<td></td>
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<tr>
<td>EN3158</td>
<td>JANE AUSTEN</td>
<td>ESSAY (FINAL)</td>
<td>08/05/2017</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
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<tr>
<td>EN3159</td>
<td>MODERN EUROPEAN FICTION</td>
<td>ESSAY (FINAL)</td>
<td>08/05/2017</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
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<tr>
<td>EN3169</td>
<td>DETECTIVE FICTION</td>
<td>5000 WORD ESSAY</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3175</td>
<td>UNDERSTANDING SCREENPLAYS</td>
<td>FILM SCRIPT ADAPTATION</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3175</td>
<td>UNDERSTANDING SCREENPLAYS</td>
<td>A 1000-1500 WORD CRITICAL REFLECTIVE ESSAY</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3175</td>
<td>UNDERSTANDING SCREENPLAYS</td>
<td>LETTER OF INTRODUCTION</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3194</td>
<td>TRAGEDY</td>
<td>ESSAY</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3195</td>
<td>WRITING ON THE THRESHOLD</td>
<td>CREATIVE WRITING PORTFOLIO (UP TO 3500 WORDS)</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3195</td>
<td>WRITING ON THE THRESHOLD</td>
<td>REFLECTIVE COMMENTARY (1500 WORDS)</td>
<td>08/05/2017</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3196</td>
<td>ENGLISH AND EDUCATION</td>
<td>PROJECT</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
<tr>
<td>EN3196</td>
<td>ENGLISH AND EDUCATION</td>
<td>JOURNAL</td>
<td>08/05/2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>29/05/2017</td>
<td></td>
</tr>
</tbody>
</table>
### Change of Course/Module

Discuss your options with your personal tutor, or another appropriate member of staff in your department, if you are considering a change of course or module. Changes of course or module require approval by your department and will only be allowed in certain circumstances.

See [www.le.ac.uk/sas/courses/transfercourse](http://www.le.ac.uk/sas/courses/transfercourse) or [www.le.ac.uk/sas/courses/transfermodule](http://www.le.ac.uk/sas/courses/transfermodule) for details of the procedures involved and deadlines that apply.

### Summary of Courses

#### Single Subject English

**First-Year Modules**

You will take four double-modules (each worth 20 credit-units) with the Department of English; two in each semester. Alongside these you will take an Option subject of your choice, which will continue through both semesters. Your Option subject will total 40 credit-units, 20 per semester.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN1010</td>
<td>Reading English</td>
</tr>
<tr>
<td></td>
<td>EN1020</td>
<td>A Literary Genre: The Novel</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN1040</td>
<td>History of the English Language</td>
</tr>
<tr>
<td></td>
<td>EN1050</td>
<td>Renaissance Drama: Shakespeare and his Contemporaries</td>
</tr>
</tbody>
</table>

Option subjects may be selected from one of the following choices: American Literature, Creative Writing, Teaching English as a Foreign Language, History, History of Art, Film Studies, French, Spanish or Italian and English Language. You will study the same subject for both semesters.

**Second-Year Modules**

Six double-modules of English, three in each semester:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN2010</td>
<td>Chaucer and the English Tradition</td>
</tr>
<tr>
<td></td>
<td>EN2020</td>
<td>Renaissance Literature</td>
</tr>
<tr>
<td></td>
<td>EN2030</td>
<td>The Study of Language: Old English</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN2040</td>
<td>Medieval Literatures</td>
</tr>
<tr>
<td></td>
<td>EN2050</td>
<td>From Satire to Sensibility: Literature 1660–1789</td>
</tr>
<tr>
<td></td>
<td>EN2060</td>
<td>Concepts in Criticism</td>
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</table>

**Third-Year Modules**

Six double-modules of English, three in each semester:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN3010</td>
<td>Compulsory Dissertation</td>
</tr>
<tr>
<td></td>
<td>EN3020</td>
<td>Romantics and Victorians: Literature 1789–1870</td>
</tr>
<tr>
<td></td>
<td>EN3xxx</td>
<td>Special Subject 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN3030</td>
<td>Victorians to Modern: Literature 1870–1945</td>
</tr>
<tr>
<td></td>
<td>EN3040</td>
<td>Post War to Postmodern: Literature 1945 — Present Day</td>
</tr>
<tr>
<td></td>
<td>EN3xxx</td>
<td>Special Subject 2</td>
</tr>
</tbody>
</table>
Joint English and American Studies

In years one and two students studying for a BA in Joint English and American Studies will take half their modules in English and half in American Studies. In the third year (or fourth year if the student has spent a year abroad) students must take a minimum of 40 credits in each subject.

Year Abroad

In Semester Two first-year students will be invited to a meeting explaining the Year Abroad and they will be asked to complete a form if they are interested in being considered for this option. Final decisions concerning transfer to the 4-year degree will be made on academic grounds and subject to satisfactory performance at the English and American Studies Examinations Board in late June 2017.

Joint English and American Studies students are invited to transfer to the 4-year degree in Semester 2 of their first year. Initial applications can be made by first-year students from the beginning of March to the end of May 2017.

To study abroad for a year in the USA at one of our partner institutions see the American Studies Handbook or contact Amy Bentley (ab543@le.ac.uk).

To study abroad for a year in Europe at one of the partner institutions of the School of English, under the ERASMUS student exchange scheme contact Dr Marion Krauthaker-Ringa (mk467@le.ac.uk).

First-Year Modules

Students take three modules each from English and American Studies, and each for 20 credits.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English</td>
<td></td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
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</tr>
<tr>
<td>AM1002 Classic US Texts</td>
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</tbody>
</table>

Semester total 60

<table>
<thead>
<tr>
<th>Semester 2</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1224 American Film and Visual Culture</td>
<td></td>
</tr>
<tr>
<td>AM1005 Modern American Writing</td>
<td></td>
</tr>
<tr>
<td>EN1050 Shakespeare and his Contemporaries</td>
<td></td>
</tr>
</tbody>
</table>

Semester total 60

During the first six weeks of Semester 1 Joint Honours English and American Studies students will attend a series of two workshop sessions designed to help you adjust to studying at university level. These sessions dovetail with induction sessions you will be taking as part of your EN1010 Reading English module. The sessions will support you in the American Studies elements of your degree.
Second-Year Modules

Students take three modules each from English and American Studies, and each for 20 credits.

Semester 1
AM2013 Ethnicity and Diversity in American Literature 20
HA2224 American Film and Visual Culture 20
EN2020 Renaissance Literature 20

Semester total 60

Semester 2
AM2014 Ethnicity and Diversity in American Life 1950-2000 20
EN2050 Satire to Sensibility: Literature 1660-1789 20
EN2060 Concepts in Criticism 20

Semester total 60

Final Year Modules (Year Three, or Four if you have spent a year abroad)

Students on the three year programme may take EN3010 (English Dissertation) or AM3018/AM3019 (American Studies Dissertation). Students who have been to Europe must take EN3010 (English Dissertation). Students who have been abroad in Canada or the USA must take AM3025/AM3026.

Students take a minimum of 40 credits each in English and American Studies (credits indicated below). Students must take either ROUTE A in both semesters or ROUTE B in both semesters.

Semester 1

ROUTE A OR ROUTE B
EN3020 Romantics to Victorians 20 EN3020 Romantics to Victorians 20
American Studies option* 20 American Studies option * 20
EN3010 Dissertation 20 AM3018/3025 American Studies 20

Semester total 60 Semester total 60
Semester 2

<table>
<thead>
<tr>
<th>ROUTE A</th>
<th>OR</th>
<th>ROUTE B</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3030 Victorian to Modern</td>
<td>20</td>
<td>EN3030 Victorian to Modern</td>
</tr>
<tr>
<td>EN3040 Post War to Postmodern</td>
<td>20</td>
<td>(An English Special Subject may be taken</td>
</tr>
<tr>
<td>(An English Special Subject may be taken</td>
<td>in place of one of these two modules)</td>
<td>in place of one of these two modules)</td>
</tr>
<tr>
<td>American Studies option*</td>
<td>20</td>
<td>AM3019/3026 American Studies</td>
</tr>
</tbody>
</table>

Semester total 60                      Semester total 60

*This will include options from AM (American Studies), HS (Historical Studies), HA (History of Art and Film) and EN (English) with American content.

**Joint English and History**

In years one and two students studying for a BA in Joint English and History will take half their modules in English and half in History.

In the third year (or fourth year if the student has spent a year abroad*) students must take a minimum of 40 credits in each subject. Students must do a dissertation in EITHER English OR History. In History, the Dissertation and the Special Subject module are worth 40 credits each and run across two semesters. If a student intends to take the History dissertation, they must have taken HS2000 Historical Research Skills in year two. If a student intends to take an English dissertation they must have taken 20 credits of approved Historical Studies modules in year two.

*Joint English and History students may transfer to the 4-year European Union degree to study abroad for one year at one of the partner institutions of the History Department. For information on this contact Dr Joe Anderton (jna7@le.ac.uk) before the end of May 2017.

**First-Year Modules**

<table>
<thead>
<tr>
<th>Semester 1 – Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English</td>
</tr>
<tr>
<td>HS1010 Europe Reshaped</td>
</tr>
<tr>
<td>HS1005 From Renaissance To Enlightenment</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 – Core modules</th>
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<tbody>
<tr>
<td>EN1040 History of the English Language</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his Contemporaries</td>
</tr>
<tr>
<td>HS1015 Monarchy and Society</td>
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<tr>
<td>Semester total</td>
</tr>
</tbody>
</table>

**Second-Year Modules**
### Semester 1 – Core modules

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
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<tbody>
<tr>
<td>EN2010 Chaucer and the English Tradition</td>
<td>20</td>
</tr>
<tr>
<td>Two 20 Credit Approved Historical Studies Modules</td>
<td>20, 20</td>
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</table>

**Semester total 60**

### Semester 2 - Core modules

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2040 Medieval Literature</td>
<td>20</td>
</tr>
<tr>
<td>EN2050 From Satire to Sensibility</td>
<td>20</td>
</tr>
</tbody>
</table>

**EITHER**

- HS2000 Historical Research Skills (if the student intends to write a History dissertation in Year 3) 20
- OR 20 credits of approved Historical Studies modules (if the student intends to write an English Dissertation in Year 3) 20

**Semester total 60**

### Third-Year Modules

In the third year students must take a minimum of 40 credits in English and also a minimum of 40 credits in History. Students must take at least one core module in English (EN3020, EN3030 or EN3040) as part of their 40 credits of English.

#### Semester 1

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>EN3010 English Dissertation</td>
<td>20</td>
</tr>
<tr>
<td>EN3020 Literature 1789-1870</td>
<td>20</td>
</tr>
<tr>
<td>EN3xxx Special Subject</td>
<td>20</td>
</tr>
<tr>
<td>HS3501/2 History Dissertation (40 credits across two semesters)</td>
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<tr>
<td>HS36xx History Option Module</td>
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<tr>
<td>HS37xx/ History Special Subject (40 credits across two semesters)</td>
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**Semester total 60**

#### Semester 2

<table>
<thead>
<tr>
<th>Module</th>
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<tr>
<td>EN3030 Literature 1870-1945</td>
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<tr>
<td>EN3040 Post War to Postmodern</td>
<td>20</td>
</tr>
<tr>
<td>EN3xxx English Special Subject</td>
<td>20</td>
</tr>
<tr>
<td>HS3501/2 History Dissertation (40 credits across two semesters)</td>
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<tr>
<td>HS36xx History Option Module</td>
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</tr>
<tr>
<td>HS37xx/ History Special Subject (40 credits across two semesters)</td>
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</tr>
</tbody>
</table>

**Semester total 60**

### Joint French and English

#### First-Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of French modules. In semester 2, students take 20 credits of English modules and 40 credits of French modules.

**Semester 1 — Core modules**
EN1010 Reading English 20
EN1020 A Literary Genre: The Novel 20

**EITHER**
FR1020 French Language for Beginners I 20
**OR**
FR1010 Modern French Language Advanced 10
FR1017 Understanding Contemporary France 1 10

**Semester total** 60

**Semester 2 — Core modules**

**EITHER BEGINNERS**
FR1021 French Language for Beginners 2 20
FR1018 Understanding Contemporary France 10
FR1014 20th-Century French Literature 10

**OR**
FR1015 Civilisation Française 10

**OR ADVANCED**
FR1010 Modern French Language Advanced 20
FR1018 Understanding Contemporary France 10
FR1015 Civilisation Française 10

**Semester total** 60

Students follow an approved course of study for 3 weeks in France during the long vacation at the end of the first year.

**Second-Year Modules**

In semester 1, students take 20 credits of English modules and 40 credits of French modules. In semester 2, students take 40 credits of English modules and 20 credits of French modules.

**Semester 1- Core modules**

EN2020 Renaissance Literature 20

**EITHER**
FR2010 Second Year Modern French Language post advanced 3 10
**OR**
FR2018 French Language Post-Beginners 3 10

**AND**
FR2040 European Texts in Translation 1 10

**Optional Module**
One 20-credit optional module in French from those on offer 20

**Semester total** 60

**Semester 2 — Core modules**

- EN2050 From Satire to Sensibility 20
- EN2060 Concepts in Criticism 20

**EITHER**

- FR2010 Second Year Modern French Language post advanced 4 10

**OR**

- FR2018 French Language Post-Beginners 4 10

**AND**

- FR2050 European Texts in Translation 2 10

**Semester total** Semester60 total 60

**Third Year Modules**

Students are required to spend a full academic session abroad between the second and final years, following approved courses at a French-speaking university or alternatively can undertake a work placement as an English-language speaking assistant in a French-speaking country. 120 credits from the third year contribute towards the final degree assessment.

**Final Year Modules**

In semester 1, students take 40 credits of French modules and 20 credits of English modules. In semester 2, students take 20 credits of French modules and 40 credits of English modules.

<table>
<thead>
<tr>
<th>Semester 1- Core Modules</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>FR3110 Final Year Listening and Speaking</td>
<td>5</td>
</tr>
<tr>
<td>FR3111 Final Year Reading and Writing</td>
<td>5</td>
</tr>
<tr>
<td>FR3060 Modern &amp; Post-modern in World Literature 1</td>
<td>10</td>
</tr>
<tr>
<td>OR FR3061 Globalisation, Culture and Communication 1</td>
<td>10</td>
</tr>
</tbody>
</table>

**Optional Modules**

- EN3010 Dissertation in English 20

**OR**

- One 20-credit optional module in English from those on offer 20

**PLUS**

- One 20-credit optional module in French from those on offer 20

**Semester total** 60

<table>
<thead>
<tr>
<th>Semester 2 — Core Modules</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3040 Post War to Postmodern</td>
<td>20</td>
</tr>
<tr>
<td>FR3110 Final Year Listening and Speaking</td>
<td>5</td>
</tr>
<tr>
<td>FR3111 Final Year Reading and Writing</td>
<td>5</td>
</tr>
<tr>
<td>FR3070 Modern &amp; Post-modern in World Literature II</td>
<td>10</td>
</tr>
</tbody>
</table>

**OR**

- FR3062 Globalisation, Culture and Communication II 10

**Optional Module**

- One 20-credit optional module in English from those on offer 20

**Semester total** 60
Joint Italian and English

First Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of Italian modules. In semester 2, students take 20 credits of English modules and 40 credits of Italian modules.

<table>
<thead>
<tr>
<th>Semester 1 - Core modules</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English</td>
<td>20</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
<td>20</td>
</tr>
<tr>
<td>EITHER</td>
<td></td>
</tr>
<tr>
<td>IT1020 Italian Language Beginners 1</td>
<td>20</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>IT1010 Italian Language Advanced Year 1</td>
<td>10</td>
</tr>
<tr>
<td>One optional module in Italian from those on offer</td>
<td>10</td>
</tr>
<tr>
<td>Semester total</td>
<td>60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1040 History of the English Language</td>
<td>20</td>
</tr>
<tr>
<td>AND EITHER</td>
<td></td>
</tr>
<tr>
<td>IT1021 Italian Language Beginners 2</td>
<td>20</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>IT1010 Italian Language Advanced Year 1</td>
<td>10</td>
</tr>
<tr>
<td>One 10 credit module in Italian from those available</td>
<td>10</td>
</tr>
<tr>
<td>Semester total</td>
<td>60</td>
</tr>
</tbody>
</table>

Students follow an approved course of study for 3 weeks in Italy during the long vacation at the end of the first year.
Second Year Modules

In semester 1, students take 20 credits of English modules and 40 credits of Italian modules. In semester 2, students take 40 credits of English modules and 20 credits of Italian modules.

<table>
<thead>
<tr>
<th>Semester 1- Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2020 Renaissance Literature 20</td>
</tr>
<tr>
<td>IT2040 European Texts in Translation 1 10</td>
</tr>
<tr>
<td>AND EITHER</td>
</tr>
<tr>
<td>IT2005 Italian Language (Post-Beginners) Year 2 10</td>
</tr>
<tr>
<td>OR</td>
</tr>
<tr>
<td>IT2024 Italian Language (Post-Advanced) Year 2 10</td>
</tr>
<tr>
<td>Optional Module</td>
</tr>
<tr>
<td>One 20-credit optional module in Italian from those on offer 20</td>
</tr>
<tr>
<td>Semester total 60</td>
</tr>
</tbody>
</table>

------------------------------------------------------------------------------------------------------------------
Semester 2 — Core Modules

| EN2050 From Satire to Sensibility: Literature 1660-1789 20 |
| EN2060 Concepts in Criticism 20 |
| IT2050 European Texts in Translation 2 10 |
| EITHER |
| IT2005 Italian Language (Post-Beginners) Year 2 10 |
| OR |
| IT2024 Italian Language (Post-Advanced) Year 2 10 |
| Semester total 60 |

Third Year Modules

Students are required to spend a full academic session abroad between the second and final years, following approved courses at an Italian university or alternatively can undertake a work placement as an English-language speaking assistant in Italy. 120 credits from the third year contribute towards the final degree assessment.
Final Year Modules

In semester 1, students take 40 credits of Italian modules and 20 credits of English modules. In semester 2, students take 20 credits of Italian modules and 40 credits of English modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core Modules</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT3009  Final Year Listening and Speaking</td>
<td>5</td>
</tr>
<tr>
<td>IT3010  Final Year Reading and Writing</td>
<td>5</td>
</tr>
<tr>
<td>IT3060  Modern &amp; Postmodern in World Literature 1</td>
<td>10</td>
</tr>
<tr>
<td>OR IT3061 Globalisation, Culture and Communication 1</td>
<td>10</td>
</tr>
</tbody>
</table>

**Optional Modules**

- EN3010 Dissertation in English | 20
- OR One 20-credit optional module in English from those on offer | 20

**PLUS**

- One 20-credit optional module in Italian from those on offer | 20

| Semester total | 60 |

<table>
<thead>
<tr>
<th>Semester 2 — Core Modules</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3040 Post-war to Postmodern</td>
<td>20</td>
</tr>
<tr>
<td>IT3009  Final Year Listening and Speaking</td>
<td>5</td>
</tr>
<tr>
<td>IT3010  Final Year Reading and Writing</td>
<td>5</td>
</tr>
<tr>
<td>IT3070  Modern &amp; Postmodern in World Literature II</td>
<td>10</td>
</tr>
<tr>
<td>OR IT3062 Globalisation, Culture and Communication II</td>
<td>10</td>
</tr>
</tbody>
</table>

**Optional Module**

- One 20-credit optional module in English from those on offer | 20

| Semester total | 60 |
## Joint Spanish and English

### First Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of Spanish modules. In semester 2, students take 20 credits of English modules and 40 credits of Spanish modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010  Reading English</td>
</tr>
<tr>
<td>EN1020  A Literary Genre: The Novel</td>
</tr>
<tr>
<td><strong>EITHER</strong></td>
</tr>
<tr>
<td>SP1020  Spanish Language Beginners 1</td>
</tr>
<tr>
<td><strong>OR</strong></td>
</tr>
<tr>
<td>SP1010  Spanish Language Advanced 1 (Year Long) and</td>
</tr>
<tr>
<td>One optional module in Spanish from those on offer</td>
</tr>
</tbody>
</table>

**Semester total  60**

<table>
<thead>
<tr>
<th>Semester 2 — Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1040  History of the English Language</td>
</tr>
<tr>
<td><strong>AND EITHER</strong></td>
</tr>
<tr>
<td>SP1021  Spanish Language Beginners 2</td>
</tr>
<tr>
<td>Two 10 credit optional modules in Spanish from those on offer</td>
</tr>
<tr>
<td><strong>OR</strong></td>
</tr>
<tr>
<td>SP1010  Spanish Language Advanced 2 (Year Long)</td>
</tr>
<tr>
<td>Three 10 credit optional modules in Spanish from those on offer</td>
</tr>
</tbody>
</table>

**Semester total  60**

Students follow an approved course of study for 3 weeks in Spain during the long vacation at the end of the first year.
Second Year Modules

In semester 1, students take 20 credits of English modules and 40 credits of Spanish modules. In semester 2, students take 40 credits of English modules and 20 credits of Spanish modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2020 Renaissance Literature</td>
</tr>
<tr>
<td>SP2040 European Texts in Translation 1</td>
</tr>
<tr>
<td>AND EITHER</td>
</tr>
<tr>
<td>SP2005 Spanish Language (Advanced) 3</td>
</tr>
<tr>
<td>OR</td>
</tr>
<tr>
<td>SP2010 Spanish Language (Post-Advanced) 3</td>
</tr>
</tbody>
</table>

Optional Module
One 20-credit optional module in Spanish from those on offer 20

Semester total 60

<table>
<thead>
<tr>
<th>Semester 2 — Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility</td>
</tr>
<tr>
<td>SP2050 European Texts in Translation 2</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
</tr>
<tr>
<td>EITHER</td>
</tr>
<tr>
<td>SP2005 Spanish Language (Advanced) 4</td>
</tr>
<tr>
<td>OR</td>
</tr>
<tr>
<td>SP2010 Spanish Language (Post-Advanced) 4</td>
</tr>
</tbody>
</table>

Semester total 60

Third Year Modules

Students are required to spend a full academic session abroad between the second and final years, following approved courses at a Spanish or Mexican university or alternatively can undertake a work placement as an English-language teaching assistant in a Spanish-speaking country. 120 credits from the third year contribute towards the final degree assessment.
Final Year Modules

In semester 1, students take 40 credits of Spanish modules and 20 credits of English modules. In semester 2, students take 20 credits of Spanish modules and 40 credits of English modules.

<table>
<thead>
<tr>
<th>Semester 1 - Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>SP3005 Spanish Language 5 Oral/Aural Skills 5</td>
</tr>
<tr>
<td>SP3010 Spanish Language 5 Written Skills 5</td>
</tr>
<tr>
<td>SP3060 Modern &amp; Postmodern in World Literature I 10</td>
</tr>
<tr>
<td>OR SP3061 Globalisation, Culture and Communication 1 10</td>
</tr>
</tbody>
</table>

Optional Modules
EN3010 Dissertation in English 20
OR
One 20-credit optional module in English from those on offer 20
PLUS
One 20-credit optional module in Spanish from those on offer 20

Semester total 60

Semester 2 - Core Modules
EN3040 Post War to Postmodern 20
SP3005 Spanish Language 6 Oral/Aural Skills 5
SP3010 Spanish Language 6 Written Skills 5
SP3070 Modern & Post-modern in World Literature II 10
OR SP3062 Globalisation, Culture and Communication II 10

Optional Module
One 20-credit optional module in English from those on offer 20

Semester total 60

Modern Language Studies

Students who are studying Modern Language Studies have the opportunity to take English as an optional subject in years one and two of their degree. Any student wishing to study with the Department of English will typically take EN1020: The Novel in the first semester of the first year, and EN1050: Renaissance Drama, Shakespeare and his contemporaries in the second semester. In year two, they will take EN2020: Renaissance Literature in the first semester, and EN2050: Satire and Sensibility in the second. Each of these modules will be worth 20 credits. Further information about the modules can be found in the appropriate sections of this Handbook.
Joint History of Art and English

First Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of History of Art modules. In semester 2, students take 20 credits of English modules and 40 credits of History of Art modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
</tr>
<tr>
<td>HA1112 Introduction to the History of Art I</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules:</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1113 Introduction to the History of Art II</td>
</tr>
<tr>
<td>HA1115 Film and Art: Academic Study and the Workplace</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his Contemporaries</td>
</tr>
</tbody>
</table>

Second Year Modules

In semester 1, students take 40 credits of History of Art modules and 20 credits of English modules. In semester 2, students take 40 credits of English modules and 20 credits of History of Art modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA2217 European Art 1890-1940</td>
</tr>
<tr>
<td>HA2219 Documents in the History of Art</td>
</tr>
<tr>
<td>EN2020 Renaissance Literature</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility: Literature 1660-1789</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
</tr>
<tr>
<td>HA2210 Italian Art and Architecture 1500-1700</td>
</tr>
</tbody>
</table>

Third Year Modules

It is possible for Joint History of Art and English students to transfer to the four-year European Union degree in order to take a year abroad between second and third years. This will be at one of the partner institutions of History of Art. Please contact Dr Thomas Frangenberg in History of Art (Tel. 0116 252 2867, e-mail tf6@le.ac.uk) for further details.

Students must take 
EITHER Route A OR Route B in both semesters
They must take a minimum of 40 credits in each subject. This includes a dissertation in either History of Art (40 credits) or English (20 credits) which will count towards the minimum number of credits required in each subject. A student may take only one English Special Subject per semester.
### SEMESTER 1 ROUTE A

**Core Modules Credits**  
HA3401 Dissertation (taken over both semesters) (20)

**Optional Modules**  
Two modules selected from list below, with no more than one English special subject module: 40  
HA3020 Classical Aesthetics (20)  
HA3424 Conceptual Art and its Aftermath (20)  
HA3478 Television Drama  
HA3480 Science Fiction Cinema (20)  
EN3020 Romantics to Victorians: Literature 1789-1870 (20)  
EN3xxx Choice of English Special Subject (20)

### SEMESTER 2 ROUTE A

**Core Modules Credits**  
HA3401 Dissertation (taken over both semesters) (20)

**Optional Modules**  
Two modules selected from list below, with no more than one English special subject module: 40  
HA3015 Death and Life of Modernist Architecture (20)  
HA3030 Women in Cinema (20)  
HA3426 British Gothic Sculpture (20)  
HA3464 Screen Gothic (20)  
HA3475 British Popular Culture Since 1945  
EN3030 Victorian to Modern: Literature 1870-1945 (20)  
EN3040 Post-war to Postmodern: Literature 1945-Present Day (20)  
EN3xxx Choice of English Special Subject (20)

### SEMESTER 1 ROUTE B

**Core Modules Credits**  
EN3010 Dissertation (one semester) (20)

**Optional Modules**  
Two modules selected from list below, with no more than one English special subject module: 40  
HA3020 Classical Aesthetics (20)  
HA3424 Conceptual Art and its Aftermath (20)  
HA3478 Television Drama  
HA3480 Science Fiction Cinema (20)  
EN3020 Romantics to Victorians: Literature 1789-1870 (20)  
EN3xxx Choice of English Special Subject (20)

### SEMESTER 2 ROUTE B

**ROUTE B** Three modules selected from list below, with no more than one
English special subject module: (60)
HA3015 Death and Life of Modernist Architecture (20)
HA3030 Women in Cinema (20)
HA3426 British Gothic Sculpture (20)
HA3464 Screen Gothic (20)
HA3475 British Popular Culture Since 1945
EN3030 Victorian to Modern: Literature 1870-1945 (20)
EN3040 Post-war to Postmodern: Literature 1945-Present Day (20)
EN3xxx Choice of English Special Subject (20)

Semester Total 60

Appendix 2: Module specifications
See module specification database http://www.le.ac.uk/sas/courses/documentation

Joint Film Studies and English

First Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of Film Studies modules. In semester 2, students take 20 credits of Film Studies modules and 40 credits of English modules.

Semester 1 — Core modules

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1007 Reading Film</td>
<td>20</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
<td>20</td>
</tr>
<tr>
<td>EN1010 Reading English</td>
<td>20</td>
</tr>
</tbody>
</table>

Semester 2 — Core modules

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1114 Realism and the Cinema</td>
<td>20</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his Contemporaries</td>
<td>20</td>
</tr>
<tr>
<td>HA1115 Film and Art: Academic Study and the Workplace</td>
<td>20</td>
</tr>
</tbody>
</table>

Second Year Modules

In semester 1, students take 40 credits of Film Studies modules and 20 credits of English modules. In semester 2, students take 40 credits of English modules and 20 credits of Film Studies modules.

Semester 1 — Core modules

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA2224 American Film and Visual Culture</td>
<td>20</td>
</tr>
<tr>
<td>HA2429 Film Production</td>
<td>20</td>
</tr>
<tr>
<td>EN2020 Renaissance Literature</td>
<td>20</td>
</tr>
</tbody>
</table>

Semester 2 — Core modules

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility: Literature 1660-1789</td>
<td>20</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
<td>20</td>
</tr>
<tr>
<td>HA2030 Researching World Cinemas</td>
<td>20</td>
</tr>
</tbody>
</table>
**Third Year Modules**

**Students must take**

**EITHER Route A OR Route B in both semesters**

They must take a minimum of 40 credits in each subject. This includes a dissertation in either History of Art (40 credits) or English (20 credits) which will count towards the minimum number of credits required in each subject. A student may take only one English Special Subject per semester.

---

**SEMESTER 1 ROUTE A**

**Core Modules Credits**

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA3401 Dissertation (taken over both semesters)</td>
<td>20</td>
</tr>
</tbody>
</table>

**Optional Modules**

Two modules selected from list below, with no more than one English special subject module: 40 credits

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA3020 Classical Aesthetics</td>
<td>20</td>
</tr>
<tr>
<td>HA3424 Conceptual Art and its Aftermath</td>
<td>20</td>
</tr>
<tr>
<td>HA3478 Television Drama</td>
<td></td>
</tr>
<tr>
<td>HA3480 Science Fiction Cinema</td>
<td>20</td>
</tr>
<tr>
<td>EN3020 Romantics to Victorians: Literature 1789-1870</td>
<td>20</td>
</tr>
<tr>
<td>EN3xxx Choice of English Special Subject</td>
<td>20</td>
</tr>
</tbody>
</table>

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**SEMESTER 2 ROUTE A**

**Core Modules Credits**

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA3401 Dissertation (taken over both semesters)</td>
<td>20</td>
</tr>
</tbody>
</table>

**Optional Modules**

Two modules selected from list below, with no more than one English special subject module: 40 credits

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA3015 Death and Life of Modernist Architecture</td>
<td>20</td>
</tr>
<tr>
<td>HA3426 British Gothic Sculpture</td>
<td>20</td>
</tr>
<tr>
<td>HA3464 Screen Gothic</td>
<td>20</td>
</tr>
<tr>
<td>HA3030 Women in Cinema</td>
<td>20</td>
</tr>
<tr>
<td>HA3475 British Popular Culture Since 1945</td>
<td>20</td>
</tr>
<tr>
<td>EN3030 Victorian to Modern: Literature 1870-1945</td>
<td>20</td>
</tr>
<tr>
<td>EN3040 Post-war to Postmodern: Literature 1945-Present Day</td>
<td>20</td>
</tr>
<tr>
<td>EN3xxx Choice of English Special Subject</td>
<td>20</td>
</tr>
</tbody>
</table>

---

**SEMESTER 1 ROUTE B**

**Core Modules Credits**

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3010 Dissertation (one semester)</td>
<td>20</td>
</tr>
</tbody>
</table>

**Optional Modules**

Two modules selected from list below, with no more than one English special subject module: 40 credits

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA3020 Classical Aesthetics</td>
<td>20</td>
</tr>
<tr>
<td>HA3424 Conceptual Art and its Aftermath</td>
<td>20</td>
</tr>
<tr>
<td>HA3478 Television Drama</td>
<td></td>
</tr>
<tr>
<td>HA3480 Science Fiction Cinema</td>
<td>20</td>
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</tbody>
</table>
EN3020 Romantics to Victorians: Literature 1789-1870 (20)
EN3xxx Choice of English Special Subject (20)

**SEMESTER 2 ROUTE B**

**ROUTE B** Three modules selected from list below, with no more than one English special subject module: (60)
- HA3020 Classical Aesthetics (20)
- HA3424 Conceptual Art and its Aftermath (20)
- HA3478 Television Drama
- HA3480 Science Fiction Cinema (20)
- EN3030 Victorian to Modern: Literature 1870-1945 (20)
- EN3040 Post-war to Postmodern: Literature 1945-Present Day (20)
- EN3xxx Choice of English Special Subject (20)

**Semester Total 60**

**Single Subject English**

**First-Year Modules**

**EN1010: Reading English (Year 1, Semester 1)**

**Number of credits:** 20

**Core/Optional:** Core

**Convenor:** Dr Mary Ann Lund

**Module aims**

This module will help students make the transition from their earlier school/college studies to degree level work, equipping them for their English university career. As the name implies, ‘Reading English’ is intended to develop students’ close reading skills, introduce them to a range of literary forms (poetry and prose), and encourage them to become confident, independent learners. Students will have frequent opportunities to practise and receive feedback on their critical writing, and to share and discuss their work closely with their tutors and peers. As well as weekly seminars, students will also meet as weekly Autonomous Learning Groups (ALGs) to discuss the reading and to work on exercises and questions determined by the tutors. Attendance at both seminars and ALGs is compulsory. Through discussing the module texts with their peers, students will develop their ability to articulate their ideas and build their confidence speaking in a group. Through the workshops, students will also consolidate their study skills and ability to evaluate their own work.

**Content**

‘Reading English’ will introduce students to literary texts written over a broad historical period, to familiarise them with different forms and techniques. Each seminar group will study a series of texts from a range of historical periods throughout the term; the syllabus will differ to some extent from group to group, but is
intended to familiarise students with various forms. Poetic texts will be taken from *The Norton Anthology of Poetry* (fifth edition, 2005), and prose texts will be made available via Blackboard or as photocopies in seminars.

**Learning and Teaching**

Students will be required to work on a range of literary texts, selected from a variety of literary periods and forms. Lectures will support the seminar reading, as lecturers will describe various critical approaches to the study of literary form and technique. Blackboard learning support for the module, as well as specific study skills tutorials online, will be provided. In addition, students will attend a series of workshops to help them consolidate and acquire skills necessary for studying English at university level. Students will attend weekly ALGs alongside seminars and lectures. Each ALG will keep a diary on Blackboard, which will detail the weekly discussions, and will be signed by each member of the group. This will form part of the module portfolio. Each student will be required to write three 500-word pieces of literary analysis over the course of the semester, based on his/her reading and submitted electronically, which the seminar tutor will comment on and discuss with the student in detail. Students will have the chance to discuss their writing style, critical approach and argument in detail with their seminar tutor. Students’ work will be assessed by the module tutor at various stages throughout the semester, both during and after the teaching period.

**Learning outcomes**

By the end of the module students will be able to:

- understand and analyse a variety of literary forms;
- assess critically, with clarity and fairness, their own academic writing;
- be able in seminars to articulate their own analytical processes and responses to different texts;
- write critical analyses of literary texts to a standard appropriate for a first-year degree student of English, reflecting the distinction between pre-university and degree-level English;
- absorb and use tutorial feedback to help improve their writing;
- incorporate the techniques of close reading into their own engagement with texts.

**Assessment scheme**

The module mark is calculated by 40% passage analysis and 60% examination.

**Portfolio:** the 40% mark for your passage analysis will be based on the highest mark you receive across the three 500-word analyses. Alongside your strongest piece of analysis, all students will have to contribute one ALG report, of a minimum of 200 words, during the course of the semester. Students are also expected to attend all of the ALG meetings, and not to absent themselves from these sessions without good reason. A penalty of 10% will be subtracted from the portfolio mark if you miss any of these meetings without strong grounds for doing so.

**Examination:** the examination will take place during the January assessment period after the Christmas vacation, and will test your close reading skills and practice.

**READING LISTS**


Each seminar-group will have its own syllabus of core texts, but we recommend some general guides to help with your work on this module: [http://readinglists.le.ac.uk/lists/DE80508C-3799-A1A0-FC99-A9A4C37404AA.html](http://readinglists.le.ac.uk/lists/DE80508C-3799-A1A0-FC99-A9A4C37404AA.html).

The following website has been developed to support your reading of this anthology:

Particularly useful is the ‘Glossary of Literary Terms’ on the website:  

LECTURES AND WORKSHOPS
Please see the Blackboard site for a lecture schedule and a list of workshops you will need to attend.

EN1020 A Literary Genre: The Novel (Year 1, Semester 1)

Number of credits: 20
Core/Optional: Core
Convenor: Dr Elizabeth Howard-Ahearn

Module Aims
This module will enable students to study the origin, progress and characteristics of generically related texts. It will foster an awareness of literary conventions and literary history and how both may be related to social and cultural contexts. Students will be encouraged to think and write about the influence authors have had on one another, and to relate the personal experience of reading to the discipline of English as an academic study.

Content
Students will study seven of the following: Henry James, The Turn of the Screw; Samuel Richardson, Pamela; Charlotte Brontë, Jane Eyre; George Eliot, Adam Bede; D.H. Lawrence, The Rainbow; Virginia Woolf, Mrs Dalloway; Jean Rhys, Wide Sargasso Sea; Michael Ondaatje, The English Patient.

The Turn of the Screw, Jane Eyre, Mrs Dalloway, Wide Sargasso Sea, and The English Patient are core texts which will be taught across all seminar groups. Students are therefore encouraged to begin reading these works over the summer. A reading list of secondary sources will be available on Blackboard.

Learning and Teaching
101 x 1 hour seminars in which students will engage closely with seven of the eight set texts.
10 x 1 hour lectures. These lectures will cover all eight set texts, and will also include a lecture introducing students to critical vocabulary for discussing novels, and a lecture preparing them for assignment 1.

Learning Outcomes
By the end of the module, students should be able to:

- understand the characteristic features of the genre;
- debate issues of 'representation' and 'reality';
- trace the development of the novel across time;
- show awareness of relevant literary movements;
- demonstrate the ability to present a coherent argument on a topic related to the course;
- use appropriate critical vocabulary to discuss novels;
- and demonstrate ability to evaluate and synthesise other critical views.

Assessment Scheme
One Secondary Sources Assignment, which will require students to find and evaluate three critical articles on one of the set texts (1500 words). This assignment is designed to develop students’ skills in locating and using secondary sources. This will count for 30% of the module grade.
One essay which will require students to analyse two of the set texts (2500 words). This will count for 70% of the module grade.

Reading List
Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also be found online via the following link: http://readinglists.le.ac.uk/lists/DAD38C7F-CCCE-BAFB-3452-16E0C639163F.html.

Lectures
Please see Blackboard for further details.

EN1025/35 Introduction to Writing Creatively (Prose) (Year 1, Semester 1/2)

Number of credits: 20
Core/Optional: Optional for BA English, core as part of Creative Writing Pathway.

Convenor: Dr Harry Whitehead/Dr Jonathan Taylor

Module aims
This year-long, two-semester course is a practical introduction to a variety of creative writing craft skills, including prose fiction, poetry, creative non-fiction, and screenwriting. The course combines writing workshops, practical and theoretical lectures, guest author talks and short film screenings.

Content
Students produce creative material of their own throughout the year, which is critically discussed in a friendly workshop environment. Working across such a range of differing genres, students gain both greater confidence in their own writing skills, as well as a deeper understanding of the literature they will study. In the first semester, students participate in ideas-generation workshops, study autobiography and other non-fiction forms like travel writing, and analyse poetry. In semester two, they look at fiction and writing for the screen. Assessment is through portfolios of creative and critical work, and students are encouraged to keep writing journals throughout.

Learning and Teaching
- 10 x 2-hour workshops led by different tutors within the Department of English with differing specialities.
- There will also be the possibility of attending relevant lectures and/or workshops led by visiting specialists offered to third-year and MA students.
- Each week, students will prepare for the workshop by reading a short piece of creative writing and a critical essay on an aspect of writing craft. Students will produce ongoing writing submissions for group workshop critique throughout the semester.

Learning outcomes
By the end of the module, students should be able to:

- Identify a wide range of creative writing genres;
- Demonstrate practical skills in, and comprehension of, structured creative writing within those genres;
- Critically evaluate their own and others’ writing in terms of established creative writing craft within the genres studied;
- Apply those established writing crafts to editing and improving their own and others’ writing;
- Contribute actively and constructively to group workshop environments;
• Analyse literary texts from the perspective of critic AND author;
• Develop an appreciation of the application of these learning outcomes in the wider work environment.

Assessment scheme

• 2 x 800-word submissions (formative assessment).
• 1 x 2000-word creative writing piece in prose fiction, creative non-fiction or a combination of the two.
• 1 x 1000-word critical reflective essay.

READING LIST

EN1036 Studying Language (Year 1, Semester 1)

Number of credits: 20
Core/Optional: Optional for BA English, core as part of the Minor in English Language.
Convenor: Dr Mel Evans

Module aims
In the first semester module, you will be introduced to a variety of approaches for the study of language. After completion of the modules below, you should be able to examine and analyse language in a diversity of contexts and modes: informal and formal, spoken and written, and online and in-person.

Content
Students will focus on contemporary aspects of how language is used in different contexts, including how language relates to personal identity (such as regional location), different modes of communication (spoken, written and computer-mediated discourse), contexts of use (genre and pragmatics), how it is acquired by speakers (language acquisition), and attitudes towards language (standardisation and moral panics).
Throughout, students will be encouraged to relate the topics covered each week to their day-to-day experience of language use.

Learning and Teaching
Includes a combination of lectures, seminars, workshops and guided independent learning.

Learning outcomes
On successful completion of the module students will be able to:

• discuss and analyse language using appropriate terminology and frameworks;
• identify differences in spoken, written and computer-mediated varieties of contemporary English;
• evaluate the relationship between language use and context.

They will develop the following transferable skills:

• collecting data systematically from a range of sources for class activities and portfolio entries
• expressing ideas clearly in spoken and written communication in small group discussion and the assessed activities
• adhering to formal standards of presentation both for the Department of English and in relation to linguistics
• evaluating their own performance through formative activities in class.
Assessment scheme

Portfolio tasks:
Entry 1 Data Analysis: conversation or news discourse
Entry 2 Essay (2100 words) on Prescriptivism and/or Language Attitudes

READING LIST
http://readinglists.le.ac.uk/lists/9232F4E5-2368-194E-41B0-FA0AD8642098.html

EN1037 Describing Language (Year 1, Semester 2)

Number of credits: 20
Core/Optional: Optional for BA English, core as part of the Minor in the English Language.

Convenor: Dr Chryso Hadjidemetriou

Module aims
In two modules (one per semester) across the year, you will be introduced to a variety of approaches and tools for the study of language. After completion of the modules below, you should be able to examine and analyse language in a diversity of contexts and modes: informal and formal, spoken and written, and online and in-person.

Content
This module explores the building blocks of language: what is language made of, and what are the different ways in which it can be described? Describing Language complements and develops the topics introduced in Studying Language, by looking in more detail at the systems of language. We consider different facets of language, for instance their sounds (phonology) and their grammatical structure (syntax), and apply frameworks that have been developed to identify and describe the different linguistic properties in present-day varieties of language. The module weekly readings are drawn from specialist textbooks on language and linguistics, and we explore the descriptive frameworks using a combination of fabricated and authentic language examples. Some of the module topics include:

- The phonemes (meaningful sounds) of English, and those of other languages
- How to transcribe language phonetically, using the International Phonetic Alphabet
- Word formation in English and other languages
- Syntax (word classes and arrangement) in Present-Day English and other languages

Learning and Teaching
Includes a combination of lectures, seminars, workshops and guided independent learning.

Learning outcomes
On successful completion of the module students will be able to:

- Identify and transcribe the sounds of English using the International Phonetic Alphabet
- Describe grammatical features of English using appropriate terminology
- Identify the main syntactic structures of Present Day English
Assessment scheme

Online tests of phonemic/phonetic transcription, grammatical analysis, and identification of syntactic structures, selected from a pool of questions of a range of types provided via Blackboard (e.g. multiple choice, multiple answer, true/false, ordering, matching, filling in blanks). These will be designed to test students' level of achievement of the module learning outcomes.

**EN1040 History of the English Language (Year 1, Semester 2)**

**Number of credits:** 20

**Core/Optional:** Core

**Convenor:** Dr Cathleen Waters

**Module Aims**

This module introduces students to the study of the English Language, covering its development since the Old English period. In addition to raising awareness of language issues and challenging perceptions, the module will provide students with an understanding of a range of key issues related to the study of language, including language variation and language change in historical and contemporary contexts.

**Content**

The module will give an introduction to contemporary approaches to the origins of English and regional and national differences in language. It will provide an introduction to the study of various aspects of language, including etymology, semantics, morphology, orthography and grammar. All reading for the module will be posted on Blackboard.

**Learning and Teaching**

The course is taught through lectures and seminars, which provide students with the knowledge and skills necessary for detailed linguistic analysis. As part of their assessment, students undertake a group work project in which they analyse data and use their IT skills to present it convincingly.

**Learning Outcomes**

By the end of the module, students will be able to:

- discuss and analyse language using appropriate methodologies;
- demonstrate a knowledge and understanding of the evolution of English;
- show an awareness of contemporary issues arising from the historical development of English;
- put into practice a range of skills necessary for empirical research on language.

**Assessment Scheme**

The module is assessed by two projects. The first is a group work project assessed through a 10 minute presentation, and the second is a 2000 word essay on an individual project.

**Reading List**

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/0347A1FE-3999-E5DE-FFFF-8235A526EBE6.html](http://readinglists.le.ac.uk/lists/0347A1FE-3999-E5DE-FFFF-8235A526EBE6.html).
EN1050 Renaissance Drama: Shakespeare and his Contemporaries (Year 1, Semester 2)

Number of credits: 20
Core/Optional: Core
Convenor: Professor Sarah Knight

Module aims
This module will enable students to build on existing knowledge and skills to develop a more independent and broad approach to the plays of Shakespeare and his contemporaries within their theatrical and cultural context. Students will become familiar with different dramatic genres, and will be asked to consider questions of genre, class, gender, race and education. Students will learn more about how early modern drama developed between the late 1580s and the 1620s. In turn, students will be asked to analyse the plays within their social and political context, taking account of early modern staging methods, theatrical conditions, composition and printing practices. Crucial to this module is the screening of film versions of Renaissance plays, which students will be expected to attend alongside lectures and seminars.

Students will be required to buy the following books:

Content
Students are required to read at least seven plays for this module. Four of these will be chosen from the following pairs of set texts:
Marlowe, *The Jew of Malta*  
Shakespeare, *The Merchant of Venice*

Marlowe, *Edward II*  
Shakespeare, *Richard III*

Marlowe, *Doctor Faustus*  
Shakespeare, *The Tempest*

Webster, *The Duchess of Malfi*  
Shakespeare, *Measure for Measure*

The other texts will be at least two more plays by Shakespeare and at least another play by a contemporary author.

Learning and Teaching
Teaching for this module consists of a combination of seminars, lectures and film screenings. Students are encouraged to read independently; in seminars, students will be required to give oral presentations and to contribute to discussion throughout the semester. The module mark will be based on oral presentation, review, and examination: these forms of assessment are intended to help students’ learning and shape their ability to articulate their ideas clearly and adopt an analytical attitude towards written texts and dramatic performance.
Learning outcomes

By the end of this module, students:

- will have acquired a broad knowledge of the plays of Shakespeare and his contemporaries with a grasp of their underlying chronology;
- will understand the impact of historical contexts on the development and thematic concerns of early modern drama;
- will be able to distinguish between different dramatic genres and the styles of different playwrights;
- will be equipped with the methodologies and skills necessary to analyse early modern plays with regard to the critical issues of class, race and gender;
- will be able to comment critically on theatrical and/or cinematic productions of Renaissance plays, learning the skills necessary for writing an analytical review;
- will recognise the impact of early modern staging methods, collaboration and printing practices on the plays.

Assessment scheme

The assessment for this module consists of a 1,500-word review of a theatrical production or film version of a Renaissance play (30%), a 2 1/2 hour closed-book examination (70%) and a five minute oral presentation which will be graded as a formative assessment but will not contribute to the final module mark. The presentation is compulsory and 5 marks will be deducted from your final mark if you fail to complete it.

READING LIST

Recommended single-text editions of the set texts (at least four to be studied):


Secondary Material on Blackboard: Articles and chapters relevant to the study of Renaissance Drama are now available on Blackboard: log in to the Blackboard site, and go to Renaissance Drama/Course Documents/Secondary material on Blackboard. You will be able to read these items online.

Lectures, Study Skills Talks, Film Screenings

Please see Blackboard for further details.


Second-Year Modules

IMPORTANT NOTICE TO SECOND-YEAR ENGLISH BA STUDENTS

Students taking BA English will write a compulsory dissertation in their final year and must attend the lecture on “Choosing a Dissertation Topic” which will take place in mid-February. In the two weeks following the lecture you must fill out a form (which will be available during the lecture) with your chosen topic and take it to your personal tutor for approval.

Completed forms must be posted in the metal essay box on the 14th floor by (date to be confirmed in lecture). Soon after this time the name of your allocated supervisor will be posted on the 14th floor notice board.

Please note that you will probably not be supervised by your Personal Tutor, and that your supervisor will want to see you towards the end of the second semester, after the examinations, to help you plan your work in advance.

Students taking a joint degree who are considering doing a dissertation in English are most welcome to attend.
EN2010: Chaucer and the English Tradition (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Anne Marie D’Arcy

Module aims

This module will introduce students to one of the most important periods in the development of English literature, the fourteenth and fifteenth centuries. The course will focus on Geoffrey Chaucer as the ‘father of English poetry’, but will also pose questions about the validity of this label. Students will see how Chaucer’s dizzying mixture of different voices and strands of thought make it difficult to claim his work as the bedrock of any single, cohesive tradition; they will also be shown how porous are the boundaries of his work, as they draw equally from Italian, Latin and French, and challenge the notion of a securely ‘English’ literature. By engaging closely with Chaucer’s careful manipulation of language and genre, and by considering his work from a variety of critical viewpoints, students will gain an appreciation of the richness and complexity of medieval poetry in general, and of the incipient English tradition it produced.

Content

The module will focus on a selection of Chaucer’s Canterbury Tales, which students will be encouraged to interpret alongside other late medieval works. From Chaucer, students will read The General Prologue, The Knight’s Tale, The Miller’s and The Reeve’s Tales, The Wife of Bath’s Prologue and Tale, The Franklin’s Tale, The Prioress’ Tale, and The Man of Law’s Tale, along with Chaucer’s sources and analogous contemporary material. These works encompass the genres of dream vision, romance, fabliau, and estates satire, which will be discussed in lectures. There is also the possibility of exploring other texts in seminars, in consultation with the seminar tutor.

Learning and Teaching

Students will be required to work on a range of Chaucerian and late medieval literary texts. The course is taught through lectures and seminars. Some lectures will adopt an interdisciplinary approach, making use of a range of contemporary visual material. Students will be expected to engage with current trends in critical debate in addition to performing close reading and analysis of the texts.

Learning outcomes

By the end of the module students will be able to:

- demonstrate a knowledge of the works of Chaucer, his contemporaries and followers, with a secure understanding of their underlying chronology;
- identify some of the major genres of later medieval literature;
- show a critical awareness of the late medieval English literary tradition in relation to its historical, social and cultural contexts;
- reflect on the place of Chaucer and his contemporaries in current critical debates;
- demonstrate a secure knowledge of the language and diction of Chaucer and his contemporaries by developing the techniques of close reading in their own engagement with texts;
- engage with such issues as multiple layers of narration and the complexity of the authorial voice.
Assessment scheme

The module will be assessed by a passage analysis (20%) and a two-hour examination (80%). The passage analysis will be set by the course convenor and made available on Blackboard three weeks in advance of the submission deadline (12 noon on Monday 18 November 2016). Two questions must be answered during the two-hour examination, one from each of two sections: a thematic question (answers for which must cover at least TWO texts), and a question directed at a specific named text.

READING LIST

All students should own the Riverside Chaucer, gen. ed. by Larry D. Benson, 3rd edn (Oxford: Oxford University Press, 2008).

Secondary Reading


Lectures

Please see Blackboard for further details.

EN2020: Renaissance Literature (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Professor Sarah Knight

Module aims

The module introduces you to a variety of (non-dramatic) genres and to authors writing in the sixteenth and seventeenth centuries. It covers a longer period than EN1050 ‘Renaissance Drama: Shakespeare and his Contemporaries’ and thus sets your existing knowledge of Renaissance drama within a wider context. You will become familiar with some of the following literary genres and modes of writing: the sonnet, the epic poem, ‘metaphysical’ poetry, satire, political allegory, philosophical writing, travel writing, radical writing. Since most texts written and published in the Renaissance were either religious or at least informed by the controversies that followed the Reformation, much of the module is designed to help you grasp the impact of religion and politics on the literature of the period. The module places special emphasis on the “material” dimension of the Renaissance, including the movement of people and ideas, theories of matter, conceptions of the body, sense of place, the physical features of texts, and the business of writing.

Content

The core texts for this module are Books 1, 2, 4 and 9 of *Paradise Lost* (though you are expected to read the entire poem), Shakespeare’s Sonnets and Thomas More’s *Utopia*. These texts will be complemented by your seminar tutor’s selection of texts from the Norton anthology (ninth edition).

Learning and Teaching

Teaching for this module consists of a combination of lectures and seminars. Students are encouraged to read independently and in seminars may be required to hand in written assignments and give oral presentations, which are designed as mechanisms that shape the learning of students and their ability to articulate ideas clearly and adopt an analytical attitude towards literature.
Learning Outcomes
By the end of the module, you will be able to:

- recognise the breadth of Renaissance literature and set Renaissance drama within its wider literary and cultural context;
- provide an analysis of Renaissance texts that includes a consideration of the major political, social, literary and religious factors which had an impact on the literature;
- distinguish between a number of literary forms and between the styles of several authors using the same form.

Assessment scheme
The assessment for this module consists of one 3,000-word essay to be handed in after the Christmas vacation (100%). You will be required to make substantial and detailed reference to the work of at least two authors of the period: the intellectual framework of your essay and the depth of textual analysis should reflect a substantial amount of the reading and thinking you have done over the semester. Credit will also be given where there is evidence of an informed engagement with scholarly editions and/or the original print and/or manuscript sources.

READING LIST
Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/42DEBFCD-EF5C-35B9-8016-75FCF985DB51.html.

Lectures
Please see Blackboard for further details.

EN2030: The Study of Language (Old English) (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr David Clark

Module aims
The module will introduce students to the literature of the Anglo-Saxons, and invite them to consider its creation within its historical and cultural milieu. Specifically, it will: enhance linguistic, stylistic, and literary skills, building on work completed at Level 1; raise awareness of how language may be closely analysed through the practice of translation from Old English into Modern English; introduce students to a multi-disciplinary approach to literature through the use of art, stylistics, and manuscript studies to illuminate texts; and provide detailed analysis of generic classification of texts.

Content
The following core texts will be studied closely in seminars and lectures through translation and analysis: Ælfric’s Life of St Æthelthryth (lines tbc), The Story of Cædmon (clauses 5-13), Wulfstan’s Sermo Lupi ad Anglos (clauses 1-8), Beowulf: the Fight with Grendel (lines tbc), The Dream of the Rood (lines 1-23, 39-62), The Battle of Maldon (11. 84-107), Judith (11. 94b-121). These texts will be supplemented with texts studied in Modern English translation, such as Beowulf, the elegies, The Wife’s Lament and Old English saints’ lives (at the discretion of individual seminar tutors).
Learning and Teaching

Lectures will provide students with the means to engage critically with the core texts and their cultural context. Grammar lectures will teach students the basic elements of English grammar, and will equip students with all of the language tools required to understand Old English, undertake the online tests, and tackle the first-part of the examination. In seminars students will be required to reflect on their knowledge and understanding of the key texts supported by close linguistic, stylistic, and literary analyses.

Learning outcomes

By the end of the module students will possess:

- an introductory knowledge of Old English literature within its appropriate historical period;
- enhanced evaluative and analytical skills;
- a basic level of understanding of a synthetic language and its components and mechanics;
- a basic grounding in multi-disciplinary methods of analysing texts;
- a good understanding of genre and generic classification with its attendant limitations.

The use of Blackboard, including wikis, will develop students’ IT and writing skills.

Assessment scheme

20% will be awarded for the completion of a number of short assessments based on the Language lectures, which will be administered and completed via Blackboard (where further information will be found). 80% of the marks will be accounted for by an examination. This 2 ½-hour examination will demonstrate a range of student skills through its emphasis on language and textual analysis in its first part, and through the evaluation of an essay theme in relation to three texts in its third. The first part is a brief stylistic analysis evaluating method of translation with detailed reference to the original language. The second part will consist of a series of essay questions from which students must select one, and discuss three texts in total, at least one being a core text. It is expected that this essay will provide detailed textual analyses, demonstrating depth of understanding of the issue chosen for discussion.

READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/CB963E4E-DESC-2FFE-FDD5-BC84108BC187.html.

Lectures

Please see Blackboard for further details.

EN2070 Using Stories (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Compulsory as part of Creative Writing Pathway.

Convenor: Dr Jonathan Taylor

Module aims

This Creative Writing module aims to explore some of the ways in which writers can discover, recover and explore materials, ideas and narratives in the wider world, and use and reshape them into effective creative pieces. It encourages students to develop their Creative Writing research methods, and then to employ those methods in the construction of original writing, in multiple forms and genres. In this way, it aims to enhance both the students’ research and writing skills.
Content

This module includes various strands, all of which concern the relationship between the workshop and materials, ideas and narratives in the wider world.

Topics may include:

- Using historical stories
- Using place-based subject-matter
- Using other art-forms
- Using scientific concepts
- Using libraries and museums

Forms and genres covered in the creative exploration of these topics may include:

- Fiction and historical fiction
- Creative non-fiction
- Scriptwriting
- Poetry (including ekphrastic and found)
- Site-specific writing
- Speculative fiction

As well as practical creative writing exercises, students will be encouraged to think critically and reflectively about the topics covered.

Learning and Teaching

The module will be delivered in weekly lectures and weekly seminars.

Lectures may include:

- discussions by staff of relevant craft issues, techniques, genres, and research methods;
- talks by established writers in the School of English discussing their own practice in using research to construct creative work;
- presentations on particular research topics by invited experts;
- screenings;
- readings and discussions by visiting writers.

Seminars may consist of:

- creative writing workshop exercises feedback sessions;
- exploration of particular subjects relating to writing craft and research topics;
- mini-lectures on particular research topics;
- discussions of reflective and critical work.

All students will be allotted an Autonomous Learning Group (ALG). Each small group of students will decide on the location for a field visit (vetted by the tutor), undertake the visit (as a group or individually), meet to discuss material gathered, before individually using that material to construct a creative work in their chosen form. Students will also keep a writing journal throughout their second year creative writing modules (i.e. this module and the second semester’s ‘Research, Reflection and Review: an Advanced Creative Writing Workshop’).

Learning outcomes

Subject knowledge:

After completing this module, learners should be able to:
• effectively formulate creative ideas from research conducted in the wider world;
• evaluate and select which genre will prove most effective to realise the creative idea;
• construct creative work in a variety of different genres using that research;
• apply craft skills learned on previous modules and this one in the construction of that creative work;
• critically and constructively evaluate the success or otherwise such research in creative practice.

Transferable skills:
By the end of the module, students should be able to:

• write, using techniques they have acquired, in different forms, genres and contexts;
• effectively communicate ideas through different kinds of narratives.
• reflect critically on their work.

Assessment scheme
There are two elements to the assessment:

• Creative Work: 3000 words or equivalent, depending on form using a particular piece of specified research in any accepted Creative Writing form (poetry, prose, narrative non-fiction, script or drama) [Summative, to be submitted with the Reflective Commentary] (70% of whole);
• Reflective Commentary: 1000 words focussing on how the research was used, and technical/craft issues raised in doing so [Summative, to be submitted with the Creative Work] (30% of whole);

READING LIST

EN2040: Medieval Literature (Year 2, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Anne Marie D’Arcy

Module aims
This module will help to consolidate and develop the knowledge of early English literature students have accrued on the degree programme so far. On the one hand, it will bridge the gap between the Old English and Renaissance periods, highlighting broader continuities across the intervening centuries. On the other, it will introduce students to the range of traditions, genres and audiences in the later Middle Ages before the emergence of a singular, homogenous national ‘literature’. Its specific aims are:

• to enhance students’ stylistic, analytic and research skills, building on knowledge gained on the degree programme so far;
• to highlight developments, divergences and continuities in the English literary tradition through the reading of texts from a number of regions, written between the years c.1200-1500;
• to introduce students to a wide variety of medieval genres and dialects through close reading of texts composed in this period.
Content

The following texts will be studied closely in lectures and seminars, forming the basis of discussion and analysis: Ancrene Wisse, Hali Meiðhad, The Owl and the Nightingale, King Horn, Sir Orfeo, Sir Gawain and the Green Knight, Wynnerere and Wastoure, medieval lyrics, medieval drama, and Sir Thomas Malory’s Morte Darthur.

Learning and Teaching

Lectures will provide students with information about the key texts and their historical and intellectual backgrounds. They will also raise awareness of the range of critical approaches to medieval literature, and flag up important political and cultural developments relating to the texts. In seminars, the key skill of appreciating different methods of writing will be acquired through learning how to analyse texts composed in a range of forms and dialects. Student presentations will also assist in enhancing writing and speaking skills.

Learning outcomes

By the end of the module students will have attained:

- a greater understanding of divergences and continuities in the English literary tradition through a reading of texts from c.1200-1500;
- critical knowledge of a wide variety of medieval genres and dialects;
- an enhanced awareness of the connections between culture and wider historical forces;
- the ability to present and corroborate a complex argument in a sustained piece of writing;
- a greater sense of how to manage their time effectively and develop a successful work schedule, through independent literary research;
- improved linguistic and analytic skills through engagement with unfamiliar language forms.

Assessment scheme

The assessment for this module consists of a ten-minute oral presentation in your seminar group (20%), and a 3000-word essay (80%). The presentation will facilitate students’ learning and their ability to articulate their ideas clearly while the essay will demonstrate students’ skills through its emphasis on contextual analysis and the detailed discussion of texts.

READING LIST

Compulsory Textbooks


NB: only the second volume is required.

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also be found online via the following link: http://readinglists.le.ac.uk/lists/05A7F613-E4A3-0018-8AAA2-87C43AF45701.html.

Other Primary Sources

Anthologies


**Individual Editions**


**Lectures**

Please see Blackboard for further details.

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**EN2050 From Satire to Sensibility: Literature 1660-1789 (Year 2, Semester 2)**

**Number of credits:** 20

**Core/optional:** Core

**Convenor:**

**Module aims**

This module has three aims:

To introduce students to a wide variety of authors crucial to the development of the cultural and political landscape of modern Britain (the period covers the literature of the Restoration and the subsequent 'ages' of neo-classicism and sensibility);

To foster an awareness of different genres (chiefly, the rise of satire and dramatic comedy, the development of the novel, and, in poetry, the shift from formal precision to self-conscious expressionism);

To enhance understanding of the cultural and intellectual issues shaping the works (e.g. the split between court and popular culture in the Restoration; the 'rise of the novel'; the development of print culture; public and private spheres; gender and genre).

**Content**

Students will study a selection of the following:

The writings of the 1660s and 1670s to elicit instances of the clash between Puritan seriousness and the licentious scepticism of the newly restored court.
The comic plays of writers such as Etherege and Wycherley will be studied as examples of new developments in drama, following the reopening of the theatres in 1660. Treatments of gender and sexuality will be examined in these comedies.

The development of the novel and periodical (genres which drew upon the energy and enterprise of the rising middling classes) will be explored through the writings of Defoe, Haywood and the polite essays of The Spectator.

Augustan writers such as Swift and Pope offer the opportunity to consider the tensions between the paradigms of wit and politeness.

The attempt to resolve the internal contradictions of the period is further manifested in two interlocking trends: the eighteenth-century search for a view of humanity that transcends politics and social divisions (Johnson) and a subsequent fascination with the individual and the authority of emotion (Gray, Burney).

Learning and Teaching

In addition to providing students with an introduction to the work of the major authors of this period, lectures will encourage students to look closely at formal developments, to be aware of the influence of intellectual and socio-historical factors and to consider recent critical approaches. In seminars students will be required to reflect on their reading of the main authors, engage in detailed close-reading of texts, and participate in informed discussion with their peers.

Learning outcomes

By the end of the module students will be able to:

- distinguish and define the main literary conventions of the period;
- link the literary texts to the intellectual and political debates of the period;
- demonstrate the ability to present a coherent argument on a topic related to the content of the course;
- demonstrate the ability to engage with texts on a detailed level, analysing elements such as diction, rhetorical techniques, and tone.

Assessment scheme

One textual analysis exercise of 1,000 words on a passage from one author.

A three-hour two-part examination with two questions (80%).

The textual analysis exercise is intended to provide students with the opportunity to practise the close-reading skills needed in written work across the BA course. In Section A of the examination, students must demonstrate substantial knowledge of the works of one author. The authors covered in section A will be specified in course information each year. Questions in Section B will address topics, themes, issues or genres. In this section students will be required to identify comparisons and contrasts across texts by two or more authors (please note that students may not answer on any texts or authors that they have already written on in section A or for the textual analysis exercise).

READING LIST

Check which tutor you have been assigned. Each tutor will post a list on Blackboard of the primary sources, drawn from the reading list below, which they will be covering in seminars. We recommend that you try to read a range of primary and secondary texts, not simply those covered in your seminars, and that you attend all lectures to give a sense of context for the period. You should refer to Blackboard for further critical reading lists and critical material.

http://readinglists.le.ac.uk/lists/95EB4BC7-108A-D014-165F-4A4348A5AFA3.html.

 Lectures

Please see Blackboard for further details.
EN2060: Concepts in Criticism (Year 2, Semester 2)

Number of Credits: 20

Core/Optional: Core

Convenor: Dr Joe Anderton

Module aims
The module will introduce students to a range of theoretical debates which have influenced the study of English in recent decades, covering issues such as reading and authorship, gender and sexuality, identity and selfhood, class and race, empire, nationalism and transnationalism. The module will invite students to identify, compare and evaluate key theoretical concepts, and consider their applicability to texts of different genres and historical periods. We will examine in detail three set texts, approaching them from various theoretical perspectives. The module will enable students to make use of theoretical concepts in their interpretation of texts.

Content
Each lecture focuses on one or two concepts, and covers several theoretical perspectives on that concept. The lectures make connections between theoretical essays and one or more of the following texts: Aphra Behn, *Oroonoko* (1688); E. M. Forster, *A Passage to India* (1924); Jackie Kay, *Trumpet* (1999); other texts included in the ‘Concepts in Criticism e-anthology’ (to be posted on Blackboard). The lectures are divided into five sections, each of which deals with a different theme (see below). Seminars will focus on the concepts introduced in lectures with close reference to both the theoretical essays and the set texts. All the essays discussed in the lectures will be available on Blackboard.

Learning and Teaching
The module will be delivered through two lectures per week, a weekly seminar, and a weekly autonomous learning group. The lectures will introduce key theoretical concepts and will offer readings of the set texts in the light of these concepts. Seminars will provide the opportunity to reflect upon and discuss the theoretical essays covered in the lectures, allowing students to develop their own interpretations of the set texts in relation to the theory. Group work for this module is compulsory. Each week, autonomous learning groups will be required to meet in advance of the seminar to discuss ideas and issues arising from the reading. A formal group work report must be submitted on a weekly basis. See Assessment for further details. Group work report forms are available on Blackboard.

Learning outcomes
By the end of the module students should be able to:

- Identify, define and discuss key theoretical concepts;
- Compare and critically evaluate theoretical concepts covered on the module;
- Acquire the critical vocabulary required for the accurate application of key terms and concepts;
- Apply literary and critical theories to the analysis of texts from a wide range of genres and historical periods;
- Work both individually and in groups to discuss and evaluate a range of theoretical approaches to the study of literature.

Assessment

Group work: Groups will meet each week to discuss questions set by their seminar tutor. The group must submit a set of responses of roughly one page of A4 (NOT in note form) for each seminar. The report must be printed on the group work report forms available on Blackboard, and should include the names of all those present at the
meeting, specifying the name of the person who wrote the report. On completion, these forms should be submitted to the seminar tutor. If you cannot attend a group meeting for medical or personal reasons you should contact your seminar tutor. Students who miss group meetings without adequate explanation will not receive a mark for this exercise (worth 10% of the overall mark for the course).

**Individual work:** In addition to the group work project, the module will be formally assessed by two pieces of written work. The first assignment will consist of a 1,500-word essay offering a reading of one of the set texts in relation to one theoretical concept. The second assignment will consist of a 2,500-word essay offering a reading of one of the set texts, or a text of your choice, in relation to two theoretical concepts. This does not have to be a literary text: you can select from a range of genres including non-fictional prose, films, visual images and music. Please check Blackboard for assignment deadlines.

**Assessment scheme:** Group work: 10%; Assignment 1: 30%; Assignment 2: 60%

**READING LIST**

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/E9683BE4-A60C-2875-0893-BB662D27DA5A.html](http://readinglists.le.ac.uk/lists/E9683BE4-A60C-2875-0893-BB662D27DA5A.html).

**Lectures**

Please see Blackboard for further details.

**EN2090 Sociolinguistics (Year 2, Semester 2)**

**Number of credits:** 20

**Core/Optional:** Core for Language Pathway / English Language Minor

**Convenor:** Dr Cathleen Waters

**Module aims**

This module explores contemporary research questions, methods and findings in the area of language and society. The module will introduce perspectives on language variation and change, particularly with respect to English.

**Content**

Building on the first year modules ‘Studying Language’ and ‘Describing Language’, this module further examines the relationship between language and society. Readings will be drawn from both empirical and theoretical approaches and will examine variation at the levels of phonetics/phonology, syntax and discourse-pragmatics. Quantitative and qualitative empirical studies will be drawn from the UK and the rest of the world. Students will be encouraged to relate the material each week to their own projects (which form the basis of the assessment).

**Learning and Teaching**

The module is taught through weekly lectures and seminars, and guided independent learning.

**Assessment scheme**

- Collection and input of data from 10 people to form part of a database (worth 10%)
- One essay of 3,500 words (worth 90%) presenting the analysis of sociolinguistic data

The topic of the essay will be selected by the student in consultation with the module tutor. It is expected that the students will use the database as the source of the data for the project, but other sources of data may be possible for the essay.
Learning outcomes
On successful completion of the module, students will be able to:

- Engage with, and critically reflect upon, claims (scholarly and popular) about the social context of language use
- Independently collect data, either through ethical fieldwork, the use of publicly available data or by using appropriate existing linguistic databases
- Analyse the data to evaluate and critique previous claims
- Create a fluent, logically argued, coherently structured, and professionally presented essay with the collected data

TOPICS
What do sociolinguists study?
Language attitudes
What is a linguistic variable? (Methods for investigating variation and change)
Age and sociolinguistic variation
Social class, network, and mobility
Language and gender
Language and identity
International varieties and language contact
Variation in the media – cause or effect?

SAMPLE READINGS
EN2080 Advanced Creative Writing Skills (Year 2, Semester 2)

Number of credits: 20

Core/Optional: Compulsory as part of Creative Writing Pathway.

Convenor: Dr Harry Whitehead

Module aims
This module aims to combine an intensive creative writing workshop with practice in performing your work, and advanced study of creative writing research methods, critical reflection, and writing literary reviews for publication. The different strands will feed into each other at all points through the semester.

Content
This module includes various strands: creative writing workshops; performance workshops; lectures on research for writers, advanced practical critical reflection, and writing literary reviews for publication. Students will continue to keep a writing journal - begun in the first semester - that will feed the assessed critical essay. The module will also involve lectures, workshops and autonomous small group work on developing personal performance techniques for your own work. Note that performance does not always involve dramatic expression: there are many writers who speak quietly, undemonstratively yet effectively. This module will help you find your own best way to express your work in performance.

Learning and Teaching
The module will be delivered in ten weekly lectures and ten weekly workshops

Lectures may include:
- discussions of creative craft issues, techniques, forms and genres, as well as research methods;
- reflection on one’s own work, and writing literary reviews for publication;
- talks by established writers in the School of English discussing their own writing practice;
- a lecture on performing creative work in public;
- readings and discussions by visiting writers.

Workshops may consist of:
- creative writing peer review sessions;
- creative writing exercises;
- a performance workshop (or workshops);
- mini-lectures;
- small and large group discussions on any of the module’s topics.

Learning outcomes

Subject knowledge:
After completing this module, learners should be able to:
- apply established research methods in Creative Writing Studies to their own practice;
- evaluate existing writing to write critical reviews in literary journal and newspaper styles;
- construct creative work in different forms and genres with a sound understanding of craft elements that may be used;
- apply craft skills learned on previous modules and this one in the construction of creative work;
• perform their creative work in public with confidence;
• identify key issues in improving the performance of their creative work;
• analyse and provide constructive feedback about their own and other's creative work.

Transferable skills:

By the end of the module, students should be able to:

• write, using techniques they have acquired, in different forms, genres and contexts;
• effectively communicate ideas through different kinds of narratives;
• reflect critically on their own and other’s work;
• write critical reviews of creative work in newspaper and popular journal styles;
• present their own work in a public arena with confidence.

Assessment scheme

There are three elements to the assessment:

• Creative Writing (45%): 2000 words (or equivalent) in any creative writing form (poetry, prose, narrative non-fiction, script or drama).
• Critical Work (45%) in two parts: 1) a 1500 word essay on any issue or issues related to creative writing research and reflection, using information from the writing journal you have kept throughout the year; 2) a 500 word literary review of any book or performance by a guest author appearing in the past year at the university. Please note: your writing journal will be submitted as an Appendix for reference (though not assessed summatively itself).
• Oral Presentation (10%): a five minute performance of your own work, performed in a group environment.

READING LIST
http://readinglists.le.ac.uk/lists/C7C44681-592C-E36A-5802-8FC12CB76A24.html

Third-Year Modules

EN3010: Dissertation (Year 3, Semester 1)

Number of Credits: 20
Core/Optional: Core Convenor: Dr Julian North

Module aims
The module offers students an opportunity to undertake an extended piece of independent research and so to develop their writing and organisational skills, together with one-to-one supervision. Compulsory oral presentation of research findings will enhance students’ ability to condense and summarise material, as well as testing their PowerPoint and presentation skills.

Content
The Compulsory Dissertation is written under the guidance of a supervisor appointed in the light of the student’s choice of topic. Your topic should be well-defined. It may be a theoretical or language-based topic. It may be a study of a well-defined group of primary texts (e.g. novels, poems, plays). It may be an in-depth study of one primary text. There is no stipulation as to the number of texts (primary or secondary) you base your dissertation on, but credit will be given to those who combine breadth of relevant reading with depth of analysis. Avoid sweeping ‘survey’ topics, e.g. the representation of love in Renaissance literature (remember that the
dissertation is only 5,000 words in length; you are not writing a book!); do feel free to write on canonical authors and popular themes such as Shakespeare and twentieth-century women’s writing, but try to focus your proposal on a specific issue or problem, e.g. the treatment of time in The Tempest, the image of the Medusa in contemporary women’s poetry. Above all, choose a topic that you find challenging and engaging.

Think twice before reverting to books you studied for A level, unless you have significant new material to add or a completely new approach to take. If you want to build on something familiar it often works better to develop topics you have studied/are studying in your degree course. Many students choose 20th/21st century topics. This is great, but bear in mind that there is a limited number of staff with expertise in this area and they can’t supervise everyone! There is a wealth of expertise in the teaching staff to supervise pre-1900 topics. Take advantage of this!

Previous dissertation topics include: A Study of Textual Problems in King Lear; Pregnancy in Anglo-Saxon England; Metaphor and Metonymy in Joyce’s Ulysses; Swift, Satire and the Body; Keats and Chaucer; Australian Soap Operas and English Intonation; A Postcolonial Approach to the Novels of Chinua Achebe. Second year students must attend the workshop on choosing their dissertation topic and consult with their personal tutor before submitting their dissertation proposal on 24 March 2017.

**PowerPoint Presentation**

You will be required to give a 3-minute PowerPoint presentation in front of an audience of two dissertation supervisors (one of whom will be yours) and their groups of dissertation students. We will be assessing your ability to summarise your research topic and communicate it effectively (and interestingly!) to the audience using PowerPoint. There will be no questions afterwards and a handout is not required. There are examples of previously successful presentations on the Dissertation site on Blackboard. A lecture will give you more details and help prepare you for the presentation. You will be timetabled to give your presentation EITHER on Thursday 17 November 2016 2-4pm OR on Thursday 24 November 2016 2-4pm. Until timetabled you should keep both dates clear.

**Learning and Teaching**

- **Supervisions:** Supervisors will offer students up to 3 hours of individual feedback in scheduled supervisions (arranged either face to face, via scheduling software, a sign-up sheet or email). It is the student’s responsibility to attend for these meetings. The first supervision will take place before the summer vacation and the second will normally be within the first two teaching weeks of the autumn term. Supervisions thereafter will be at regular intervals throughout the semester, and there will normally be no more than two weeks between them. Students who fail to attend a supervision without offering an adequate explanation cannot expect it to be rescheduled. After three weeks of no contact, supervisors will contact students to prompt them to sign up for another meeting. Supervision takes place in term-time only.

- **Feedback on Drafts:** Supervisors will read and give feedback on up to 2,000 words in draft form. Students should discuss with their supervisors when they want to submit draft work, which should arrive in good time for feedback to be returned. All feedback on drafts will be returned in a timely fashion. No written feedback on drafts will be given after the last day of the teaching term. Supervisors will provide written feedback on content, structure, and written style of the draft work, and further verbal feedback if requested, but students must accept responsibility for the quality of the final draft of their dissertation.

- **PowerPoint Presentations:** Supervisors will give guidance on the preparation of the presentation.
There will be two introductory lectures to help students with the process of researching their topic early in the semester. These will advise students on researching and writing their dissertations and will include advice on the aims of a dissertation, defining and developing their topic, compiling a bibliography, searching for sources, planning and writing the dissertation.

There will be a compulsory session in the first two teaching weeks of term on the use of library resources, especially electronic databases, in researching your dissertation.

Learning outcomes

- By the end of this module students will have attained:
- the ability to identify, research and ‘write up’ an extended piece of independent research;
- a greater understanding of bibliography and research methods;
- improved problem-solving skills;
- enhanced knowledge of a range of critical approaches;
- the ability to reflect on and take steps to remedy (where necessary) a range of key skills, including writing, critical and presentation skills;
- the ability to summarise research findings for the purposes of oral presentation;
- the ability to use PowerPoint as a medium to present a piece of research.

Assessment

The 5,000-word dissertation itself is to be submitted on 12 January 2017 at 12pm. The oral presentation is assessed and will constitute 10% of the module mark. (Please note that the mark given for the presentation cannot lower your overall mark for the module).

IMPORTANT NOTICE TO SECOND YEAR STUDENTS TAKING THE DISSERTATION

Second year students must attend a lecture on Choosing a Dissertation topic which will be timetabled. Forms will be available in the lecture. In the two weeks following the lecture, you must fill out the form with your chosen topic and take it to your personal tutor for approval.

Forms must be posted in the metal essay box on the 14th floor by Friday 24 March 2017.

LECTURES

Fridays 12-1pm

7 October 2016 Introduction to the Dissertation (Mark Rawlinson)
14 October 2016 Dissertation Surgery (Mark Rawlinson)
21 October 2016 Powerpoint and Oral Presentation Skills (Ben Parsons)

EN3020: Romantics and Victorians: Literature 1789-1870 (Year 3, Semester 1)

Number of credits: 20
Core/optional: Core
Convenor: Professor Philip J Shaw

Module aims

The over-arching aim of this module is to consider in detail two interlocking literary movements which span the period 1789 to 1870: Romanticism followed by the Victorian period. While the course is structured around the work of twelve representative writers (Blake, Wollstonecraft, Wordsworth, Coleridge, Keats, Shelley, Byron, Austen, Dickens, Eliot, Tennyson, and Rossetti), the module is designed to encourage advanced study of major literary texts and to offer ways of contextualising them historically and critically. Whilst the novel is well
represented on this module, the emphasis on poetry, particularly the poetry of the Romantic movement, will raise the quality of your attention to this important genre. Lectures and seminars will provide opportunities for considering additional authors and texts.

Content

The first half of the module, on the Romantic movement, will introduce selected work by Blake, Wollstonecraft, Wordsworth, Coleridge, Shelley and Keats. The lectures and seminars will consider the status of these poets and ways of reading their texts, and will offer access to an understanding of Romanticism and a range of recent critical writing on the period. Further lectures will consider works by Byron and Austen, and issues relating to Romanticism in general.

The second half of the course, on Victorian writing to 1870, will comprise a group of lectures and seminars on major novelists (Dickens and George Eliot) and another on major poets (Tennyson and Rossetti). Among topics to be considered are the development of nineteenth-century realism, the relationship between the major novelists and the new mass audience for literature, the emergence of the professional woman writer, the legacy of the Romantics as manifested in Victorian poetry, and the ways in which religious doubt and residual religious faith used this legacy.

Within the context of the degree course as a whole this module will provide a means of understanding the nineteenth century as a period of revolutionary change, and will illuminate the relationship between the Enlightenment and the Romantic movement, and the transition from Romanticism to Victorianism, and from Victorianism to Modernism.

Learning and Teaching

The teaching of the module is delivered through a series of lectures on individual authors and central critical and cultural topics which provide direction and contexts for students’ individual study of texts, secondary criticism and background historical and theoretical sources. Weekly seminars provide an opportunity for students to develop their critical analysis of authors and texts and to relate them to the larger contexts of literary and cultural history. As part of this module, each week two students will be asked to prepare a critical commentary on a literary extract and to give a five minute collaborative presentation based on this. Students will also be expected to submit a timed practice essay by way of preparation for the examination. The final date of submission for both the critical commentary and the practice essay will be determined by your course tutor.

Learning Outcomes

By the end of the module students will be able to:

- demonstrate detailed knowledge and critical understanding of a substantial range of literature;
- discuss authors, texts and issues addressed by the module in a clear and concise manner, thereby demonstrating progression in communication and presentation skills, both oral and written;
- place the work of individual writers in relation to significant social, cultural and literary developments of the period;
- outline, analyse and assess the formal and thematic characteristics of the major literary genres (e.g. the ballad, the lyric, the ode, the epic, and the novel);
- compare and contrast works by a range of authors from across the period, describing and accounting for continuities as well as differences;
- demonstrate a familiarity with key works of criticism and with relevant critical approaches.
Assessment
A three-hour seen examination paper. The exam paper will be released on Blackboard 48 hours before the exam is due to take place. Students are required to answer two questions and must write on the work of at least four of the following authors: Blake, Wollstonecraft, Wordsworth, Coleridge, Keats, Shelley, Byron, Austen, Dickens, Eliot, Tennyson or Rossetti.

READING LIST
Students should read the following over the summer prior to the module: Wordsworth, The Prelude; Tennyson, In Memoriam; George Eliot, Middlemarch.


LECTURES
Please see Blackboard for further details.

EN3030: Victorian to Modern: Literature 1870-1945 (Year 3, Semester 2)

Number of credits: 20
Core/Optional: Core
Convenor: Dr Victoria Stewart

Module Aims
Literature in the period 1870-1945 reflects a world in transition, but literary writing itself became a force in changing the way that world could be represented, valued and reflected on. This was also an era in which artists revolutionized the forms of their art and its relations to society, tradition and reality. Then, issues which continue to define our times – access to education, the questions of democracy, gender-equality, race and imperialism, sexuality, individualism – were at the core of irreversible social upheaval. And at this time, ideas which have dominated twentieth-century intellectual life – including the thoughts of Darwin, Marx, Nietzsche and Freud – first entered wider cultural and political arenas. The specific aims of this module are as follows: to introduce students to the range of literature in the period 1870-1945; to provide a literary-historical overview of the period, with an emphasis on ways in which literature reflects and produces social and cultural change; to examine the revolutions in artistic production associated with the transition from Victorian to Modern; to explore the nature and significance of the formal and ideological challenges of Modernism; to develop students’ critical and analytical skills through the description and interpretation of formally complex fiction, poetry and drama; to develop students’ capacity to make comparative judgements, and to relate the work of individual authors to the major intellectual, social, historical and aesthetic currents of a period of transformation.

Content
The module approaches major themes and developments in the period through the detailed study of the works of nine named authors, and one anthologized group of writers: Hardy, Joyce, Wilde, women writers of the fin de siècle, Eliot, Lawrence, Mansfield, Woolf and Orwell. This body of writing provides us with evidence for the profound changes in the form, function, and content of literature from Victorianism to Modernism. Through analysis, interpretation and comparison of specific texts, the module raises a number of issues which characterize the more general tensions and innovations of the period: for example, literary propriety, realism, formal experimentation, the autonomy of the literary work, stereotypes, the pressure of tradition, the limits of representation. The module also addresses issues such as the legacy of imperialism, women’s writing and the changing canon of Modernism, the impact of relativism, the representation and performance of gender and sexuality, the difficulty of modernist poetry, narratology, and the politics of writing.
Learning and Teaching

The module’s outline structure is delivered through a series of lectures on individual authors and major critical and cultural topics. These provide direction and contexts for students’ private study of the literary texts, the important body of literary criticism on the period, and background historical and theoretical sources. Weekly seminars provide an opportunity for students to work with their tutors to develop their critical analysis of particular authors and texts, and to relate them to the larger contexts of literary and cultural history. In preparation for the exam, students will give a non-assessed collaborative seminar presentation. In addition, they may hand in a practice essay (2,000 words maximum).

Learning Outcomes

By the end of the module, students will be able to:

• discuss authors, texts and issues addressed by the module in a clear and concise manner;
• define and illustrate the formal and thematic characteristics of writing from across the period;
• place the work of authors in relation to significant historical, social, cultural and literary developments between 1870 and 1945;
• compare literature from across the period, describing and accounting for continuities and differences, particularly the transition from Victorian to Modernist literature;
• communicate an appreciation of the imaginative, linguistic and thematic richness of literature of the period.

Assessment

A three-hour examination. The exam paper will be released on BlackBoard 48 hours before the exam is due to take place. Students are required to answer two questions and must write on the work of at least four of the following authors: Hardy, Wilde, Eliot, Joyce, Lawrence, Mansfield, Woolf, Orwell, together with the anthology Daughters of Decadence, which, for the purposes of the examination is deemed to be equivalent to the work of one author.

READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/2DA29B3A-837A-20E5-29C1-1980769CCB01.html.

LECTURES

Please see Blackboard for further details.

EN3040: Post War to Postmodern: Literature 1945 – Present Day (Year 3, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Emma Parker

Module aims

The aim of this module is to introduce students to the legacies of Modernism and to a selection of new literatures in English. It will investigate how the writing of the period – drama, poetry and fiction – reflects and responds to changes in post-war and contemporary culture (for example, the decline of empire, the impact of feminism, the development of media society and consumer culture), assessing the ways in which dominant ideologies are represented and contested. It also considers the challenges posed to the tradition of realism by the literature of the period and examines experiments and innovation in form.
Content
Students will be invited to relate their study of named authors to questions about gender, class, race, sexuality and national identity, and about belief and authority, as well as issues of canonicity. The named authors are Graham Greene, Sam Selvon, Harold Pinter, Joe Orton, Philip Larkin, Seamus Heaney, Angela Carter, Jeanette Winterson, Salman Rushdie, Sarah Kane, and Bernardine Evaristo. 8 out of 11 authors will be studied in seminars. Students will be encouraged to develop their conceptual grasp of the intellectual and cultural contexts of contemporary writing, paying particular attention to feminism, post-colonialism and postmodernism.

Learning and Teaching
The module will be delivered by a series of weekly lectures, seminars, and screenings. Lectures provide an introduction to issues explored on the module, background and socio-historical contextual information, and insights into current critical debates and controversies. Seminars provide students with an opportunity to clarify, discuss and develop ideas and issues explored in the lecture. Screenings offer an opportunity to see productions of plays and to watch documentaries about authors. An optional workshop in the Special Collections reading room of the library offers students the opportunity to examine and use material from the Joe Orton archive such as diaries, letters, scrapbooks, and photographs of various productions of Orton’s plays. Primary reading must be completed in advance of the seminar and students are expected to contribute to discussion. In order to help students prepare for the assessed essay (see details of assessment below), you are required to produce one non-assessed piece of work. This may take the form of, for example, a seminar presentation. Seminar tutors will provide further details at the beginning of the module.

Learning outcomes
By the end of the module students will be able to:
• outline the key themes and concerns of the period;
• situate texts in the social, historical and political contexts;
• identify the salient features of literary realism, postmodernism and postcolonialism;
• demonstrate an awareness of the relationship between theme and form.

Transferrable Skills
By the end of the module students will be able to:
• use appropriate critical skills and vocabulary to debate texts, perform a close reading of a passage, and undertake a comparative analysis of at least two texts;
• communicate complex ideas in a clear and coherent manner, in person and on paper;
• evaluate and synthesise critical views;
• construct a persuasive, well-illustrated argument about literary texts.

Assessment scheme
One 3,000-word essay and a passage analysis undertaken in a 1-hour exam (the paper will be released 24 hours prior to the date of examination). The essay will explore a theme or issue relating to the literature of the period and will cover a minimum of two authors. Students must write on different authors in the essay and exam. Tutors will offer feedback on an essay plan (1 side of A4) and will prepare students for the exam by leading a practice passage analysis in the final seminar.

*The passage analysis constitutes 30% of the final mark and essay constitutes 70% of the final mark.
READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/A4834CAC-D8EC-BE8B-0E8F-1849AF67A8F7.html

Many items are available on Short Loan in the library and many journal articles and book chapters are available on Blackboard.

LECTURES

Please see Blackboard for further details.

Third-Year Special Subjects for 2016 - 17

These two modules (semester 1 and semester 2) give students a chance to pursue their special interests by offering as wide a range of topics as possible. Since many of these topics reflect tutors’ research interests, the relation between the School’s research and its teaching, evident throughout the course, is at its clearest here.

The individual Special Subjects are described in detail in the following pages; please note that, while primary texts are given, more detailed and extensive reading lists of secondary material (where relevant) will be supplied to students taking the module concerned.

Modules will usually be taught by a two-hour seminar weekly on Mondays, 2.00pm– 4.00pm.

SEE YOUR TIMETABLE FOR VENUES FOR SPECIAL SUBJECT SEMINARS.

Please note that these Special Subjects are for 2016–2017; they are likely to vary in subsequent years.

Assessment

Either a three-hour examination or a piece of written work not exceeding 5,000 words. (Individual modules may slightly vary this requirement).

†NOT available to joint subject English and American Studies students
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Tutor</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3071</td>
<td>Modern American Poetry†</td>
<td>Mr Nick Everett</td>
<td>Essay, poetry portfolio</td>
</tr>
<tr>
<td>EN3078</td>
<td>Love and Death: The Novel in Nineteenth-Century Russia and France</td>
<td>Dr Mark Rawlinson</td>
<td>5,000-word essay</td>
</tr>
<tr>
<td>EN3102</td>
<td>Contemporary Women’s writing</td>
<td>Dr Elizabeth Howard-Ahern</td>
<td>2 x 2,500 word essays</td>
</tr>
<tr>
<td>EN3115</td>
<td>Church and State in Modern Literature</td>
<td>Dr Anne Marie D’Arcy</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3119</td>
<td>Writing Voices</td>
<td>Dr. Jonathan Taylor</td>
<td>Presentation, essay, reflective commentary</td>
</tr>
<tr>
<td>EN3131</td>
<td>Gothic: From Otranto to Wuthering Heights</td>
<td>Dr. Julian North</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3141</td>
<td>Representing the Holocaust</td>
<td>Dr Victoria Stewart</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3142</td>
<td>Crime and Literature 1600-1750</td>
<td>Dr. Kate Loveman</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3151</td>
<td>Classical Worlds</td>
<td>Professor Sarah Knight</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3174</td>
<td>Writing Prose Fiction</td>
<td>Dr. Harry Whitehead</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3184</td>
<td>Visions of Hell</td>
<td>Professor Martin Stannard</td>
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<tr>
<td>EN3203</td>
<td>Early Modern Fantasies and Fears</td>
<td>Dr Ben Parsons</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3205</td>
<td>Multilingual and Multicultural Communities</td>
<td>Dr Chryso Hadjidemetriou</td>
<td>Assessment: 500 words project proposal, 3500 words project</td>
</tr>
<tr>
<td>AM3020</td>
<td>Blood, Terror and Belonging</td>
<td>Dr Zalfa Feghali</td>
<td>1,000-word essay</td>
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<td>4,000-word essay</td>
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<td></td>
<td><strong>SECOND SEMESTER (Spring and Summer Terms)</strong></td>
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<tr>
<td>EN3105</td>
<td>War Trauma and the Novel</td>
<td>Professor Phillip Shaw</td>
<td>5,000-word essay</td>
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<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Instructor</td>
<td>Assessment</td>
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<tr>
<td>EN3111</td>
<td>Autobiography and American Literature</td>
<td>Mr Nick Everett</td>
<td>2,000 word essay, 2-3 creative exercises 1500-2000 words</td>
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<tr>
<td>EN3124</td>
<td>Woman and the Feminine in Medieval and Renaissance Literature</td>
<td>Dr Anne Marie D’Arcy</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3128</td>
<td>Late Victorian Gothic: Texts and Context</td>
<td>Professor Gowan Dawson</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3144</td>
<td>The Thatcher Factor: The 1980s in Literature</td>
<td>Dr Emma Parker</td>
<td>5,000 word essay</td>
</tr>
<tr>
<td>EN3148</td>
<td>Classical and Post Classical Latin</td>
<td>Professor Sarah Knight</td>
<td>Commentary and analysis of a short Latin text (translation provided), 1000 words (25%). Thematic essay, 2500 words (50%). Examination, 2 hours (25%). The exam will assess translation skills, and students will be allowed to take a dictionary and a reference grammar into the exam.</td>
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<tr>
<td>EN3158</td>
<td>Jane Austen: The Novels, their Contexts and their Adaptations</td>
<td>Dr Julian North</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3159</td>
<td>Modern European Fiction</td>
<td>Dr Mark Rawlinson</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3169</td>
<td>Detective Fiction from Sherlock Holmes to the Second World War</td>
<td>Dr Victoria Stewart</td>
<td>5,000-word essay</td>
</tr>
<tr>
<td>EN3175</td>
<td>Understanding Screenplays</td>
<td>Dr Harry Whitehead</td>
<td>A short film script adaptation of around 10 pages, that illustrates comprehension of the medium’s formatting requirements and rules. A 1,000 - 1,500 word essay, critically evaluating this script adaptation in terms</td>
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<tr>
<td>Code</td>
<td>Title</td>
<td>Instructor</td>
<td>Work Required</td>
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<tr>
<td>EN3194</td>
<td>Tragedy</td>
<td>Professor Sarah Knight</td>
<td>Presentation 4,000 word essay</td>
</tr>
<tr>
<td>EN3195</td>
<td>Writing on the Threshold</td>
<td>Dr. Jonathan Taylor</td>
<td>A Creative Writing Portfolio will consist of up to 3500 words or equivalent (dependent on genre) of either creative writing written to one or more external, professional brief(s) (e.g. for a particular magazine, a call for submissions, a competition, etc.), OR a self-published piece (e.g. a pamphlet, professional blog or personal website). A Reflective Commentary will consist of no more than 1500 words contextualising the creative work in relation to the wider literary and publishing world.</td>
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<tr>
<td>EN3196</td>
<td>English and Education</td>
<td>Dr. Chryso Hadjidemetriou</td>
<td>Project (50%): Students plan and deliver a lesson for KS2, KS3 or KS4 English students derived from material they have covered as part of their degree course, create an accompanying online resource, and reflect on the process. They will be assessed on a 3000 word portfolio comprising a detailed lesson plan, a written summary of the online resource, and a reflective commentary on the rationale behind it and the</td>
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<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Lecturer</td>
<td>Assessment Details</td>
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</table>
| AM3012      | Literature in Action: Reading and Responsibility | Dr Zalfa Feghali | **Impact of this teaching on their own understanding of the subject matter.**  
**Journal (30%): Reflective log (2000 words) written by the student throughout the placement, which addresses specific questions throughout.**  
For example, students will be asked to reflect on their observation of classes and on their own delivery of lessons. They will also be asked to find out various things about their placement school, such as the curriculum for English, pastoral care, special educational needs, and disciplinary procedures.  
**Teacher Assessment (20%):** An appraisal by the class teacher of their contribution through the placement. The Teacher Assessment form will be emailed to your link teacher by Lucy Croucher shortly before the end of your placement. This will be returned to Lucy directly from your link teacher and then forwarded on to your module convenor. |
| AM3044      | American Masculinities           | Dr Catherine Morley | 2 x 2500 word essays                                                                                                                                     |
Third-Year Special Subjects: Semester 1

EN3071: The Forms of Modern Poetry (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Nick Everett

Module aims

This module offers an introduction to the principal forms and metres of poetry in English and a survey of some of the diverse uses of form in twentieth-century American, British and Irish poetry. The module also provides an opportunity for creative activity: students will write weekly poetic exercises in the forms on the module to enhance their appreciation of formal and rhythmic effects.

Content

We will look at inherited forms — such as blank verse, sonnets, ballads, sestinas and heroic couplets — as a wide range of poets have adapted them, and at some of the many free and experimental forms developed by poets in the twentieth century. Almost all the primary material for the module will come from Margaret Ferguson et al (eds.), The Norton Anthology of Poetry, fourth edition (1996).

Learning and Teaching

The module will be delivered by two-hour seminars which will predominantly be devoted to reading and discussing students’ poetic exercises and introducing poetic forms and metres.

Learning Outcomes

By the end of the module, students will have acquired, both as readers and writers:

- a working understanding of some of the basic English poetic forms (particularly iambic metre);
- an insight into the significance, function and development of form and metre in twentieth-century poetry in English;
- a critical appreciation of the relations between the formal and thematic aspects of poetry.

Assessment Scheme

An essay of not more than 2000 words on some aspect of poetic form in modern poetry.

Eight poems, each in a form covered by the module.

The assessment for the module will be either Poems 80% Essay 20% or Poems 20% Essay 80%, whichever yields the higher mark.
EN3078: Love and Death: The Novel in Nineteenth-Century Russia and France (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Mark Rawlinson

Module Aims
This module introduces students to the European realist tradition through the study of major Russian and French novels in translation. It develops an appreciation and understanding of the variety and complexity of realist forms and subject matter, together with a critical vocabulary with which to evaluate and compare realist fictions. The module aims to enrich students’ experience of literary culture, and to engage them critically with novels which rigorously examine the way we live.

Content
Students will study Turgenev’s Fathers and Sons, Tolstoy’s Anna Karenina, Dostoyevsky’s Crime and Punishment, Balzac’s Père Goriot, Flaubert’s Madame Bovary, and Zola’s L’assommoir. These novels will be approached from a number of perspectives, for example: their relationship to the national cultures within which they were produced; their relationship to each other (cross-culturally and in terms of the development of realism and fictional narrative forms); their relationship to us as readers.

Learning and Teaching
Private study of the novels is supported by a programme of seminars, in which students have the opportunity to work with the tutor and each other in developing their knowledge and understanding of both texts and contexts. Seminars are timetabled to permit preparatory reading of substantial novels, and the closer scrutiny of issues and problems raised in earlier discussion. Directed reading in literary criticism, historical and theoretical accounts of realism, and background sources on French and Russian culture, society and history, will support the collaborative investigation of issues which emerge in the group’s responses to the literature.

Learning Outcomes
By the end of the module, students will be able to:

- describe and analyse, in a clear and concise manner, the formal and thematic characteristics of a range of realist novels;
- compare the themes and narrative devices of authors across the nineteenth century, and between cultures;
- describe and explain the variety of forms, contents, and effects of the realist novel;
- communicate an appreciation of the imaginative, aesthetic and moral richness and complexity of the texts studied, and their continuing trans-cultural significance as literary models and sources of pleasure and instruction.

Assessment Scheme
An essay of not more than 5000 words.
EN3102: Contemporary Women's Writing: 1960 - Present Day (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Elizabeth Howard-Ahern

Module aims

This module aims to introduce students to the diversity of contemporary women’s writing and challenge traditional ideas about the subject, form, range and quality of writing by women. It gives students the opportunity to approach literature from a feminist perspective and develop their understanding of the ways in which gender issues impact on literary studies.

Content

The module will identify and explore key themes and issues in Anglo-American women’s writing: identity and selfhood, sisterhood, sexuality, the body, marriage, motherhood and mother-daughter relationships, madness, and masculinity. We will consider the relationship between gender and genre, and explore the different ways in which women writers position themselves in relation to an overwhelmingly male literary tradition (rejection, appropriation, revision, subversion), assessing the ways in which their literary inheritance shapes their work. Students will be invited to take both an empirical and theoretical approach to the texts. Authors who feature on this module include Margaret Atwood, Toni Morrison, Pat Barker, Jeanette Winterson, and Helen Fielding.

Learning and Teaching

The module is taught through two-hour seminars. Discussion will take place in small and large groups and will be based around sets of questions that students are asked to consider whilst preparing for the seminar.

Learning Outcomes

By the end of the module students will be able to:

- identify and offer a critical discussion of themes and issues central to women’s writing;
- situate texts in their socio-cultural context and discuss writers from different backgrounds in relation to each other;
- evaluate the ways in which gender issues shape both the form and content of women’s writing;
- assess the relationship between women’s writing and feminism;
- discuss women’s writing in relation to ideas drawn from feminist literary theory and criticism, and assess the strengths and weaknesses of such an approach;
- intervene in debates about the concept of ‘women’s writing’ and assess its place in the canon and on the curriculum.

Assessment Scheme

Two 2500-word essays.
EN3115: The Church and State (YEAR 3, SEMESTER 1)

Number of credits: 20

Core/Optional: Optional

Convenor: Dr Anne Marie D’Arcy

Module Aims:
To trace the development of relations between Church and State as reflected in medieval literature. The course will involve a close, guided exploration of extracts and short texts in the main, that bear on the overall topic, combined with two review sessions which are interdisciplinary in their approach. Students will emerge from the module not only with an enhanced awareness of the tensions and collaborations between Church and State in some already familiar authors, but will also have been introduced to some of the most intellectually stimulating texts of the medieval period.

Content:
A selection of medieval texts, ranging across the genres of romance, narrative poetry, and prose, which will be examined in relation to a range of visual material that illustrates some of the principal thematic concerns of these texts. Medieval authors wrote in a milieu where Church and State had no certain boundaries, but the influence of this interpenetration extends to this day. We begin in the Anglo-Saxon period with the concept of the Three Estates, moving on to Layamon’s Brut and the Alliterative Morte Arture, which are concerned in part with the establishment of a British empire to succeed that of Rome. We then examine the extraordinary clashes between Church and State in Becket’s murder in the cathedral from the South English Legendary, and the short metrical romances, The Sege of Melayne and Athelston. The dissolution of the moral and legal authority of the Church during the period of the Great Schism are explored by means of selected readings from Langland, and Chaucer’s Friar’s Tale, Summoner’s Tale and Monk’s Tale. Finally, such issues as the impact of civil war, the role of the Church and the Judiciary in the rise of British imperialism, and growing resistance to Papal authority are discussed in relation to Malory, John Fortescue and Skelton.

Teaching and Learning Strategy:
The course will be taught in weekly seminars, in which each student will be expected to engage in informed dialogue with the rest of the group, facilitated by the tutor. The impetus for discussion will be provided by a series of ten minute oral presentations, in which the designated student will address a specific aspect of the text, utilizing secondary criticism and relevant interdisciplinary material.

Learning Outcomes:
By the end of the module students will be able to:

- analyze a range of disparate literary genres from a thematic perspective.
- analyze key political, theological, and legal concepts formulated in the middle ages, and identify and interpret their sustained influence on modern society.
- relate a range of iconographic motifs and cultural artefacts to the literature of the period.

Assessment Scheme:
One 5,000 word essay. Weekly presentations will be not be assessed.
EN3119: Writing Voices (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Jonathan Taylor

Module aims

Content

Learning and Teaching
The module will be delivered in ten two-hour weekly seminars. Seminars will consist of relevant creative writing workshop exercises, feedback sessions, mini-lectures on particular topics, screenings of relevant material, rehearsals for oral presentations, and oral presentations by students. Subjects covered will include prose dialogue, monologues, radio drama and oral presentation. There will be relevant exercises and reading set between seminars.

Learning Outcomes
By the end of the module, students should be able to:

- recognise the central importance of 'voice' and 'vocality' in creative writing
- analyse the varied ways in which voices are used by writers in different literary genres and contexts

Transferable skills:
By the end of the module, students should be able to:

- write, using techniques they have acquired, for some of these different genres and contexts (e.g. radio drama, monologues, prose dialogue, poetry)
- demonstrate skills and experience in the oral presentation of creative writing

Assessment Scheme
The oral presentation (10%) may consist of either a short reading from the student's own creative writing OR a talk on a chosen subject OR a recording of a reading or talk undertaken elsewhere (e.g. at an external event, or in a studio). The Creative piece (60%) will consist of the student's own creative writing, up to 3000-3500 words (or the equivalent, dependent on genre), in one of the genres covered in the module. [Summative, submitted with the Reflective commentary]. The Reflective commentary (30%) will discuss the process of writing the Creative piece, in relation to its wider context, 1000-1500 words. [Summative, submitted with the Creative piece.]

EN3131: Gothic: From Otranto to Wuthering Heights (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Julian North

Module aims

Gothic literature brings our fears and desires to the surface in tales of terror and the supernatural. On this module we will be studying the gothic phenomenon from the mid eighteenth century to the mid nineteenth century. We will read some of the most influential gothic fiction of the period, starting with Horace Walpole’s, *The Castle of Otranto* (1764), arguably the first gothic novel, and including *The Monk* (1796) by Matthew Gregory Lewis, *Frankenstein* (1818;1831) by Mary Shelley, and *Wuthering Heights* (1847) by Emily Bronte. We will also look at parodies of the gothic novel, including *Northanger Abbey* (1818) by Jane Austen and at gothic ballads and theatre. This will be in the context of contemporary periodical reviews and discussions of gothic, as well as examples from the visual arts. Topics for discussion will include representations of the family, gender and sexuality in gothic writing; the meanings of terror, transgression and the supernatural; gothic settings and their symbolism; romance and realism in the gothic novel; gothic as a popular form; gothic and revolution. We will engage with recent critical reappraisals of gothic writing, including feminist and psychoanalytical approaches. There will also be reference to film adaptations of Frankenstein.

Content

The texts on the course will come from the period 1764-1847. They will include novels, poetry and short stories. There will also be a wide range of literary and some visual contextual material.


Poetry: Gottfried August Burger, ‘Lenore’ (1796); S.T. Coleridge, ‘Christabel’ (1798), Keats, ‘The Eve of St. Agnes’ (1820)

Short Stories by Edgar Allen Poe

Drama: Richard Brinsely Peake, *Presumption; or the Fate of Frankenstein* (1823).


Learning and Teaching

Students are required to prepare for weekly seminars, which will take formats appropriate to the problems addressed (e.g. debate, close reading and discussion).

Learning Outcomes

At the end of this module, typical students should be able to:

- analyse a wide range of gothic texts from the period 1764-1847;
- describe and analyse conventions of gothic literature between texts and across the period under consideration;
- describe and analyse the relationships between these texts and their cultural and historical contexts;
- construct a clear, analytical, written argument, based on an appropriate level of knowledge and understanding of the primary texts and secondary literature encountered on the module.

Assessment

One 5000-word essay.
EN3141: Representing the Holocaust (YEAR 3, SEMESTER 1)

Number of credits: 20  
Core/Optional: Optional  
Convenor: Dr Victoria Stewart

Module Aims  
In this module we will examine works by Holocaust survivors, the children of Holocaust survivors, and those who have no direct connection with the Holocaust but nevertheless feel impelled to write about it. The events of the Holocaust have often been described as ‘unrepresentable’, yet writers and film makers continue to attempt to encompass them in their work. This often requires the reconsideration of some of art’s traditional functions, such as entertainment or the evoking of pleasure, and traditional forms, such as the novel, have to be rethought. We will consider what effect the Holocaust has had on literary culture, and how works of art might influence our understanding of this historical event.

Content  
Texts to be examined will include autobiographical writing by authors including Primo Levi and Anne Frank, novels including Bernhard Schlink’s *The Reader*, the film *Schindler’s List*, and Art Spiegelman’s comic book *Maus*.

Learning and Teaching  
The module is taught through two-hour weekly seminars. You will be expected to be able to participate in discussion of the relevant set text. Additional written or audio-visual material provided by the tutor will assist in establishing the context of the various works under examination.

Learning Outcomes  
By the end of the module, you will have:

- an awareness of the range of genres – autobiographical, fictional, filmic – which have been employed to represent the Holocaust;
- an understanding of the literary, critical and theoretical issues surrounding the analysis of Holocaust-related texts and how these might be applied in textual analysis;
- an awareness of the ethical and political issues influencing the depiction of the Holocaust in contemporary European and American culture.

Assessment  
An essay of not more than 5000 words

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EN3142: Crime and Literature 1600-1750 (YEAR 3, SEMESTER 1)

Number of credits: 20  
Core/Optional: Optional  
Convenor: Dr Kate Loveman
Module aims

Crime and criminals prompted some of the most innovative and influential literature of the early modern period. Taking examples from a range of literary forms, this module explores the fascination that crime held for authors and readers of the seventeenth and early eighteenth century. Why were authors repeatedly drawn to topics such as murder, theft and piracy? What literary traditions could they draw upon in representing contemporary crime? How important were social and political factors (such as urbanisation, class divisions and the status of women) in shaping imaginative literature on crime? By considering the connections between different types of writing on crime and deviance, we will gain insights into the development of major genres such as biography and the novel.

Content

This course covers a wide range of writing on crime, including early seventeenth-century plays, eighteenth-century novels, news pamphlets, biographies, and ballads. In addition to looking at how actual malefactors spurred imaginative literature, we will also read literature which was itself judged criminal by the authorities. The authors studied will range from the still famous (Thomas Dekker, Daniel Defoe, John Gay) to the once infamous (Elizabeth Cellier, Thomas Dangerfield).

Learning and Teaching

Teaching is through weekly two-hour seminars which will include whole and small group discussions based on set readings. Each student will also give a short unassessed presentation during the term to initiate discussion on a text or topic. The module includes a training session in the Library's Special Collection Room in order to get use to handling and reading early editions of books from the seventeenth and eighteenth centuries. Students will also need to use electronic research tools (such as Early English Books Online) to access copies of early works, and guidance on this is provided.

Learning Outcomes

By the end of the module, students will be able to:

- construct clear and detailed arguments about works from a range of popular genres
- demonstrate knowledge of the literary traditions and conventions which influenced early crime writing
- employ relevant historical knowledge in interpreting particular examples of early modern crime writing
- identify the common tactics used by authors and publishers to sell narratives
- use major online tools for the early modern period to pursue individual research interests.

Assessment Scheme

One 5000-word essay.
Module aims

This module offers a practical introduction to writing prose fiction, with particular focus on the short story. It aims to get students writing, and to develop their abilities to critically evaluate prose as a writer (rather than as a literary critic), when reading their own and other peoples’ work.

Content

Students will be expected to present their work for critical evaluation by the class. As well as theoretical work, there will also be a number of short stories by established writers to read. Using these set short stories, there will be group discussions covering core elements of creative writing practice (examples being: voice, points of view, story moments/inciting incidents, conflict and characterization). Students will be expected to have read up on each subject from the course bibliography and from handouts beforehand, and to apply their understanding of each topic to critiquing each others’ work. This is, however, a creative workshop, and students will also be expected to contribute to the workshop with their own thoughts, and to refer to other fiction they have read outside the module. There will also be weekly writing exercises (both group and individual).

Learning and teaching

The module will be delivered in ten x 2 hour (weekly) workshops. Workshops will begin with a discussion of the set topic, followed by a writing exercise. Then the main part of the workshop will be taken up with critiquing each others’ work. At the beginning of term, the class will be split into groups. Each week, everyone will read one group’s work. Everyone will present critiques, a hard copy of which will be presented to the writer at the end of the session. Students will be encouraged to keep a journal as well, making note of the issues they encounter as they become more familiar with the practice of writing creatively. This journal will serve as the foundation for the end-of-term reflective essay.

Learning outcomes

By the end of the module, students will have acquired...

- the skills to create a body of original prose fiction and a writer’s journal;
- an understanding of some of the core elements of creative writing technique and practice;
- an ability to read your own and other peoples’ work from the technical-critical standpoint of a writer, as distinct from that of a literary critic.

Assessment

- 3, 500 - 4, 000 words of prose fiction
- 1, 000 - 1, 500 word essay on how learning the core elements of creative writing practice has affected the development of their own work through the term.
This course examines 20th and 21st century literature and visual art emerging from and reacting to America’s border regions. Students will engage with literary and visual representations of American borders, considering issues such as territorial expansion and sovereignty, immigration and labour, community formation and race and ethnicity, and Indigenous communities, as well as broader questions of citizenship, nationalism, hemispherism, and terrorism.

Content
We will read texts “originating” from and responding to both the US-Mexico and Canada-US border, including: Thomas King’s “Borders” (1993), José David Villareal’s Pocho (1959), Gloria Anzaldúa’s Borderlands/La Frontera (1987), Guillermo Verdecchia’s Fronteras Americanas: American Borders (1993, 2011), Guillermo Gómez-Peña’s “Border Brujo” (1991), and Wayde Compton’s 49th Parallel Psalm (1999). We will also consider visual representations and artistic responses to North American borders, including the films Highway 61 (1991), and No Country for Old Men (2007), and border art such as Alex McKay’s Treaty Canoe (1999, 2013), and Los Angeles Nomadic Division’s Manifest Destiny Billboard Project (2015).

Alongside each primary literary text we will read historical documents. These co-texts, whether state documents or artistic manifestoes, will contextualise the primary material within border studies and North American history more broadly.

Learning and Teaching
The module is taught through two-hour weekly seminars, and students will be expected to engage with the set texts through the discussion of student-generated seminar questions. Each session will focus on one or two specific themes through which to analyse the set texts. In the final weeks of the module, students will give group presentations on one of the themes discussed in the module.

Learning Outcomes
By the end of the course, students will have:

- identified and discussed the contexts and forces that have shaped American borders to date;
- analysed literary texts and artwork emerging from these borders in relation to broader themes;
- engaged in detailed practical criticism of texts and artwork;
- critically explored key issues in American border studies;
- developed their own arguments through formatively and summatively assessed work.

Assessment
Assignment 1: Document Response/Passage/Art Analysis, 1,000 words (20%)
Assignment 2: Essay, 4,000 words (80%)
Students will also have the opportunity to submit formative work for feedback.

EN3203: Early Modern Fantasies and Fears (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Ben Parsons

Module aims
Although horror and fantasy were only formalised as distinct genres in the eighteenth and nineteenth centuries, both have very deep roots. The early modern period gave rise to a number of texts recognisably anticipating this later literature, sharing its focus on the macabre, outlandish, uncanny and grotesque. Foremost among these texts is a string of prose narratives united by their interest in forbidden knowledge, the return of the dead, the influence of the demonic world, and in their desire to disturb and unsettle the reader. At the same time, the growth of the book-market allowed similar work to circulate at a more popular level, as sensationalist pamphlets attest to a wide appetite for stories of hauntings, possessions, and gruesome murder. Yet elsewhere utopian literature, borne out of humanist belief in the perfectibility of social order, allowed these same forces to be explored from a different angle, as its authors projected a wide variety of fantasy worlds in which problems could be combated and wishes fulfilled. Collectively, this material provides an unparalleled insight into the wider anxieties and drives of its period. It pinpoints where potential threats to social, political and domestic order were thought to stand, and what deep-seated desires were at work within early modern culture.

Content

Reading for the module will span a range of early supernatural and speculative prose narratives. Representing the first category, students will read such proto-gothic novels as William Baldwin’s experimental *Beware the Cat*, Thomas Middleton’s *The Black Book* and Thomas Deloney’s *Gentle Craft* along with early theorisations of this emerging form, such as Thomas Nash’s *Terrors of the Night*. Utopian writing will be represented by Margaret Cavendish’s *The Blazing World*, Henry Neville’s *Isle of Pines*, and Francis Godwin’s remarkable interplanetary fantasy *The Man in the Moon*. These works will be read against a number of anonymous popular tracts, such as *Mary of Nemegen* and *The Damnable Life of Peter Stubbe*, and overlooked utopias, such as Lupton’s Mauqsun and Bullein’s Antipodes, in order to gain a fuller appreciation of the wider culture from which they emerged. Theoretical texts on demonology, witchcraft and the marvellous from the period will also be considered. All texts will be accessible via EEBO, although a full list of critical editions will be made available to help students with research and revision.

Learning outcomes

By the end of the module, students will gain:

- an enriched understanding of early modern print culture, and the different reading publics it made possible;
- greater knowledge of the climate of the Tudor and Jacobean periods and their internal conflicts and frictions;
- a fuller comprehension of the ideologies at work in literature, and the ways in which texts are informed by wider social and cultural forces;
- a sense of how popular genres emerge and develop.

Learning and Teaching

A series of weekly two-hour seminars.

Assessment

One essay of not more than 5000 words.

Whatever your subject or level of study, there are many, many different ways in which you can access academic advice and support. The Learn at Leicester webpage provides you with further details of this support, together with direct links to a wide range of resources and services to help you:

- Make the most of the Library
- Develop your IT skills
- Manage your own learning
• Improve your English language
• Get independent advice about your course
• Manage your student information
• Sharpen your mathematics and statistics skills

You can access all of this by visiting: [www.le.ac.uk/learnatleicester](http://www.le.ac.uk/learnatleicester)

**Third-Year Special Subjects: Semester 2**

**EN3004: Coming of Age in America (YEAR 3, SEMESTER 2)**

**Number of credits: 20**

**Core/Optional: Optional**

**Convenor: Dr Sarah Graham**

**Module aims**

The ‘coming of age’ narrative is one of the most popular forms in post-war American texts and there has been a flood of representations of the pleasures and troubles of growing up. The course will encourage you to compare the varied representations of adolescence offered by a variety of texts from the post-war to the present and explore the issues raised by their content related to sexuality, gender, family, religion, rebellion and trauma.

**Content**


We will also read a small number of short texts, which I will provide in photocopy at the beginning of term.

**Learning and Teaching**

The module is taught through weekly two-hour seminars. The module encourages student-centred learning through small-group discussion, combined with debate among the whole group, sharing responses to the texts. Discussion will allow careful and detailed reading of primary material and the opportunity to engage in close textual analysis as well as considering the issues raised by the texts. Students are required to read set texts/view films in advance of the seminar and be prepared to contribute to discussion. Film screenings will be arranged. Student learning is also supported by a Blackboard site.

**Learning Outcomes**

By the end of the module, students will have:

• made a significant contribution to group discussions of the set texts
• considered the significance of representations of adolescence in post-war American culture
• identified and debated the key issues raised by the texts
• explored texts that are diverse in the forms they employ and developed an understanding of the effects of their different strategies
• undertaken research that strengthens their analysis of these texts
• developed ideas that will facilitate the successful completion of written work

Assessment Scheme
Students will submit two pieces of written work: a 1500-word passage/scene analysis (30% of grade) and a 3500-word essay (70% of grade).

AM3021 American Literature in Action: Reading and Responsibility

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Zalfa Feghali

Module Aims
From the earliest writings about the Americas, to slave narratives, to the form of the open/viral letter on social media, American writing has sought to move readers to action in ingenious and sometimes (un)convincing ways. This module allows students to explore their own readerly responses to a range of literary texts, considering, for example, the strategies employed by authors in aid of a particular cause, or how the professional reception of literary texts can establish an interpretative consensus. In their final year of their degree, students will be given the opportunity to refocus their study on the fundamental and instrumental questions of reading literature: why do we read? What shared experiences unite readers? Can, or indeed, should reading move us to social, civic, or political action?

Course Content
The module begins with Yann Martel’s humorous yet earnest *101 Letters to a Prime Minister* (2012), a collection of letters and book recommendations in which he pleads with then-Prime Minister of Canada, Stephen Harper, to read more, sending him a book every fortnight for four years. Martel’s collection allows us to consider the role of books, letters and the epistolary form in moving readers to action. From Martel, we return to the 19th century to consider moments when literature was used to appeal to the values of American “democracy”: beginning with Frederick Douglass’ *Narrative of the Life of Frederick Douglass* (1845), Charlotte Perkins Gilman’s “The Yellow Wallpaper” (1892), Kate Chopin’s *The Awakening* (1899), and Zitkala Sa’s *American Indian Stories* (1921) we consider how literary texts connect to the broader issues of abolition and slavery, the cultural genocide of Native Americans, and gender inequality and women’s suffrage, for example. Joan Didion’s writing on the 1960s, *Slouching Toward Bethlehem* (1968), Barbara Ehrenreich’s controversial *Nickel and Dimed* (2001), and Dorothy Allison’s short stories in *Trash: Stories* (2002) offer insight into writing that aims to expose the underbelly of US society. Finally, we close the module with Claudia Rankine’s award-winning *Citizen: An American Lyric* (2014), a text that takes on even more profound significance when read in light of the Black Lives Matter movement in the United States.

Other texts will be incorporated as appropriate each year, and specific texts may change from time to time.

Learning and Teaching
The module will be taught through weekly two-hour seminars, with the emphasis firmly on student-centred learning and vigorous debate, with students sharing responses to the various texts. For the seminars students will be asked to collaborate beforehand to produce non-assessed discussion papers on the set texts, and to lead class discussions on the texts themselves as well as the social and political contexts in which they were produced. All students are required to read the set text in advance of the seminar and to be prepared to contribute to the discussion.
Learning Outcomes
By the end of the module, students will have:

- engaged in directed and self-motivated reading and research;
- explored and evaluated the changing interpretations of US literary texts;
- acquired a detailed understanding of theories of the reader;
- participated in seminar discussions and group-work activities;
- encountered and responded to current debates in the discipline;
- developed their own arguments through formative and summatively assessed work.

Assessment
One short essay of 1,500 words, focusing on one of the set texts (worth 30%).
One 3,500-word essay, dealing with two or three set texts (worth 70%).

EN3105: War, Trauma and the Novel (YEAR 3, SEMESTER 2)
Number of credits: 20
Core/Optional: Optional
Convenor: Professor Phil Shaw

Module Aims
This module invites students to read, think and write about a selection of contemporary novels focusing on the representation of war, with a particular emphasis on the figure of the orphan. Using psychoanalysis as a theoretical foundation, the module will encourage students to consider how the search for the lost or missing parent intersects with the wider currents of politics and history. Ranging across continents and conflicts, from the Sino-Japanese war of the late 1930s to the Second World War, and from ethnic conflicts in West Africa to the global ‘war on terror’, the module will, in addition, help to foster broader understanding of war trauma and the ethics of representation in the modern age.

Content
Students will read a selection of novels by, for example, Anne Michaels, Kazuo Ishiguro, W. G. Sebald, Jonathan Safran-Foer and Delia Jarrett-Macauley (a reading list will be sent to participating students at the beginning of the academic year). In addition to studying these novels, students will be expected to read and engage with a broad selection of relevant criticism and theory. The first two seminars will thus be devoted to readings of key works on trauma, war and literature by, amongst others, Freud, Lacan, Caruth and Luckhurst. An edited selection of secondary materials will be available on the module’s Blackboard site. Discussion of theoretical issues raised by the introductory seminars will feed into subsequent readings of the novels selected for the course.

Learning and Teaching
Seminars will provide the opportunity for students to clarify and reflect on the formal, historical and conceptual forces that shape the representation of war trauma. To this end, students are required to participate in seminar discussion and to present at least one ten minute oral presentation (non-assessed), which may take the form of a close reading of an extract from one of the novels, or a review of a significant work of criticism. Throughout, close attention will be paid to socio-historical as well as cultural contexts, and to attendant problems of interpretation.
Learning Outcomes

Specifically, the module will enable students to:

- read, think, talk and write about war, trauma, and contemporary fiction with confidence, sophistication and rigour;
- demonstrate knowledge and understanding of key psychoanalytic concepts;
- be aware of the relations between texts and socio-historical and intellectual contexts;
- analyse novels with independent judgement and with a critical grasp of appropriate secondary material;
- develop and sustain a complex argument;
- access, organize and present information to a satisfactory level in both oral and written contexts.

Assessment Scheme

One 5,000-word essay to be submitted in the second semester assessment period.

EN3111: Autobiography and American Literature (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Nick Everett

Module aims

American culture has always attached great value to the individual and personal development, and autobiography — in one form or another — has always flourished in America. In this module we will read a number of modern and contemporary American autobiographical works, examining the various literary, cultural and political purposes behind the selves and lives they present.

Students will also produce short creative, first-person (fictional or autobiographical) pieces of their own, more or less coordinated with the autobiographical works we are studying. The aim is that the critical and creative aspects of the course will be mutually supportive, that creative writing will give students alternative ways of exploring the primary works and critical issues, and that the primary works will provide both stimulus and guidance for their own creative writing.

Content

The reading and writing on the module will be organised under four broad categories of autobiography, all of them prominent in American literature: conversion narratives describing moments of realisation or transformation in the author’s life; political narratives seeking to use a personal story to analyse a social issue; thematic autobiographies exploring the significance of an interest, activity, illness, another person etc. in the author’s life; and experimental, postmodernist approaches to the representation of selves and lives that implicitly question the purposes and effects of conventional realist autobiography. We will study classics of all of these kinds of work and then, in each case, compose short examples of our own. Works studied will include Henry Adams’s *The Education of Henry Adams* (1907), Richard Wright’s *Black Boy* (1945), Vladimir Nabokov’s *Speak, Memory* (1967), Joe Brainard’s *I Remember* (1975) and Lyn Hejinian’s *My Life* (1987).

Learning and Teaching
The module will be taught in weekly two-hour sessions. These will alternate between seminars in which we discuss the primary works and workshops in which we read and discuss creative exercises by students.

**Learning Outcomes**

By the end of the module students will have:

- situated a variety of American autobiographical works in their literary, cultural and historical contexts;
- demonstrated competence in basic skills of written first-person narrative;
- explored issues of autobiography, particularly of representing individual selves and lives, both creatively and analytically.

**Assessment Scheme**

An essay of no more than 2000 words on some aspect of American autobiography.

A portfolio of one, two or three creative exercises written on the module and totalling between 1500 and 2000 words. These may be revised before submission in the light of feedback from the class and tutor.

The assessment for the module will be either Creative Portfolio 80% Essay 20% or Creative Portfolio 20% Essay 80% whichever yields the highest mark.

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**EN3112: Writing the Middle Ages: Medievalism in Contemporary Literature (YEAR 3, SEMESTER 2)**

**Number of credits:** 20

**Core/Optional:** Optional

**Convenor:** Dr David Clark

**Module Aims**

This module explores the fascinating and often vexed process of adapting medieval texts and cultural icons for contemporary literature.

**Content**

After the initial session in which we will explore what medievalism is and what the Middle Ages mean today, each session will be built around a particular medieval text or figure: from *Beowulf*, King Alfred, and the Vikings, to Norse myths, King Arthur, Sir Gawain, and the Holy Grail. Our material will include medievalist works for adults as well as contemporary children’s literature, including work by John Gardner, Neil Gaiman, Bernard Cornwell, John Steinbeck, and Kevin Crossley-Holland. The seminars will be supplemented by a series of film screenings to provide a constrastive context for the literary analysis, and for each of which a series of questions will be provided to stimulate discussion. These films will range from the adaptation of *Beowulf* by Robert Zemeckis (2007), and the Jerry Bruckheimer-produced *King Arthur* (2004), to classic films such as *The Vikings* (1958) and Lerner and Loewe’s *Camelot* (1967). Through all of these texts, we will explore the different ways in which the Middle Ages are re-imagined, the changes which are deemed necessary for adaptations of medieval texts, audiences’, authors’ and film-makers’ perceptions of the medieval period, and the social and political ideologies which lie behind many of these adaptations – as clarified by recent medievalist adaptation and translation theory. Two of the sessions will consist of creative writing workshops which will develop your imaginative and critical responses to the reading material and prepare you for a creative writing assignment.

**Learning and Teaching**
Teaching for this module will consist of a series of seminars, supplemented by film screenings. Activities will include group discussion, creative writing exercises, small group and individual presentations on an appropriate piece of secondary criticism or theory. Where necessary, the tutor will provide photocopies or scans of relevant material. Students are required to read the set primary and secondary material in advance of the sessions. The creative writing workshops require students to bring short pieces of writing for supportive feedback and discussion.

**Learning Outcomes**

By the end of the module, students will possess:

- a sense of the range of methods and motivations for adaptations of or responses to medieval material
- familiarity with important works of medievalism and adaptation theory
- the ability to discuss adaptations of medieval material with detailed reference to the original contexts
- enhanced evaluative, analytical and presentational skills
- the ability to produce and closely edit a short story or piece of creative non-fiction in response to the primary reading material
- practice in providing constructive critical and technical feedback to creative writing by their peers
- the ability to produce creative responses to the reading material that reflect critical engagement with the issues discussed in the module.

**Assessment Scheme**

1. An essay of no more than 2000 words.
2. A portfolio containing:
   i) one piece (or extract) of medievalist fiction, of no more than 1500 words;

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**EN3128: Late Victorian Gothic: Texts and Context (YEAR 3, SEMESTER 2)**

**Number of credits:** 20

**Core/Optional:** Optional

**Convenor:** Professor Gowan Dawson

**Module aims**

Although the genre of supernatural fiction known as ‘Gothic’ first came to prominence in the late eighteenth century, its preoccupations with transgression, terror and taboos, as well as its opposition to standard forms of
realism, have re-emerged at various times over the last two hundred years. This module aims to consider the resurgence of Gothic themes and narrative strategies in fictional writing from the final decades of the nineteenth century, examining how this distinctively Victorian form of the Gothic was related to the social, political and intellectual anxieties of the fin-de-siècle period. There will be a particular emphasis on issues such as gender, race, urbanism and identity, and fictional texts will be read alongside a wide variety of contextual material. Late Victorian Gothic writing will also be compared with both earlier and later manifestations of the genre, including the re-writing of nineteenth-century Gothic conventions in contemporary cinema.

Content

The principal focus of the course will be on novels and short stories from the period 1885–1902, but it will also consider one earlier Gothic novel and a modern film, as well as a wide range of contextual material. The main texts are: Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (1824); Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (1886); Wilde, *The Picture of Dorian Gray* (1891); Du Maurier, *Trilby* (1894); Wells, *The Island of Dr Moreau* (1896); Stoker, *Dracula* (1897); James, *The Turn of the Screw and other ghost stories* (1898); Conan Doyle, *The Hound of the Baskervilles* (1902); *Mary Reilly* (film directed by Stephen Frears, 1995). Relevant contextual material is included in the anthologies *1900: A Fin-de-Siècle Reader* (1999) and *The Fin-de-Siècle: A Reader in Cultural History 1880–1900* (2000), but further items will also be provided as photocopies. Additionally, students will be expected to engage with a range of recent literary, historical and theoretical criticism relating to the themes of the course.

Learning and Teaching

Weekly seminars will approach each text in relation to a range of contextual and critical material selected to offer introductory and in-depth understandings of core topics. Students will be required to present, either on their own or in pairs, an unassessed oral presentation (max. ten minutes) introducing one of the core texts. Additionally, participation in class discussions will allow students the opportunity to develop their analytical and evaluative skills, and to clarify and reflect on their interpretations of the themes covered in the module.

Learning Outcomes

By the end of the module students will have acquired:

- a detailed understanding and appreciation of a range of late Victorian literary texts;
- an in-depth knowledge of the relationship between individual literary texts and a range of different historical, socio-political and cultural contexts;
- the ability to discern the varying uses of generic conventions in different historical periods;
- the confidence to organise and present complex ideas and arguments in class discussions and oral presentations.

Assessment Scheme

One 5000-word essay.

**EN3146: Sex and Sexuality in Old English Literature (YEAR 3, SEMESTER 2)**

Number of credits: 20

Core/Optional: Optional

Convenor: Dr David Clark
Aims

This module will build on module EN2030 (Old English). It aims to help students explore attitudes to and representations of sex and sexuality in the early medieval period through an in-depth study of a diverse range of Old English literary texts and contexts.

Content

Each weekly session will be based around one of a series of texts which will include translations of the Exeter Book riddles, Wulf and Eadwacer and The Wife’s Lament, parts of Beowulf, Genesis, the Phoenix, Ælfric’s Lives of Saints and the anonymous Life of Euphrosyne, and Apollonius of Tyre. Extracts of texts from other literatures will be provided in class to give a comparative framework, and the use of aspects of gender and queer theory in analysing issues of medieval sex and sexuality will be evaluated, along with their limitations. We will also consider the gender dynamics of some modern responses to Beowulf, including literary and film adaptations.

Learning and Teaching

Teaching for this module will consist of a series of weekly two-hour seminars. Activities will include group discussion, small group and individual presentations. These are designed to develop the ability to analyse, assimilate and deliver complex material clearly and to work as part of a team.

Learning Outcomes

By the end of the module, students will possess:

- a detailed knowledge of a range of Old English texts and their different contexts
- enhanced evaluative, analytical and team-work skills
- familiarity with the methods of medieval gender and queer studies and their limitations

Assessment

One 5000-word essay.

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EN3148: Classical and Post-Classical Latin (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Professor Sarah Knight

Module aims

For educated English-speaking people up until the early twentieth century, Latin was not a dusty object of curiosity — a ‘dead’ language — but instead was a vital language on which the discussion of philosophical ideas, the writing of history, the delivery of education, and the development of literary expression depended. The
richness and diversity of Latin texts — from the language’s first flourishing in ancient Rome to its ubiquity in the religion, philosophy and literature of the Middle Ages, then to the ‘rebirth’ of classical ideas and art during the Renaissance, when Latin editions and English translations sprang up throughout Europe — are still remarkable to us today. Throughout its history and development, literature in English has owed a vast debt to Latin literature and culture. The texts suggested for this module will convey the full range of how Latin developed across more than 1500 years, and will show what a vivid, flexible, elegant language it was and is: readings will range from Virgil’s pastoral poems, to a medieval saint’s life, to one of Catullus’s erotic poems addressed to an unreliable mistress, to strange, wonderful and often brutal mythological tales. Students will also consider the text in English translation, where available, to get a fuller sense of historical and cultural context.

This module will help to foster an awareness of how the Latin language works and why Latin was of fundamental cultural importance not just in the world of ancient Rome, but also throughout the Middle Ages and Renaissance. Readings will be drawn from a wide range of sources beyond standard ‘texts’, including coins, maps and inscriptions. This module is aimed at beginners who have never studied Latin before, although provision will also be made for students who have taken Latin GCSE and/or A-Level.

Content

Each week, students will attend a two-hour language class that will focus on grammar and vocabulary: this class will teach principles of the Latin language through a combination of exercises and relevant primary texts (such as coins, inscriptions). In addition, there will be a weekly one-hour discussion/textual analysis seminar, where students will look at a piece of Latin writing and consider it alongside its English translation where available. Themes of the module will probably include history writing, letters, biography and hagiography (saints’ lives), pastoral poetry, legal texts, mythology, geography and travel writing, erotic/love poetry, satire and humour, oratory, rhetoric and sermons. The discussion seminars will be taught by several members of academic staff from English, Archaeology and Ancient History and Historical Studies.

Learning and Teaching

In the weekly language seminars, students will be introduced to the basics of the Latin language and will be encouraged to develop their translation skills. In the weekly discussion/textual analysis seminars, students will read a range of literary and historical texts that illustrate the full diversity of how Latin developed during the classical, medieval and early modern periods. Students will receive extensive teaching support for learning Latin grammar and vocabulary, and will move on to read short passages in Latin; contextual and literary discussions will ensue when we read and discuss longer extracts in translation. Extensive use will be made of Blackboard as a teaching resource, both for language training and for provision of texts.

Students will be asked to buy a copy of a Latin grammar book for reference and revision (the Cambridge Latin Grammar, published by Cambridge University Press). A module site with extensive grammar and textual support has already been established on Blackboard, specifically tailored to the particular requirements of students reading this group of classical and post-classical texts. The module will encourage independent research, and will teach valuable skills to facilitate such research, for students studying and researching historical, literary and historical archaeological topics.

Learning Outcomes

At the end of this module, students should be able to:

• Demonstrate a basic understanding of the grammar and mechanics of the Latin language
• Understand the importance of Latin language and literature for the intellectual, historical and literary traditions of European culture
• Develop a deeper understanding of the Latin foundation of English, and enhance their ability to use the English language correctly and creatively
• Expand their critical awareness of primary source materials and modern scholarly literature
• Approach translations in a critical and informed way
• Develop their logical and problem-solving skills
• Expand their skills in critical analysis and research

Assessment
• Commentary and analysis of a short Latin text (translation provided), 1000 words (25%).
• Thematic essay, 2500 words (50%).
• Examination, 2 hours (25%). The exam will assess translation skills, and students will be allowed to take a dictionary and a reference grammar into the exam.

EN3158: Jane Austen: The Novels, their Contexts and their Adaptations (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Julian North

Module Aims
This module will give detailed attention to the six major novels of Jane Austen in their contemporary, historical and literary contexts, as well as in their modern screen adaptations. We will look at how a knowledge of the society and events of her time and her literary influences can change our perception of the meanings of her fiction. We will also look at how recent film and TV adaptations of her novels have, again, reshaped Austen for the 20th and 21st centuries, and how her novels have been transformed and commented upon by their translation into different media.

Module Content
Students will read the six major novels of Jane Austen: Northanger Abbey; Sense and Sensibility; Pride and Prejudice; Mansfield Park; Emma; and Persuasion. Each week I will also supply some historical/literary contextual material from the period for the novel under discussion. Student will be expected to read this, either in the seminar or in advance, and to supplement it with further secondary reading. They will also watch the following screen adaptations of these novels (screenings may be arranged, subject to timetable):

• Northanger Abbey (dir. Andrew Davies, 2007)
• Sense and Sensibility (dir. Ang Lee, 1995)
• Bride and Prejudice (dir. Gurinder Chadha, 2004)
• Mansfield Park (dir. Patricial Rozema, 1999)
• Clueless (dir. Amy Heckerling, 1995)
• Persuasion (2007)

Students will also be encouraged to familiarise themselves with as many other adaptations as possible, and with two biopics:

• Becoming Jane (dir. Julian Jarrold, 2007)
• Miss Austen Regrets (dir. Jeremy Lovering, 2008)

Learning and Teaching
The course will be taught in weekly, two-hour seminars in which students will engage in discussions about the texts and issues outlined above. Students will also have the opportunity to give brief, unassessed oral presentations.

Learning Outcomes
At the end of this module, typical students should be able to:

• analyse a novel by Jane Austen in relation to its historical and literary contexts and/or a screen adaptation;
• construct a clear, analytical, written argument, of 5,000 words, based on an appropriate level of knowledge and understanding of the primary texts and secondary literature encountered on the module.
• present a 5,000-word essay in accordance with the guidelines published in the English Handbook.

Assessment
One 5000-word essay. The essay will be based on detailed reference to at least two Austen novels. Students may choose to discuss these novels EITHER in relation to their contemporary historical and/or literary contexts OR in relation to their contemporary adaptations OR both.

EN3159: Modern European Fiction (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Mark Rawlinson

Module aims
This module provides the chance to read twentieth-century European fiction (from France, Germany, Italy and the Soviet Union). It complements your studies of modern and postmodern developments in narrative fiction in Britain and Ireland in the Victorian to Modern and Post War to Present Day modules.

Students thinking about studying this course are advised that although a number of the texts are quite short, they are aesthetically and intellectually challenging.

Content
Students will read novels and novellas by writers such as Franz Kafka, Mikhail Bulgakov, Thomas Mann, Andre Gide, Jean Paul Sartre, Albert Camus, Italo Calvino and Primo Levi.

We will explore the way the novel as a genre develops beyond nineteenth-century realism. We will consider how fiction reflects historical change and crisis - such as modernity, the break up of empire, war - as well as the ways in which novels can be vehicles for feelings (such as longing, or boredom) and ideas (such as aestheticism or existentialism). However, we will not just be addressing texts as historical artifacts. We will discover what kind of relevance classic stories have to our preoccupations: in effect we will be finding out how the novels read us, today.
Works to be studied will include (subject to texts being in print):

- Franz Kafka, *The Trial* (Penguin)
- Mikhail Bulgakov, *The Master and Margarita* (Penguin)
- Joseph Roth, *The Radetsky March* (Granta)
- Thomas Mann, *Death in Venice* (Vintage)
- Jean Paul Sartre, *Nausea* (Penguin)
- Albert Camus, *The Outsider* (Penguin)
- Italo Calvino, *Invisible Cities* (Vintage)
- Primo Levi, *The Periodic Table* (Penguin)

**Learning and teaching**

Weekly two hour seminars, supported by extensive private reading and guided preparation for the discussion of texts and issues.

**Learning outcomes**

By the end of the course students will be able to:

- read narrative fiction critically, and reflect on its significance as an examination of life and thought;
- describe, interpret and evaluate the thematic and formal properties of European novels of the twentieth century;
- identify and explain the place of specific narratives in the development of the twentieth-century novel and of twentieth-century ideas;
- construct clear, reasoned and well-evidenced arguments comparing and contrasting some of the novels studied.

**Assessment**

An essay of not more than 5,000 words in answer to a question selected from a list provided by the course tutor.

Students will normally be expected to write on at least two novels studied on the course.

**EN3169: Detective Fiction from Sherlock Holmes to the Second World War (YEAR 3, SEMESTER 2)**

**Number of credits:** 20  
**Core/Optional:** Optional  
**Convenor:** Dr Victoria Stewart

**Module Aims**

This module will introduce students to the works of key figures in late-nineteenth and early-twentieth century detective fiction, and to the critical debates that have arisen around this form. There will be an opportunity for students to address the challenges of studying popular and middlebrow fiction, and to undertake the analysis of narrative structure, through the reading of texts including short stories, novels and a play by a range of authors.
Students’ understanding of late-nineteenth and early-twentieth-century literary culture will be expanded by the examination of works that fall outside the boundaries of the modernist canon. Historically, many of these texts have been considered not worthy of academic interest, and the reasons for this judgement, as well as ways of challenging it, will be discussed.

Content

Beginning with consideration of the very influential Dupin stories of Edgar Allan Poe, the module will focus on the two key moments in the late-nineteenth and early-twentieth century development of British detective fiction: the boom in short stories in the detective genre in the wake of Arthur Conan Doyle’s creation of Sherlock Holmes, and the so-called ‘Golden Age’ of the 1920s and 1930s, with Agatha Christie and Dorothy L. Sayers being the key authors studied. A glimpse of the path detective fiction would take in the post-1945 period will be offered by the consideration of works by Francis Iles and Patrick Hamilton which focus on the criminal rather than detective. As well the literary texts, other material studied will include some of the attempts that have been made over the years to offer ‘rules’ for the writing of detective fiction, and the impulses behind these will be considered.

Learning and Teaching

The module will be taught in ten two-hour seminars.

Learning Outcomes

By the end of the module, students will be able to:

- demonstrate an understanding of the development of detective fiction during the period from the 1860s to the 1940s;
- identify and analyse the characteristic narrative forms and techniques employed by authors including Arthur Conan Doyle, Dorothy L. Sayers and Agatha Christie;
- assess the role of detective fiction in purveying and critiquing social attitudes, particularly attitudes towards gender and social ‘deviance’;
- consider the relationship between this popular form and other literary productions of the period;
- show an awareness of contemporary and historical critical debates about detective fiction.

Assessment

One 5000-word essay on a topic agreed with the tutor.

EN3175: Understanding Screenplays (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Harry Whitehead

Module aims

Writing screenplays requires creativity, a broad comprehension of the highly structured formatting of scripts, and the many technical rules of the medium. This practical module combines the analytical and the creative, introducing students to reading screenplays critically and practically, developing a working knowledge of the medium and the industry itself, and beginning to write for themselves.

Content
The first two thirds of the course will concentrate on reading scripts, learning their very rigid format, and on the realities of screen production. Focusing on two or three particular film scripts, we will consider the technicalities of laying down screen action on the page, as well as issues of plotting, conflict, showing not telling, and character development. We will also discuss some of the practical filmmaking issues that a screenwriter must bear in mind when developing a script that – in perhaps the most competitive of all creative industries – has any chance of making it to production.

The course will progress in this way:

- Week 1 – Introduction;
- Week 2 – The Format of a Script (how a script is laid out on the page and why);
- Week 3 – TV and Film Genres (why are they so important in scriptwriting);
- Week 4 – Character and Conflict;
- Week 5 – Plot and ‘The Inciting Incident’;
- Week 6 – ‘Show Don’t Tell’;
- Week 7 – Workshop 1: Choosing a Short Story to Adapt;
- Week 8 – Workshop 2: Developing the Script (group work);
- Week 9 – Workshop 3: Pitching the Adaptation (each group ‘pitches’ the story, and discusses the issues that arose in developing the idea).

Learning and teaching

The module will be delivered by weekly two-hour seminars, which will include some short lectures, and film viewings. Students will be required to read scripts and other practical and theoretical works on the subject, and to make presentations on particular topics for discussion.

In the final three weeks of term, students will split into groups. Each group will choose a short story (from a given selection of existing literature) that they believe may work as an adaptation into a short film. Key issues will be clarity of character and story, visual potential, and the practicalities of ‘showing’ the story through narrative action. In the final week, each group will ‘pitch’ their story to the seminar, and discuss issues that have arisen in group development. As part of their assessment, each student must then individually adapt the short story into a final script.

Learning outcomes

By the end of the module, students will have acquired...

- an ability to read a script and understand its layout and formatting requirements;
- a broad comprehension of the medium and of the industry itself, including some of the practical filmmaking requirements of a script.

Assessment

- a short film script adaptation of around 10 pages, that illustrates comprehension of the medium’s formatting requirements and rules.
- a 1,000 - 1,500 word essay, critically evaluating this script adaptation in terms of its use of plot, conflict, dialogue, characterization and other aspects of the medium.

EN3194: Tragedy (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Professor Sarah Knight

Module Aims
In the fourth century BC, the Greek philosopher Aristotle argued that good tragedy should stimulate ‘pity and fear’ and cause emotional catharsis. In the early 1580s, the Elizabethan author Philip Sidney praised ‘high and excellent Tragedie, that openeth the greatest woundes’. Pity and fear, pain and vulnerability: if all of these uncomfortable emotions are provoked by watching tragedy, then why do we continue to be interested in this dramatic form? Why do we spend our time and money watching and reading tragic narratives? What intrigues us and what do we hope to encounter in tragedy?

Tragedy has always vividly reflected the cultures in which it is generated, echoing their ideological concerns, literary trends and desire for spectacle. We will consider the evolution of the tragic form in its different cultural contexts, combining this approach with close readings of the plays, looking at the myths that give tragedy its original subject-matter as well as the historical and political realities that playwrights wove into drama. We will explore tragedy’s origins in fifth-century Athens, investigating how it grew from the combination of religious ritual, calculated political manoeuvring and myths of gods and heroes, moving on to consider the bloodlust and dysfunctional families which characterize the tragic plays of first-century Rome. Finally, we will investigate how Greek and Roman dramatic traditions flowed directly into Elizabethan and Jacobean tragedies. As we look at some of the most famous, complex and challenging plays written during these three periods, we will think about tragedy’s enduring power over us as readers and spectators in the twenty-first century.

Content
The module will be structured around the work of three dramatists: the ancient Greek Sophocles (496-405 BC), the Roman Seneca (4 BC-65 AD), and William Shakespeare (1564-1616). We will look at how tragedy was defined and conceptualised by classical critics and their Renaissance counterparts, particularly Aristotle’s Poetics (mid-fourth century BC), Horace’s Art of Poetry (c. 19 BC), Philip Sidney’s Defence of Poesy (1582-83), Thomas Nashe’s Preface to Greene’s Menaphon (1589) and George Puttenham’s Arte of English Poesie (1589). By reading these accounts of tragedy, you will increase your awareness of how the form evolved and the different purposes it has served at various moments of cultural history.

Families in crisis are central to most tragic plots, and on this module we will look closely at how human relationships under pressure are dramatised in the plays on the syllabus. We will read the following plays, grouped under four themes

**Mothers and sons:** Sophocles, *Oedipus the King*; Seneca, *Oedipus*; Shakespeare, *Hamlet*.

**Fathers and daughters:** Sophocles, *Antigone*; Shakespeare, *King Lear*.

**Women, war, sexuality:** Seneca, *Trojan Women*; Shakespeare, *Troilus and Cressida*.

**Jealousy and masculinity:** Sophocles, *Ajax*; Shakespeare, *Othello*.

We will consider performance history and dramatic conventions across the term, and three films will be screened: *Hamlet* (directed by Sven Gade, 1921), *Oedipus Rex* (dir. by Pier Paolo Pasolini, 1967) and *Ran* (an adaptation of *King Lear*, dir. by Akira Kurosawa, 1985). If possible, while the module is running the tutor will organise a trip to see a theatrical performance of either one of the set plays or another relevant ancient or early modern tragedy.

**Learning and Teaching**

The module will be taught as ten two-hour seminars, allowing ample time both for preparatory reading and discussion within the seminar. Each member of the seminar group will be expected to give a short assessed presentation on his/her ideas, to be discussed beforehand with the tutor.
The Greek and Roman plays will be read in English translation. The University Library holds a comprehensive collection of secondary criticism of ancient and Renaissance tragedy, which will be listed in the module bibliography. Students will be able to re-use the *Complete Works of Shakespeare* edition purchased for the first-and/or second-year Renaissance modules, and will need to buy paperback translations of Seneca and Sophocles’s plays.

**Learning Outcomes**

By the end of the module, students will:

- Be more aware of how tragedy has evolved and why it continues to fascinate audiences and readers.
- Be able to evaluate the influence of ancient texts on their Renaissance counterparts, and argue for the significance and complexity of this influence.
- Be able to consider Greek, Latin and Renaissance tragic plays within their contemporary social and historical contexts.
- Have gained experience in presenting their readings formally to their peers, and had the opportunity to participate in focused discussion within a smaller student group.

**Assessment**

There are two forms of assessment for this module:

- **Oral presentation**: each student will be expected to give a short presentation on his/her work, on a topic to be determined beforehand with the tutor. The presentation should last for approximately ten minutes: the use of PowerPoint and other visual aids (e.g. images, film clips) is encouraged, and a handout should be circulated to the group and submitted to the tutor (20%).
- **Essay**: each student will be asked to write a 4000-word essay on a topic relevant to the module, to be submitted after the Easter vacation. The tutor will circulate a set of essay questions at an early stage of the module, but students are also free to decide their own research topics in consultation with the tutor (80%).
# UG Marking Criteria for Reflective Commentaries on Adapted Screenplays for Understanding Screenplays

<table>
<thead>
<tr>
<th>Process (including redrafting &amp; response to feedback)</th>
<th>First</th>
<th>Upper Second</th>
<th>Lower Second</th>
<th>Third</th>
<th>Pass</th>
<th>Fail</th>
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<tr>
<td>Excellent discussion of drafting &amp; redrafting process, including evidence of very intelligent, productive, creative and intellectual response to the module’s subject matter.</td>
<td>Very good discussion of drafting &amp; redrafting process, including evidence of intelligent, productive, creative and/or intellectual response to the module’s subject matter.</td>
<td>Good discussion of drafting &amp; redrafting process, with little evidence of adequate response to the module’s subject matter.</td>
<td>Limited discussion of drafting &amp; redrafting process, with very little evidence of response to the module’s subject matter.</td>
<td>Poor discussion of drafting &amp; redrafting process, with very little evidence of response to the module’s subject matter.</td>
<td>Very limited discussion of drafting &amp; redrafting process, with little or no evidence of response to the module’s subject matter.</td>
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<tr>
<td>Research (including reading &amp; contextualization)</td>
<td>Evidence of excellent, imaginative engagement with ideas and works on course, and extensive reading and research.</td>
<td>Evidence of imaginative engagement with ideas and works on course, and relevant reading and research.</td>
<td>Evidence of engagement with ideas and works on course, and reasonable reading and research.</td>
<td>Some evidence of engagement with ideas and works on course, and limited reading and research.</td>
<td>Poor evidence of engagement with ideas and works on course, with very limited reading or research shown.</td>
<td>Very little evidence of engagement with ideas and works on course, with little or no reading or research shown.</td>
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EN3195: Writing on the Threshold (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Jonathan Taylor

Module Aims

This module aims to introduce some of the vocational and professional contexts in which creative writing is published and disseminated. It encourages students both to develop their creative writing, and also to relate that writing to the wider writing world, beyond the workshop. It aims to develop knowledge and skills which are relevant not just to aspiring writers, but also in many other professional contexts.

Content

This creative writing module has various strands, all of which concern the relationship between writing and the world beyond the workshop. These strands may include subjects such as:

- Writing for specific ‘markets’ and outlets – e.g. literary magazines, commissions, competitions
- Editing
- Writing pitches and proposals
- Publishing and professional contexts for writing
- Electronic resources
- Creative writing and teaching
- C.V.s for writers

As well as practical creative writing exercises, students will be encouraged to think critically and reflectively about the subjects covered – for example, students will reflect on how and why their own writing styles might be altered or reshaped by writing for external briefs.

Learning and Teaching

The module will be delivered in ten 2 hour weekly seminars. The seminars will consist of short lectures, relevant creative writing workshop exercises, feedback sessions, and discussions about relevant aspects of the publishing and writing world. There will be sessions on subjects such as literary magazines, writing for specific markets, publishing, writing pitches and proposals, teaching creative writing, and CVs. There will be relevant reading and writing tasks set between seminars.

Learning Outcomes

Subject knowledge:

By the end of the module, students should be able to:

- demonstrate an understanding of the various contexts in which creative writing is published and disseminated
- recognise, analyse and engage with some of the professional contexts in which writers work
Transferable skills:

By the end of the module, students should be able to:

- write to specific, professional briefs
- demonstrate an understanding of some of the vocational aspects of writing

Assessment Scheme

There are two modes of assessment:

- The Creative Writing Portfolio will consist of up to 3500 words or equivalent (dependent on genre) of either creative writing written to one or more external, professional brief(s) (e.g. for a particular magazine, a call for submissions, a competition, etc.), OR a self-published piece (e.g. a pamphlet, professional blog or personal website).
- The Reflective Commentary will consist of no more than 1500 words contextualising the creative work in relation to the wider literary and publishing world.

EN3196: English and Education (YEAR 3, SEMESTER 2)

Number of credits: 20

Core/Optional: Optional

Convenor: Dr. Chryso Hadjidemetriou

Module Aims

Increasingly, students who want to go into teaching at primary or secondary level are expected to have had substantial hands-on experience of the classroom by the time they graduate. This module provides final year students with experience of teaching English in school, within a framework of training and subject specific reflection. Through the module, which includes a semester-long teaching placement in a local primary or secondary school, students will have an opportunity to gain marketable and transferable key skills including the communication of their knowledge of and enthusiasm for English literature. They will gain experience of planning and delivering lessons, of working with young people, and of writing an online resource. They will also gain insight into classroom management strategies. The module is designed to enhance employability both in teaching related roles, and more broadly, through the development of a range of skills in communication, presentation, working with others, and reflecting on effective practice. Through the process of teaching material studied on the degree course students will also be able to test and develop their own learning. The module builds on a successful teaching placement scheme at Longslade Community College in 2012, where 14 second-year students undertook 10 week placements alongside their studies, and were commended by the school’s Vice Principal as ‘a credit to the English department at Leicester’.

Content

The module is based around a 10 week school placement in semester two, of one afternoon per week, and is supported by a series of workshops, some centrally organised and others run by the School of English. Students will need to commit to eight hours of training in semester one, which will cover essential content prior to the placement; topics addressed include schools’ expectations of them, classroom management, child protection, planning and delivering lessons. Alongside the placement students will attend 3 subject specific workshops which will explore ways of translating knowledge gained in an English degree into the classroom.
Learning and Teaching

Introductory non-subject specific workshops on teaching (8 hours in semester delivered by School and College Services) - including how the placement can help to address school student needs, child protection, training in classroom management, an introduction to learning styles, curriculum design, child protection. Workshops run by the School of English, which will present models for making material from the degree accessible and engaging in the classroom, strategies for reaching a range of learners and catering for a variety of learning styles, ways to support the school curriculum. In placement training and learning from the class teacher and support staff, over ten half-day sessions in local schools to be organised by School and College Services. Peer review - individual and peer group reflection.

Learning Outcomes

Through this module students will gain:

- Enhanced understanding and experience of teaching English at primary or secondary level
- An ability to create imaginative and accessible teaching resources based on their own learning
- Skills in planning lessons and teaching materials appropriate to the groups they are working with
- Insight into school English curricula; an understanding of school student needs and strategies for meeting them.
- Improved communication skills.
- A greater appreciation of their own subject knowledge and the opportunity to develop this by engaging school students in effective learning.
- Increased awareness of the value of transferable skills gained during an English degree.

Assessment

Project (50%): Students plan and deliver a lesson for KS2, KS3 or KS4 English students derived from material they have covered as part of their degree course, create an accompanying online resource, and reflect on the process. They will be assessed on a 3000 word portfolio comprising a detailed lesson plan, a written summary of the online resource, and a reflective commentary on the rationale behind it and the impact of this teaching on their own understanding of the subject matter.

Journal (30%): Reflective log (2000 words) written by the student throughout the placement, which addresses specific questions throughout. For example, students will be asked to reflect on their observation of classes and on their own delivery of lessons. They will also be asked to find out various things about their placement school, such as the curriculum for English, pastoral care, special educational needs, and disciplinary procedures.

Teacher Assessment (20%): An appraisal by the class teacher of their contribution through the placement.

University Library

The Library is your gateway to high quality information relevant to your studies. Using it effectively contributes directly to your success.

The Library provides you with:

- access to a huge range of specialist digital and print information resources for your subject;
- help in finding and using information - online, face to face and by telephone;
- individual and group study space;
- PCs and wireless networking for your own device throughout the David Wilson Library;
- services for distance learners.

The Library is a shared resource for all members of the University. Please respect it and observe the Library regulations available at www.le.ac.uk/library/about.
To get started, visit www.le.ac.uk/library.
For information about your subject, please visit http://www2.le.ac.uk/library/find/subjects/english

**IT Services**

Whilst studying at the University you will have a University IT account and email address. There are hundreds of University PCs available with Office 2013 and many specialist programs to help you with your studies.

Visit www.le.ac.uk/it4students for more information about:

- **Student email:** access your email and calendar anywhere; on your laptop or mobile device
- **Printing:** print from any device to a University printer
- **Microsoft Office:** available at no cost whilst you study at the University
- **IT Help:** visit the Help Zone in the Library, phone 0116 252 2253, ithelp.le.ac.uk for IT Self Service, web chat or email ithelp@le.ac.uk
- **IT Training:** attend our workshops in Word, PowerPoint and Excel
- **WiFi:** free access to eduroam wifi on campus, in student accommodation or at other universities
- **PCs on campus:** there are over 900 PCs available, with 350 located in the David Wilson Library (including 24/7 access during exam periods)
- **OneDrive:** the online storage location for all your files
- **Blackboard Virtual Learning Environment:** support and information for all your courses
- **Leicester Digital Library:** access to journals, databases and electronic books online

**Student Learning Development**

Studying for a degree is a stimulating, challenging and rewarding experience. In order to make the most of this experience, the University of Leicester provides a wide range of resources and services to support and enhance your academic development in areas such as essay-writing, critical thinking, independent learning and time-management. The Student Learning Development Team is here to help you develop the skills and abilities you need in order to succeed in your studies. To find out more about how we can help you develop your academic skills and abilities, visit our website: www.le.ac.uk/succeedinyourstudies

**Students’ Union Education Unit (ED)**

Education help and advice is provided by the Students’ Union for all students.

If you would find it helpful to talk to someone outside of your department, we offer a free, confidential service to help and advise you about where to go and what to do. If you wish to come and talk to us about your personal circumstances or academic worries, for example, exams or putting together an academic appeal, we will provide professional and friendly support.

You will find the Education Unit staff in the Students’ Union Building on the first floor, within the West Wing. Opening hours are 10.00 am to 4.00 pm, and you can either pop in or book an appointment by contacting us on the following details:

**Contact:** Students’ Union Education Unit (ED), Students’ Union (First Floor)
+44 (0)116 223 1132 | educationunit@le.ac.uk | http://leicesterunion.com/support/education

Online chat facilities are also available for appointments and drop in sessions.

Facebook – https://www.facebook.com/talktoED (Drop in on Wednesdays, 3:30pm-4:30pm)

Skype - @ed_ucation1 (Drop in on Tuesdays, 9am-10am)
Languages at Leicester

There are many benefits to learning a new language. Not only could you enhance your career prospects and broaden your cultural horizons, but studies show that you could also improve your literacy skills, boost your memory, increase your attention span and even help to grow your brain!

Study with the Languages at Leicester Team on campus, and you will be taught by expert native tutors who are based within our School of Modern Languages, which has been ranked 3rd in the country in the University League Tables, The Guardian University Guide 2016.

We offer 16 different languages including Arabic, British Sign Language, Chinese, German, Korean and Spanish to name just a few, six levels of learning and two course lengths, so you can study in a way that suits you. Classes take place during evenings and Wednesday afternoons, as well as intensive ‘fast track’ courses on Saturday mornings.

Find out more about Languages at Leicester, including fees and term dates at: www.le.ac.uk/ml/lal.

The successful completion of a Languages at Leicester course will appear on your Higher Education Achievement Report (HEAR) when you graduate. For further details about the HEAR, please visit: www.le.ac.uk/hear.

Contact: Languages at Leicester +44(0)116 252 2662 | lalenquiries@le.ac.uk | www.le.ac.uk/ml/lal.

University Regulations

Senate Regulations (www.le.ac.uk/sas/regulations) contain rules and other important information about being an undergraduate or taught postgraduate student at the University of Leicester. The Regulations are part of the formal contract between you and the University; you will have confirmed when completing registration that you will comply with procedures defined in the University’s Regulations.

The Quick Guide to Student Responsibilities (www.le.ac.uk/sas/regulations/responsibilities) summarises some of your most important responsibilities as a student at Leicester, as defined in detail in the Regulations. These responsibilities relate to:

- attendance
- submission of work by set deadlines
- term time employment (full-time students – Home/EU and International)
- illness or other circumstances impacting upon studies
- maintaining your personal details
- the additional responsibilities of international students

Failure to adhere to student responsibilities can have serious consequences and may lead to the termination of your studies.

Student Responsibilities

The University expects its students to behave responsibly and with consideration to others at all times. The University’s expectations about student behaviour are described in:

- the Student Charter
- the Regulations governing Student Discipline
- the Student Code of Social Responsibility
- the Code of Practice governing Freedom of Speech
- the University’s regulatory statement concerning Harassment and Discrimination

These can be found at www.le.ac.uk/senate-regulations.
Attendance and Engagement Requirements

Attendance and engagement with your course is an essential requirement for success in your studies. The University’s expectations about attendance are defined in Senate Regulation 4: governing student obligations (see www.le.ac.uk/senate-regulation4). Full-time students must reside in Leicester, or within easy commuting distance of the city, for the duration of each semester. You should attend all lectures, seminars, practical sessions and other formal classes specified in your course timetable, unless you have been officially advised that attendance at a particular session is not compulsory or you have received formal approval for absence. You are also expected to undertake all assessments set for you.

The University operates a Student Attendance Monitoring procedure. Your attendance will be monitored throughout the academic year and if sessions are missed without an acceptable explanation being provided to your department then neglect of academic obligations procedures will be initiated. This may result in your course of study being terminated.

If you are an international student and your course is terminated this will be reported to UK Visas and Immigration (UKVI), in line with University sponsor obligations.

Neglect of Academic Obligations

You are expected to attend all learning and teaching events which are timetabled for you. These include lectures, tutorials or practical classes. You are also expected to submit work within the deadlines notified to you. Persistent failure to attend taught sessions and/or to submit work, without good cause, will be considered to be a neglect of academic obligations. Departmental procedures for dealing with neglect are set out within the University’s regulations (see http://www.le.ac.uk/senate-regulation4 ‘Neglect of academic obligations’). In the most serious of cases of neglect the University has the right to terminate a student’s course.

Marking and Assessment Practices

Student anonymity will be preserved during the marking of all formal examinations. Summative coursework (i.e. coursework that contributes to your module mark or grade) will be marked anonymously unless there are sound educational reasons for not doing so, or the type of assessment makes marking impractical.

Each programme at the University has one or more External Examiners, who are members of staff of other institutions that review the academic standards at the University and confirm that these are appropriate and comparable with other Universities.

The External Examiners for your courses are listed at: www.le.ac.uk/sas/assessments/external/current-undergraduate

Feedback and the Return of Work from Staff

Coursework

The Department complies with the University’s policy for the return of marked coursework (see www.le.ac.uk/sas/quality/student-feedback/return-of-marked-work for details of the full policy:

General principles:

- Feedback and provisional grading on coursework will be returned within 21 days of the submission date;
- In exceptional circumstances where this is not possible, you will be notified in advance of the expected return date and the reasons for the longer turn-round time and where possible staff will provide some interim feedback: for example in the form of generic feedback to the class regarding common errors and potential areas for improvement.
Examinations
The Department complies with the University’s policy for the return feedback on examinations (see www.le.ac.uk/sas/quality/student-feedback/return-of-marked-work for details of the full policy):

General principles:
- Following the approval of the provisional results by examination boards, departments will make the results available to students within 14 days. Where appropriate this will include a breakdown at the level of the examination and coursework.
- Departments will arrange for feedback on examination performance to be provided.

Progression and Classification of Awards
The University’s system for the classification of awards and the rules of progression are defined in Senate Regulation 5: Regulations governing undergraduate programmes of study (www.le.ac.uk/senate-regulation5) Alternatively, refer to the Student and Academic Services website for information about degree classification and progression: www.le.ac.uk/sas/assessments/progression-ug

Any specific progression requirements for your course are stated in its programme specification (see www.le.ac.uk/sas/courses/documentation)

Referencing and Academic Integrity
Principles of academic integrity apply to the work of everyone at the University, staff and students alike, and reflect the University’s commitment to maintaining the highest ethical and academic standards. A key part of this is acknowledging where and when, in the process of producing your own work, you have drawn on the work of others. In practice, this means that the ideas, data, information, quotations and illustrations you use in assignments, presentations, reports, research projects etc. must be credited to their original author(s). This process of crediting the work of others is achieved through referencing (see the section below on ‘Referencing styles’). Failure to do this properly is to risk committing plagiarism: the repetition or paraphrasing of someone else’s work without proper acknowledgement.

What we mean by ‘plagiarism’, ‘self-plagiarism’ and ‘collusion’
Plagiarism is used as a general term to describe taking and using another’s thoughts and writings and presenting them as if they are our own. Examples of forms of plagiarism include:
- the verbatim (word for word) copying of another’s work without appropriate and correctly presented acknowledgement;
- the close paraphrasing of another’s work by simply changing a few words or altering the order of presentation, with or without appropriate and correctly presented acknowledgement;
- unacknowledged quotation of phrases from another’s work;
- the presentation of another’s concept as one’s own;
- the reproduction of a student’s own work when it has been previously submitted and marked but is presented as original material (self-plagiarism).

Collusion is where work is prepared or produced with others but then submitted for assessment as if it were the product of individual effort. Unless specifically instructed otherwise, all work you submit for assessment should be your own and must not be work previously submitted for assessment either at Leicester or elsewhere. For more detailed information on how the university defines these practices, see also: www.le.ac.uk/sas/assessments/plagiarism
The University regards plagiarism and collusion as very serious offences and so they are subject to strict penalties. The penalties that departments are authorised to apply are defined in the Regulations governing student discipline (see www.le.ac.uk/senate-regulation11 ‘Plagiarism and collusion: Departmental penalties for plagiarism and/or collusion).

**Resources and advice to help you study with integrity and avoid committing plagiarism**

Negotiating these various rules, regulations and conventions can sometimes be a challenge, especially if they are new or different from previous experiences of studying. Check the Student Learning Development website for guidance on how to manage your studies so that you meet the required standards of critical scholarship and academic integrity: www2.le.ac.uk/offices/ld/resources/study/plagiarism-tutorial

If you are in any doubt about what constitutes good practice, ask your personal/academic tutors for advice or make an appointment with Student Learning Development for individual advice. You can book an appointment online by visiting: www.le.ac.uk/succeedinyourstudies.

One of the most important practices in ensuring the academic integrity of your work is proper referencing. The following section contains details of how to ensure your work meets the specific referencing requirements for the discipline(s) you are studying.

**Referencing style**

You must use a consistent referencing style when referring to books and other publications that you have read for your coursework. Most subject areas have a specific referencing style which you are required to use. If you are on a Joint or Major/Minor programme you may find that your subjects use different referencing styles and it is important that you use the correct ones. To find out which referencing style each department uses, and for information and help on each referencing style, please visit http://www.le.ac.uk/library/help/referencing.

Requirements differ on how to arrange bibliographies (complete list of all reference and other sources at the end of your coursework) and whether references are included within the word count for your coursework – please refer to any separate guidance provided on these points.

**Mitigating Circumstances**

The University recognises that students may suffer from a sudden illness or other serious event or set of circumstances which adversely affects their ability to complete an assessment or the results they obtain for an assessment. In such cases the mitigating circumstances regulations and procedures may be applied. These regulations are designed to ensure the fair and consistent treatment of all students.

**You must keep your department(s) informed at all times** of any personal circumstances that may impact upon your ability to study or undertake assessments. Tell your department(s) or Distance Learning Hub about any such circumstances at the time they occur. You need to supply supporting documentation (e.g. a medical certificate) as soon as possible and no later than the deadline relevant to the assessment(s) affected. Normally, the deadline for submission of a mitigating circumstances claim will be no later than five working days after the assessment deadline to which it relates.

See www.le.ac.uk/sas/regulations/mitigation for full details of the mitigating circumstances regulations and procedures, including the University’s definition of a mitigating circumstance.

A student may submit a mitigating circumstances claim if they feel that the submission of one or more pieces of work has been or will be affected by a serious or significant event. You will be automatically enrolled on a Blackboard site titled **Mitigating Circumstances** through which you should submit your form and evidence.
If a student has submitted a mitigating circumstances form along with supporting evidence, their case will be considered by the Mitigating Circumstances Panel. Our Mitigating Circumstances Panel meets weekly during term-time. Its membership comprises colleagues from the School of Arts, which allows us to schedule regular Mitigating Circumstances Panel meetings so as to present timely responses to our students. Please note that student confidentiality is of utmost importance to the Mitigating Circumstances Panel, and specific information will never be disclosed outside of the Mitigating Circumstances Panel.

The Mitigating Circumstances Panel has the power to make one of the following recommendations:

a. To waive a lateness penalty automatically applied to a piece of coursework will be or has been submitted after the submission deadline
b. To be provided with an opportunity to take a piece/pieces of assessment again, as if the first time, with the full marks available (i.e. not capped at 50) rather than imposing a cap
c. determine that there is sufficient evidence of the achievement of the intended learning outcomes from other pieces of assessment in the module(s) for an overall mark to be derived;
d. The mitigating circumstances be noted against a module so that the Board of Examiners can take this into account when making a decision about the degree classification being awarded

Students should submit evidence of mitigating circumstances within five working days of the relevant assessment deadline. You can expect to receive a decision (via email) in relation to your form and evidence within ten working days of this having been submitted.

**Ethical Approval of Student Projects (if applicable)**

The University Protocol for Ethical Approval of student work is available at: [http://www2.le.ac.uk/institution/committees/research-ethics/protocol-for-ethical-approval-of-student-work-non-clinical-research-on-human-subjects](http://www2.le.ac.uk/institution/committees/research-ethics/protocol-for-ethical-approval-of-student-work-non-clinical-research-on-human-subjects)

**Personal Support for Students**

**Departmental Student Support Arrangements**

You will be allocated a Personal Tutor in your subject area at the beginning of your degree. If you are a joint degree or Major/Minor student, you will be allocated a Personal Tutor from your Lead/Major department, but will also have access to academic support in both disciplines. Your Personal Tutor can advise you whom to contact in that case.

You can find out who your Personal Tutor is by consulting Blackboard or contacting the School office. You will have regular, scheduled meetings (twice per semester) to discuss academic issues and reflect on your progress; some of these are 1-2-1 meetings (your Personal Tutor will contact you to arrange them), and others are group meetings (which will appear on your timetable). Records are kept for these meetings. You are encouraged to contact your Tutor for further advice and support when you need it.

Your Personal Tutor is there to provide academic support, advice and guidance on an individual level, overseeing your progress and reflecting on your development during your degree. This support includes guidance on feedback and assessments, crisis support and signposting to other university services, help with study skills, module choices, and CV building, and access to careers information. The School’s personal tutor system operates in accordance with the Code of Practice on Personal Support for Students: [www.le.ac.uk/sas/quality/personaltutor](http://www.le.ac.uk/sas/quality/personaltutor)
It is your responsibility to:

- respond to contact from your Personal Tutor (including emails and invitations to meetings);
- request a meeting or make contact if the need arises, seeking timely advice from your Tutor when you are faced with issues (academic or personal) for which you need support;
- bring examples of work and feedback to meetings, when appropriate, to discuss academic development.

It is in your interests to ensure that your Personal Tutor is kept informed about anything that might affect your ability to fulfil your work.

As well as the scheduled sessions, your Personal Tutor is there to help if you have more urgent issues arising. If your tutor is unavailable (for instance, if s/he is unwell or away from campus) and you need to talk to someone immediately, please contact one of the Senior Tutors: Mary Ann Lund (maejl1@le.ac.uk) and Mel Evans (mel.evans@le.ac.uk). If you should experience any problems with the Personal Tutoring system, or wish to change Personal Tutors, then you should also contact one of the Senior Tutors.

Additionally, the Student Services Centre in Charles Wilson (open from 9am every day) is a central point for information and advice for all students. If you need help with any practical matters, the Centre will always be happy to help you.

**Equal Opportunities**

The Department of English endorses the University’s Equality Scheme and will positively promote equality of opportunity for all current and potential students, staff and its other stakeholders. It will not discriminate on the basis of gender, gender identity, disability, race, ethnic or national origin, age, sexual orientation, socio-economic background, religion and belief, political beliefs, family circumstances and trade union membership. The Department endorses and executes the University’s Corporate Equality Objectives. It seeks to ensure that all its members are aware of Equal Opportunities issues and have confidence in the School’s ability to identify and adhere to best practice on such issues.

The Department of English is committed to encouraging inclusive cultures, policies and practices that promote and foster equality and diversity. It will respond to this diversity within the learning environment and in its members’ dealings with each other and with the general public. Students and staff are expected to be aware of appropriate use of non-gender-specific language in all course literature, coursework and assessed work, and to be aware of the offence stereotyping can cause.

Any form of direct or indirect discrimination, harassment, bullying or intimidating behaviour is unacceptable within the University community in that it represents a denial of individual rights and opportunity and an attack on the dignity of the individual person. The University regards acts of unlawful discrimination and harassment as a serious disciplinary matter. Students or staff who feel they may have been subject to unfair discrimination or harassment are advised to approach their personal tutor, the Equal Opportunities officer (Dr Jonathan Taylor), or the Head of School.

Equal Opportunities issues may be raised and discussed at the Student-Staff Committee, at departmental staff meetings and at plenary sections of the full School Board of Studies.

It is the responsibility of all members of the University to familiarise themselves with the University’s Single Equality Scheme available at: [http://www2.le.ac.uk/offices/equalities-unit/equalities-resources/EQ%20Policy_v5_Final_Mar12.pdf/view](http://www2.le.ac.uk/offices/equalities-unit/equalities-resources/EQ%20Policy_v5_Final_Mar12.pdf/view)
University Student Support Arrangements

Student Services Centre

The Student Services Centre in the Charles Wilson Building provides you with convenient and easy access to many support services all in one place. The recent move involves six services including: Student Welfare, Student Counselling and Mental Wellbeing, Career Development Service, Unitemps and Fees and Payments.

The opening hours are:

- **Term time**: Monday to Thursday 9.00 a.m. to 7.00 p.m
- **Vacation**: Friday 9.00 a.m. to 5.00 p.m.

**Contact**: Student Service Centre, Charles Wilson Building

[http://www2.le.ac.uk/offices/ssc](http://www2.le.ac.uk/offices/ssc)

AccessAbility Centre

The Centre offers a range of services to all students who have specific learning difficulties, such as dyslexia, disabilities or long-term conditions including mental health which have a substantial day to day impact on their studies. Staff offer one to one support, the co-ordination of alternative examination arrangements and assistance with applications for the Disabled Students' Allowance. It is possible to be screened for specific learning difficulties and access to formal assessment is available. Students are means tested to see if they are eligible for assistance with the cost of formal assessments. The open access Centre acts as a resource base for students and staff and is a relaxed place for students to work. Its computers are equipped with specialised software for screen enlargement. Essay planning and speech output software is on the University network. The Centre has some specialised equipment (CCTV, enlarged keyboard, and chairs) and some for loan (chairs, writing slopes and digital recorders). Photocopying and printing facilities are also available. The Centre welcomes self-referrals as well as referrals from academic staff.

**Contact**: AccessAbility Centre, David Wilson Library

Tel/minicom: +44 (0)116 252 5002 | Fax: +44 (0)116 252 5513 | accessible@le.ac.uk |

[www.le.ac.uk/accessability](http://www.le.ac.uk/accessability)

Student Welfare Centre

The Student Welfare Service offers wide ranging practical support, advice, and information for students.

Financial advice is offered, with information on budgeting and funding. Specialised staff can advocate over late loans and other financial issues. Students can apply for hardship grants and loans through the Service.

Information, advice and guidance is available on finance issues and budgeting. In addition, students can apply for hardship awards and loans through the welfare service.

For international students, the Student Welfare Service coordinates The International Welcome Week in September and January. Expert immigration advice is available and students are strongly advised to renew their visas through the scheme provided by Student Welfare. Specialised Officers also support students who experience financial or personal problems.

**Contact**: Student Welfare Service, Student Services Centre, Charles Wilson Building.

Tel: +44 (0)116 223 1185 | Fax: 0116 223 1196 | welfare@le.ac.uk | [www.le.ac.uk/welfare](http://www.le.ac.uk/welfare)
Counselling and Wellbeing Service

This Service offers a range of expertise and support for the psychological aspects of health and wellbeing. Services on offer include:

Student Counselling Support

Time-limited, free and confidential one-to-one counselling to help students find ways of dealing with academic-related or personal issues that may be affecting ability to study or engage with student life. Helping students to build on their skills to cope with the challenges of study, work and relationships through workshops.

For information see our website: www.le.ac.uk/counselling

Contact: Student Counselling Service, Student Services Centre, Charles Wilson Building.
+44 (0)116 2231780 | counselling@le.ac.uk

Student Mental Wellbeing Support

Practical, emotional and skills based one-to-one support to students managing mental health issues whilst at the University. Helping students to build on their skills to cope with the challenges of study, work and relationships through workshops.

Contact: Student Support (mental wellbeing), Student Services Centre, Charles Wilson Building.
+44 (0)116 252 2283 | mentalwellbeing@le.ac.uk
www2.le.ac.uk/offices/ssds/student-support-mental-wellbeing

Student Healthy Living Service

The Student Healthy Living Service provides direction to health care and health related activity which will contribute to wellbeing and help students to enjoy a balanced life. Students should register for health care local to the University; The University works closely with the Victoria Park Health Centre where staff have expertise in student health. More information can be found on the Healthy Living Service website.

Contact: Student Healthy Living Service
+(0)116 223 1268 | healthyliving@le.ac.uk | go.le.ac.uk/healthyliving

Health Care and Registering with a Doctor

Time-limited, free and confidential one-to-one counselling to help students find ways of dealing with academic-related or personal issues that may be affecting ability to study or engage with student life. Helping students to build on their skills to cope with the challenges of study, work and relationships through workshops.

For information see our website: www.le.ac.uk/counselling

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Contact: Student Healthy Living Service
+(0)116 223 1268 | healthyliving@le.ac.uk | go.le.ac.uk/healthyliving

Health Care and Registering with a Doctor

Illness can affect any one of us at any time and for this reason the University strongly advises you to register with a doctor in Leicester. The Victoria Park Health Centre (www.victoriaparkhealthcentre.co.uk) has expertise in student health and has provided medical care to the University’s students for many years. The Health Centre is located conveniently close to the main-campus and registration is free.

If when you come to University you are already under the care of a ‘specialised team’, have a known medical condition including mental health or waiting for an appointment it is still advisable to register at the Victoria Park Health Centre. Soon after arrival, make an appointment to discuss with one of the doctors who will then be in a better position to communicate with the relevant doctors and help you to manage your condition to avoid any unnecessary disruption to your studies. Please take with you information from your current doctor or consultant which includes diagnosis, current management, including medication (provide a certified English translation if the original is not in English). This is essential for international students as some conditions may be managed differently in this country, particularly in relation to medication which may be licensed differently and may need changing to something which is available to prescribe in this country. If you take medication for your condition you must bring 12 weeks supply with you to ensure continuity until the registration process is complete.

More information about registering with a doctor and other health and well-being services can be found at: http://www2.le.ac.uk/offices/healthy-living-for-students/new-students/uk-students

Careers and Employability

Career Development Service

With your drive and determination, the Career Development Service can help you develop the skills and abilities that will not only help get you to where you want to be after university, but will stay with you for life.

Career development at Leicester isn’t just about getting some work experience and writing a CV; we make sure that you get personal support to achieve your aspirations. We’re here for you from the moment you arrive, through to your graduation and beyond. We’ll give you the opportunity to try new things and to figure out what you want from your career— what it is that really drives, motivates and inspires you.

We’ll also help you identify your personal strengths and what you need to develop to be ahead of the crowd. Even if you’re not sure what it is you want to do yet, we can help you develop the skills and experience that you need to get that first job out of university, but also the ability to manage your own career development and succeed on whichever path you choose.

It’s your career development journey and you decide where it is that you want to go. By working with us you make sure that you’re giving yourself the best possible chance to get there. We’ve got the knowledge and resources to spur you on to success so, by working with us, you really will make the most of you!
When you arrive at Leicester you’ll have access to MyCareers: https://mycareers.le.ac.uk, our career management system, by simply using your university username to login. This is the gateway to:

- Booking one-to-one appointments with our career consultants for support with career planning, job hunting, CVs and applications, and mock interviews
- Booking workshops, such as mock assessment centres and psychometric testing
- Meeting employers who are coming on campus
- Finding all the opportunities available exclusively for Leicester students such as paid internships, volunteering, and extra-curricular activities

If you are looking for part time work whilst studying, make sure you sign up to Unitemps, based in the Student Services Centre, Charles Wilson Building., for opportunities on campus and in the city.

We’re here to support you throughout your time at university so make sure that you come and visit us in the Student Services Centre, Charles Wilson Building and log-in to your MyCareers account to get started!

Contact the Career Development Service:
0116 252 2004 | careershelp@le.ac.uk | www.le.ac.uk/careers
@uolcds | fb.com/uolcds

TALENT ACADEMY

Activity overview:
The Talent Academy is designed to encourage you to engage with career planning early. You will gain some experience and build skills through an organised activity, start thinking about what you like and dislike doing, and identify any skills gaps you may have. You will be supported to reflect on the skills you have applied during the activity and contextualise this in terms of career development planning and the journey you need to go on to reach your goals, which requires an investment of both time and effort.

Activity Objectives:
- To explore career options with your subject and understand what can influence your choice of career.
- To understand what employers are looking for and how you can develop your skills and experience.
- To reflect on the experience, understanding the value of the skills developed and how these can be evidenced in the recruitment and selection process.

Activity Intended Learning Outcomes:
- List the typical career options pursued in own discipline by graduates
- Explain what graduate recruiters look for within a potential employee in terms of motivation, experience, and transferable skills
- Describe at least two different theories that influence career direction and ‘choice’
- Identify the range of experiences that can support the development of transferable skills (and where to access them)
- Recall specific examples from experience undertaken where team working and communication skills were applied effectively and less effectively
- Explain the purpose of the STARS model and apply a recent example / experience to the structure
- Review and discuss the experience, focusing on aspects which were / were not personally enjoyable, motivating, interesting, meaningful
ASSESSMENT AND SELECTION PREPARATION

Activity overview:
This interactive workshop is designed to help you understand what to expect when applying for graduate jobs and further study, and to increase your confidence in preparing for the recruitment process. You will be provided with tips and resources to help you prepare and to reflect on your skills and experiences so far in preparation for making applications.

Activity Objectives:

- To help you understand the purpose of psychometric testing, interviewing and assessment centres in recruitment for graduate roles and further study
- To provide you with advice and resources to help you prepare for the recruitment process

Activity Intended Learning Outcomes:

- Distinguish the assessment stages that you are likely to face, and explain the purpose of the assessment at that stage and the common pitfalls.
- Recognise how to prepare for psychometric tests, interviews and other assessment stages
- Identify specific examples from your experiences which demonstrate the motivation, skills and experience required by advertised roles.
- Identify the potential pressures and stress of applying for graduate opportunities, and list strategies for managing stress and being resilient.
- Identify target organisations or institutions to apply to and key time scales.

PLANNING FOR YOUR FUTURE

Activity overview:
This workshop is designed to introduce you to the various stages of the recruitment process and to help you understand what employers are looking for in strong candidates. This workshop will help you identify your next best steps for building your experience and skills, and give you the tools to articulate these effectively in application and interview situations. This workshop is a pre-requisite if you want to take part in the Leicester Award.

Activity Objectives:

- Work out what the best next steps for you are by selecting an activity that gets you the skills and experience you need
- To provide you with the tools and knowledge to help you best articulate your skills

Activity Intended Learning Outcomes:

ILO1: Analyse good and bad examples of application forms
ILO2: practice articulating skills and experiences using the STARS technique
ILO3: Analyse your work and other experiences, identifying aspects which were enjoyable or of interest, and your strengths and weaknesses
ILO4: list the typical selection processes that a candidate will go through to secure graduate study or employment.
ILO5: List and apply a range of approaches for exploring graduate level options
ILO6: Identify your goals and next steps

Feedback from Students
There are two specific channels open for students to provide feedback on their courses:

Student Feedback Questionnaires
As part of the Department’s general process of student consultation, student reaction to all modules is regularly sought by the use of online questionnaires. These are issued to students for completion at the end of each semester. The results are then tabulated and discussed both by the Student-Staff Committee and by the Academic Board, so that wherever possible student suggestions for the improvement of courses can be implemented.

Student Staff Committees
The presence of student representatives at the Student-Staff Committee allows students to contribute directly to the formulation of policies and practices in the Department. SSC members’ names and email addresses are posted on the SSC notice board (on the 14th floor, opposite 1405), so you can either approach your Representative personally, or contact him or her by email. The SSC meets twice a term to discuss Department/undergraduate issues, ranging from Library Resources to questionnaire feedback to the provision of careers advice, and to arrange events such as the book sale for English students. Minutes of SSC meetings are available on Blackboard. Further information is available at: http://www2.le.ac.uk/departments/english/studentresources/societiesandcommittees/student-staff-committee-ssc/

Departmental Prizes
The Department offers a number of undergraduate prizes which are awarded after our Midsummer Board of Examiners meeting at the end of each academic year. Details of these can be found here http://www2.le.ac.uk/departments/english/prizes

The English Society
Who we are
The English Society is one of the best-established academic societies at the University; we are united by both academic interest and the desire to have a well-rounded, sociable university experience. Membership is currently on a yearly basis and is priced at £5. This entitles members to reduced prices on events and trips organised and produced by the Society.

Our aims
The aim of the Society is to hold social events where students from different year groups can get to know each other whilst having fun in a relaxed atmosphere. Previous events include our massive Fresher’s Bar Crawl, paintballing, trips to Amsterdam, Christmas and Hallowe’en parties, theatre trips across the country, and more!

We pride ourselves on providing a range of varied social events in order to appeal to as many of our members as possible. Non-members are always welcome and we encourage links to be made with other departments. We also support the English department by attending optional lectures and running peer support academic workshops. A representative also sits on the Student-Staff Committee to foster a mutually beneficial link between the School of English and the Society.
Always improving

We are keen to improve the English Society continually and to nurture its growing success, so we welcome suggestions and comments throughout the academic year. Our number one priority this year is to bring together our members for the most enjoyable and inclusive year yet as a society.

Contact: Kathryn Kilby, President of the University of Leicester English Society 2016-17 - KRK4@le.ac.uk

Safety and Security

Emergency Numbers

To summon the fire brigade, police, or ambulance from an internal phone: dial 888
If there is no reply: dial 9 then 999
From an external phone / payphone: dial 999

Fire Procedures

If you discover a fire and there are no members of staff immediately available, sound the fire alarm. The alarms are situated in the lobby on each floor, to the left of the stairway doors. Call the fire brigade: dial 888 from internal phones, or 999 from external payphones. Fire extinguishers are available in the east corridor of each floor (to the right of the toilets) but DO NOT ENDANGER YOURSELF: raise the alarm and evacuate the building, closing any fire doors behind you. Report to the person in charge of the assembly point.

Note that the Attenborough Building fire alarm is tested at 9.30 a.m. every Thursday morning. The alarm rings only briefly, and there is no need to evacuate the building. At other times throughout the year a full fire drill will take place. The alarm will sound constantly and a recorded announcement will tell you to leave the building.

The power to the lifts and paternoster will be cut and it is therefore vital that you exit the building, in an orderly fashion, via the staircase. Leave the building by the nearest available exit, closing all doors behind you. Report to the person in charge of the assembly point (the paved area in front of the Computer Science and Attenborough Buildings).

The Attenborough Building is designated a no-smoking zone.

Accidents

The Safety Officer for the School of English is Andrea Vear (Room 1514, ext 2662).

Paternoster

In order to prevent the paternoster from constantly breaking down, students are asked strictly to observe the safety requirements posted in each car.

Personal Belongings

Your personal belongings are not covered by the University’s insurance. You are therefore advised to check whether your parents’ or family policies provide adequate protection. If not, private insurance arrangements should be made.

A lost property service operates from the Security Lodge, which is situated at the far end of the Fielding Johnson Building on Wyggeston Drive, University entrance No. 1.

Bicycles may be brought onto the main campus but must be placed in the cycle racks provided, and appropriate security measures taken to help to prevent theft and damage. For advice on preventing cycle theft and details of
the University’s Coded Cycle Scheme
visit: www.le.ac.uk/estates/facilities & services/security/CodedCycleScheme.html

Complaints and Academic Appeals Procedures

The University has robust systems in place governing the quality and standards of its degree programmes and your experience as a student here. We are confident that, like the vast majority of students here, you will enjoy and be satisfied with your course. In most instances your department will be able to resolve any issues that do occur but we recognise that this will not always be possible. For this reason, the University has official procedures that allow eligible cases to be formally reviewed.

Information about these procedures, including the relevant forms, can be found on the Student and Academic Services website: see www.le.ac.uk/sas/regulations/appeals-complaints. These pages should be read in conjunction with the University’s Regulations governing student appeals (www.le.ac.uk/senate-regulation10) and Regulations governing student complaints (www.le.ac.uk/senate-regulation12).
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Welcome/Introduction

As Director of Studies for the Department of English at Leicester, I am delighted to welcome you, or to welcome you back. I hope you have had an enjoyable summer, and that you are looking forward to the challenges of the year ahead. At Leicester, you are part of a community of people for whom the study of English is a passion, and it is this community that helps make our department one of the best university English departments in the country. Our degree programmes offer an excellent grounding in English literature and language from all periods as well as in creative writing for those who choose to study it, and we hope you will take full advantage of this wide range of provision. The lecturers who will be teaching you are internationally renowned scholars and our undergraduate teaching is informed by our cutting-edge research and publications (the School blog will help you keep up with the work we’re currently doing: http://staffblogs.le.ac.uk/english/). All of us are looking forward to an exciting year of teaching and learning with you.

The variety of modules on our course is one of its greatest strengths: it will stretch and challenge you, and I hope you will enjoy exploring new texts and authors and discovering fresh ways of looking at old favourites.

Employers value the skills that Leicester’s English graduates develop in their undergraduate studies, and you are assured excellent opportunities in the world of work through your choice of degree. Don’t forget to take up the support offered by the Career Development Service in the three-year long process of acquiring skills and experience that will help you move into your future career.

The English Society, run by students for students, organises all manner of events (notably the annual May Ball in which the President, Kathryn Kilby, warmly encourages you to participate. Our Student-Staff Committee provides a forum for interaction and discussion, and nominated student representatives are the voice for their peers at School level.

We strongly encourage you to attend or get involved with the 9th annual Literary Leicester Festival, 16-19 November 2016, organised by the Department of English, during which world-renowned writers will give public lectures and workshops. Make the most of the many extra-curricular events taking place during your time in Leicester by checking the events listing on our website http://www2.le.ac.uk/departments/english/news or by liking us on Facebook (University of Leicester School of English) or following us on Twitter (@UolEnglish).

You might also choose to participate in the University’s student drama and literary societies, in its newspaper, Ripple, or to represent the student perspective at Open Days. Leicester has a professional theatre (The Curve), media centre (Phoenix Square), outstanding libraries (especially the University’s David Wilson Library) and many major cultural festivals (International Music Festival, Caribbean Carnival, Comedy Festival and one of the biggest Diwali celebrations outside India). Make the most of the city while you’re here!

Dr Catherine Morley
Director of Studies, English

Using this Handbook

We hope you find this Handbook useful, it aims to provide you with the basic information you will need during your degree. It is not designed to be exhaustive, but to signal where you can go to find specific pieces of information you may need. It is supplemented by the English Study Guide, which contains information about presenting and submitting work, as well as assessment in general. Please note that the Handbook is updated regularly and a new edition issued each year, since the Department’s syllabus is under constant review.
Induction

A programme of induction events will be organised for incoming students; schedule details will be mailed out before the start of term.

For International Students

All International Students receive a ‘Guide to starting at Leicester’ handbook which explains what to expect on arrival and during the first weeks. Further information can be found on the website https://le.ac.uk/student-life/international-students.

Information on how and when to register, including visa check points, can be found here https://le.ac.uk/student-life/new-students/international/when-you-get-here.

If you arrive in Leicester after the beginning of induction week you should contact Registry; registry@le.ac.uk telephone 0116 252 2448. You should also contact the department; Englishug@le.ac.uk telephone 0116 252 2620

For Joint and Major/Minor Students

As a student at the University of Leicester you will be on one of our pathways, taking either one subject or two subjects in combination. As a Joint or Major/Minor degree student you will build up relationships with both departments that you are studying with; however your degree will be linked to a home department. If you are doing a Joint degree your home department is the department for the first subject in the title of your degree programme. If you are doing a Major/Minor degree your home department will be your Major department. You will receive a handbook for both your subjects. Additional information for students studying more than one subject is available through www.le.ac.uk/learnatleicester.

Department Details

The University of Leicester has one of the most distinguished and established English Departments in the country, as English has been taught here at Leicester for over 80 years. The University, founded in 1921 as a college of the University of London, appointed its first lecturer in English, Arthur Collins, in 1929. Throughout its long history the Department has maintained a balance between tradition and innovation, as its curriculum focuses equally on canonical literature from the medieval to modern periods and on emerging fields, such as English language, drama, literary theory and the ‘English’ literature of America and the rest of the English-speaking world. This combination of tradition and innovation is one of the factors that makes the English Department at Leicester world class. The School of Arts is located on floors 13-16 of the Attenborough Tower, with the School Office in room 1514. Further information can be found at the Department’s website, http://www2.le.ac.uk/departments/english.

Departmental Communications

The Department will make information available to you through several channels. Tutors will likely contact you by email and many important announcements will be made during lectures and seminars. However, most important notices — details of examinations and results, for example, as well as messages about seminar or lecture changes — will be posted on Blackboard, https://blackboard.le.ac.uk/webapps/portal/frameset.jsp. Students should also consult Blackboard regularly for information about modules, including reading lists and lecture material.

You can also use the pigeonholes to contact members of staff. Each tutor and administrator has their own allotted pigeonhole on the 15th floor of the Attenborough Tower; please pass any correspondence you wish them to receive onto the receptionist in Att 1514. If you wish to speak in person to an academic
member of staff, consult the Blackboard Admin site for details of office hours (at other times, you will need to make an appointment). Alternatively, you can contact staff by telephone or email: details appear on the Department’s website, on Blackboard and also on the 14th-floor notice board. Tutors will normally reply to emails within a 3-4 day period, but this may take longer at busy times of the year, such as admission or assessment periods. Please do not expect tutors to reply to emails over weekends or after 6.00 p.m. on weekdays. During University vacations tutors are occupied with research and administration, so you may have to wait longer for a reply at these times. As a general rule, please remember to observe formal modes of address in all correspondence.

The School of Arts Office is located in Att 1514 and is open from 9.00a.m to 5.00p.m, Monday to Friday. The telephone number is 0116 252 2620 and the email address is englishug@le.ac.uk.

**Staff List and Key Contacts**

A full list of current staff-members, along with descriptions of research interests and contact details, can be found on the School’s website, at [http://www2.le.ac.uk/departments/english/people](http://www2.le.ac.uk/departments/english/people).

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<th>Role</th>
<th>Contact</th>
<th>Room</th>
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<th>Email</th>
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</thead>
<tbody>
<tr>
<td>Head of School of Arts</td>
<td>Dr Philip Shaw</td>
<td>1615</td>
<td>252 5363</td>
<td><a href="mailto:ps209@le.ac.uk">ps209@le.ac.uk</a></td>
</tr>
<tr>
<td>Academic Directors</td>
<td>Dr Liz Jones</td>
<td>1206</td>
<td>252 2688</td>
<td><a href="mailto:ehj3@le.ac.uk">ehj3@le.ac.uk</a></td>
</tr>
<tr>
<td></td>
<td>Dr Claire Jenkins</td>
<td>1709</td>
<td>252 2863</td>
<td><a href="mailto:cmj23@le.ac.uk">cmj23@le.ac.uk</a></td>
</tr>
<tr>
<td>Director of Studies, English</td>
<td>Dr Catherine Morley</td>
<td>1305</td>
<td>252 1068</td>
<td><a href="mailto:cm260@le.ac.uk">cm260@le.ac.uk</a></td>
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<tr>
<td>Senior Tutor English and History</td>
<td>Dr Joe Anderton</td>
<td>1607</td>
<td></td>
<td><a href="mailto:Jna7@leicester.ac.uk">Jna7@leicester.ac.uk</a></td>
</tr>
<tr>
<td>Senior Tutor for English and American Studies</td>
<td>Dr Zalfa Feghali</td>
<td>1510</td>
<td>252 2626</td>
<td><a href="mailto:Zf31@le.ac.uk">Zf31@le.ac.uk</a></td>
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<td><a href="mailto:registry@le.ac.uk">registry@le.ac.uk</a></td>
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<td>1514</td>
<td>252 2620</td>
<td><a href="mailto:english@le.ac.uk">english@le.ac.uk</a></td>
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<td>Equal Opportunities Officer</td>
<td>Dr Jonathan Taylor</td>
<td>1513</td>
<td>252 2778</td>
<td><a href="mailto:Jt265@le.ac.uk">Jt265@le.ac.uk</a></td>
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<tr>
<td>Examinations Officer</td>
<td>Dr Mark Rawlinson</td>
<td>1306</td>
<td>252 2639</td>
<td><a href="mailto:mjr1@le.ac.u">mjr1@le.ac.u</a></td>
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<tr>
<td>ERASMUS</td>
<td>1st semester Dr Marion Krauthaker-Ringa</td>
<td>1211</td>
<td>252 2690</td>
<td><a href="mailto:mk467@le.ac.uk">mk467@le.ac.uk</a></td>
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<tr>
<td></td>
<td>2nd semester Dr Maite Usoz de la Fuente</td>
<td>1105</td>
<td>252 2660</td>
<td><a href="mailto:mudlf1@le.ac.uk">mudlf1@le.ac.uk</a></td>
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<tr>
<td>Year Abroad in the USA, contact Year Abroad Tutor</td>
<td>Professor James Campbell</td>
<td>1613</td>
<td>252 2583</td>
<td><a href="mailto:jmc62@le.ac.uk">jmc62@le.ac.uk</a></td>
</tr>
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</table>
Student Communications and Personal Details

The University keeps a record of your personal details such as your full name, addresses i.e. home address and term-time address, telephone numbers, personal email address and your emergency contact details. It is important to keep your details up to date as this will help you to receive information about your studies and exams and also ensure that official documents are provided to you with the correct name details.

You can check and update your details by logging-in to MyStudentRecord http://mystudentrecord.le.ac.uk using your University username and password. Click on the My Details tab and you will then be able to review and change your personal details.

It is important that you check your University email account frequently to ensure that you do not miss any important communication from the University.

Course Details

Programme and Module Specifications

View the programme and module specifications for your course via www.le.ac.uk/sas/courses.

In the programme specification you will find a summary of the aims of your course of study and its learning outcomes, alongside details of its teaching and learning methods and means of assessment. The programme specification also identifies the core modules that make up the course and any choice of optional modules. Each module has its own specification that formally records that module’s aims, teaching and learning methods, assessment components and their percentage weighting.

ERASMUS Exchanges, Years Abroad, Industrial Placements

ERASMUS is a cultural and educational exchange scheme run and funded by the European Union. Students and staff from all around the EU take advantage of it to live and work or study in another country. Each year up to seventeen single-subject English students from Leicester transfer from the three-year English BA to the four year English (European) BA and spend their third year studying at a European university. The Department of English has links with universities in Austria (Salzburg), Finland (Helsinki), France (Paris), Germany (Heidelberg, Leipzig), The Netherlands (Amsterdam), Switzerland (Geneva) and Italy (Bologna, Turin).

If you are a first-year student interested in taking an accredited year abroad in your third year, please see the ERASMUS section of the School website, http://www2.le.ac.uk/departments/english/undergraduate/baenglishue. If you are a BA English and
American Studies student, then see the American Studies Handbook or contact the American Studies Administrator, Amy Bentley ab543@le.ac.uk, 0116 2525009 for further details. ERASMUS enquiries can be directed to the ERASMUS tutor responsible in the Department of English, Dr Marion Krauthaker-Ringa (mk467@le.ac.uk).

**Attendance and Engagement Requirements**

Attendance and engagement with your course is an essential requirement for success in your studies. The University’s expectations about attendance are defined in Senate Regulation 4: governing student obligations (see www.le.ac.uk/senate-regulation4). Full-time students must reside in Leicester, or within easy commuting distance of the city, for the duration of each semester. You should attend all lectures, seminars, practical sessions and other formal classes specified in your course timetable, unless you have been officially advised that attendance at a particular session is not compulsory or you have received formal approval for absence. You are also expected to undertake all assessments set for you.

The University operates a Student Attendance Monitoring procedure. Your attendance will be monitored throughout the academic year and if sessions are missed without an acceptable explanation being provided to your department then neglect of academic obligations procedures will be initiated. This may result in your course of study being terminated.

If you are an international student and your course is terminated this will be reported to UK Visas and Immigration (UKVI), in line with University sponsor obligations.

Attendance at seminars and Reading English study workshops is compulsory, and, if possible, you should inform your tutor if you are going to be absent. You can do this by emailing her/him or by leaving a note in your tutor’s pigeonhole (located in the departmental office, ATT 1514).

Whether or not you inform your tutor beforehand, it is a matter of urgency that you complete the online absence form which can be found at: https://www2.le.ac.uk/departments/english/undergraduate/absences. Completion of this form will inform the office and your tutor of the circumstances of your absence. PLEASE NOTE THAT EMPLOYERS REQUESTING REFERENCES FREQUENTLY ASK FOR DETAILS OF ATTENDANCE. Your tutor will not provide you with notes for any seminar missed and cannot be expected to offer you another seminar. It may be possible, however, to arrange to join another seminar group taken by the same tutor that week, though you will not be able to make a habit of this.

If you are experiencing problems that you are unable to solve for yourself it is important to report them promptly. If the problems are strictly academic (i.e. you are experiencing difficulties with the course content or with modes of assessment such as essay writing) your seminar tutor would be the most likely reference point. Failing that you should contact your Personal Tutor. You may also find it helpful to consult the booklet Student Services and Information for New Students. If your problems arise from illness or personal/family circumstances you should see your Personal Tutor. See the section on Mitigating Circumstances elsewhere in this Handbook.

**Teaching Timetable**

Individual timetables will be available through student homepages of the e:portal. Module tutors will also enrol their students on Blackboard, https://blackboard.le.ac.uk/webapps/portal/frameset.jsp where lecture and seminar times will also be posted. If necessary, tutors will notify you of any venue or time changes here or via your email.

**Coursework Submission**

All work needs to be submitted via Turnitin. You will normally be expected to submit your essay by 12.00 noon on the deadline date.
All work should be word processed. First-year students within the College of Social Sciences, Arts and Humanities can take a self-teach Basic Computer Skills course at http://www2.le.ac.uk/offices/ithelp/my-computer/programs/office/word/get-started/training which will equip them with the necessary word-processing skills. You should try to master these skills and to word-process as much of your work as possible. The ICT skills you acquire are likely to prove very useful when it comes to seeking employment after your degree.

You **MUST** keep a copy of your essay: this is useful both as evidence if the original goes missing and also in case you need a reference-copy before the essay is returned.

You should make sure that you submit your assignments by their due date to avoid any marks being deducted for lateness. Penalties for late submission of coursework follow the University scheme defined in the Regulations governing the assessment of taught programmes (see www.le.ac.uk/sas/assessments/late-submission).

For further information on submitting coursework, please see the ‘Assessment and Examinations’ section of the English Study Guide.

**Essay/Assignment Submission Dates**

Essays (both paper and electronic copy for assessed work) must be submitted by 12 noon on the date below:

**Year 1**

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<th>MODULE CODE</th>
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<td>EN1010</td>
<td>READING ENGLISH</td>
<td>500-WORD ANALYSIS (1)</td>
<td>21/10/2016</td>
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<td>500-WORD ANALYSIS (2)</td>
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<td>EN1010</td>
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<td>500-WORD ANALYSIS (3)</td>
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<td>EN1020</td>
<td>THE NOVEL</td>
<td>SECONDARY SOURCES ASSIGNMENT (1500 WORDS)</td>
<td>07/11/2016</td>
<td>28/11/2016</td>
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<td>EN1020</td>
<td>THE NOVEL</td>
<td>ESSAY (2500 WORDS)</td>
<td>13/01/2017</td>
<td>03/02/2017</td>
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<td>EN1025</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
<td>CREATIVE WRITING PIECE</td>
<td>18/01/2017</td>
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<td>EN1025</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
<td>CRITICAL REFLECTIVE ESSAY</td>
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<td>EN1036</td>
<td>STUDYING LANGUAGE</td>
<td>ANALYSIS OF CONVERSATION/NEWSPAPER ESSAY</td>
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<td>Studying Language</td>
<td>Analysis and Evaluation Essay</td>
<td>18/01/2017</td>
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<td>EN1035</td>
<td>Introduction to Writing Creatively</td>
<td>Poetry, Script or Blog</td>
<td>12/05/2017</td>
<td>02/06/2017</td>
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<td>EN1035</td>
<td>Introduction to Writing Creatively</td>
<td>Critical Reflective Essay</td>
<td>12/05/2017</td>
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<td>EN1040</td>
<td>The History of the English Language</td>
<td>Single-authored Linguistic Project</td>
<td>09/05/2017</td>
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<td>EN1050</td>
<td>Renaissance Drama: Shakespeare and His Contemporaries</td>
<td>Film/Performance Review</td>
<td>13/03/2017</td>
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**Year 2**

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<td>Chaucer and the English Tradition</td>
<td>Passage Analysis</td>
<td>18/11/2016</td>
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<td>EN2020</td>
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<td>3,000-word Essay</td>
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<td>The Study of Language: Old English</td>
<td>Essay</td>
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<td>Using Stories</td>
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<td>Using Stories</td>
<td>1000 Word Critical Reflection</td>
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<td>Medieval Literatures</td>
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<td>Concepts in Criticism</td>
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<td>EN2080</td>
<td>ADVANCED CREATIVE WRITING SKILLS</td>
<td>2000 WORDS (OR EQUIVALENT) OF CREATIVE WRITING</td>
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<td>Crime and Literature, 1600-1750</td>
<td>Essay</td>
<td>10/01/2017 - 31/01/2017</td>
<td></td>
</tr>
<tr>
<td>EN3146</td>
<td>Sex and Sexuality in Old English Literature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EN3151</td>
<td>Classical Worlds: Translation and Reception</td>
<td>1000 Word Commentary</td>
<td>14/11/2016 - 05/12/2016</td>
<td></td>
</tr>
<tr>
<td>EN3151</td>
<td>Classical Worlds: Translation and Reception</td>
<td>4000 Word Essay</td>
<td>10/01/2017 - 31/01/2017</td>
<td></td>
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<tr>
<td>EN3174</td>
<td>Writing Prose Fiction</td>
<td>3,500-4,000 Words of</td>
<td>10/01/2017 - 31/01/2017</td>
<td></td>
</tr>
<tr>
<td>EN3174</td>
<td>Writing Prose Fiction</td>
<td>1,000-1,500 Word</td>
<td>Essay</td>
<td></td>
</tr>
<tr>
<td>EN3040</td>
<td>Post-War to Postmodern</td>
<td>Essay</td>
<td>05/05/2017 - 26/05/2017</td>
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</tr>
<tr>
<td>EN3105</td>
<td>War, Trauma and the Novel</td>
<td>5000 Word Essay</td>
<td>08/05/2017 - 29/05/2017</td>
<td></td>
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<tr>
<td>EN3111</td>
<td>Autobiography and American Literature</td>
<td>Essay</td>
<td>08/05/2017 - 29/05/2017</td>
<td></td>
</tr>
<tr>
<td>Code</td>
<td>Title</td>
<td>Type</td>
<td>Start Date</td>
<td>End Date</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------</td>
<td>------------</td>
<td>------------</td>
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<tr>
<td>EN3111</td>
<td>AUTOBIOGRAPHY AND AMERICAN LITERATURE</td>
<td>PORTFOLIO OF CREATIVE PIECES</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3124</td>
<td>WOMAN AND THE FEMININE IN MEDIEVAL AND RENAISSANCE</td>
<td>ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3128</td>
<td>LATE VICTORIAN GOTHIC: TEXTS AND CONTEXT</td>
<td>5000 WORD ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3144</td>
<td>THE THATCHER FACTOR</td>
<td>ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3148</td>
<td>CLASSICAL AND POST-CLASSICAL LATIN</td>
<td>WRITING TASK (COMMENTARY)</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3148</td>
<td>CLASSICAL AND POST-CLASSICAL LATIN</td>
<td>ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3158</td>
<td>JANE AUSTEN</td>
<td>ESSAY (FINAL)</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3159</td>
<td>MODERN EUROPEAN FICTION</td>
<td>ESSAY (FINAL)</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3169</td>
<td>DETECTIVE FICTION</td>
<td>5000 WORD ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3175</td>
<td>UNDERSTANDING SCREENPLAYS</td>
<td>FILM SCRIPT ADAPTATION</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3175</td>
<td>UNDERSTANDING SCREENPLAYS</td>
<td>A 1000-1500 WORD CRITICAL REFLECTIVE ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3175</td>
<td>UNDERSTANDING SCREENPLAYS</td>
<td>LETTER OF INTRODUCTION</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3194</td>
<td>TRAGEDY</td>
<td>ESSAY</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3195</td>
<td>WRITING ON THE THRESHOLD</td>
<td>CREATIVE WRITING PORTFOLIO (UP TO 3500 WORDS)</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3195</td>
<td>WRITING ON THE THRESHOLD</td>
<td>REFLECTIVE COMMENTARY (1500 WORDS)</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3196</td>
<td>ENGLISH AND EDUCATION</td>
<td>PROJECT</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
<tr>
<td>EN3196</td>
<td>ENGLISH AND EDUCATION</td>
<td>JOURNAL</td>
<td>08/05/2017</td>
<td>29/05/2017</td>
</tr>
</tbody>
</table>
Change of Course/Module

Discuss your options with your personal tutor, or another appropriate member of staff in your department, if you are considering a change of course or module. Changes of course or module require approval by your department and will only be allowed in certain circumstances.

See www.le.ac.uk/sas/courses/transfercourse or www.le.ac.uk/sas/courses/transfermodule for details of the procedures involved and deadlines that apply.

Summary of Courses

Single Subject English

First-Year Modules

You will take four double-modules (each worth 20 credit-units) with the Department of English; two in each semester. Alongside these you will take an Option subject of your choice, which will continue through both semesters. Your Option subject will total 40 credit-units, 20 per semester.

| Semester 1 | EN1010     | Reading English |
| Semester 1 | EN1020     | A Literary Genre: The Novel |
| Semester 2 | EN1040     | History of the English Language |
| Semester 2 | EN1050     | Renaissance Drama: Shakespeare and his Contemporaries |

Option subjects may be selected from one of the following choices: American Literature, Creative Writing, Teaching English as a Foreign Language, History, History of Art, Film Studies, French, Spanish or Italian and English Language. You will study the same subject for both semesters.

Second-Year Modules

Six double-modules of English, three in each semester:

| Semester 1 | EN2010     | Chaucer and the English Tradition |
| Semester 1 | EN2020     | Renaissance Literature |
| Semester 1 | EN2030     | The Study of Language: Old English |
| Semester 2 | EN2040     | Medieval Literatures |
| Semester 2 | EN2050     | From Satire to Sensibility: Literature 1660–1789 |
| Semester 2 | EN2060     | Concepts in Criticism |

Third-Year Modules

Six double-modules of English, three in each semester:

| Semester 1 | EN3010     | Compulsory Dissertation |
| Semester 1 | EN3020     | Romantics and Victorians: Literature 1789–1870 |
| Semester 1 | EN3xxx     | Special Subject 1 |
| Semester 2 | EN3030     | Victorians to Modern: Literature 1870–1945 |
| Semester 2 | EN3040     | Post War to Postmodern: Literature 1945 — Present Day |
| Semester 2 | EN3xxx     | Special Subject 2 |
Joint English and American Studies

In years one and two students studying for a BA in Joint English and American Studies will take half their modules in English and half in American Studies. In the third year (or fourth year if the student has spent a year abroad) students must take a minimum of 40 credits in each subject.

Year Abroad

In Semester Two first-year students will be invited to a meeting explaining the Year Abroad and they will be asked to complete a form if they are interested in being considered for this option. Final decisions concerning transfer to the 4-year degree will be made on academic grounds and subject to satisfactory performance at the English and American Studies Examinations Board in late June 2017.

Joint English and American Studies students are invited to transfer to the 4-year degree in Semester 2 of their first year. Initial applications can be made by first-year students from the beginning of March to the end of May 2017.

To study abroad for a year in the USA at one of our partner institutions see the American Studies Handbook or contact Amy Bentley (ab543@le.ac.uk).

To study abroad for a year in Europe at one of the partner institutions of the School of English, under the ERASMUS student exchange scheme contact Dr Marion Krauthaker-Ringa (mk467@le.ac.uk).

First-Year Modules

<table>
<thead>
<tr>
<th>Students take three modules each from English and American Studies, and each for 20 credits.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester 1</strong></td>
</tr>
<tr>
<td>EN1010 Reading English</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
</tr>
<tr>
<td>AM1002 Classic US Texts</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
</tr>
<tr>
<td><strong>Semester 2</strong></td>
</tr>
<tr>
<td>HA1224 American Film and Visual Culture</td>
</tr>
<tr>
<td>AM1005 Modern American Writing</td>
</tr>
<tr>
<td>EN1050 Shakespeare and his Contemporaries</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
</tr>
</tbody>
</table>

During the first six weeks of Semester 1 Joint Honours English and American Studies students will attend a series of two workshop sessions designed to help you adjust to studying at university level. These sessions dovetail with induction sessions you will be taking as part of your EN1010 Reading English module. The sessions will support you in the American Studies elements of your degree.
Second-Year Modules

Students take three modules each from English and American Studies, and each for 20 credits.

Semester 1
AM2013 Ethnicity and Diversity in American Literature 20
HA2224 American Film and Visual Culture 20
EN2020 Renaissance Literature 20

Semester total 60

Semester 2
AM2014 Ethnicity and Diversity in American Life 1950-2000 20
EN2050 Satire to Sensibility: Literature 1660-1789 20
EN2060 Concepts in Criticism 20

Semester total 60

Final Year Modules (Year Three, or Four if you have spent a year abroad)

Students on the three year programme may take EN3010 (English Dissertation) or AM3018/AM3019 (American Studies Dissertation). Students who have been to Europe must take EN3010 (English Dissertation). Students who have been abroad in Canada or the USA must take AM3025/AM3026.

Students take a minimum of 40 credits each in English and American Studies (credits indicated below). Students must take either ROUTE A in both semesters or ROUTE B in both semesters.

Semester 1

<table>
<thead>
<tr>
<th>ROUTE A</th>
<th>OR</th>
<th>ROUTE B</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3020 Romantics to Victorians</td>
<td>20</td>
<td>EN3020 Romantics to Victorians</td>
</tr>
<tr>
<td>American Studies option*</td>
<td>20</td>
<td>American Studies option *</td>
</tr>
<tr>
<td>EN3010 Dissertation</td>
<td>20</td>
<td>AM3018/3025 American Studies</td>
</tr>
</tbody>
</table>

Semester total 60

Semester total 60
Semester 2

<table>
<thead>
<tr>
<th>ROUTE A</th>
<th>OR</th>
<th>ROUTE B</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3030 Victorian to Modern</td>
<td>20</td>
<td>EN3030 Victorian to Modern</td>
</tr>
<tr>
<td>EN3040 Post War to Postmodern</td>
<td>20</td>
<td>EN3040 Post War to Postmodern</td>
</tr>
<tr>
<td>(An English Special Subject may be taken</td>
<td>(An English Special Subject may be taken</td>
<td></td>
</tr>
<tr>
<td>in place of one of these two modules)</td>
<td>in place of one of these two modules)</td>
<td></td>
</tr>
<tr>
<td>American Studies option*</td>
<td>20</td>
<td>AM3019/3026 American Studies</td>
</tr>
</tbody>
</table>

Semester total 60

*This will include options from AM (American Studies), HS (Historical Studies), HA (History of Art and Film) and EN (English) with American content.

Joint English and History

In years one and two students studying for a BA in Joint English and History will take half their modules in English and half in History.

In the third year (or fourth year if the student has spent a year abroad*) students must take a minimum of 40 credits in each subject. Students must do a dissertation in EITHER English OR History. In History, the Dissertation and the Special Subject module are worth 40 credits each and run across two semesters. If a student intends to take the History dissertation, they must have taken HS2000 Historical Research Skills in year two. If a student intends to take an English dissertation they must have taken 20 credits of approved Historical Studies modules in year two.

*Joint English and History students may transfer to the 4-year European Union degree to study abroad for one year at one of the partner institutions of the History Department. For information on this contact Dr Joe Anderton (jna7@le.ac.uk) before the end of May 2017.

First-Year Modules

<table>
<thead>
<tr>
<th>Semester 1 – Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>HS1010 Europe Reshaped</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>HS1005 From Renaissance To Enlightenment</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>Semester total</td>
</tr>
<tr>
<td>60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 - Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1040 History of the English Language</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his</td>
</tr>
<tr>
<td>Contemporaries</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>HS1015 Monarchy and Society</td>
</tr>
<tr>
<td>20</td>
</tr>
<tr>
<td>Semester total</td>
</tr>
<tr>
<td>60</td>
</tr>
</tbody>
</table>

Second-Year Modules
### Semester 1 – Core modules
EN2010 Chaucer and the English Tradition 20
Two 20 Credit Approved Historical Studies Modules 20, 20
Semester total 60

### Semester 2 - Core modules
EN2040 Medieval Literature 20
EN2050 From Satire to Sensibility 20
EITHER
HS2000 Historical Research Skills (if the student intends to write a History dissertation in Year 3) 20
OR
20 credits of approved Historical Studies modules (if the student intends to write an English Dissertation in Year 3) 20
Semester total 60

### Third-Year Modules
In the third year students must take a minimum of 40 credits in English and also a minimum of 40 credits in History. Students must take at least one core module in English (EN3020, EN3030 or EN3040) as part of their 40 credits of English.

#### Semester 1
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3010</td>
<td>English Dissertation</td>
<td>20</td>
</tr>
<tr>
<td>EN3020</td>
<td>Literature 1789-1870</td>
<td>20</td>
</tr>
<tr>
<td>EN3xxx</td>
<td>Special Subject</td>
<td>20</td>
</tr>
<tr>
<td>HS3501/2</td>
<td>History Dissertation (40 credits across two semesters)</td>
<td>20</td>
</tr>
<tr>
<td>HS36xx</td>
<td>History Option Module</td>
<td>20</td>
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<tr>
<td>HS37xx/</td>
<td>History Special Subject (40 credits across two semesters)</td>
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</tbody>
</table>

Semester total 60

#### Semester 2
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3030</td>
<td>Literature 1870-1945</td>
<td>20</td>
</tr>
<tr>
<td>EN3040</td>
<td>Post War to Postmodern</td>
<td>20</td>
</tr>
<tr>
<td>EN3xxx</td>
<td>English Special Subject</td>
<td>20</td>
</tr>
<tr>
<td>HS3501/2</td>
<td>History Dissertation (40 credits across two semesters)</td>
<td></td>
</tr>
<tr>
<td>HS36xx</td>
<td>History Option Module</td>
<td>20</td>
</tr>
<tr>
<td>HS37xx/</td>
<td>History Special Subject (40 credits across two semesters)</td>
<td></td>
</tr>
</tbody>
</table>

Semester total 60

### Joint French and English
#### First-Year Modules
In semester 1, students take 40 credits of English modules and 20 credits of French modules. In semester 2, students take 20 credits of English modules and 40 credits of French modules.

#### Semester 1 — Core modules
### First-Year Modules

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010</td>
<td>Reading English</td>
<td>20</td>
</tr>
<tr>
<td>EN1020</td>
<td>A Literary Genre: The Novel</td>
<td>20</td>
</tr>
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</table>

**EITHER**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR1020</td>
<td>French Language for Beginners I</td>
<td>20</td>
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**OR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR1010</td>
<td>Modern French Language Advanced</td>
<td>10</td>
</tr>
<tr>
<td>FR1017</td>
<td>Understanding Contemporary France 1</td>
<td>10</td>
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</table>

**Semester total**  

<table>
<thead>
<tr>
<th>Credits</th>
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<tbody>
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**Semester 2 — Core modules**

**EITHER  BEGINNERS**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>FR1021</td>
<td>French Language for Beginners 2</td>
<td>20</td>
</tr>
<tr>
<td>FR1018</td>
<td>Understanding Contemporary France</td>
<td>10</td>
</tr>
<tr>
<td>FR1014</td>
<td>20th-Century French Literature</td>
<td>10</td>
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</table>

**OR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR1015</td>
<td>Civilisation Française</td>
<td>10</td>
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</table>

**OR  ADVANCED**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR1010</td>
<td>Modern French Language Advanced</td>
<td>20</td>
</tr>
<tr>
<td>FR1018</td>
<td>Understanding Contemporary France</td>
<td>10</td>
</tr>
<tr>
<td>FR1015</td>
<td>Civilisation Française</td>
<td>10</td>
</tr>
</tbody>
</table>

**Semester total**  

<table>
<thead>
<tr>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
</tr>
</tbody>
</table>

Students follow an approved course of study for 3 weeks in France during the long vacation at the end of the first year.

### Second-Year Modules

In semester 1, students take 20 credits of English modules and 40 credits of French modules. In semester 2, students take 40 credits of English modules and 20 credits of French modules.

**Semester 1- Core modules**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2020</td>
<td>Renaissance Literature</td>
<td>20</td>
</tr>
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</table>

**EITHER**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR2010</td>
<td>Second Year Modern French Language post advanced 3</td>
<td>10</td>
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**OR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR2018</td>
<td>French Language Post-Beginners 3</td>
<td>10</td>
</tr>
</tbody>
</table>

**AND**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR2040</td>
<td>European Texts in Translation 1</td>
<td>10</td>
</tr>
</tbody>
</table>

**Optional Module**
One 20-credit optional module in French from those on offer 20

**Semester total** 60

**Semester 2 — Core modules**

- EN2050 From Satire to Sensibility 20
- EN2060 Concepts in Criticism 20

**EITHER**

- FR2010 Second Year Modern French Language post advanced 4 10
- OR

**AND**

- FR2050 European Texts in Translation 2 10

**Semester total** Semester 60 total

**Third Year Modules**

Students are required to spend a full academic session abroad between the second and final years, following approved courses at a French-speaking university or alternatively can undertake a work placement as an English-language speaking assistant in a French-speaking country. 120 credits from the third year contribute towards the final degree assessment.

**Final Year Modules**

In semester 1, students take 40 credits of French modules and 20 credits of English modules. In semester 2, students take 20 credits of French modules and 40 credits of English modules.
Joint Italian and English

First Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of Italian modules. In semester 2, students take 20 credits of English modules and 40 credits of Italian modules.

<table>
<thead>
<tr>
<th>Semester 1 - Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
</tr>
<tr>
<td>EITHER</td>
</tr>
<tr>
<td>IT1020 Italian Language Beginners 1</td>
</tr>
<tr>
<td>OR</td>
</tr>
<tr>
<td>IT1010 Italian Language Advanced Year 1</td>
</tr>
<tr>
<td>One optional module in Italian from those on offer</td>
</tr>
<tr>
<td>Semester total</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1040 History of the English Language</td>
</tr>
<tr>
<td>AND EITHER</td>
</tr>
<tr>
<td>IT1021 Italian Language Beginners 2</td>
</tr>
<tr>
<td>OR</td>
</tr>
<tr>
<td>IT1010 Italian Language Advanced Year 1</td>
</tr>
<tr>
<td>One 10 credit module in Italian from those available</td>
</tr>
<tr>
<td>Semester total</td>
</tr>
</tbody>
</table>

Students follow an approved course of study for 3 weeks in Italy during the long vacation at the end of the first year.
Second Year Modules

In semester 1, students take 20 credits of English modules and 40 credits of Italian modules. In semester 2, students take 40 credits of English modules and 20 credits of Italian modules.

Semester 1 - Core Modules

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2020</td>
<td>Renaissance Literature</td>
<td>20</td>
</tr>
<tr>
<td>IT2040</td>
<td>European Texts in Translation 1</td>
<td>10</td>
</tr>
<tr>
<td>AND EITHER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT2005</td>
<td>Italian Language (Post-Beginners) Year 2</td>
<td>10</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT2024</td>
<td>Italian Language (Post-Advanced) Year 2</td>
<td>10</td>
</tr>
</tbody>
</table>

Optional Module

One 20-credit optional module in Italian from those on offer 20

Semester total 60

Semester 2 — Core Modules

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050</td>
<td>From Satire to Sensibility: Literature 1660-1789</td>
<td>20</td>
</tr>
<tr>
<td>EN2060</td>
<td>Concepts in Criticism</td>
<td>20</td>
</tr>
<tr>
<td>IT2050</td>
<td>European Texts in Translation 2</td>
<td>10</td>
</tr>
</tbody>
</table>

EITHER

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT2005</td>
<td>Italian Language (Post-Beginners) Year 2</td>
<td>10</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT2024</td>
<td>Italian Language (Post-Advanced) Year 2</td>
<td>10</td>
</tr>
</tbody>
</table>

Semester total 60

Third Year Modules

Students are required to spend a full academic session abroad between the second and final years, following approved courses at an Italian university or alternatively can undertake a work placement as an English-language speaking assistant in Italy. 120 credits from the third year contribute towards the final degree assessment.
Final Year Modules

In semester 1, students take 40 credits of Italian modules and 20 credits of English modules. In semester 2, students take 20 credits of Italian modules and 40 credits of English modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core Modules</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT3009 Final Year Listening and Speaking</td>
<td>5</td>
</tr>
<tr>
<td>IT3010 Final Year Reading and Writing</td>
<td>5</td>
</tr>
<tr>
<td>IT3060 Modern &amp; Postmodern in World Literature I</td>
<td>10</td>
</tr>
<tr>
<td>OR IT3061 Globalisation, Culture and Communication I</td>
<td>10</td>
</tr>
</tbody>
</table>

Optional Modules

EN3010 Dissertation in English                                  | 20      |
OR One 20-credit optional module in English from those on offer | 20      |
PLUS One 20-credit optional module in Italian from those on offer | 20      |

Semester total                                                  | 60      |

Semester 2 — Core Modules

EN3040 Post-war to Postmodern                                  | 20      |
IT3009 Final Year Listening and Speaking                        | 5       |
IT3010 Final Year Reading and Writing                           | 5       |

IT3070 Modern & Postmodern in World Literature II               | 10      |
OR IT3062 Globalisation, Culture and Communication II           | 10      |

Optional Module

One 20-credit optional module in English from those on offer    | 20      |

Semester total                                                  | 60      |
**Joint Spanish and English**

**First Year Modules**
In semester 1, students take 40 credits of English modules and 20 credits of Spanish modules. In semester 2, students take 20 credits of English modules and 40 credits of Spanish modules.

<table>
<thead>
<tr>
<th>Semester 1 — <strong>Core Modules</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English 20</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel 20</td>
</tr>
<tr>
<td><strong>EITHER</strong> SP1020 Spanish Language Beginners 1 20</td>
</tr>
<tr>
<td><strong>OR</strong> SP1010 Spanish Language Advanced 1 (Year Long) and 10</td>
</tr>
<tr>
<td>One optional module in Spanish from those on offer 10</td>
</tr>
</tbody>
</table>

**Semester total 60**

<table>
<thead>
<tr>
<th>Semester 2 — <strong>Core Modules</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1040 History of the English Language 20</td>
</tr>
<tr>
<td><strong>AND EITHER</strong> SP1021 Spanish Language Beginners 2 20</td>
</tr>
<tr>
<td>Two 10 credit optional modules in Spanish from those on offer 10, 10</td>
</tr>
<tr>
<td><strong>OR</strong> SP1010 Spanish Language Advanced 2 (Year Long) 10</td>
</tr>
<tr>
<td>Three 10 credit optional modules in Spanish from those on offer 10, 10, 10</td>
</tr>
</tbody>
</table>

**Semester total 60**

Students follow an approved course of study for 3 weeks in Spain during the long vacation at the end of the first year.
Second Year Modules

In semester 1, students take 20 credits of English modules and 40 credits of Spanish modules. In semester 2, students take 40 credits of English modules and 20 credits of Spanish modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core Modules</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2020 Renaissance Literature</td>
<td>20</td>
</tr>
<tr>
<td>SP2040 European Texts in Translation 1</td>
<td>10</td>
</tr>
<tr>
<td>AND EITHER</td>
<td></td>
</tr>
<tr>
<td>SP2005 Spanish Language (Advanced)</td>
<td>10</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>SP2010 Spanish Language (Post-Advanced)</td>
<td>10</td>
</tr>
</tbody>
</table>

Optional Module
One 20-credit optional module in Spanish from those on offer 20

Semester total 60

<table>
<thead>
<tr>
<th>Semester 2 — Core Modules</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility</td>
<td>20</td>
</tr>
<tr>
<td>SP2050 European Texts in Translation 2</td>
<td>10</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
<td>20</td>
</tr>
<tr>
<td>EITHER</td>
<td></td>
</tr>
<tr>
<td>SP2005 Spanish Language (Advanced)</td>
<td>10</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>SP2010 Spanish Language (Post-Advanced)</td>
<td>10</td>
</tr>
</tbody>
</table>

Semester total 60

Third Year Modules

Students are required to spend a full academic session abroad between the second and final years, following approved courses at a Spanish or Mexican university or alternatively can undertake a work placement as an English-language teaching assistant in a Spanish-speaking country. 120 credits from the third year contribute towards the final degree assessment.
Final Year Modules

In semester 1, students take 40 credits of Spanish modules and 20 credits of English modules. In semester 2, students take 20 credits of Spanish modules and 40 credits of English modules.

<table>
<thead>
<tr>
<th>Semester 1 - Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>SP3005 Spanish Language 5 Oral/Aural Skills 5</td>
</tr>
<tr>
<td>SP3010 Spanish Language 5 Written Skills 5</td>
</tr>
<tr>
<td>SP3060 Modern &amp; Postmodern in World Literature I 10</td>
</tr>
<tr>
<td>OR SP3061 Globalisation, Culture and Communication 1 10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Optional Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3010 Dissertation in English 20</td>
</tr>
<tr>
<td>OR One 20-credit optional module in English from those on offer 20</td>
</tr>
<tr>
<td>PLUS One 20-credit optional module in Spanish from those on offer 20</td>
</tr>
</tbody>
</table>

Semester total 60

<table>
<thead>
<tr>
<th>Semester 2 - Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3040 Post War to Postmodern 20</td>
</tr>
<tr>
<td>SP3005 Spanish Language 6 Oral/Aural Skills 5</td>
</tr>
<tr>
<td>SP3010 Spanish Language 6 Written Skills 5</td>
</tr>
<tr>
<td>SP3070 Modern &amp; Post-modern in World Literature II 10</td>
</tr>
<tr>
<td>OR SP3062 Globalisation, Culture and Communication II 10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Optional Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>One 20-credit optional module in English from those on offer 20</td>
</tr>
</tbody>
</table>

Semester total 60

Modern Language Studies

Students who are studying Modern Language Studies have the opportunity to take English as an optional subject in years one and two of their degree. Any student wishing to study with the Department of English will typically take EN1020: The Novel in the first semester of the first year, and EN1050: Renaissance Drama, Shakespeare and his contemporaries in the second semester. In year two, they will take EN2020: Renaissance Literature in the first semester, and EN2050: Satire and Sensibility in the second. Each of these modules will be worth 20 credits. Further information about the modules can be found in the appropriate sections of this Handbook.
Joint History of Art and English

First Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of History of Art modules. In semester 2, students take 20 credits of English modules and 40 credits of History of Art modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English    20</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel 20</td>
</tr>
<tr>
<td>HA1112 Introduction to the History of Art I 20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules:</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1113 Introduction to the History of Art II 20</td>
</tr>
<tr>
<td>HA1115 Film and Art: Academic Study and the Workplace 20</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his Contemporaries 20</td>
</tr>
</tbody>
</table>

Second Year Modules

In semester 1, students take 40 credits of History of Art modules and 20 credits of English modules. In semester 2, students take 40 credits of English modules and 20 credits of History of Art modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA2217 European Art 1890-1940 20</td>
</tr>
<tr>
<td>HA2219 Documents in the History of Art 20</td>
</tr>
<tr>
<td>EN2020 Renaissance Literature 20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility: Literature 1660-1789 20</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism 20</td>
</tr>
<tr>
<td>HA2210 Italian Art and Architecture 1500-1700 20</td>
</tr>
</tbody>
</table>

Third Year Modules

It is possible for Joint History of Art and English students to transfer to the four-year European Union degree in order to take a year abroad between second and third years. This will be at one of the partner institutions of History of Art. Please contact Dr Thomas Frangenberg in History of Art (Tel. 0116 252 2867, e-mail tf6@le.ac.uk) for further details.

Students must take EITHER Route A OR Route B in both semesters

They must take a minimum of 40 credits in each subject. This includes a dissertation in either History of Art (40 credits) or English (20 credits) which will count towards the minimum number of credits required in each subject. A student may take only one English Special Subject per semester.
SEMESTER 1 ROUTE A

Core Modules Credits
HA3401 Dissertation (taken over both semesters) (20)

Optional Modules
Two modules selected from list below, with no more than one English special subject module: 40
HA3020 Classical Aesthetics (20)
HA3424 Conceptual Art and its Aftermath (20)
HA3478 Television Drama
HA3480 Science Fiction Cinema (20)
EN3020 Romantics to Victorians: Literature 1789-1870 (20)
EN3xxx Choice of English Special Subject (20)

SEMESTER 2 ROUTE A

Core Modules Credits
HA3401 Dissertation (taken over both semesters) (20)

Optional Modules
Two modules selected from list below, with no more than one English special subject module: 40
HA3015 Death and Life of Modernist Architecture (20)
HA3030 Women in Cinema (20)
HA3426 British Gothic Sculpture (20)
HA3464 Screen Gothic (20)
HA3475 British Popular Culture Since 1945
EN3030 Victorian to Modern: Literature 1870-1945 (20)
EN3040 Post-war to Postmodern: Literature 1945-Present Day (20)
EN3xxx Choice of English Special Subject (20)

SEMESTER 1 ROUTE B

Core Modules Credits
EN3010 Dissertation (one semester) (20)

Optional Modules
Two modules selected from list below, with no more than one English special subject module: 40
HA3020 Classical Aesthetics (20)
HA3424 Conceptual Art and its Aftermath (20)
HA3478 Television Drama
HA3480 Science Fiction Cinema (20)
EN3020 Romantics to Victorians: Literature 1789-1870 (20)
EN3xxx Choice of English Special Subject (20)

SEMESTER 2 ROUTE B

ROUTE B Three modules selected from list below, with no more than one
English special subject module: (60)
- HA3015 Death and Life of Modernist Architecture (20)
- HA3030 Women in Cinema (20)
- HA3426 British Gothic Sculpture (20)
- HA3464 Screen Gothic (20)
- HA3475 British Popular Culture Since 1945
- EN3030 Victorian to Modern: Literature 1870-1945 (20)
- EN3040 Post-war to Postmodern: Literature 1945-Present Day (20)
- EN3xxx Choice of English Special Subject (20)

**Semester Total 60**

### Appendix 2: Module specifications
See module specification database [http://www.le.ac.uk/sas/courses/documentation](http://www.le.ac.uk/sas/courses/documentation)

### Joint Film Studies and English

#### First Year Modules

In semester 1, students take 40 credits of English modules and 20 credits of Film Studies modules. In semester 2, students take 20 credits of Film Studies modules and 40 credits of English modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1007 Reading Film</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
</tr>
<tr>
<td>EN1010 Reading English</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1114 Realism and the Cinema</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his Contemporaries</td>
</tr>
<tr>
<td>HA1115 Film and Art: Academic Study and the Workplace</td>
</tr>
</tbody>
</table>

#### Second Year Modules

In semester 1, students take 40 credits of Film Studies modules and 20 credits of English modules. In semester 2, students take 40 credits of English modules and 20 credits of Film Studies modules.

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA2224 American Film and Visual Culture</td>
</tr>
<tr>
<td>HA2429 Film Production</td>
</tr>
<tr>
<td>EN2020 Renaissance Literature</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility: Literature 1660-1789</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
</tr>
<tr>
<td>HA2030 Researching World Cinemas</td>
</tr>
</tbody>
</table>
Third Year Modules

Students must take
EITHER Route A OR Route B in both semesters
They must take a minimum of 40 credits in each subject. This includes a dissertation in either
History of Art (40 credits) or English (20 credits) which will count towards the minimum number of
credits required in each subject. A student may take only one English Special Subject per semester.

**SEMESTER 1 ROUTE A**

**Core Modules Credits**
HA3401 Dissertation (taken over both semesters) (20)

**Optional Modules**
Two modules selected from list below, with no more than one English special subject module: 40
HA3020 Classical Aesthetics (20)
HA3424 Conceptual Art and its Aftermath (20)
HA3478 Television Drama
HA3480 Science Fiction Cinema (20)
EN3020 Romantics to Victorians: Literature 1789-1870 (20)
EN3xxx Choice of English Special Subject (20)

**SEMESTER 2 ROUTE A**

**Core Modules Credits**
HA3401 Dissertation (taken over both semesters) (20)

**Optional Modules**
Two modules selected from list below, with no more than one English special subject module: 40
HA3015 Death and Life of Modernist Architecture (20)
HA3426 British Gothic Sculpture (20)
HA3464 Screen Gothic (20)
HA3030 Women in Cinema (20)
HA3475 British Popular Culture Since 1945 (20)
EN3030 Victorian to Modern: Literature 1870-1945 (20)
EN3040 Post-war to Postmodern: Literature 1945-Present Day (20)
EN3xxx Choice of English Special Subject (20)

**SEMESTER 1 ROUTE B**

**Core Modules Credits**
EN3010 Dissertation (one semester) (20)

**Optional Modules**
Two modules selected from list below, with no more than one English special subject module: 40
HA3020 Classical Aesthetics (20)
HA3424 Conceptual Art and its Aftermath (20)
HA3478 Television Drama
HA3480 Science Fiction Cinema (20)
EN3020 Romantics to Victorians: Literature 1789-1870 (20)
EN3xxx Choice of English Special Subject (20)

SEMESTER 2 ROUTE B

ROUTE B Three modules selected from list below, with no more than one English special subject module: (60)
HA3020 Classical Aesthetics (20)
HA3424 Conceptual Art and its Aftermath (20)
HA3478 Television Drama
HA3480 Science Fiction Cinema (20)
EN3030 Victorian to Modern: Literature 1870-1945 (20)
EN3040 Post-war to Postmodern: Literature 1945-Present Day (20)
EN3xxx Choice of English Special Subject (20)

Semester Total 60

Single Subject English

First-Year Modules

EN1010: Reading English (Year 1, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Mary Ann Lund

Module aims
This module will help students make the transition from their earlier school/college studies to degree level work, equipping them for their English university career. As the name implies, ‘Reading English’ is intended to develop students’ close reading skills, introduce them to a range of literary forms (poetry and prose), and encourage them to become confident, independent learners. Students will have frequent opportunities to practise and receive feedback on their critical writing, and to share and discuss their work closely with their tutors and peers. As well as weekly seminars, students will also meet as weekly Autonomous Learning Groups (ALGs) to discuss the reading and to work on exercises and questions determined by the tutors. Attendance at both seminars and ALGs is compulsory. Through discussing the module texts with their peers, students will develop their ability to articulate their ideas and build their confidence speaking in a group. Through the workshops, students will also consolidate their study skills and ability to evaluate their own work.

Content
‘Reading English’ will introduce students to literary texts written over a broad historical period, to familiarise them with different forms and techniques. Each seminar group will study a series of texts from a range of historical periods throughout the term; the syllabus will differ to some extent from group to group, but is
intended to familiarise students with various forms. Poetic texts will be taken from *The Norton Anthology of Poetry* (fifth edition, 2005), and prose texts will be made available via Blackboard or as photocopies in seminars.

**Learning and Teaching**

Students will be required to work on a range of literary texts, selected from a variety of literary periods and forms. Lectures will support the seminar reading, as lecturers will describe various critical approaches to the study of literary form and technique, Blackboard learning support for the module, as well as specific study skills tutorials online, will be provided. In addition, students will attend a series of workshops to help them consolidate and acquire skills necessary for studying English at university level. Students will attend weekly ALGs alongside seminars and lectures. Each ALG will keep a diary on Blackboard, which will detail the weekly discussions, and will be signed by each member of the group. This will form part of the module portfolio. Each student will be required to write three 500-word pieces of literary analysis over the course of the semester, based on his/her reading and submitted electronically, which the seminar tutor will comment on and discuss with the student in detail. Students will have the chance to discuss their writing style, critical approach and argument in detail with their seminar tutor. Students’ work will be assessed by the module tutor at various stages throughout the semester, both during and after the teaching period.

**Learning outcomes**

By the end of the module students will be able to:

- understand and analyse a variety of literary forms;
- assess critically, with clarity and fairness, their own academic writing;
- be able in seminars to articulate their own analytical processes and responses to different texts;
- write critical analyses of literary texts to a standard appropriate for a first-year degree student of English, reflecting the distinction between pre-university and degree-level English;
- absorb and use tutorial feedback to help improve their writing;
- incorporate the techniques of close reading into their own engagement with texts.

**Assessment scheme**

The module mark is calculated by 40% passage analysis and 60% examination.

**Portfolio:** the 40% mark for your passage analysis will be based on the highest mark you receive across the three 500-word analyses. Alongside your strongest piece of analysis, all students will have to contribute one ALG report, of a minimum of 200 words, during the course of the semester. Students are also expected to attend all of the ALG meetings, and not to absent themselves from these sessions without good reason. A penalty of 10% will be subtracted from the portfolio mark if you miss any of these meetings without strong grounds for doing so.

**Examination:** the examination will take place during the January assessment period after the Christmas vacation, and will test your close reading skills and practice.

**READING LISTS**


Each seminar-group will have its own syllabus of core texts, but we recommend some general guides to help with your work on this module: [http://readinglists.le.ac.uk/lists/DE80508C-3799-A1A0-FC99-A9A4C37404AA.html](http://readinglists.le.ac.uk/lists/DE80508C-3799-A1A0-FC99-A9A4C37404AA.html).

The following website has been developed to support your reading of this anthology: [http://www.wwnorton.com/college/english/nap/](http://www.wwnorton.com/college/english/nap/).
Particularly useful is the ‘Glossary of Literary Terms’ on the website:

LECTURES AND WORKSHOPS
Please see the Blackboard site for a lecture schedule and a list of workshops you will need to attend.

EN1020 A Literary Genre: The Novel (Year 1, Semester 1)

Number of credits: 20
Core/Optional: Core
Convenor: Dr Elizabeth Howard-Ahearn

Module Aims
This module will enable students to study the origin, progress and characteristics of generically related texts. It will foster an awareness of literary conventions and literary history and how both may be related to social and cultural contexts. Students will be encouraged to think and write about the influence authors have had on one another, and to relate the personal experience of reading to the discipline of English as an academic study.

Content
Students will study seven of the following: Henry James, The Turn of the Screw; Samuel Richardson, Pamela; Charlotte Brontë, Jane Eyre; George Eliot, Adam Bede; D.H. Lawrence, The Rainbow; Virginia Woolf, Mrs Dalloway; Jean Rhys, Wide Sargasso Sea; Michael Ondaatje, The English Patient.

The Turn of the Screw, Jane Eyre, Mrs Dalloway, Wide Sargasso Sea, and The English Patient are core texts which will be taught across all seminar groups. Students are therefore encouraged to begin reading these works over the summer. A reading list of secondary sources will be available on Blackboard.

Learning and Teaching
101 x 1 hour seminars in which students will engage closely with seven of the eight set texts.
10 x 1 hour lectures. These lectures will cover all eight set texts, and will also include a lecture introducing students to critical vocabulary for discussing novels, and a lecture preparing them for assignment 1.

Learning Outcomes
By the end of the module, students should be able to:

- understand the characteristic features of the genre;
- debate issues of 'representation' and 'reality';
- trace the development of the novel across time;
- show awareness of relevant literary movements;
- demonstrate the ability to present a coherent argument on a topic related to the course;
- use appropriate critical vocabulary to discuss novels;
- and demonstrate ability to evaluate and synthesise other critical views.

Assessment Scheme
One Secondary Sources Assignment, which will require students to find and evaluate three critical articles on one of the set texts (1500 words). This assignment is designed to develop students’ skills in locating and using secondary sources. This will count for 30% of the module grade.
One essay which will require students to analyse two of the set texts (2500 words). This will count for 70% of the module grade.

**Reading List**

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/DAD38C7F-CCCE-BAFB-3452-16E0C639163F.html](http://readinglists.le.ac.uk/lists/DAD38C7F-CCCE-BAFB-3452-16E0C639163F.html).

**Lectures**

Please see Blackboard for further details.

**EN1025/35 Introduction to Writing Creatively (Prose) (Year 1, Semester 1/2)**

**Number of credits:** 20

**Core/Optional:** Optional for BA English, core as part of Creative Writing Pathway.

**Convenor:** Dr Harry Whitehead/Dr Jonathan Taylor

**Module aims**

This year-long, two-semester course is a practical introduction to a variety of creative writing craft skills, including prose fiction, poetry, creative non-fiction, and screenwriting. The course combines writing workshops, practical and theoretical lectures, guest author talks and short film screenings.

**Content**

Students produce creative material of their own throughout the year, which is critically discussed in a friendly workshop environment. Working across such a range of differing genres, students gain both greater confidence in their own writing skills, as well as a deeper understanding of the literature they will study. In the first semester, students participate in ideas-generation workshops, study autobiography and other non-fiction forms like travel writing, and analyse poetry. In semester two, they look at fiction and writing for the screen. Assessment is through portfolios of creative and critical work, and students are encouraged to keep writing journals throughout.

**Learning and Teaching**

- 10 x 2-hour workshops led by different tutors within the Department of English with differing specialities.
- There will also be the possibility of attending relevant lectures and/or workshops led by visiting specialists offered to third-year and MA students.
- Each week, students will prepare for the workshop by reading a short piece of creative writing and a critical essay on an aspect of writing craft. Students will produce ongoing writing submissions for group workshop critique throughout the semester.

**Learning outcomes**

By the end of the module, students should be able to:

- Identify a wide range of creative writing genres;
- Demonstrate practical skills in, and comprehension of, structured creative writing within those genres;
- Critically evaluate their own and others’ writing in terms of established creative writing craft within the genres studied;
- Apply those established writing crafts to editing and improving their own and others’ writing;
- Contribute actively and constructively to group workshop environments;
• Analyse literary texts from the perspective of critic AND author;
• Develop an appreciation of the application of these learning outcomes in the wider work environment.

Assessment scheme
• 2 x 800-word submissions (formative assessment).
• 1 x 2000-word creative writing piece in prose fiction, creative non-fiction or a combination of the two.
• 1 x 1000-word critical reflective essay.

READING LIST

EN1036 Studying Language (Year 1, Semester 1)

Number of credits: 20
Core/Optional: Optional for BA English, core as part of the Minor in English Language.
Convener: Dr Mel Evans

Module aims
In the first semester module, you will be introduced to a variety of approaches for the study of language. After completion of the modules below, you should be able to examine and analyse language in a diversity of contexts and modes: informal and formal, spoken and written, and online and in-person.

Content
Students will focus on contemporary aspects of how language is used in different contexts, including how language relates to personal identity (such as regional location), different modes of communication (spoken, written and computer-mediated discourse), contexts of use (genre and pragmatics), how it is acquired by speakers (language acquisition), and attitudes towards language (standardisation and moral panics). Throughout, students will be encouraged to relate the topics covered each week to their day-to-day experience of language use.

Learning and Teaching
Includes a combination of lectures, seminars, workshops and guided independent learning.

Learning outcomes
On successful completion of the module students will be able to:

• discuss and analyse language using appropriate terminology and frameworks;
• identify differences in spoken, written and computer-mediated varieties of contemporary English;
• evaluate the relationship between language use and context.

They will develop the following transferable skills:

• collecting data systematically from a range of sources for class activities and portfolio entries
• expressing ideas clearly in spoken and written communication in small group discussion and the assessed activities
• adhering to formal standards of presentation both for the Department of English and in relation to linguistics
• evaluating their own performance through formative activities in class.
Assessment scheme

Portfolio tasks:
Entry 1 Data Analysis: conversation or news discourse
Entry 2 Essay (2100 words) on Prescriptivism and/or Language Attitudes

READING LIST
http://readinglists.le.ac.uk/lists/9232F4E5-2368-194E-41B0-FA0AD8642098.html

EN1037 Describing Language (Year 1, Semester 2)

Number of credits: 20
Core/Optional: Optional for BA English, core as part of the Minor in the English Language.

Convenor: Dr Chryso Hadjidemetriou

Module aims

In two modules (one per semester) across the year, you will be introduced to a variety of approaches and tools for the study of language. After completion of the modules below, you should be able to examine and analyse language in a diversity of contexts and modes: informal and formal, spoken and written, and online and in-person.

Content

This module explores the building blocks of language: what is language made of, and what are the different ways in which it can be described? Describing Language complements and develops the topics introduced in Studying Language, by looking in more detail at the systems of language. We consider different facets of language, for instance their sounds (phonology) and their grammatical structure (syntax), and apply frameworks that have been developed to identify and describe the different linguistic properties in present-day varieties of language. The module weekly readings are drawn from specialist textbooks on language and linguistics, and we explore the descriptive frameworks using a combination of fabricated and authentic language examples. Some of the module topics include:

- The phonemes (meaningful sounds) of English, and those of other languages
- How to transcribe language phonetically, using the International Phonetic Alphabet
- Word formation in English and other languages
- Syntax (word classes and arrangement) in Present-Day English and other languages

Learning and Teaching

Includes a combination of lectures, seminars, workshops and guided independent learning.

Learning outcomes

On successful completion of the module students will be able to:

- Identify and transcribe the sounds of English using the International Phonetic Alphabet
- Describe grammatical features of English using appropriate terminology
- Identify the main syntactic structures of Present Day English
Assessment scheme

Online tests of phonemic/phonetic transcription, grammatical analysis, and identification of syntactic structures, selected from a pool of questions of a range of types provided via Blackboard (e.g. multiple choice, multiple answer, true/false, ordering, matching, filling in blanks). These will be designed to test students' level of achievement of the module learning outcomes.

EN1040 History of the English Language (Year 1, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Cathleen Waters

Module Aims

This module introduces students to the study of the English Language, covering its development since the Old English period. In addition to raising awareness of language issues and challenging perceptions, the module will provide students with an understanding of a range of key issues related to the study of language, including language variation and language change in historical and contemporary contexts.

Content

The module will give an introduction to contemporary approaches to the origins of English and regional and national differences in language. It will provide an introduction to the study of various aspects of language, including etymology, semantics, morphology, orthography and grammar. All reading for the module will be posted on Blackboard.

Learning and Teaching

The course is taught through lectures and seminars, which provide students with the knowledge and skills necessary for detailed linguistic analysis. As part of their assessment, students undertake a group work project in which they analyse data and use their IT skills to present it convincingly.

Learning Outcomes

By the end of the module, students will be able to:

- discuss and analyse language using appropriate methodologies;
- demonstrate a knowledge and understanding of the evolution of English;
- show an awareness of contemporary issues arising from the historical development of English;
- put into practice a range of skills necessary for empirical research on language.

Assessment Scheme

The module is assessed by two projects. The first is a group work project assessed through a 10 minute presentation, and the second is a 2000 word essay on an individual project.

Reading List

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/0347A1FE-3999-E5DE-FFFF-8235A526EBE6.html](http://readinglists.le.ac.uk/lists/0347A1FE-3999-E5DE-FFFF-8235A526EBE6.html).
EN1050 Renaissance Drama: Shakespeare and his Contemporaries (Year 1, Semester 2)

**Number of credits:** 20  
**Core/Optional:** Core  
**Convenor:** Professor Sarah Knight

**Module aims**
This module will enable students to build on existing knowledge and skills to develop a more independent and broad approach to the plays of Shakespeare and his contemporaries within their theatrical and cultural context. Students will become familiar with different dramatic genres, and will be asked to consider questions of genre, class, gender, race and education. Students will learn more about how early modern drama developed between the late 1580s and the 1620s. In turn, students will be asked to analyse the plays within their social and political context, taking account of early modern staging methods, theatrical conditions, composition and printing practices. Crucial to this module is the screening of film versions of Renaissance plays, which students will be expected to attend alongside lectures and seminars.

Students will be required to buy the following books:


**Content**
Students are required to read at least seven plays for this module. Four of these will be chosen from the following pairs of set texts:

- Marlowe, *The Jew of Malta*  
  Shakespeare, *The Merchant of Venice*

- Marlowe, *Edward II*  
  Shakespeare, *Richard III*

- Marlowe, *Doctor Faustus*  
  Shakespeare, *The Tempest*

- Webster, *The Duchess of Malfi*  
  Shakespeare, *Measure for Measure*

The other texts will be at least two more plays by Shakespeare and at least another play by a contemporary author.

**Learning and Teaching**
Teaching for this module consists of a combination of seminars, lectures and film screenings. Students are encouraged to read independently; in seminars, students will be required to give oral presentations and to contribute to discussion throughout the semester. The module mark will be based on oral presentation, review, and examination: these forms of assessment are intended to help students’ learning and shape their ability to articulate their ideas clearly and adopt an analytical attitude towards written texts and dramatic performance.
Learning outcomes

By the end of this module, students:

- will have acquired a broad knowledge of the plays of Shakespeare and his contemporaries with a grasp of their underlying chronology;
- will understand the impact of historical contexts on the development and thematic concerns of early modern drama;
- will be able to distinguish between different dramatic genres and the styles of different playwrights;
- will be equipped with the methodologies and skills necessary to analyse early modern plays with regard to the critical issues of class, race and gender;
- will be able to comment critically on theatrical and/or cinematic productions of Renaissance plays, learning the skills necessary for writing an analytical review;
- will recognise the impact of early modern staging methods, collaboration and printing practices on the plays.

Assessment scheme

The assessment for this module consists of a 1,500-word review of a theatrical production or film version of a Renaissance play (30%), a 2 1/2 hour closed-book examination (70%) and a five minute oral presentation which will be graded as a formative assessment but will not contribute to the final module mark. The presentation is compulsory and 5 marks will be deducted from your final mark if you fail to complete it.

READING LIST

Recommended single-text editions of the set texts (at least four to be studied):


Secondary Material on Blackboard: Articles and chapters relevant to the study of Renaissance Drama are now available on Blackboard: log in to the Blackboard site, and go to Renaissance Drama/Course Documents/Secondary material on Blackboard. You will be able to read these items online.

Lectures, Study Skills Talks, Film Screenings

Please see Blackboard for further details.


Second-Year Modules

IMPORTANT NOTICE TO SECOND-YEAR ENGLISH BA STUDENTS

Students taking BA English will write a compulsory dissertation in their final year and must attend the lecture on “Choosing a Dissertation Topic” which will take place in mid-February. In the two weeks following the lecture you must fill out a form (which will be available during the lecture) with your chosen topic and take it to your personal tutor for approval.

Completed forms must be posted in the metal essay box on the 14th floor by (date to be confirmed in lecture). Soon after this time the name of your allocated supervisor will be posted on the 14th floor notice board.

Please note that you will probably not be supervised by your Personal Tutor, and that your supervisor will want to see you towards the end of the second semester, after the examinations, to help you plan your work in advance.

Students taking a joint degree who are considering doing a dissertation in English are most welcome to attend.
EN2010: Chaucer and the English Tradition (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Anne Marie D'Arcy

Module aims

This module will introduce students to one of the most important periods in the development of English literature, the fourteenth and fifteenth centuries. The course will focus on Geoffrey Chaucer as the ‘father of English poetry’, but will also pose questions about the validity of this label. Students will see how Chaucer’s dizzying mixture of different voices and strands of thought make it difficult to claim his work as the bedrock of any single, cohesive tradition; they will also be shown how porous are the boundaries of his work, as they draw equally from Italian, Latin and French, and challenge the notion of a securely ‘English’ literature. By engaging closely with Chaucer’s careful manipulation of language and genre, and by considering his work from a variety of critical viewpoints, students will gain an appreciation of the richness and complexity of medieval poetry in general, and of the incipient English tradition it produced.

Content

The module will focus on a selection of Chaucer’s Canterbury Tales, which students will be encouraged to interpret alongside other late medieval works. From Chaucer, students will read The General Prologue, The Knight’s Tale, The Miller’s and The Reeve’s Tales, The Wife of Bath’s Prologue and Tale, The Franklin’s Tale, The Prioress’ Tale, and The Man of Law's Tale, along with Chaucer’s sources and analogous contemporary material. These works encompass the genres of dream vision, romance, fabliau, and estates satire, which will be discussed in lectures. There is also the possibility of exploring other texts in seminars, in consultation with the seminar tutor.

Learning and Teaching

Students will be required to work on a range of Chaucerian and late medieval literary texts. The course is taught through lectures and seminars. Some lectures will adopt an interdisciplinary approach, making use of a range of contemporary visual material. Students will be expected to engage with current trends in critical debate in addition to performing close reading and analysis of the texts.

Learning outcomes

By the end of the module students will be able to:

- demonstrate a knowledge of the works of Chaucer, his contemporaries and followers, with a secure understanding of their underlying chronology;
- identify some of the major genres of later medieval literature;
- show a critical awareness of the late medieval English literary tradition in relation to its historical, social and cultural contexts;
- reflect on the place of Chaucer and his contemporaries in current critical debates;
- demonstrate a secure knowledge of the language and diction of Chaucer and his contemporaries by developing the techniques of close reading in their own engagement with texts;
- engage with such issues as multiple layers of narration and the complexity of the authorial voice.
Assessment scheme

The module will be assessed by a passage analysis (20%) and a two-hour examination (80%). The passage analysis will be set by the course convenor and made available on Blackboard three weeks in advance of the submission deadline (12 noon on Monday 18 November 2016). Two questions must be answered during the two-hour examination, one from each of two sections: a thematic question (answers for which must cover at least TWO texts), and a question directed at a specific named text.

READING LIST

All students should own the Riverside Chaucer, gen. ed. by Larry D. Benson, 3rd edn (Oxford: Oxford University Press, 2008).

Secondary Reading

http://readinglists.le.ac.uk/lists/BB5E3291-196D-C2B6-1F87-4838E4118268.html

Lectures

Please see Blackboard for further details.

EN2020: Renaissance Literature (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Professor Sarah Knight

Module aims

The module introduces you to a variety of (non-dramatic) genres and to authors writing in the sixteenth and seventeenth centuries. It covers a longer period than EN1050 ‘Renaissance Drama: Shakespeare and his Contemporaries’ and thus sets your existing knowledge of Renaissance drama within a wider context. You will become familiar with some of the following literary genres and modes of writing: the sonnet, the epic poem, ‘metaphysical’ poetry, satire, political allegory, philosophical writing, travel writing, radical writing. Since most texts written and published in the Renaissance were either religious or at least informed by the controversies that followed the Reformation, much of the module is designed to help you grasp the impact of religion and politics on the literature of the period. The module places special emphasis on the “material” dimension of the Renaissance, including the movement of people and ideas, theories of matter, conceptions of the body, sense of place, the physical features of texts, and the business of writing.

Content

The core texts for this module are Books 1, 2, 4 and 9 of Paradise Lost (though you are expected to read the entire poem), Shakespeare’s Sonnets and Thomas More’s Utopia. These texts will be complemented by your seminar tutor’s selection of texts from the Norton anthology (ninth edition).

Learning and Teaching

Teaching for this module consists of a combination of lectures and seminars. Students are encouraged to read independently and in seminars may be required to hand in written assignments and give oral presentations, which are designed as mechanisms that shape the learning of students and their ability to articulate ideas clearly and adopt an analytical attitude towards literature.
Learning Outcomes

By the end of the module, you will be able to:

- recognise the breadth of Renaissance literature and set Renaissance drama within its wider literary and cultural context;
- provide an analysis of Renaissance texts that includes a consideration of the major political, social, literary and religious factors which had an impact on the literature;
- distinguish between a number of literary forms and between the styles of several authors using the same form.

Assessment scheme

The assessment for this module consists of one 3,000-word essay to be handed in after the Christmas vacation (100%). You will be required to make substantial and detailed reference to the work of at least two authors of the period: the intellectual framework of your essay and the depth of textual analysis should reflect a substantial amount of the reading and thinking you have done over the semester. Credit will also be given where there is evidence of an informed engagement with scholarly editions and/or the original print and/or manuscript sources.

READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/42DEBFCD-EF5C-35B9-8016-75FCF985DB51.html.

Lectures

Please see Blackboard for further details.

EN2030: The Study of Language (Old English) (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr David Clark

Module aims

The module will introduce students to the literature of the Anglo-Saxons, and invite them to consider its creation within its historical and cultural milieu. Specifically, it will: enhance linguistic, stylistic, and literary skills, building on work completed at Level 1; raise awareness of how language may be closely analysed through the practice of translation from Old English into Modern English; introduce students to a multi-disciplinary approach to literature through the use of art, stylistics, and manuscript studies to illuminate texts; and provide detailed analysis of generic classification of texts.

Content

The following core texts will be studied closely in seminars and lectures through translation and analysis: Ælfric’s *Life of St Æthelthryth* (lines tbc), *The Story of Cædmon* (clauses 5-13), Wulfstan’s *Sermo Lupi ad Anglos* (clauses 1-8), *Beowulf*: the Fight with Grendel (lines tbc), *The Dream of the Rood* (lines 1-23, 39-62), *The Battle of Maldon* (11. 84-107), *Judith* (11. 94b-121). These texts will be supplemented with texts studied in Modern English translation, such as *Beowulf*, the elegies, *The Wife’s Lament* and Old English saints’ lives (at the discretion of individual seminar tutors).
Learning and Teaching

Lectures will provide students with the means to engage critically with the core texts and their cultural context. Grammar lectures will teach students the basic elements of English grammar, and will equip students with all of the language tools required to understand Old English, undertake the online tests, and tackle the first-part of the examination. In seminars students will be required to reflect on their knowledge and understanding of the key texts supported by close linguistic, stylistic, and literary analyses.

Learning outcomes

By the end of the module students will possess:

- an introductory knowledge of Old English literature within its appropriate historical period;
- enhanced evaluative and analytical skills;
- a basic level of understanding of a synthetic language and its components and mechanics;
- a basic grounding in multi-disciplinary methods of analysing texts;
- a good understanding of genre and generic classification with its attendant limitations.

The use of Blackboard, including wikis, will develop students’ IT and writing skills.

Assessment scheme

20% will be awarded for the completion of a number of short assessments based on the Language lectures, which will be administered and completed via Blackboard (where further information will be found). 80% of the marks will be accounted for by an examination. This 2 ½-hour examination will demonstrate a range of student skills through its emphasis on language and textual analysis in its first part, and through the evaluation of an essay theme in relation to three texts in its third. The first part is a brief stylistic analysis evaluating method of translation with detailed reference to the original language. The second part will consist of a series of essay questions from which students must select one, and discuss three texts in total, at least one being a core text. It is expected that this essay will provide detailed textual analyses, demonstrating depth of understanding of the issue chosen for discussion.

READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/CB963E4E-DESC-2FFE-EDD5-BC84108BC187.html](http://readinglists.le.ac.uk/lists/CB963E4E-DESC-2FFE-EDD5-BC84108BC187.html).

Lectures

Please see Blackboard for further details.

EN2070 Using Stories (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Compulsory as part of Creative Writing Pathway.

Convenor: Dr Jonathan Taylor

Module aims

This Creative Writing module aims to explore some of the ways in which writers can discover, recover and explore materials, ideas and narratives in the wider world, and use and reshape them into effective creative pieces. It encourages students to develop their Creative Writing research methods, and then to employ those methods in the construction of original writing, in multiple forms and genres. In this way, it aims to enhance both the students’ research and writing skills.
Content
This module includes various strands, all of which concern the relationship between the workshop and materials, ideas and narratives in the wider world.

Topics may include:
- Using historical stories
- Using place-based subject-matter
- Using other art-forms
- Using scientific concepts
- Using libraries and museums

Forms and genres covered in the creative exploration of these topics may include:
- Fiction and historical fiction
- Creative non-fiction
- Scriptwriting
- Poetry (including ekphrastic and found)
- Site-specific writing
- Speculative fiction

As well as practical creative writing exercises, students will be encouraged to think critically and reflectively about the topics covered.

Learning and Teaching
The module will be delivered in weekly lectures and weekly seminars.

Lectures may include:
- discussions by staff of relevant craft issues, techniques, genres, and research methods;
- talks by established writers in the School of English discussing their own practice in using research to construct creative work;
- presentations on particular research topics by invited experts;
- screenings;
- readings and discussions by visiting writers.

Seminars may consist of:
- creative writing workshop exercises feedback sessions;
- exploration of particular subjects relating to writing craft and research topics;
- mini-lectures on particular research topics;
- discussions of reflective and critical work.

All students will be allotted an Autonomous Learning Group (ALG). Each small group of students will decide on the location for a field visit (vetted by the tutor), undertake the visit (as a group or individually), meet to discuss material gathered, before individually using that material to construct a creative work in their chosen form. Students will also keep a writing journal throughout their second year creative writing modules (i.e. this module and the second semester’s ‘Research, Reflection and Review: an Advanced Creative Writing Workshop’).

Learning outcomes
Subject knowledge:
After completing this module, learners should be able to:
effectively formulate creative ideas from research conducted in the wider world;
evaluate and select which genre will prove most effective to realise the creative idea;
construct creative work in a variety of different genres using that research;
apply craft skills learned on previous modules and this one in the construction of that creative work;
critically and constructively evaluate the success or otherwise such research in creative practice.

**Transferable skills:**
By the end of the module, students should be able to:

- write, using techniques they have acquired, in different forms, genres and contexts;
- effectively communicate ideas through different kinds of narratives.
- reflect critically on their work.

**Assessment scheme**
There are two elements to the assessment:

- **Creative Work:** 3000 words or equivalent, depending on form using a particular piece of specified research in any accepted Creative Writing form (poetry, prose, narrative non-fiction, script or drama) [Summative, to be submitted with the Reflective Commentary] (70% of whole);
- **Reflective Commentary:** 1000 words focusing on how the research was used, and technical/craft issues raised in doing so [Summative, to be submitted with the Creative Work] (30% of whole);

**READING LIST**

**EN2040: Medieval Literature (Year 2, Semester 2)**

**Number of credits:** 20

**Core/Optional:** Core

**Convenor:** Dr Anne Marie D’Arcy

**Module aims**
This module will help to consolidate and develop the knowledge of early English literature students have accrued on the degree programme so far. On the one hand, it will bridge the gap between the Old English and Renaissance periods, highlighting broader continuities across the intervening centuries. On the other, it will introduce students to the range of traditions, genres and audiences in the later Middle Ages before the emergence of a singular, homogenous national ‘literature’. Its specific aims are:

- to enhance students’ stylistic, analytic and research skills, building on knowledge gained on the degree programme so far;
- to highlight developments, divergences and continuities in the English literary tradition through the reading of texts from a number of regions, written between the years c.1200-1500;
- to introduce students to a wide variety of medieval genres and dialects through close reading of texts composed in this period.
Content

The following texts will be studied closely in lectures and seminars, forming the basis of discussion and analysis: Ancrene Wisse, Hali Meiðhad, The Owl and the Nightingale, King Horn, Sir Orfeo, Sir Gawain and the Green Knight, Wynnerewe and Wastoure, medieval lyrics, medieval drama, and Sir Thomas Malory’s Morte Darthur.

Learning and Teaching

Lectures will provide students with information about the key texts and their historical and intellectual backgrounds. They will also raise awareness of the range of critical approaches to medieval literature, and flag up important political and cultural developments relating to the texts. In seminars, the key skill of appreciating different methods of writing will be acquired through learning how to analyse texts composed in a range of forms and dialects. Student presentations will also assist in enhancing writing and speaking skills.

Learning outcomes

By the end of the module students will have attained:

- a greater understanding of divergences and continuities in the English literary tradition through a reading of texts from c.1200-1500;
- critical knowledge of a wide variety of medieval genres and dialects;
- an enhanced awareness of the connections between culture and wider historical forces;
- the ability to present and corroborate a complex argument in a sustained piece of writing;
- a greater sense of how to manage their time effectively and develop a successful work schedule, through independent literary research;
- improved linguistic and analytic skills through engagement with unfamiliar language forms.

Assessment scheme

The assessment for this module consists of a ten-minute oral presentation in your seminar group (20%), and a 3000-word essay (80%). The presentation will facilitate students’ learning and their ability to articulate their ideas clearly while the essay will demonstrate students’ skills through its emphasis on contextual analysis and the detailed discussion of texts.

READING LIST

Compulsory Textbooks


NB: only the second volume is required.

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also be found online via the following link: http://readinglists.le.ac.uk/lists/05A7F613-E4A3-0018-8AA2-87C43AF45701.html.

Other Primary Sources

Anthologies


**Individual Editions**


**Lectures**

Please see Blackboard for further details.

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**EN2050 From Satire to Sensibility: Literature 1660-1789 (Year 2, Semester 2)**

**Number of credits:** 20

**Core/optional:** Core

**Convenor:**

**Module aims**

This module has three aims:

To introduce students to a wide variety of authors crucial to the development of the cultural and political landscape of modern Britain (the period covers the literature of the Restoration and the subsequent 'ages' of neo-classicism and sensibility);

To foster an awareness of different genres (chiefly, the rise of satire and dramatic comedy, the development of the novel, and, in poetry, the shift from formal precision to self-conscious expressionism);

To enhance understanding of the cultural and intellectual issues shaping the works (e.g. the split between court and popular culture in the Restoration; the 'rise of the novel'; the development of print culture; public and private spheres; gender and genre).

**Content**

Students will study a selection of the following:

The writings of the 1660s and 1670s to elicit instances of the clash between Puritan seriousness and the licentious scepticism of the newly restored court.
The comic plays of writers such as Etherege and Wycherley will be studied as examples of new developments in drama, following the reopening of the theatres in 1660. Treatments of gender and sexuality will be examined in these comedies.

The development of the novel and periodical (genres which drew upon the energy and enterprise of the rising middling classes) will be explored through the writings of Defoe, Haywood and the polite essays of The Spectator.

Augustan writers such as Swift and Pope offer the opportunity to consider the tensions between the paradigms of wit and politeness.

The attempt to resolve the internal contradictions of the period is further manifested in two interlocking trends: the eighteenth-century search for a view of humanity that transcends politics and social divisions (Johnson) and a subsequent fascination with the individual and the authority of emotion (Gray, Burney).

**Learning and Teaching**

In addition to providing students with an introduction to the work of the major authors of this period, lectures will encourage students to look closely at formal developments, to be aware of the influence of intellectual and socio-historical factors and to consider recent critical approaches. In seminars students will be required to reflect on their reading of the main authors, engage in detailed close-reading of texts, and participate in informed discussion with their peers.

**Learning outcomes**

By the end of the module students will be able to:

- distinguish and define the main literary conventions of the period;
- link the literary texts to the intellectual and political debates of the period;
- demonstrate the ability to present a coherent argument on a topic related to the content of the course;
- demonstrate the ability to engage with texts on a detailed level, analysing elements such as diction, rhetorical techniques, and tone.

**Assessment scheme**

One textual analysis exercise of 1,000 words on a passage from one author.

A three-hour two-part examination with two questions (80%).

The textual analysis exercise is intended to provide students with the opportunity to practise the close-reading skills needed in written work across the BA course. In Section A of the examination, students must demonstrate substantial knowledge of the works of one author. The authors covered in section A will be specified in course information each year. Questions in Section B will address topics, themes, issues or genres. In this section students will be required to identify comparisons and contrasts across texts by two or more authors (please note that students may not answer on any texts or authors that they have already written on in section A or for the textual analysis exercise).

**READING LIST**

Check which tutor you have been assigned. Each tutor will post a list on Blackboard of the primary sources, drawn from the reading list below, which they will be covering in seminars. We recommend that you try to read a range of primary and secondary texts, not simply those covered in your seminars, and that you attend all lectures to give a sense of context for the period. You should refer to Blackboard for further critical reading lists and critical material.

[http://readinglists.le.ac.uk/lists/95EB4BC7-108A-D014-165F-4A4348A5AFA3.html](http://readinglists.le.ac.uk/lists/95EB4BC7-108A-D014-165F-4A4348A5AFA3.html)

**Lectures**

Please see Blackboard for further details.
EN2060: Concepts in Criticism (Year 2, Semester 2)

Number of Credits: 20

Core/Optional: Core

Convenor: Dr Joe Anderton

Module aims
The module will introduce students to a range of theoretical debates which have influenced the study of English in recent decades, covering issues such as reading and authorship, gender and sexuality, identity and selfhood, class and race, empire, nationalism and transnationalism. The module will invite students to identify, compare and evaluate key theoretical concepts, and consider their applicability to texts of different genres and historical periods. We will examine in detail three set texts, approaching them from various theoretical perspectives. The module will enable students to make use of theoretical concepts in their interpretation of texts.

Content
Each lecture focuses on one or two concepts, and covers several theoretical perspectives on that concept. The lectures make connections between theoretical essays and one or more of the following texts: Aphra Behn, Oroonoko (1688); E. M. Forster, A Passage to India (1924); Jackie Kay, Trumpet (1999); other texts included in the ‘Concepts in Criticism e-anthology’ (to be posted on Blackboard). The lectures are divided into five sections, each of which deals with a different theme (see below). Seminars will focus on the concepts introduced in lectures with close reference to both the theoretical essays and the set texts. All the essays discussed in the lectures will be available on Blackboard.

Learning and Teaching
The module will be delivered through two lectures per week, a weekly seminar, and a weekly autonomous learning group. The lectures will introduce key theoretical concepts and will offer readings of the set texts in the light of these concepts. Seminars will provide the opportunity to reflect upon and discuss the theoretical essays covered in the lectures, allowing students to develop their own interpretations of the set texts in relation to the theory. Group work for this module is compulsory. Each week, autonomous learning groups will be required to meet in advance of the seminar to discuss ideas and issues arising from the reading. A formal group work report must be submitted on a weekly basis. See Assessment for further details. Group work report forms are available on Blackboard.

Learning outcomes
By the end of the module students should be able to:
- Identify, define and discuss key theoretical concepts;
- Compare and critically evaluate theoretical concepts covered on the module;
- Acquire the critical vocabulary required for the accurate application of key terms and concepts;
- Apply literary and critical theories to the analysis of texts from a wide range of genres and historical periods;
- Work both individually and in groups to discuss and evaluate a range of theoretical approaches to the study of literature.

Assessment
Group work: Groups will meet each week to discuss questions set by their seminar tutor. The group must submit a set of responses of roughly one page of A4 (NOT in note form) for each seminar. The report must be printed on the group work report forms available on Blackboard, and should include the names of all those present at the
meeting, specifying the name of the person who wrote the report. On completion, these forms should be submitted to the seminar tutor. If you cannot attend a group meeting for medical or personal reasons you should contact your seminar tutor. Students who miss group meetings without adequate explanation will not receive a mark for this exercise (worth 10% of the overall mark for the course).

Individual work: In addition to the group work project, the module will be formally assessed by two pieces of written work. The first assignment will consist of a 1,500-word essay offering a reading of one of the set texts in relation to one theoretical concept. The second assignment will consist of a 2,500-word essay offering a reading of one of the set texts, or a text of your choice, in relation to two theoretical concepts. This does not have to be a literary text: you can select from a range of genres including non-fictional prose, films, visual images and music. Please check Blackboard for assignment deadlines.

Assessment scheme: Group work: 10%; Assignment 1: 30%; Assignment 2: 60%

READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/E9683BE4-A60C-2875-0893-BB662D27DA5A.html](http://readinglists.le.ac.uk/lists/E9683BE4-A60C-2875-0893-BB662D27DA5A.html).

Lectures

Please see Blackboard for further details.

**EN2090 Sociolinguistics (Year 2, Semester 2)**

**Number of credits:** 20

**Core/Optional:** Core for Language Pathway / English Language Minor

**Convenor:** Dr Cathleen Waters

**Module aims**

This module explores contemporary research questions, methods and findings in the area of language and society. The module will introduce perspectives on language variation and change, particularly with respect to English.

**Content**

Building on the first year modules ‘Studying Language’ and ‘Describing Language’, this module further examines the relationship between language and society. Readings will be drawn from both empirical and theoretical approaches and will examine variation at the levels of phonetics/phonology, syntax and discourse-pragmatics. Quantitative and qualitative empirical studies will be drawn from the UK and the rest of the world. Students will be encouraged to relate the material each week to their own projects (which form the basis of the assessment).

**Learning and Teaching**

The module is taught through weekly lectures and seminars, and guided independent learning.

**Assessment scheme**

- Collection and input of data from 10 people to form part of a database (worth 10%)
- One essay of 3,500 words (worth 90%) presenting the analysis of sociolinguistic data

The topic of the essay will be selected by the student in consultation with the module tutor. It is expected that the students will use the database as the source of the data for the project, but other sources of data may be possible for the essay.
Learning outcomes
On successful completion of the module, students will be able to:

- Engage with, and critically reflect upon, claims (scholarly and popular) about the social context of language use
- Independently collect data, either through ethical fieldwork, the use of publicly available data or by using appropriate existing linguistic databases
- Analyse the data to evaluate and critique previous claims
- Create a fluent, logically argued, coherently structured, and professionally presented essay with the collected data

TOPICS
What do sociolinguists study?
Language attitudes
What is a linguistic variable? (Methods for investigating variation and change)
Age and sociolinguistic variation
Social class, network, and mobility
Language and gender
Language and identity
International varieties and language contact
Variation in the media – cause or effect?

SAMPLE READINGS
EN2080 Advanced Creative Writing Skills (Year 2, Semester 2)

Number of credits: 20
Core/Optional: Compulsory as part of Creative Writing Pathway.
Convenor: Dr Harry Whitehead

Module aims
This module aims to combine an intensive creative writing workshop with practice in performing your work, and advanced study of creative writing research methods, critical reflection, and writing literary reviews for publication. The different strands will feed into each other at all points through the semester.

Content
This module includes various strands: creative writing workshops; performance workshops; lectures on research for writers, advanced practical critical reflection, and writing literary reviews for publication. Students will continue to keep a writing journal - begun in the first semester - that will feed the assessed critical essay. The module will also involve lectures, workshops and autonomous small group work on developing personal performance techniques for your own work. Note that performance does not always involve dramatic expression: there are many writers who speak quietly, undemonstratively yet effectively. This module will help you find your own best way to express your work in performance.

Learning and Teaching
The module will be delivered in ten weekly lectures and ten weekly workshops

Lectures may include:
- discussions of creative craft issues, techniques, forms and genres, as well as research methods;
- reflection on one’s own work, and writing literary reviews for publication;
- talks by established writers in the School of English discussing their own writing practice;
- a lecture on performing creative work in public;
- readings and discussions by visiting writers.

Workshops may consist of:
- creative writing peer review sessions;
- creative writing exercises;
- a performance workshop (or workshops);
- mini-lectures;
- small and large group discussions on any of the module’s topics.

Learning outcomes

Subject knowledge:

After completing this module, learners should be able to:

- apply established research methods in Creative Writing Studies to their own practice;
- evaluate existing writing to write critical reviews in literary journal and newspaper styles;
- construct creative work in different forms and genres with a sound understanding of craft elements that may be used;
- apply craft skills learned on previous modules and this one in the construction of creative work;
• perform their creative work in public with confidence;
• identify key issues in improving the performance of their creative work;
• analyse and provide constructive feedback about their own and other's creative work.

Transferable skills:

By the end of the module, students should be able to:

• write, using techniques they have acquired, in different forms, genres and contexts;
• effectively communicate ideas through different kinds of narratives;
• reflect critically on their own and other’s work;
• write critical reviews of creative work in newspaper and popular journal styles;
• present their own work in a public arena with confidence.

Assessment scheme

There are three elements to the assessment:

• Creative Writing (45%): 2000 words (or equivalent) in any creative writing form (poetry, prose, narrative non-fiction, script or drama).
• Critical Work (45%) in two parts: 1) a 1500 word essay on any issue or issues related to creative writing research and reflection, using information from the writing journal you have kept throughout the year; 2) a 500 word literary review of any book or performance by a guest author appearing in the past year at the university. Please note: your writing journal will be submitted as an Appendix for reference (though not assessed summatively itself).
• Oral Presentation (10%): a five minute performance of your own work, performed in a group environment.

READING LIST
http://readinglists.le.ac.uk/lists/C7C44681-592C-E36A-5802-8FC12CB76A24.html

Third-Year Modules

EN3010: Dissertation (Year 3, Semester 1)

Number of Credits: 20
Core/Optional: Core Convenor: Dr Julian North

Module aims
The module offers students an opportunity to undertake an extended piece of independent research and so to develop their writing and organisational skills, together with one-to-one supervision. Compulsory oral presentation of research findings will enhance students’ ability to condense and summarise material, as well as testing their PowerPoint and presentation skills.

Content
The Compulsory Dissertation is written under the guidance of a supervisor appointed in the light of the student’s choice of topic. Your topic should be well-defined. It may be a theoretical or language-based topic. It may be a study of a well-defined group of primary texts (e.g. novels, poems, plays). It may be an in-depth study of one primary text. There is no stipulation as to the number of texts (primary or secondary) you base your dissertation on, but credit will be given to those who combine breadth of relevant reading with depth of analysis. Avoid sweeping ‘survey’ topics, e.g. the representation of love in Renaissance literature (remember that the
dissertation is only 5,000 words in length; you are not writing a book!); do feel free to write on canonical authors and popular themes such as Shakespeare and twentieth-century women’s writing, but try to focus your proposal on a specific issue or problem, e.g. the treatment of time in *The Tempest*, the image of the Medusa in contemporary women’s poetry. Above all, choose a topic that you find challenging and engaging.

Think twice before reverting to books you studied for A level, unless you have significant new material to add or a completely new approach to take. If you want to build on something familiar it often works better to develop topics you have studied/are studying in your degree course. Many students choose 20th/21st century topics. This is great, but bear in mind that there is a limited number of staff with expertise in this area and they can’t supervise everyone! There is a wealth of expertise in the teaching staff to supervise pre-1900 topics. Take advantage of this!

Previous dissertation topics include: A Study of Textual Problems in *King Lear*; Pregnancy in Anglo-Saxon England; Metaphor and Metonymy in Joyce’s *Ulysses*; Swift, Satire and the Body; Keats and Chaucer; Australian Soap Operas and English Intonation; A Postcolonial Approach to the Novels of Chinua Achebe. Second year students must attend the workshop on choosing their dissertation topic and consult with their personal tutor before submitting their dissertation proposal on 24 March 2017.

PowerPoint Presentation
You will be required to give a 3-minute PowerPoint presentation in front of an audience of two dissertation supervisors (one of whom will be yours) and their groups of dissertation students. We will be assessing your ability to summarise your research topic and communicate it effectively (and interestingly!) to the audience using PowerPoint. There will be no questions afterwards and a handout is not required. There are examples of previously successful presentations on the Dissertation site on Blackboard. A lecture will give you more details and help prepare you for the presentation. You will be timetabled to give your presentation EITHER on Thursday 17 November 2016 2-4pm OR on Thursday 24 November 2016 2-4pm. Until timetabled you should keep both dates clear.

Learning and Teaching

- **Supervisions**: Supervisors will offer students up to 3 hours of individual feedback in scheduled supervisions (arranged either face to face, via scheduling software, a sign-up sheet or email). It is the student’s responsibility to attend for these meetings. The first supervision will take place before the summer vacation and the second will normally be within the first two teaching weeks of the autumn term. Supervisions thereafter will be at regular intervals throughout the semester, and there will normally be no more than two weeks between them. Students who fail to attend a supervision without offering an adequate explanation cannot expect it to be rescheduled. After three weeks of no contact, supervisors will contact students to prompt them to sign up for another meeting. Supervision takes place in term-time only.

- **Feedback on Drafts**: Supervisors will read and give feedback on up to 2,000 words in draft form. Students should discuss with their supervisors when they want to submit draft work, which should arrive in good time for feedback to be returned. All feedback on drafts will be returned in a timely fashion. No written feedback on drafts will be given after the last day of the teaching term. Supervisors will provide written feedback on content, structure, and written style of the draft work, and further verbal feedback if requested, but students must accept responsibility for the quality of the final draft of their dissertation.

- **PowerPoint Presentations**: Supervisors will give guidance on the preparation of the presentation.
There will be two introductory lectures to help students with the process of researching their topic early in the semester. These will advise students on researching and writing their dissertations and will include advice on the aims of a dissertation, defining and developing their topic, compiling a bibliography, searching for sources, planning and writing the dissertation.

There will be a compulsory session in the first two teaching weeks of term on the use of library resources, especially electronic databases, in researching your dissertation.

Learning outcomes

- By the end of this module students will have attained:
  - the ability to identify, research and ‘write up’ an extended piece of independent research;
  - a greater understanding of bibliography and research methods;
  - improved problem-solving skills;
  - enhanced knowledge of a range of critical approaches;
  - the ability to reflect on and take steps to remedy (where necessary) a range of key skills, including writing, critical and presentation skills;
  - the ability to summarise research findings for the purposes of oral presentation;
  - the ability to use PowerPoint as a medium to present a piece of research.

Assessment

The 5,000-word dissertation itself is to be submitted on 12 January 2017 at 12pm. The oral presentation is assessed and will constitute 10% of the module mark. (Please note that the mark given for the presentation cannot lower your overall mark for the module).

IMPORTANT NOTICE TO SECOND YEAR STUDENTS TAKING THE DISSERTATION

Second year students must attend a lecture on Choosing a Dissertation topic which will be timetabled. Forms will be available in the lecture. In the two weeks following the lecture, you must fill out the form with your chosen topic and take it to your personal tutor for approval.

Forms must be posted in the metal essay box on the 14th floor by Friday 24 March 2017.

LECTURES

Fridays 12-1pm

7 October 2016 Introduction to the Dissertation (Mark Rawlinson)
14 October 2016 Dissertation Surgery (Mark Rawlinson)
21 October 2016 Powerpoint and Oral Presentation Skills (Ben Parsons)

EN3020: Romantics and Victorians: Literature 1789-1870 (Year 3, Semester 1)

Number of credits: 20

Core/optional: Core

Convenor: Professor Philip J Shaw

Module aims

The over-arching aim of this module is to consider in detail two interlocking literary movements which span the period 1789 to 1870: Romanticism followed by the Victorian period. While the course is structured around the work of twelve representative writers (Blake, Wollstonecraft, Wordsworth, Coleridge, Keats, Shelley, Byron, Austen, Dickens, Eliot, Tennyson, and Rossetti), the module is designed to encourage advanced study of major literary texts and to offer ways of contextualising them historically and critically. Whilst the novel is well
represented on this module, the emphasis on poetry, particularly the poetry of the Romantic movement, will
raise the quality of your attention to this important genre. Lectures and seminars will provide opportunities for
considering additional authors and texts.

Content
The first half of the module, on the Romantic movement, will introduce selected work by Blake, Wollstonecraft,
Wordsworth, Coleridge, Shelley and Keats. The lectures and seminars will consider the status of these poets and
ways of reading their texts, and will offer access to an understanding of Romanticism and a range of recent
critical writing on the period. Further lectures will consider works by Byron and Austen, and issues relating to
Romanticism in general.

The second half of the course, on Victorian writing to 1870, will comprise a group of lectures and seminars on
major novelists (Dickens and George Eliot) and another on major poets (Tennyson and Rossetti). Among topics
to be considered are the development of nineteenth-century realism, the relationship between the major
novelists and the new mass audience for literature, the emergence of the professional woman writer, the legacy
of the Romantics as manifested in Victorian poetry, and the ways in which religious doubt and residual religious
faith used this legacy.

Within the context of the degree course as a whole this module will provide a means of understanding the
nineteenth century as a period of revolutionary change, and will illuminate the relationship between the
Enlightenment and the Romantic movement, and the transition from Romanticism to Victorianism, and from
Victorianism to Modernism.

Learning and Teaching
The teaching of the module is delivered through a series of lectures on individual authors and central critical and
cultural topics which provide direction and contexts for students’ individual study of texts, secondary criticism
and background historical and theoretical sources. Weekly seminars provide an opportunity for students to
develop their critical analysis of authors and texts and to relate them to the larger contexts of literary and
cultural history. As part of this module, each week two students will be asked to prepare a critical commentary
on a literary extract and to give a five minute collaborative presentation based on this. Students will also be
expected to submit a timed practice essay by way of preparation for the examination. The final date of
submission for both the critical commentary and the practice essay will be determined by your course tutor.

Learning Outcomes
By the end of the module students will be able to:

- demonstrate detailed knowledge and critical understanding of a substantial range of literature;
- discuss authors, texts and issues addressed by the module in a clear and concise manner, thereby
demonstrating progression in communication and presentation skills, both oral and written;
- place the work of individual writers in relation to significant social, cultural and literary developments of
  the period;
- outline, analyse and assess the formal and thematic characteristics of the major literary genres (e.g. the
  ballad, the lyric, the ode, the epic, and the novel);
- compare and contrast works by a range of authors from across the period, describing and accounting for
  continuities as well as differences;
- demonstrate a familiarity with key works of criticism and with relevant critical approaches.
Assessment

A three-hour seen examination paper. The exam paper will be released on Blackboard 48 hours before the exam is due to take place. Students are required to answer two questions and must write on the work of at least four of the following authors: Blake, Wollstonecraft, Wordsworth, Coleridge, Keats, Shelley, Byron, Austen, Dickens, Eliot, Tennyson or Rossetti.

READING LIST

Students should read the following over the summer prior to the module: Wordsworth, The Prelude; Tennyson, In Memoriam; George Eliot, Middlemarch.


LECTURES

Please see Blackboard for further details.

EN3030: Victorian to Modern: Literature 1870-1945 (Year 3, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Victoria Stewart

Module Aims

Literature in the period 1870-1945 reflects a world in transition, but literary writing itself became a force in changing the way that world could be represented, valued and reflected on. This was also an era in which artists revolutionized the forms of their art and its relations to society, tradition and reality. Then, issues which continue to define our times – access to education, the questions of democracy, gender-equality, race and imperialism, sexuality, individualism – were at the core of irreversible social upheaval. And at this time, ideas which have dominated twentieth-century intellectual life – including the thoughts of Darwin, Marx, Nietzsche and Freud – first entered wider cultural and political arenas. The specific aims of this module are as follows: to introduce students to the range of literature in the period 1870-1945; to provide a literary-historical overview of the period, with an emphasis on ways in which literature reflects and produces social and cultural change; to examine the revolutions in artistic production associated with the transition from Victorian to Modern; to explore the nature and significance of the formal and ideological challenges of Modernism; to develop students’ critical and analytical skills through the description and interpretation of formally complex fiction, poetry and drama; to develop students’ capacity to make comparative judgements, and to relate the work of individual authors to the major intellectual, social, historical and aesthetic currents of a period of transformation.

Content

The module approaches major themes and developments in the period through the detailed study of the works of nine named authors, and one anthologized group of writers: Hardy, Joyce, Wilde, women writers of the fin de siècle, Eliot, Lawrence, Mansfield, Woolf and Orwell. This body of writing provides us with evidence for the profound changes in the form, function, and content of literature from Victorianism to Modernism. Through analysis, interpretation and comparison of specific texts, the module raises a number of issues which characterize the more general tensions and innovations of the period: for example, literary propriety, realism, formal experimentation, the autonomy of the literary work, stereotypes, the pressure of tradition, the limits of representation. The module also addresses issues such as the legacy of imperialism, women’s writing and the changing canon of Modernism, the impact of relativism, the representation and performance of gender and sexuality, the difficulty of modernist poetry, narratology, and the politics of writing.
Learning and Teaching

The module’s outline structure is delivered through a series of lectures on individual authors and major critical and cultural topics. These provide direction and contexts for students’ private study of the literary texts, the important body of literary criticism on the period, and background historical and theoretical sources. Weekly seminars provide an opportunity for students to work with their tutors to develop their critical analysis of particular authors and texts, and to relate them to the larger contexts of literary and cultural history. In preparation for the exam, students will give a non-assessed collaborative seminar presentation. In addition, they may hand in a practice essay (2,000 words maximum).

Learning Outcomes

By the end of the module, students will be able to:

- discuss authors, texts and issues addressed by the module in a clear and concise manner;
- define and illustrate the formal and thematic characteristics of writing from across the period;
- place the work of authors in relation to significant historical, social, cultural and literary developments between 1870 and 1945;
- compare literature from across the period, describing and accounting for continuities and differences, particularly the transition from Victorian to Modernist literature;
- communicate an appreciation of the imaginative, linguistic and thematic richness of literature of the period.

Assessment

A three-hour examination. The exam paper will be released on BlackBoard 48 hours before the exam is due to take place. Students are required to answer two questions and must write on the work of at least four of the following authors: Hardy, Wilde, Eliot, Joyce, Lawrence, Mansfield, Woolf, Orwell, together with the anthology Daughters of Decadence, which, for the purposes of the examination is deemed to be equivalent to the work of one author.

READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/2D42983A-837A-20E5-29C1-1980769CCB01.html.

LECTURES

Please see Blackboard for further details.

EN3040: Post War to Postmodern: Literature 1945 – Present Day (Year 3, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Emma Parker

Module aims

The aim of this module is to introduce students to the legacies of Modernism and to a selection of new literatures in English. It will investigate how the writing of the period – drama, poetry and fiction – reflects and responds to changes in post-war and contemporary culture (for example, the decline of empire, the impact of feminism, the development of media society and consumer culture), assessing the ways in which dominant ideologies are represented and contested. It also considers the challenges posed to the tradition of realism by the literature of the period and examines experiments and innovation in form.
Content

Students will be invited to relate their study of named authors to questions about gender, class, race, sexuality and national identity, and about belief and authority, as well as issues of canonicity. The named authors are Graham Greene, Sam Selvon, Harold Pinter, Joe Orton, Philip Larkin, Seamus Heaney, Angela Carter, Jeanette Winterson, Salman Rushdie, Sarah Kane, and Bernardine Evaristo. 8 out of 11 authors will be studied in seminars. Students will be encouraged to develop their conceptual grasp of the intellectual and cultural contexts of contemporary writing, paying particular attention to feminism, post-colonialism and postmodernism.

Learning and Teaching

The module will be delivered by a series of weekly lectures, seminars, and screenings. Lectures provide an introduction to issues explored on the module, background and socio-historical contextual information, and insights into current critical debates and controversies. Seminars provide students with an opportunity to clarify, discuss and develop ideas and issues explored in the lecture. Screenings offer an opportunity to see productions of plays and to watch documentaries about authors. An optional workshop in the Special Collections reading room of the library offers students the opportunity to examine and use material from the Joe Orton archive such as diaries, letters, scrapbooks, and photographs of various productions of Orton’s plays. Primary reading must be completed in advance of the seminar and students are expected to contribute to discussion. In order to help students prepare for the assessed essay (see details of assessment below), you are required to produce one non-assessed piece of work. This may take the form of, for example, a seminar presentation. Seminar tutors will provide further details at the beginning of the module.

Learning outcomes

By the end of the module students will be able to:

• outline the key themes and concerns of the period;
• situate texts in the social, historical and political contexts;
• identify the salient features of literary realism, postmodernism and postcolonialism;
• demonstrate an awareness of the relationship between theme and form.

Transferrable Skills

By the end of the module students will be able to:

• use appropriate critical skills and vocabulary to debate texts, perform a close reading of a passage, and undertake a comparative analysis of at least two texts;
• communicate complex ideas in a clear and coherent manner, in person and on paper;
• evaluate and synthesise critical views;
• construct a persuasive, well-illustrated argument about literary texts.

Assessment scheme

One 3,000-word essay and a passage analysis undertaken in a 1-hour exam (the paper will be released 24 hours prior to the date of examination). The essay will explore a theme or issue relating to the literature of the period and will cover a minimum of two authors. Students must write on different authors in the essay and exam. Tutors will offer feedback on an essay plan (1 side of A4) and will prepare students for the exam by leading a practice passage analysis in the final seminar.

*The passage analysis constitutes 30% of the final mark and essay constitutes 70% of the final mark.
READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/A4834CAC-D8EC-BE8B-0E8F-1849AF67A8F7.html

Many items are available on Short Loan in the library and many journal articles and book chapters are available on Blackboard.

LECTURES

Please see Blackboard for further details.

Third-Year Special Subjects for 2016 - 17

These two modules (semester 1 and semester 2) give students a chance to pursue their special interests by offering as wide a range of topics as possible. Since many of these topics reflect tutors’ research interests, the relation between the School’s research and its teaching, evident throughout the course, is at its clearest here.

The individual Special Subjects are described in detail in the following pages; please note that, while primary texts are given, more detailed and extensive reading lists of secondary material (where relevant) will be supplied to students taking the module concerned.

Modules will usually be taught by a two-hour seminar weekly on Mondays, 2.00pm– 4.00pm.

SEE YOUR TIMETABLE FOR VENUES FOR SPECIAL SUBJECT SEMINARS.

Please note that these Special Subjects are for 2016–2017; they are likely to vary in subsequent years.

Assessment

Either a three-hour examination or a piece of written work not exceeding 5,000 words. (Individual modules may slightly vary this requirement).

†NOT available to joint subject English and American Studies students
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<tr>
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<td>Modern American Poetry†</td>
<td>Mr Nick Everett</td>
<td>Essay, poetry portfolio</td>
</tr>
<tr>
<td>EN3078</td>
<td>Love and Death: The Novel in Nineteenth-Century Russia and France</td>
<td>Dr Mark Rawlinson</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3102</td>
<td>Contemporary Women’s writing</td>
<td>Dr Elizabeth Howard-Ahern</td>
<td>2 x 2,500 word essays</td>
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<td>EN3115</td>
<td>Church and State in Modern Literature</td>
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<td>EN3119</td>
<td>Writing Voices</td>
<td>Dr. Jonathan Taylor</td>
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<td>EN3141</td>
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<td>EN3151</td>
<td>Classical Worlds</td>
<td>Professor Sarah Knight</td>
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<tr>
<td>EN3174</td>
<td>Writing Prose Fiction</td>
<td>Dr. Harry Whitehead</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3184</td>
<td>Visions of Hell</td>
<td>Professor Martin Stannard</td>
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<tr>
<td>EN3203</td>
<td>Early Modern Fantasies and Fears</td>
<td>Dr Ben Parsons</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3205</td>
<td>Multilingual and Multicultural Communities</td>
<td>Dr Chryso Hadjidemetriou</td>
<td>Assessment: 500 words project proposal, 3500 words project</td>
</tr>
<tr>
<td>AM3020</td>
<td>Blood, Terror and Belonging</td>
<td>Dr Zalfa Feghali</td>
<td>1,000-word essay</td>
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<td>4,000-word essay</td>
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<tr>
<td>EN3105</td>
<td>War Trauma and the Novel</td>
<td>Professor Phillip Shaw</td>
<td>5,000-word essay</td>
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**SECOND SEMESTER (Spring and Summer Terms)**
<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Requirements</th>
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<tbody>
<tr>
<td>EN3111</td>
<td>Autobiography and American Literature</td>
<td>Mr Nick Everett</td>
<td>2,000 word essay</td>
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<td>2-3 creative exercises 1500-2000 words</td>
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<tr>
<td>EN3124</td>
<td>Woman and the Feminine in Medieval and Renaissance Literature</td>
<td>Dr Anne Marie D’Arcy</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3128</td>
<td>Late Victorian Gothic: Texts and Context</td>
<td>Professor Gowan Dawson</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3144</td>
<td>The Thatcher Factor: The 1980s in Literature</td>
<td>Dr Emma Parker</td>
<td>5,000 word essay</td>
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<tr>
<td>EN3148</td>
<td>Classical and Post Classical Latin</td>
<td>Professor Sarah Knight</td>
<td>Commentary and analysis of a short Latin text</td>
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<td>translation provided, 1000 words (25%).</td>
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<td>Thematic essay, 2500 words (50%).</td>
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<td>Examination, 2 hours (25%). The exam will assess</td>
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<td>the exam.</td>
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<tr>
<td>EN3158</td>
<td>Jane Austen: The Novels, their Contexts and their Adaptations</td>
<td>Dr Julian North</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3159</td>
<td>Modern European Fiction</td>
<td>Dr Mark Rawlinson</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3169</td>
<td>Detective Fiction from Sherlock Holmes to the Second World War</td>
<td>Dr Victoria Stewart</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3175</td>
<td>Understanding Screenplays</td>
<td>Dr Harry Whitehead</td>
<td>A short film script adaptation of around 10 pages,</td>
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<td>that illustrates comprehension of the medium’s</td>
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<td>formatting requirements and rules.</td>
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<td>A 1,000 - 1,500 word essay, critically evaluating</td>
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<td>this script adaptation in terms</td>
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<td>Course Code</td>
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<tr>
<td>EN3194</td>
<td>Tragedy</td>
<td>Professor Sarah Knight</td>
<td>Presentation 4,000 word essay</td>
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<tr>
<td>EN3195</td>
<td>Writing on the Threshold</td>
<td>Dr Jonathan Taylor</td>
<td>A Creative Writing Portfolio will consist of up to 3500 words or equivalent (dependent on genre) of either creative writing written to one or more external, professional brief(s) (e.g. for a particular magazine, a call for submissions, a competition, etc.), OR a self-published piece (e.g. a pamphlet, professional blog or personal website). A Reflective Commentary will consist of no more than 1500 words contextualising the creative work in relation to the wider literary and publishing world.</td>
</tr>
<tr>
<td>EN3196</td>
<td>English and Education</td>
<td>Dr. Chryso Hadjidemetriou</td>
<td>Project (50%): Students plan and deliver a lesson for KS2, KS3 or KS4 English students derived from material they have covered as part of their degree course, create an accompanying online resource, and reflect on the process. They will be assessed on a 3000 word portfolio comprising a detailed lesson plan, a written summary of the online resource, and a reflective commentary on the rationale behind it and the...</td>
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</table>
Impact of this teaching on their own understanding of the subject matter.

Journal (30%): Reflective log (2000 words) written by the student throughout the placement, which addresses specific questions throughout. For example, students will be asked to reflect on their observation of classes and on their own delivery of lessons. They will also be asked to find out various things about their placement school, such as the curriculum for English, pastoral care, special educational needs, and disciplinary procedures.

Teacher Assessment (20%): An appraisal by the class teacher of their contribution through the placement. The Teacher Assessment form will be emailed to your link teacher by Lucy Croucher shortly before the end of your placement. This will be returned to Lucy directly from your link teacher and then forwarded on to your module convenor.

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Tutor</th>
<th>Assessment Details</th>
</tr>
</thead>
</table>
| AM3012      | Literature in Action: Reading and Responsibility | Dr Zalfa Feghali       | 1,500-word essay 
4,000-word essay |
| AM3044      | American Masculinities               | Dr Catherine Morley    | 2 x 2500 word essays |
Third-Year Special Subjects: Semester 1

EN3071: The Forms of Modern Poetry (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Nick Everett

Module aims

This module offers an introduction to the principal forms and metres of poetry in English and a survey of some of the diverse uses of form in twentieth-century American, British and Irish poetry. The module also provides an opportunity for creative activity: students will write weekly poetic exercises in the forms on the module to enhance their appreciation of formal and rhythmic effects.

Content

We will look at inherited forms — such as blank verse, sonnets, ballads, sestinas and heroic couplets — as a wide range of poets have adapted them, and at some of the many free and experimental forms developed by poets in the twentieth century. Almost all the primary material for the module will come from Margaret Ferguson et al (eds.), The Norton Anthology of Poetry, fourth edition (1996).

Learning and Teaching

The module will be delivered by two-hour seminars which will predominantly be devoted to reading and discussing students’ poetic exercises and introducing poetic forms and metres.

Learning Outcomes

By the end of the module, students will have acquired, both as readers and writers:

- a working understanding of some of the basic English poetic forms (particularly iambic metre);
- an insight into the significance, function and development of form and metre in twentieth-century poetry in English;
- a critical appreciation of the relations between the formal and thematic aspects of poetry.

Assessment Scheme

An essay of not more than 2000 words on some aspect of poetic form in modern poetry.

Eight poems, each in a form covered by the module.

The assessment for the module will be either Poems 80% Essay 20% or Poems 20% Essay 80%, whichever yields the higher mark.
EN3078: Love and Death: The Novel in Nineteenth-Century Russia and France (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Mark Rawlinson

Module Aims
This module introduces students to the European realist tradition through the study of major Russian and French novels in translation. It develops an appreciation and understanding of the variety and complexity of realist forms and subject matter, together with a critical vocabulary with which to evaluate and compare realist fictions. The module aims to enrich students’ experience of literary culture, and to engage them critically with novels which rigorously examine the way we live.

Content
Students will study Turgenev’s Fathers and Sons, Tolstoy’s Anna Karenina, Dostoyevsky’s Crime and Punishment, Balzac’s Père Goriot, Flaubert’s Madame Bovary, and Zola’s L’assommoir. These novels will be approached from a number of perspectives, for example: their relationship to the national cultures within which they were produced; their relationship to each other (cross-culturally and in terms of the development of realism and fictional narrative forms); their relationship to us as readers.

Learning and Teaching
Private study of the novels is supported by a programme of seminars, in which students have the opportunity to work with the tutor and each other in developing their knowledge and understanding of both texts and contexts. Seminars are timetabled to permit preparatory reading of substantial novels, and the closer scrutiny of issues and problems raised in earlier discussion. Directed reading in literary criticism, historical and theoretical accounts of realism, and background sources on French and Russian culture, society and history, will support the collaborative investigation of issues which emerge in the group’s responses to the literature.

Learning Outcomes
By the end of the module, students will be able to:

- describe and analyse, in a clear and concise manner, the formal and thematic characteristics of a range of realist novels;
- compare the themes and narrative devices of authors across the nineteenth century, and between cultures;
- describe and explain the variety of forms, contents, and effects of the realist novel;
- communicate an appreciation of the imaginative, aesthetic and moral richness and complexity of the texts studied, and their continuing trans-cultural significance as literary models and sources of pleasure and instruction.

Assessment Scheme
An essay of not more than 5000 words.
EN3102: Contemporary Women’s Writing: 1960 - Present Day (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Elizabeth Howard-Ahern

Module aims

This module aims to introduce students to the diversity of contemporary women’s writing and challenge traditional ideas about the subject, form, range and quality of writing by women. It gives students the opportunity to approach literature from a feminist perspective and develop their understanding of the ways in which gender issues impact on literary studies.

Content

The module will identify and explore key themes and issues in Anglo-American women’s writing: identity and selfhood, sisterhood, sexuality, the body, marriage, motherhood and mother-daughter relationships, madness, and masculinity. We will consider the relationship between gender and genre, and explore the different ways in which women writers position themselves in relation to an overwhelmingly male literary tradition (rejection, appropriation, revision, subversion), assessing the ways in which their literary inheritance shapes their work. Students will be invited to take both an empirical and theoretical approach to the texts. Authors who feature on this module include Margaret Atwood, Toni Morrison, Pat Barker, Jeanette Winterson, and Helen Fielding.

Learning and Teaching

The module is taught through two-hour seminars. Discussion will take place in small and large groups and will be based around sets of questions that students are asked to consider whilst preparing for the seminar.

Learning Outcomes

By the end of the module students will be able to:

- identify and offer a critical discussion of themes and issues central to women’s writing;
- situate texts in their socio-cultural context and discuss writers from different backgrounds in relation to each other;
- evaluate the ways in which gender issues shape both the form and content of women’s writing;
- assess the relationship between women’s writing and feminism;
- discuss women’s writing in relation to ideas drawn from feminist literary theory and criticism, and assess the strengths and weaknesses of such an approach;
- intervene in debates about the concept of ‘women’s writing’ and assess its place in the canon and on the curriculum.

Assessment Scheme

Two 2500-word essays.
EN3115: The Church and State (YEAR 3, SEMESTER 1)

Number of credits: 20

Core/Optional: Optional

Convenor: Dr Anne Marie D’Arcy

Module Aims:
To trace the development of relations between Church and State as reflected in medieval literature. The course will involve a close, guided exploration of extracts and short texts in the main, that bear on the overall topic, combined with two review sessions which are interdisciplinary in their approach. Students will emerge from the module not only with an enhanced awareness of the tensions and collaborations between Church and State in some already familiar authors, but will also have been introduced to some of the most intellectually stimulating texts of the medieval period.

Content:
A selection of medieval texts, ranging across the genres of romance, narrative poetry, and prose, which will be examined in relation to a range of visual material that illustrates some of the principal thematic concerns of these texts. Medieval authors wrote in a milieu where Church and State had no certain boundaries, but the influence of this interpenetration extends to this day. We begin in the Anglo-Saxon period with the concept of the Three Estates, moving on to Layamon’s Brut and the Alliterative Morte Arture, which are concerned in part with the establishment of a British empire to succeed that of Rome. We then examine the extraordinary clashes between Church and State in Becket’s murder in the cathedral from the South English Legendary, and the short metrical romances, The Sege of Melayne and Athelston. The dissolution of the moral and legal authority of the Church during the period of the Great Schism are explored by means of selected readings from Langland, and Chaucer’s Friar’s Tale, Summoner’s Tale and Monk’s Tale. Finally, such issues as the impact of civil war, the role of the Church and the Judiciary in the rise of British imperialism, and growing resistance to Papal authority are discussed in relation to Malory, John Fortescue and Skelton.

Teaching and Learning Strategy:
The course will be taught in weekly seminars, in which each student will be expected to engage in informed dialogue with the rest of the group, facilitated by the tutor. The impetus for discussion will be provided by a series of ten minute oral presentations, in which the designated student will address a specific aspect of the text, utilizing secondary criticism and relevant interdisciplinary material.

Learning Outcomes:
By the end of the module students will be able to:

- analyze a range of disparate literary genres from a thematic perspective.
- analyze key political, theological, and legal concepts formulated in the middle ages, and identify and interpret their sustained influence on modern society.
- relate a range of iconographic motifs and cultural artefacts to the literature of the period.

Assessment Scheme:
One 5,000 word essay. Weekly presentations will be not be assessed.
EN3119: Writing Voices (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Jonathan Taylor

Module aims

Content

Learning and Teaching

The module will be delivered in ten two-hour weekly seminars. Seminars will consist of relevant creative writing workshop exercises, feedback sessions, mini-lectures on particular topics, screenings of relevant material, rehearsals for oral presentations, and oral presentations by students. Subjects covered will include prose dialogue, monologues, radio drama and oral presentation. There will be relevant exercises and reading set between seminars.

Learning Outcomes

By the end of the module, students should be able to:

- recognise the central importance of ‘voice’ and ‘vocality’ in creative writing
- analyse the varied ways in which voices are used by writers in different literary genres and contexts

Transferable skills:

By the end of the module, students should be able to:

- write, using techniques they have acquired, for some of these different genres and contexts (e.g. radio drama, monologues, prose dialogue, poetry)
- demonstrate skills and experience in the oral presentation of creative writing

Assessment Scheme

The oral presentation (10%) may consist of either a short reading from the student's own creative writing OR a talk on a chosen subject OR a recording of a reading or talk undertaken elsewhere (e.g. at an external event, or in a studio). The Creative piece (60%) will consist of the student's own creative writing, up to 3000-3500 words (or the equivalent, dependent on genre), in one of the genres covered in the module. [Summative, submitted with the Reflective commentary]. The Reflective commentary (30%) will discuss the process of writing the Creative piece, in relation to its wider context, 1000-1500 words. [Summative, submitted with the Creative piece.]

EN3131: Gothic: From Otranto to Wuthering Heights (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Julian North

Module aims

Gothic literature brings our fears and desires to the surface in tales of terror and the supernatural. On this module we will be studying the gothic phenomenon from the mid eighteenth century to the mid nineteenth century. We will read some of the most influential gothic fiction of the period, starting with Horace Walpole’s, *The Castle of Otranto* (1764), arguably the first gothic novel, and including *The Monk* (1796) by Matthew Gregory Lewis, *Frankenstein* (1818; 1831) by Mary Shelley, and *Wuthering Heights* (1847) by Emily Bronte. We will also look at parodies of the gothic novel, including *Northanger Abbey* (1818) by Jane Austen and at gothic ballads and theatre. This will be in the context of contemporary periodical reviews and discussions of gothic, as well as examples from the visual arts. Topics for discussion will include representations of the family, gender and sexuality in gothic writing; the meanings of terror, transgression and the supernatural; gothic settings and their symbolism; romance and realism in the gothic novel; gothic as a popular form; gothic and revolution. We will engage with recent critical reappraisals of gothic writing, including feminist and psychoanalytical approaches. There will also be reference to film adaptations of Frankenstein.

Content

The texts on the course will come from the period 1764-1847. They will include novels, poetry and short stories. There will also be a wide range of literary and some visual contextual material.


Poetry: Gottfried August Burger, ‘Lenore’ (1796); S.T. Coleridge, ‘Christabel’ (1798), Keats, ‘The Eve of St. Agnes’ (1820)

Short Stories by Edgar Allen Poe

Drama: Richard Brinsely Peake, *Presumption: or the Fate of Frankenstein* (1823).


Learning and Teaching

Students are required to prepare for weekly seminars, which will take formats appropriate to the problems addressed (e.g. debate, close reading and discussion).

Learning Outcomes

At the end of this module, typical students should be able to:

- analyse a wide range of gothic texts from the period 1764-1847;
- describe and analyse conventions of gothic literature between texts and across the period under consideration;
- describe and analyse the relationships between these texts and their cultural and historical contexts;
- construct a clear, analytical, written argument, based on an appropriate level of knowledge and understanding of the primary texts and secondary literature encountered on the module.

Assessment

One 5000-word essay.
EN3141: Representing the Holocaust (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Victoria Stewart

Module Aims
In this module we will examine works by Holocaust survivors, the children of Holocaust survivors, and those who have no direct connection with the Holocaust but nevertheless feel impelled to write about it. The events of the Holocaust have often been described as ‘unrepresentable’, yet writers and film makers continue to attempt to encompass them in their work. This often requires the reconsideration of some of art’s traditional functions, such as entertainment or the evoking of pleasure, and traditional forms, such as the novel, have to be re-thought. We will consider what effect the Holocaust has had on literary culture, and how works of art might influence our understanding of this historical event.

Content
Texts to be examined will include autobiographical writing by authors including Primo Levi and Anne Frank, novels including Bernhard Schlink’s The Reader, the film Schindler’s List, and Art Spiegelman’s comic book Maus.

Learning and Teaching
The module is taught through two-hour weekly seminars. You will be expected to be able to participate in discussion of the relevant set text. Additional written or audio-visual material provided by the tutor will assist in establishing the context of the various works under examination.

Learning Outcomes
By the end of the module, you will have:

- an awareness of the range of genres – autobiographical, fictional, filmic – which have been employed to represent the Holocaust;
- an understanding of the literary, critical and theoretical issues surrounding the analysis of Holocaust-related texts and how these might be applied in textual analysis;
- an awareness of the ethical and political issues influencing the depiction of the Holocaust in contemporary European and American culture.

Assessment
An essay of not more than 5000 words

EN3142: Crime and Literature 1600-1750 (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Kate Loveman
Module aims

Crime and criminals prompted some of the most innovative and influential literature of the early modern period. Taking examples from a range of literary forms, this module explores the fascination that crime held for authors and readers of the seventeenth and early eighteenth century. Why were authors repeatedly drawn to topics such as murder, theft and piracy? What literary traditions could they draw upon in representing contemporary crime? How important were social and political factors (such as urbanisation, class divisions and the status of women) in shaping imaginative literature on crime? By considering the connections between different types of writing on crime and deviance, we will gain insights into the development of major genres such as biography and the novel.

Content

This course covers a wide range of writing on crime, including early seventeenth-century plays, eighteenth-century novels, news pamphlets, biographies, and ballads. In addition to looking at how actual malefactors spurred imaginative literature, we will also read literature which was itself judged criminal by the authorities. The authors studied will range from the still famous (Thomas Dekker, Daniel Defoe, John Gay) to the once infamous (Elizabeth Cellier, Thomas Dangerfield).

Learning and Teaching

Teaching is through weekly two-hour seminars which will include whole and small group discussions based on set readings. Each student will also give a short unassessed presentation during the term to initiate discussion on a text or topic. The module includes a training session in the Library's Special Collection Room in order to get use to handling and reading early editions of books from the seventeenth and eighteenth centuries. Students will also need to use electronic research tools (such as Early English Books Online) to access copies of early works, and guidance on this is provided.

Learning Outcomes

By the end of the module, students will be able to:

- construct clear and detailed arguments about works from a range of popular genres
- demonstrate knowledge of the literary traditions and conventions which influenced early crime writing
- employ relevant historical knowledge in interpreting particular examples of early modern crime writing
- identify the common tactics used by authors and publishers to sell narratives
- use major online tools for the early modern period to pursue individual research interests.

Assessment Scheme

One 5000-word essay.

**EN3174: Writing Prose Fiction (YEAR 3, SEMESTER 1)**

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Harry Whitehead
Module aims

This module offers a practical introduction to writing prose fiction, with particular focus on the short story. It aims to get students writing, and to develop their abilities to critically evaluate prose as a writer (rather than as a literary critic), when reading their own and other peoples’ work.

Content

Students will be expected to present their work for critical evaluation by the class. As well as theoretical work, there will also be a number of short stories by established writers to read. Using these set short stories, there will be group discussions covering core elements of creative writing practice (examples being: voice, points of view, story moments/inciting incidents, conflict and characterization). Students will be expected to have read up on each subject from the course bibliography and from handouts beforehand, and to apply their understanding of each topic to critiquing each others’ work. This is, however, a creative workshop, and students will also be expected to contribute to the workshop with their own thoughts, and to refer to other fiction they have read outside the module. There will also be weekly writing exercises (both group and individual).

Learning and teaching

The module will be delivered in ten x 2 hour (weekly) workshops. Workshops will begin with a discussion of the set topic, followed by a writing exercise. Then the main part of the workshop will be taken up with critiquing each others’ work. At the beginning of term, the class will be split into groups. Each week, everyone will read one group’s work. Everyone will present critiques, a hard copy of which will be presented to the writer at the end of the session. Students will be encouraged to keep a journal as well, making note of the issues they encounter as they become more familiar with the practice of writing creatively. This journal will serve as the foundation for the end-of-term reflective essay.

Learning outcomes

By the end of the module, students will have acquired...

- the skills to create a body of original prose fiction and a writer’s journal;
- an understanding of some of the core elements of creative writing technique and practice;
- an ability to read your own and other peoples’ work from the technical-critical standpoint of a writer, as distinct from that of a literary critic.

Assessment

- 3,500 - 4,000 words of prose fiction
- 1,000 - 1,500 word essay on how learning the core elements of creative writing practice has affected the development of their own work through the term.

AM3020: Blood, Terror, and Belonging: Culture at American Borders

Number of credits: 20

Core/Optional: Optional

Convenor: Dr Zalfa Feghali

Module Aims
This course examines 20th and 21st century literature and visual art emerging from and reacting to America’s border regions. Students will engage with literary and visual representations of American borders, considering issues such as territorial expansion and sovereignty, immigration and labour, community formation and race and ethnicity, and Indigenous communities, as well as broader questions of citizenship, nationalism, hemispherism, and terrorism.

Content

We will read texts “originating” from and responding to both the US-Mexico and Canada-US border, including: Thomas King’s “Borders” (1993), José David Villareal’s Pocho (1959), Gloria Anzaldúa’s Borderlands/La Frontera (1987), Guillermo Verdecchia’s Fronteras Americanas: American Borders (1993, 2011), Guillermo Gómez-Peña’s “Border Brujo” (1991), and Wayde Compton’s 49th Parallel Psalm (1999). We will also consider visual representations and artistic responses to North American borders, including the films Highway 61 (1991), and No Country for Old Men (2007), and border art such as Alex McKay’s Treaty Canoe (1999, 2013), and Los Angeles Nomadic Division’s Manifest Destiny Billboard Project (2015).

Alongside each primary literary text we will read historical documents. These co-texts, whether state documents or artistic manifestoes, will contextualise the primary material within border studies and North American history more broadly.

Learning and Teaching

The module is taught through two-hour weekly seminars, and students will be expected to engage with the set texts through the discussion of student-generated seminar questions. Each session will focus on one or two specific themes through which to analyse the set texts. In the final weeks of the module, students will give group presentations on one of the themes discussed in the module.

Learning Outcomes

By the end of the course, students will have:

- identified and discussed the contexts and forces that have shaped American borders to date;
- analysed literary texts and artwork emerging from these borders in relation to broader themes;
- engaged in detailed practical criticism of texts and artwork;
- critically explored key issues in American border studies;
- developed their own arguments through formatively and summatively assessed work.

Assessment

Assignment 1: Document Response/Passage/Art Analysis, 1,000 words (20%)
Assignment 2: Essay, 4,000 words (80%)

Students will also have the opportunity to submit formative work for feedback.
Although horror and fantasy were only formalised as distinct genres in the eighteenth and nineteenth centuries, both have very deep roots. The early modern period gave rise to a number of texts recognisably anticipating this later literature, sharing its focus on the macabre, outlandish, uncanny and grotesque. Foremost among these texts is a string of prose narratives united by their interest in forbidden knowledge, the return of the dead, the influence of the demonic world, and in their desire to disturb and unsettle the reader. At the same time, the growth of the book-market allowed similar work to circulate at a more popular level, as sensationalist pamphlets attest to a wide appetite for stories of hauntings, possessions, and gruesome murder. Yet elsewhere utopian literature, borne out of humanist belief in the perfectibility of social order, allowed these same forces to be explored from a different angle, as its authors projected a wide variety of fantasy worlds in which problems could be combated and wishes fulfilled. Collectively, this material provides an unparalleled insight into the wider anxieties and drives of its period. It pinpoints where potential threats to social, political and domestic order were thought to stand, and what deep-seated desires were at work within early modern culture.

Content
Reading for the module will span a range of early supernatural and speculative prose narratives. Representing the first category, students will read such proto-gothic novels as William Baldwin’s experimental Beware the Cat, Thomas Middleton’s The Black Book and Thomas Deloney’s Gentle Craft along with early theorisations of this emerging form, such as Thomas Nash’s Terrors of the Night. Utopian writing will be represented by Margaret Cavendish’s The Blazing World, Henry Neville’s Isle of Pines, and Francis Godwin’s remarkable interplanetary fantasy The Man in the Moon. These works will be read against a number of anonymous popular tracts, such as Mary of Nemegen and The Damnable Life of Peter Stubbe, and overlooked utopias, such as Lupton’s Mauqsun and Bullein’s Antipodes, in order to gain a fuller appreciation of the wider culture from which they emerged. Theoretical texts on demonology, witchcraft and the marvellous from the period will also be considered. All texts will be accessible via EEBO, although a full list of critical editions will be made available to help students with research and revision.

Learning outcomes
By the end of the module, students will gain:

• an enriched understanding of early modern print culture, and the different reading publics it made possible;
• greater knowledge of the climate of the Tudor and Jacobean periods and their internal conflicts and frictions;
• a fuller comprehension of the ideologies at work in literature, and the ways in which texts are informed by wider social and cultural forces;
• a sense of how popular genres emerge and develop.

Learning and Teaching
A series of weekly two-hour seminars.

Assessment
One essay of not more than 5000 words.

Whatever your subject or level of study, there are many, many different ways in which you can access academic advice and support. The Learn at Leicester webpage provides you with further details of this support, together with direct links to a wide range of resources and services to help you:

• Make the most of the Library
• Develop your IT skills
• Manage your own learning
• Improve your English language
• Get independent advice about your course
• Manage your student information
• Sharpen your mathematics and statistics skills

You can access all of this by visiting: www.le.ac.uk/learnatleicester

Third-Year Special Subjects: Semester 2

EN3004: Coming of Age in America (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Sarah Graham

Module aims

The ‘coming of age’ narrative is one of the most popular forms in post-war American texts and there has been a flood of representations of the pleasures and troubles of growing up. The course will encourage you to compare the varied representations of adolescence offered by a variety of texts from the post-war to the present and explore the issues raised by their content related to sexuality, gender, family, religion, rebellion and trauma.

Content


We will also read a small number of short texts, which I will provide in photocopy at the beginning of term.

Learning and Teaching

The module is taught through weekly two-hour seminars. The module encourages student-centred learning through small-group discussion, combined with debate among the whole group, sharing responses to the texts. Discussion will allow careful and detailed reading of primary material and the opportunity to engage in close textual analysis as well as considering the issues raised by the texts. Students are required to read set texts/view films in advance of the seminar and be prepared to contribute to discussion. Film screenings will be arranged. Student learning is also supported by a Blackboard site.

Learning Outcomes

By the end of the module, students will have:

• made a significant contribution to group discussions of the set texts
• considered the significance of representations of adolescence in post-war American culture
• identified and debated the key issues raised by the texts
• explored texts that are diverse in the forms they employ and developed an understanding of the effects of their different strategies
• undertaken research that strengthens their analysis of these texts
• developed ideas that will facilitate the successful completion of written work

Assessment Scheme
Students will submit two pieces of written work: a 1500-word passage/scene analysis (30% of grade) and a 3500-word essay (70% of grade).

AM3021 American Literature in Action: Reading and Responsibility
Number of credits: 20
Core/Optional: Optional
Convenor: Dr Zalfa Feghali

Module Aims
From the earliest writings about the Americas, to slave narratives, to the form of the open/viral letter on social media, American writing has sought to move readers to action in ingenious and sometimes (un)convincing ways. This module allows students to explore their own readerly responses to a range of literary texts, considering, for example, the strategies employed by authors in aid of a particular cause, or how the professional reception of literary texts can establish an interpretative consensus. In their final year of their degree, students will be given the opportunity to refocus their study on the fundamental and instrumental questions of reading literature: why do we read? What shared experiences unite readers? Can, or indeed, should reading move us to social, civic, or political action?

Course Content
The module begins with Yann Martel’s humorous yet earnest 101 Letters to a Prime Minister (2012), a collection of letters and book recommendations in which he pleads with then-Prime Minister of Canada, Stephen Harper, to read more, sending him a book every fortnight for four years. Martel’s collection allows us to consider the role of books, letters and the epistolary form in moving readers to action. From Martel, we return to the 19th century to consider moments when literature was used to appeal to the values of American “democracy”: beginning with Frederick Douglass’ Narrative of the Life of Frederick Douglass (1845), Charlotte Perkins Gilman’s “The Yellow Wallpaper” (1892), Kate Chopin’s The Awakening (1899), and Zitkala Sa’s American Indian Stories (1921) we consider how literary texts connect to the broader issues of abolition and slavery, the cultural genocide of Native Americans, and gender inequality and women’s suffrage, for example. Joan Didion’s writing on the 1960s, Slouching Toward Bethlehem (1968), Barbara Ehrenreich’s controversial Nickel and Dimed (2001), and Dorothy Allison’s short stories in Trash: Stories (2002) offer insight into writing that aims to expose the underbelly of US society. Finally, we close the module with Claudia Rankine’s award-winning Citizen: An American Lyric (2014), a text that takes on even more profound significance when read in light of the Black Lives Matter movement in the United States.

Other texts will be incorporated as appropriate each year, and specific texts may change from time to time.

Learning and Teaching
The module will be taught through weekly two-hour seminars, with the emphasis firmly on student-centred learning and vigorous debate, with students sharing responses to the various texts. For the seminars students will be asked to collaborate beforehand to produce non-assessed discussion papers on the set texts, and to lead class discussions on the texts themselves as well as the social and political contexts in which they were produced. All students are required to read the set text in advance of the seminar and to be prepared to contribute to the discussion.
Learning Outcomes

By the end of the module, students will have:

- engaged in directed and self-motivated reading and research;
- explored and evaluated the changing interpretations of US literary texts;
- acquired a detailed understanding of theories of the reader;
- participated in seminar discussions and group-work activities;
- encountered and responded to current debates in the discipline;
- developed their own arguments through formative and summatively assessed work.

Assessment

One short essay of 1,500 words, focusing on one of the set texts (worth 30%).

One 3,500-word essay, dealing with two or three set texts (worth 70%).

EN3105: War, Trauma and the Novel (YEAR 3, SEMESTER 2)

Number of credits: 20

Core/Optional: Optional

Convenor: Professor Phil Shaw

Module Aims

This module invites students to read, think and write about a selection of contemporary novels focusing on the representation of war, with a particular emphasis on the figure of the orphan. Using psychoanalysis as a theoretical foundation, the module will encourage students to consider how the search for the lost or missing parent intersects with the wider currents of politics and history. Ranging across continents and conflicts, from the Sino-Japanese war of the late 1930s to the Second World War, and from ethnic conflicts in West Africa to the global ‘war on terror’, the module will, in addition, help to foster broader understanding of war trauma and the ethics of representation in the modern age.

Content

Students will read a selection of novels by, for example, Anne Michaels, Kazuo Ishiguro, W. G. Sebald, Jonathan Safran-Foer and Delia Jarrett-Macauley (a reading list will be sent to participating students at the beginning of the academic year). In addition to studying these novels, students will be expected to read and engage with a broad selection of relevant criticism and theory. The first two seminars will thus be devoted to readings of key works on trauma, war and literature by, amongst others, Freud, Lacan, Caruth and Luckhurst. An edited selection of secondary materials will be available on the module’s Blackboard site. Discussion of theoretical issues raised by the introductory seminars will feed into subsequent readings of the novels selected for the course.

Learning and Teaching

Seminars will provide the opportunity for students to clarify and reflect on the formal, historical and conceptual forces that shape the representation of war trauma. To this end, students are required to participate in seminar discussion and to present at least one ten minute oral presentation (non-assessed), which may take the form of a close reading of an extract from one of the novels, or a review of a significant work of criticism. Throughout, close attention will be paid to socio-historical as well as cultural contexts, and to attendant problems of interpretation.
Learning Outcomes

Specifically, the module will enable students to:

- read, think, talk and write about war, trauma, and contemporary fiction with confidence, sophistication and rigour;
- demonstrate knowledge and understanding of key psychoanalytic concepts;
- be aware of the relations between texts and socio-historical and intellectual contexts;
- analyse novels with independent judgement and with a critical grasp of appropriate secondary material;
- develop and sustain a complex argument;
- access, organize and present information to a satisfactory level in both oral and written contexts.

Assessment Scheme

One 5,000-word essay to be submitted in the second semester assessment period.

EN3111: Autobiography and American Literature (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Nick Everett

Module aims

American culture has always attached great value to the individual and personal development, and autobiographyl— in one form or another — has always flourished in America. In this module we will read a number of modern and contemporary American autobiographical works, examining the various literary, cultural and political purposes behind the selves and lives they present.

Students will also produce short creative, first-person (fictional or autobiographical) pieces of their own, more or less coordinated with the autobiographical works we are studying. The aim is that the critical and creative aspects of the course will be mutually supportive, that creative writing will give students alternative ways of exploring the primary works and critical issues, and that the primary works will provide both stimulus and guidance for their own creative writing.

Content

The reading and writing on the module will be organised under four broad categories of autobiography, all of them prominent in American literature: conversion narratives describing moments of realisation or transformation in the author’s life; political narratives seeking to use a personal story to analyse a social issue; thematic autobiographies exploring the significance of an interest, activity, illness, another person etc. in the author’s life; and experimental, postmodernist approaches to the representation of selves and lives that implicitly question the purposes and effects of conventional realist autobiography. We will study classics of all of these kinds of work and then, in each case, compose short examples of our own. Works studied will include Henry Adams’s *The Education of Henry Adams* (1907), Richard Wright’s *Black Boy* (1945), Vladimir Nabokov’s *Speak, Memory* (1967), Joe Brainard’s *I Remember* (1975) and Lyn Hejinian’s *My Life* (1987).

Learning and Teaching
The module will be taught in weekly two-hour sessions. These will alternate between seminars in which we discuss the primary works and workshops in which we read and discuss creative exercises by students.

**Learning Outcomes**

By the end of the module students will have:

- situated a variety of American autobiographical works in their literary, cultural and historical contexts;
- demonstrated competence in basic skills of written first-person narrative;
- explored issues of autobiography, particularly of representing individual selves and lives, both creatively and analytically.

**Assessment Scheme**

An essay of no more than 2000 words on some aspect of American autobiography.

A portfolio of one, two or three creative exercises written on the module and totalling between 1500 and 2000 words. These may be revised before submission in the light of feedback from the class and tutor.

The assessment for the module will be either Creative Portfolio 80% Essay 20% or Creative Portfolio 20% Essay 80% whichever yields the highest mark.

**EN3112: Writing the Middle Ages: Medievalism in Contemporary Literature (YEAR 3, SEMESTER 2)**

**Number of credits:** 20  
**Core/Optional:** Optional  
**Convenor:** Dr David Clark

**Module Aims**

This module explores the fascinating and often vexed process of adapting medieval texts and cultural icons for contemporary literature.

**Content**

After the initial session in which we will explore what medievalism is and what the Middle Ages mean today, each session will be built around a particular medieval text or figure: from *Beowulf*, King Alfred, and the Vikings, to Norse myths, King Arthur, Sir Gawain, and the Holy Grail. Our material will include medievalist works for adults as well as contemporary children’s literature, including work by John Gardner, Neil Gaiman, Bernard Cornwell, John Steinbeck, and Kevin Crossley-Holland. The seminars will be supplemented by a series of film screenings to provide a constrastive context for the literary analysis, and for each of which a series of questions will be provided to stimulate discussion. These films will range from the adaptation of *Beowulf* by Robert Zemeckis (2007), and the Jerry Bruckheimer-produced *King Arthur* (2004), to classic films such as *The Vikings* (1958) and Lerner and Loewe’s *Camelot* (1967). Through all of these texts, we will explore the different ways in which the Middle Ages are re-imagined, the changes which are deemed necessary for adaptations of medieval texts, audiences’, authors’ and film-makers’ perceptions of the medieval period, and the social and political ideologies which lie behind many of these adaptations — as clarified by recent medievalist adaptation and translation theory. Two of the sessions will consist of creative writing workshops which will develop your imaginative and critical responses to the reading material and prepare you for a creative writing assignment.

**Learning and Teaching**
Teaching for this module will consist of a series of seminars, supplemented by film screenings. Activities will include group discussion, creative writing exercises, small group and individual presentations on an appropriate piece of secondary criticism or theory. Where necessary, the tutor will provide photocopies or scans of relevant material. Students are required to read the set primary and secondary material in advance of the sessions. The creative writing workshops require students to bring short pieces of writing for supportive feedback and discussion.

Learning Outcomes

By the end of the module, students will possess:

- a sense of the range of methods and motivations for adaptations of or responses to medieval material
- familiarity with important works of medievalism and adaptation theory
- the ability to discuss adaptations of medieval material with detailed reference to the original contexts
- enhanced evaluative, analytical and presentational skills
- the ability to produce and closely edit a short story or piece of creative non-fiction in response to the primary reading material
- practice in providing constructive critical and technical feedback to creative writing by their peers
- the ability to produce creative responses to the reading material that reflect critical engagement with the issues discussed in the module.

Assessment Scheme

1. An essay of no more than 2000 words.
2. A portfolio containing:
   i) one piece (or extract) of medievalist fiction, of no more than 1500 words;

EN3128: Late Victorian Gothic: Texts and Context (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Professor Gowan Dawson

Module aims

Although the genre of supernatural fiction known as ‘Gothic’ first came to prominence in the late eighteenth century, its preoccupations with transgression, terror and taboos, as well as its opposition to standard forms of
realism, have re-emerged at various times over the last two hundred years. This module aims to consider the resurgence of Gothic themes and narrative strategies in fictional writing from the final decades of the nineteenth century, examining how this distinctively Victorian form of the Gothic was related to the social, political and intellectual anxieties of the fin-de-siècle period. There will be a particular emphasis on issues such as gender, race, urbanism and identity, and fictional texts will be read alongside a wide variety of contextual material. Late Victorian Gothic writing will also be compared with both earlier and later manifestations of the genre, including the re-writing of nineteenth-century Gothic conventions in contemporary cinema.

Content
The principal focus of the course will be on novels and short stories from the period 1885–1902, but it will also consider one earlier Gothic novel and a modern film, as well as a wide range of contextual material. The main texts are: Hogg, The Private Memoirs and Confessions of a Justified Sinner (1824); Stevenson, The Strange Case of Dr Jekyll and Mr Hyde (1886); Wilde, The Picture of Dorian Gray (1891); Du Maurier, Trilby (1894); Wells, The Island of Dr Moreau (1896); Stoker, Dracula (1897); James, The Turn of the Screw and other ghost stories (1898); Conan Doyle, The Hound of the Baskervilles (1902); Mary Reilly (film directed by Stephen Frears, 1995). Relevant contextual material is included in the anthologies A Fin-de-Siècle Reader (1999) and The Fin-de-Siècle: A Reader in Cultural History 1880–1900 (2000), but further items will also be provided as photocopies. Additionally, students will be expected to engage with a range of recent literary, historical and theoretical criticism relating to the themes of the course.

Learning and Teaching
Weekly seminars will approach each text in relation to a range of contextual and critical material selected to offer introductory and in-depth understandings of core topics. Students will be required to present, either on their own or in pairs, an unassessed oral presentation (max. ten minutes) introducing one of the core texts. Additionally, participation in class discussions will allow students the opportunity to develop their analytical and evaluative skills, and to clarify and reflect on their interpretations of the themes covered in the module.

Learning Outcomes
By the end of the module students will have acquired:

- a detailed understanding and appreciation of a range of late Victorian literary texts;
- an in-depth knowledge of the relationship between individual literary texts and a range of different historical, socio-political and cultural contexts;
- the ability to discern the varying uses of generic conventions in different historical periods;
- the confidence to organise and present complex ideas and arguments in class discussions and oral presentations.

Assessment Scheme
One 5000-word essay.

EN3146: Sex and Sexuality in Old English Literature (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr David Clark
Aims
This module will build on module EN2030 (Old English). It aims to help students explore attitudes to and representations of sex and sexuality in the early medieval period through an in-depth study of a diverse range of Old English literary texts and contexts.

Content
Each weekly session will be based around one of a series of texts which will include translations of the Exeter Book riddles, *Wulf and Eadwacer* and *The Wife’s Lament*, parts of *Beowulf*, *Genesis*, the *Phoenix*, Ælfric’s *Lives of Saints* and the anonymous *Life of Euphrosyne*, and *Apollonius of Tyre*. Extracts of texts from other literatures will be provided in class to give a comparative framework, and the use of aspects of gender and queer theory in analysing issues of medieval sex and sexuality will be evaluated, along with their limitations. We will also consider the gender dynamics of some modern responses to *Beowulf*, including literary and film adaptations.

Learning and Teaching
Teaching for this module will consist of a series of weekly two-hour seminars. Activities will include group discussion, small group and individual presentations. These are designed to develop the ability to analyse, assimilate and deliver complex material clearly and to work as part of a team.

Learning Outcomes
By the end of the module, students will possess:

- a detailed knowledge of a range of Old English texts and their different contexts
- enhanced evaluative, analytical and team-work skills
- familiarity with the methods of medieval gender and queer studies and their limitations

Assessment
One 5000-word essay.
richness and diversity of Latin texts — from the language’s first flourishing in ancient Rome to its ubiquity in the religion, philosophy and literature of the Middle Ages, then to the ‘rebirth’ of classical ideas and art during the Renaissance, when Latin editions and English translations sprang up throughout Europe — are still remarkable to us today. Throughout its history and development, literature in English has owed a vast debt to Latin literature and culture. The texts suggested for this module will convey the full range of how Latin developed across more than 1500 years, and will show what a vivid, flexible, elegant language it was and is: readings will range from Virgil’s pastoral poems, to a medieval saint’s life, to one of Catullus’s erotic poems addressed to an unreliable mistress, to strange, wonderful and often brutal mythological tales. Students will also consider the text in English translation, where available, to get a fuller sense of historical and cultural context.

This module will help to foster an awareness of how the Latin language works and why Latin was of fundamental cultural importance not just in the world of ancient Rome, but also throughout the Middle Ages and Renaissance. Readings will be drawn from a wide range of sources beyond standard ‘texts’, including coins, maps and inscriptions. This module is aimed at beginners who have never studied Latin before, although provision will also be made for students who have taken Latin GCSE and/or A-Level.

Content

Each week, students will attend a two-hour language class that will focus on grammar and vocabulary: this class will teach principles of the Latin language through a combination of exercises and relevant primary texts (such as coins, inscriptions). In addition, there will be a weekly one-hour discussion/textual analysis seminar, where students will look at a piece of Latin writing and consider it alongside its English translation where available. Themes of the module will probably include history writing, letters, biography and hagiography (saints’ lives), pastoral poetry, legal texts, mythology, geography and travel writing, erotic/love poetry, satire and humour, oratory, rhetoric and sermons. The discussion seminars will be taught by several members of academic staff from English, Archaeology and Ancient History and Historical Studies.

Learning and Teaching

In the weekly language seminars, students will be introduced to the basics of the Latin language and will be encouraged to develop their translation skills. In the weekly discussion/textual analysis seminars, students will read a range of literary and historical texts that illustrate the full diversity of how Latin developed during the classical, medieval and early modern periods. Students will receive extensive teaching support for learning Latin grammar and vocabulary, and will move on to read short passages in Latin; contextual and literary discussions will ensue when we read and discuss longer extracts in translation. Extensive use will be made of Blackboard as a teaching resource, both for language training and for provision of texts.

Students will be asked to buy a copy of a Latin grammar book for reference and revision (the Cambridge Latin Grammar, published by Cambridge University Press). A module site with extensive grammar and textual support has already been established on Blackboard, specifically tailored to the particular requirements of students reading this group of classical and post-classical texts. The module will encourage independent research, and will teach valuable skills to facilitate such research, for students studying and researching historical, literary and historical archaeological topics.

Learning Outcomes

At the end of this module, students should be able to:

- Demonstrate a basic understanding of the grammar and mechanics of the Latin language
- Understand the importance of Latin language and literature for the intellectual, historical and literary traditions of European culture
- Develop a deeper understanding of the Latin foundation of English, and enhance their ability to use the English language correctly and creatively
- Expand their critical awareness of primary source materials and modern scholarly literature
• Approach translations in a critical and informed way
• Develop their logical and problem-solving skills
• Expand their skills in critical analysis and research

Assessment
• Commentary and analysis of a short Latin text (translation provided), 1000 words (25%).
• Thematic essay, 2500 words (50%).
• Examination, 2 hours (25%). The exam will assess translation skills, and students will be allowed to take a dictionary and a reference grammar into the exam.

EN3158: Jane Austen: The Novels, their Contexts and their Adaptations (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Julian North

Module Aims
This module will give detailed attention to the six major novels of Jane Austen in their contemporary, historical and literary contexts, as well as in their modern screen adaptations. We will look at how a knowledge of the society and events of her time and her literary influences can change our perception of the meanings of her fiction. We will also look at how recent film and TV adaptations of her novels have, again, reshaped Austen for the 20th and 21st centuries, and how her novels have been transformed and commented upon by their translation into different media.

Module Content
Students will read the six major novels of Jane Austen: Northanger Abbey; Sense and Sensibility; Pride and Prejudice; Mansfield Park; Emma; and Persuasion. Each week I will also supply some historical/literary contextual material from the period for the novel under discussion. Student will be expected to read this, either in the seminar or in advance, and to supplement it with further secondary reading. They will also watch the following screen adaptations of these novels (screenings may be arranged, subject to timetable):

- Northanger Abbey (dir. Andrew Davies, 2007)
- Sense and Sensibility (dir. Ang Lee, 1995)
- Mansfield Park (dir. Patricial Rozema, 1999)
- Clueless (dir. Amy Heckerling, 1995)
- Persuasion (2007)

Students will also be encouraged to familiarise themselves with as many other adaptations as possible, and with two biopics:

- Miss Austen Regrets (dir. Jeremy Lovering, 2008)

Learning and Teaching
The course will be taught in weekly, two-hour seminars in which students will engage in discussions about the texts and issues outlined above. Students will also have the opportunity to give brief, unassessed oral presentations.

Learning Outcomes
At the end of this module, typical students should be able to:

- analyse a novel by Jane Austen in relation to its historical and literary contexts and/or a screen adaptation;
- construct a clear, analytical, written argument, of 5,000 words, based on an appropriate level of knowledge and understanding of the primary texts and secondary literature encountered on the module;
- present a 5,000-word essay in accordance with the guidelines published in the English Handbook.

Assessment
One 5000-word essay. The essay will be based on detailed reference to at least two Austen novels. Students may choose to discuss these novels EITHER in relation to their contemporary historical and/or literary contexts OR in relation to their contemporary adaptations OR both.

EN3159: Modern European Fiction (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Mark Rawlinson

Module aims
This module provides the chance to read twentieth-century European fiction (from France, Germany, Italy and the Soviet Union). It complements your studies of modern and postmodern developments in narrative fiction in Britain and Ireland in the Victorian to Modern and Post War to Present Day modules.

Students thinking about studying this course are advised that although a number of the texts are quite short, they are aesthetically and intellectually challenging.

Content
Students will read novels and novellas by writers such as Franz Kafka, Mikhail Bulgakov, Thomas Mann, Andre Gide, Jean Paul Sartre, Albert Camus, Italo Calvino and Primo Levi.

We will explore the way the novel as a genre develops beyond nineteenth-century realism. We will consider how fiction reflects historical change and crisis - such as modernity, the break up of empire, war - as well as the ways in which novels can be vehicles for feelings (such as longing, or boredom) and ideas (such as aestheticism or existentialism). However, we will not just be addressing texts as historical artifacts. We will discover what kind of relevance classic stories have to our preoccupations: in effect we will be finding out how the novels read us, today.
Works to be studied will include (subject to texts being in print):

- Franz Kafka, *The Trial* (Penguin)
- Mikhail Bulgakov, *The Master and Margarita* (Penguin)
- Joseph Roth, *The Radetsky March* (Granta)
- Thomas Mann, *Death in Venice* (Vintage)
- Jean Paul Sartre, *Nausea* (Penguin)
- Albert Camus, *The Outsider* (Penguin)
- Italo Calvino, *Invisible Cities* (Vintage)
- Primo Levi, *The Periodic Table* (Penguin)

### Learning and teaching

Weekly two hour seminars, supported by extensive private reading and guided preparation for the discussion of texts and issues.

### Learning outcomes

By the end of the course students will be able to:

- read narrative fiction critically, and reflect on its significance as an examination of life and thought;
- describe, interpret and evaluate the thematic and formal properties of European novels of the twentieth century;
- identify and explain the place of specific narratives in the development of the twentieth-century novel and of twentieth-century ideas;
- construct clear, reasoned and well-evidenced arguments comparing and contrasting some of the novels studied.

### Assessment

An essay of not more than 5,000 words in answer to a question selected from a list provided by the course tutor.

Students will normally be expected to write on at least two novels studied on the course.

**EN3169: Detective Fiction from Sherlock Holmes to the Second World War (YEAR 3, SEMESTER 2)**

**Number of credits:** 20  
**Core/Optional:** Optional  
**Convenor:** Dr Victoria Stewart

### Module Aims

This module will introduce students to the works of key figures in late-nineteenth and early-twentieth century detective fiction, and to the critical debates that have arisen around this form. There will be an opportunity for students to address the challenges of studying popular and middlebrow fiction, and to undertake the analysis of narrative structure, through the reading of texts including short stories, novels and a play by a range of authors.
Students’ understanding of late-nineteenth and early-twentieth-century literary culture will be expanded by the examination of works that fall outside the boundaries of the modernist canon. Historically, many of these texts have been considered not worthy of academic interest, and the reasons for this judgement, as well as ways of challenging it, will be discussed.

Content

Beginning with consideration of the very influential Dupin stories of Edgar Allan Poe, the module will focus on the two key moments in the late-nineteenth and early-twentieth century development of British detective fiction: the boom in short stories in the detective genre in the wake of Arthur Conan Doyle’s creation of Sherlock Holmes, and the so-called ‘Golden Age’ of the 1920s and 1930s, with Agatha Christie and Dorothy L. Sayers being the key authors studied. A glimpse of the path detective fiction would take in the post-1945 period will be offered by the consideration of works by Francis Iles and Patrick Hamilton which focus on the criminal rather than detective. As well the literary texts, other material studied will include some of the attempts that have been made over the years to offer ‘rules’ for the writing of detective fiction, and the impulses behind these will be considered.

Learning and Teaching

The module will be taught in ten two-hour seminars.

Learning Outcomes

By the end of the module, students will be able to:

- demonstrate an understanding of the development of detective fiction during the period from the 1860s to the 1940s;
- identify and analyse the characteristic narrative forms and techniques employed by authors including Arthur Conan Doyle, Dorothy L. Sayers and Agatha Christie;
- assess the role of detective fiction in purveying and critiquing social attitudes, particularly attitudes towards gender and social ‘deviance’;
- consider the relationship between this popular form and other literary productions of the period;
- show an awareness of contemporary and historical critical debates about detective fiction.

Assessment

One 5000-word essay on a topic agreed with the tutor.
The first two thirds of the course will concentrate on reading scripts, learning their very rigid format, and on the realities of screen production. Focusing on two or three particular film scripts, we will consider the technicalities of laying down screen action on the page, as well as issues of plotting, conflict, showing not telling, and character development. We will also discuss some of the practical filmmaking issues that a screenwriter must bear in mind when developing a script that – in perhaps the most competitive of all creative industries – has any chance of making it to production.

The course will progress in this way:

- Week 1 – Introduction;
- Week 2 – The Format of a Script (how a script is laid out on the page and why);
- Week 3 – TV and Film Genres (why are they so important in scriptwriting);
- Week 4 – Character and Conflict;
- Week 5 – Plot and ‘The Inciting Incident’;
- Week 6 – ‘Show Don’t Tell’;
- Week 7 – Workshop 1: Choosing a Short Story to Adapt;
- Week 8 – Workshop 2: Developing the Script (group work);
- Week 9 – Workshop 3: Pitching the Adaptation (each group ‘pitches’ the story, and discusses the issues that arose in developing the idea).

Learning and teaching

The module will be delivered by weekly two-hour seminars, which will include some short lectures, and film viewings. Students will be required to read scripts and other practical and theoretical works on the subject, and to make presentations on particular topics for discussion.

In the final three weeks of term, students will split into groups. Each group will choose a short story (from a given selection of existing literature) that they believe may work as an adaptation into a short film. Key issues will be clarity of character and story, visual potential, and the practicalities of ‘showing’ the story through narrative action. In the final week, each group will ‘pitch’ their story to the seminar, and discuss issues that have arisen in group development. As part of their assessment, each student must then individually adapt the short story into a final script.

Learning outcomes

By the end of the module, students will have acquired...

- an ability to read a script and understand its layout and formatting requirements;
- a broad comprehension of the medium and of the industry itself, including some of the practical filmmaking requirements of a script.

Assessment

- a short film script adaptation of around 10 pages, that illustrates comprehension of the medium’s formatting requirements and rules.
- a 1,000 - 1,500 word essay, critically evaluating this script adaptation in terms of its use of plot, conflict, dialogue, characterization and other aspects of the medium.

EN3194: Tragedy (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Professor Sarah Knight

Module Aims
In the fourth century BC, the Greek philosopher Aristotle argued that good tragedy should stimulate ‘pity and fear’ and cause emotional catharsis. In the early 1580s, the Elizabethan author Philip Sidney praised ‘high and excellent Tragedie, that openeth the greatest woundes’. Pity and fear, pain and vulnerability: if all of these uncomfortable emotions are provoked by watching tragedy, then why do we continue to be interested in this dramatic form? Why do we spend our time and money watching and reading tragic narratives? What intrigues us and what do we hope to encounter in tragedy?

Tragedy has always vividly reflected the cultures in which it is generated, echoing their ideological concerns, literary trends and desire for spectacle. We will consider the evolution of the tragic form in its different cultural contexts, combining this approach with close readings of the plays, looking at the myths that give tragedy its original subject-matter as well as the historical and political realities that playwrights wove into drama. We will explore tragedy’s origins in fifth-century Athens, investigating how it grew from the combination of religious ritual, calculated political manoeuvring and myths of gods and heroes, moving on to consider the bloodlust and dysfunctional families which characterize the tragic plays of first-century Rome. Finally, we will investigate how Greek and Roman dramatic traditions flowed directly into Elizabethan and Jacobean tragedies. As we look at some of the most famous, complex and challenging plays written during these three periods, we will think about tragedy’s enduring power over us as readers and spectators in the twenty-first century.

Content
The module will be structured around the work of three dramatists: the ancient Greek Sophocles (496-405 BC), the Roman Seneca (4 BC-65 AD), and William Shakespeare (1564-1616). We will look at how tragedy was defined and conceptualised by classical critics and their Renaissance counterparts, particularly Aristotle’s *Poetics* (mid-fourth century BC), Horace’s *Art of Poetry* (c. 19 BC), Philip Sidney’s *Defence of Poesy* (1582-83), Thomas Nashe’s Preface to Greene’s *Menaphon* (1589) and George Puttenham’s *Arte of English Poesie* (1589). By reading these accounts of tragedy, you will increase your awareness of how the form evolved and the different purposes it has served at various moments of cultural history.

Families in crisis are central to most tragic plots, and on this module we will look closely at how human relationships under pressure are dramatised in the plays on the syllabus. We will read the following plays, grouped under four themes

**Mothers and sons:** Sophocles, *Oedipus the King*; Seneca, *Oedipus*; Shakespeare, *Hamlet*.

**Fathers and daughters:** Sophocles, *Antigone*; Shakespeare, *King Lear*.

**Women, war, sexuality:** Seneca, *Trojan Women*; Shakespeare, *Troilus and Cressida*.

**Jealousy and masculinity:** Sophocles, *Ajax*; Shakespeare, *Othello*.

We will consider performance history and dramatic conventions across the term, and three films will be screened: *Hamlet* (directed by Sven Gade, 1921), *Oedipus Rex* (dir. by Pier Paolo Pasolini, 1967) and *Ran* (an adaptation of *King Lear*, dir. by Akira Kurosawa, 1985). If possible, while the module is running the tutor will organise a trip to see a theatrical performance of either one of the set plays or another relevant ancient or early modern tragedy.

Learning and Teaching
The module will be taught as ten two-hour seminars, allowing ample time both for preparatory reading and discussion within the seminar. Each member of the seminar group will be expected to give a short assessed presentation on his/her ideas, to be discussed beforehand with the tutor.
The Greek and Roman plays will be read in English translation. The University Library holds a comprehensive collection of secondary criticism of ancient and Renaissance tragedy, which will be listed in the module bibliography. Students will be able to re-use the Complete Works of Shakespeare edition purchased for the first- and/or second-year Renaissance modules, and will need to buy paperback translations of Seneca and Sophocles’s plays.

**Learning Outcomes**

By the end of the module, students will:

- Be more aware of how tragedy has evolved and why it continues to fascinate audiences and readers.
- Be able to evaluate the influence of ancient texts on their Renaissance counterparts, and argue for the significance and complexity of this influence.
- Be able to consider Greek, Latin and Renaissance tragic plays within their contemporary social and historical contexts.
- Have gained experience in presenting their readings formally to their peers, and had the opportunity to participate in focused discussion within a smaller student group.

**Assessment**

There are two forms of assessment for this module:

- **Oral presentation**: each student will be expected to give a short presentation on his/her work, on a topic to be determined beforehand with the tutor. The presentation should last for approximately ten minutes: the use of PowerPoint and other visual aids (e.g. images, film clips) is encouraged, and a handout should be circulated to the group and submitted to the tutor (20%).
- **Essay**: each student will be asked to write a 4000-word essay on a topic relevant to the module, to be submitted after the Easter vacation. The tutor will circulate a set of essay questions at an early stage of the module, but students are also free to decide their own research topics in consultation with the tutor (80%).
## UG Marking Criteria for Reflective Commentaries on Adapted Screenplays for Understanding Screenplays

<table>
<thead>
<tr>
<th>Process (including redrafting &amp; response to feedback)</th>
<th>First</th>
<th>Upper Second</th>
<th>Lower Second</th>
<th>Third</th>
<th>Pass</th>
<th>Fail</th>
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<tr>
<td>Excellent discussion of drafting &amp; redrafting process, including evidence of very intelligent, productive, creative and intellectual response to the module’s subject matter.</td>
<td>Very good discussion of drafting &amp; redrafting process, including evidence of intelligent, productive, creative and/or intellectual response to the module’s subject matter.</td>
<td>Good discussion of drafting &amp; redrafting process, including evidence of adequate response to the module’s subject matter.</td>
<td>Limited discussion of drafting &amp; redrafting process, with little evidence of adequate response to the module’s subject matter.</td>
<td>Poor discussion of drafting &amp; redrafting process, with very little evidence of response to the module’s subject matter.</td>
<td>Very limited discussion of drafting &amp; redrafting process, with little or no evidence of response to the module’s subject matter.</td>
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| Research (including reading & contextualization) | Evidence of excellent, imaginative engagement with ideas and works on course, and extensive reading and research. | Evidence of imaginative engagement with ideas and works on course, and relevant reading and research. | Evidence of engagement with ideas and works on course, and reasonable reading and research. | Some evidence of engagement with ideas and works on course, and limited reading and research. | Poor evidence of engagement with ideas and works on course, with very limited reading or research shown. | Very little evidence of engagement with ideas and works on course, with little or no reading or research shown. |
EN3195: Writing on the Threshold (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Jonathan Taylor

Module Aims

This module aims to introduce some of the vocational and professional contexts in which creative writing is published and disseminated. It encourages students both to develop their creative writing, and also to relate that writing to the wider writing world, beyond the workshop. It aims to develop knowledge and skills which are relevant not just to aspiring writers, but also in many other professional contexts.

Content

This creative writing module has various strands, all of which concern the relationship between writing and the world beyond the workshop. These strands may include subjects such as:

- Writing for specific ‘markets’ and outlets – e.g. literary magazines, commissions, competitions
- Editing
- Writing pitches and proposals
- Publishing and professional contexts for writing
- Electronic resources
- Creative writing and teaching
- C.V.s for writers

As well as practical creative writing exercises, students will be encouraged to think critically and reflectively about the subjects covered – for example, students will reflect on how and why their own writing styles might be altered or reshaped by writing for external briefs.

Learning and Teaching

The module will be delivered in ten 2 hour weekly seminars. The seminars will consist of short lectures, relevant creative writing workshop exercises, feedback sessions, and discussions about relevant aspects of the publishing and writing world. There will be sessions on subjects such as literary magazines, writing for specific markets, publishing, writing pitches and proposals, teaching creative writing, and CVs. There will be relevant reading and writing tasks set between seminars.

Learning Outcomes

Subject knowledge:

By the end of the module, students should be able to:

- demonstrate an understanding of the various contexts in which creative writing is published and disseminated
- recognise, analyse and engage with some of the professional contexts in which writers work
Transferable skills:

By the end of the module, students should be able to:

- write to specific, professional briefs
- demonstrate an understanding of some of the vocational aspects of writing

Assessment Scheme

There are two modes of assessment:

- The Creative Writing Portfolio will consist of up to 3500 words or equivalent (dependent on genre) of either creative writing written to one or more external, professional brief(s) (e.g. for a particular magazine, a call for submissions, a competition, etc.), OR a self-published piece (e.g. a pamphlet, professional blog or personal website).
- The Reflective Commentary will consist of no more than 1500 words contextualising the creative work in relation to the wider literary and publishing world.

EN3196: English and Education (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr. Chryso Hadjidemetriou

Module Aims

Increasingly, students who want to go into teaching at primary or secondary level are expected to have had substantial hands-on experience of the classroom by the time they graduate. This module provides final year students with experience of teaching English in school, within a framework of training and subject specific reflection. Through the module, which includes a semester-long teaching placement in a local primary or secondary school, students will have an opportunity to gain marketable and transferable key skills including the communication of their knowledge of and enthusiasm for English literature. They will gain experience of planning and delivering lessons, of working with young people, and of writing an online resource. They will also gain insight into classroom management strategies. The module is designed to enhance employability both in teaching related roles, and more broadly, through the development of a range of skills in communication, presentation, working with others, and reflecting on effective practice. Through the process of teaching material studied on the degree course students will also be able to test and develop their own learning. The module builds on a successful teaching placement scheme at Longslade Community College in 2012, where 14 second-year students undertook 10 week placements alongside their studies, and were commended by the school’s Vice Principal as ‘a credit to the English department at Leicester’.

Content

The module is based around a 10 week school placement in semester two, of one afternoon per week, and is supported by a series of workshops, some centrally organised and others run by the School of English. Students will need to commit to eight hours of training in semester one, which will cover essential content prior to the placement; topics addressed include schools’ expectations of them, classroom management, child protection, planning and delivering lessons. Alongside the placement students will attend 3 subject specific workshops which will explore ways of translating knowledge gained in an English degree into the classroom.
Learning and Teaching

Introductory non-subject specific workshops on teaching (8 hours in semester delivered by School and College Services) - including how the placement can help to address school student needs, child protection, training in classroom management, an introduction to learning styles, curriculum design, child protection. Workshops run by the School of English, which will present models for making material from the degree accessible and engaging in the classroom, strategies for reaching a range of learners and catering for a variety of learning styles, ways to support the school curriculum. In placement training and learning from the class teacher and support staff, over ten half-day sessions in local schools to be organised by School and College Services. Peer review - individual and peer group reflection.

Learning Outcomes

Through this module students will gain:

- Enhanced understanding and experience of teaching English at primary or secondary level
- An ability to create imaginative and accessible teaching resources based on their own learning
- Skills in planning lessons and teaching materials appropriate to the groups they are working with
- Insight into school English curricula; an understanding of school student needs and strategies for meeting them.
- Improved communication skills.
- A greater appreciation of their own subject knowledge and the opportunity to develop this by engaging school students in effective learning.
- Increased awareness of the value of transferable skills gained during an English degree.

Assessment

Project (50%): Students plan and deliver a lesson for KS2, KS3 or KS4 English students derived from material they have covered as part of their degree course, create an accompanying online resource, and reflect on the process. They will be assessed on a 3000 word portfolio comprising a detailed lesson plan, a written summary of the online resource, and a reflective commentary on the rationale behind it and the impact of this teaching on their own understanding of the subject matter.

Journal (30%): Reflective log (2000 words) written by the student throughout the placement, which addresses specific questions throughout. For example, students will be asked to reflect on their observation of classes and on their own delivery of lessons. They will also be asked to find out various things about their placement school, such as the curriculum for English, pastoral care, special educational needs, and disciplinary procedures.

Teacher Assessment (20%): An appraisal by the class teacher of their contribution through the placement.

University Library

The Library is your gateway to high quality information relevant to your studies. Using it effectively contributes directly to your success.

The Library provides you with:

- access to a huge range of specialist digital and print information resources for your subject;
- help in finding and using information - online, face to face and by telephone;
- individual and group study space;
- PCs and wireless networking for your own device throughout the David Wilson Library;
- services for distance learners.

The Library is a shared resource for all members of the University. Please respect it and observe the Library regulations available at www.le.ac.uk/library/about.
To get started, visit www.le.ac.uk/library.

For information about your subject, please visit http://www2.le.ac.uk/library/find/subjects/english

**IT Services**

Whilst studying at the University you will have a University IT account and email address. There are hundreds of University PCs available with Office 2013 and many specialist programs to help you with your studies.

Visit www.le.ac.uk/it4students for more information about:

- **Student email**: access your email and calendar anywhere; on your laptop or mobile device
- **Printing**: print from any device to a University printer
- **Microsoft Office**: available at no cost whilst you study at the University
- **IT Help**: visit the Help Zone in the Library, phone 0116 252 2253, ithelp.le.ac.uk for IT Self Service, web chat or email ithelp@le.ac.uk
- **IT Training**: attend our workshops in Word, PowerPoint and Excel
- **WiFi**: free access to eduroam wifi on campus, in student accommodation or at other universities
- **PCs on campus**: there are over 900 PCs available, with 350 located in the David Wilson Library (including 24/7 access during exam periods)
- **OneDrive**: the online storage location for all your files
- **Blackboard Virtual Learning Environment**: support and information for all your courses
- **Leicester Digital Library**: access to journals, databases and electronic books online

**Student Learning Development**

Studying for a degree is a stimulating, challenging and rewarding experience. In order to make the most of this experience, the University of Leicester provides a wide range of resources and services to support and enhance your academic development in areas such as essay-writing, critical thinking, independent learning and time-management. The Student Learning Development Team is here to help you develop the skills and abilities you need in order to succeed in your studies. To find out more about how we can help you develop your academic skills and abilities, visit our website: www.le.ac.uk/succeedinyourstudies

**Students’ Union Education Unit (ED)**

Education help and advice is provided by the Students’ Union for all students.

If you would find it helpful to talk to someone outside of your department, we offer a free, confidential service to help and advise you about where to go and what to do. If you wish to come and talk to us about your personal circumstances or academic worries, for example, exams or putting together an academic appeal, we will provide professional and friendly support.

You will find the Education Unit staff in the Students’ Union Building on the first floor, within the West Wing. Opening hours are 10.00 am to 4.00 pm, and you can either pop in or book an appointment by contacting us on the following details:

**Contact**: Students’ Union Education Unit (ED), Students’ Union (First Floor)
+44 (0)116 223 1132 | educationunit@le.ac.uk | http://leicesterunion.com/support/education

Online chat facilities are also available for appointments and drop in sessions.

Facebook – https://www.facebook.com/talktoED (Drop in on Wednesdays, 3:30pm-4:30pm)

Skype - @ed_ucation1 (Drop in on Tuesdays, 9am-10am)
Languages at Leicester

There are many benefits to learning a new language. Not only could you enhance your career prospects and broaden your cultural horizons, but studies show that you could also improve your literacy skills, boost your memory, increase your attention span and even help to grow your brain!

Study with the Languages at Leicester Team on campus, and you will be taught by expert native tutors who are based within our School of Modern Languages, which has been ranked 3rd in the country in the University League Tables, The Guardian University Guide 2016.

We offer 16 different languages including Arabic, British Sign Language, Chinese, German, Korean and Spanish to name just a few, six levels of learning and two course lengths, so you can study in a way that suits you. Classes take place during evenings and Wednesday afternoons, as well as intensive ‘fast track’ courses on Saturday mornings.

Find out more about Languages at Leicester, including fees and term dates at: www.le.ac.uk/ml/lal.

The successful completion of a Languages at Leicester course will appear on your Higher Education Achievement Report (HEAR) when you graduate. For further details about the HEAR, please visit: www.le.ac.uk/hear.

Contact: Languages at Leicester +44(0)116 252 2662 | lalenquiries@le.ac.uk | www.le.ac.uk/ml/lal.

University Regulations

Senate Regulations (www.le.ac.uk/sas/regulations) contain rules and other important information about being an undergraduate or taught postgraduate student at the University of Leicester. The Regulations are part of the formal contract between you and the University; you will have confirmed when completing registration that you will comply with procedures defined in the University’s Regulations.

The Quick Guide to Student Responsibilities (www.le.ac.uk/sas/regulations/responsibilities) summarises some of your most important responsibilities as a student at Leicester, as defined in detail in the Regulations. These responsibilities relate to:

- attendance
- submission of work by set deadlines
- term time employment (full-time students – Home/EU and International)
- illness or other circumstances impacting upon studies
- maintaining your personal details
- the additional responsibilities of international students

Failure to adhere to student responsibilities can have serious consequences and may lead to the termination of your studies.

Student Responsibilities

The University expects its students to behave responsibly and with consideration to others at all times. The University’s expectations about student behaviour are described in:

- the Student Charter
- the Regulations governing Student Discipline
- the Student Code of Social Responsibility
- the Code of Practice governing Freedom of Speech
- the University’s regulatory statement concerning Harassment and Discrimination

These can be found at www.le.ac.uk/senate-regulations
Attendance and Engagement Requirements

Attendance and engagement with your course is an essential requirement for success in your studies. The University’s expectations about attendance are defined in Senate Regulation 4: governing student obligations (see www.le.ac.uk/senate-regulation4). Full-time students must reside in Leicester, or within easy commuting distance of the city, for the duration of each semester. You should attend all lectures, seminars, practical sessions and other formal classes specified in your course timetable, unless you have been officially advised that attendance at a particular session is not compulsory or you have received formal approval for absence. You are also expected to undertake all assessments set for you.

The University operates a Student Attendance Monitoring procedure. Your attendance will be monitored throughout the academic year and if sessions are missed without an acceptable explanation being provided to your department then neglect of academic obligations procedures will be initiated. This may result in your course of study being terminated.

If you are an international student and your course is terminated this will be reported to UK Visas and Immigration (UKVI), in line with University sponsor obligations.

Neglect of Academic Obligations

You are expected to attend all learning and teaching events which are timetabled for you. These include lectures, tutorials or practical classes. You are also expected to submit work within the deadlines notified to you. Persistent failure to attend taught sessions and/or to submit work, without good cause, will be considered to be a neglect of academic obligations. Departmental procedures for dealing with neglect are set out within the University’s regulations (see http://www.le.ac.uk/senate-regulation4 ‘Neglect of academic obligations’). In the most serious of cases of neglect the University has the right to terminate a student’s course.

Marking and Assessment Practices

Student anonymity will be preserved during the marking of all formal examinations. Summative coursework (i.e. coursework that contributes to your module mark or grade) will be marked anonymously unless there are sound educational reasons for not doing so, or the type of assessment makes marking impractical.

Each programme at the University has one or more External Examiners, who are members of staff of other institutions that review the academic standards at the University and confirm that these are appropriate and comparable with other Universities.

The External Examiners for your courses are listed at: www.le.ac.uk/sas/assessments/external/current-undergraduate

Feedback and the Return of Work from Staff

Coursework

The Department complies with the University’s policy for the return of marked coursework (see www.le.ac.uk/sas/quality/student-feedback/return-of-marked-work for details of the full policy:

General principles:

- Feedback and provisional grading on coursework will be returned within 21 days of the submission date;
- In exceptional circumstances where this is not possible, you will be notified in advance of the expected return date and the reasons for the longer turn-round time and where possible staff will provide some interim feedback: for example in the form of generic feedback to the class regarding common errors and potential areas for improvement.
Examinations

The Department complies with the University's policy for the return feedback on examinations (see www.le.ac.uk/sas/quality/student-feedback/return-of-marked-work for details of the full policy):

General principles:

- Following the approval of the provisional results by examination boards, departments will make the results available to students within 14 days. Where appropriate this will include a breakdown at the level of the examination and coursework.
- Departments will arrange for feedback on examination performance to be provided.

Progression and Classification of Awards

The University's system for the classification of awards and the rules of progression are defined in Senate Regulation 5: Regulations governing undergraduate programmes of study (www.le.ac.uk/senate-regulation5) Alternatively, refer to the Student and Academic Services website for information about degree classification and progression: www.le.ac.uk/sas/assessments/progression-ug

Any specific progression requirements for your course are stated in its programme specification (see www.le.ac.uk/sas/courses/documentation)

Referencing and Academic Integrity

Principles of academic integrity apply to the work of everyone at the University, staff and students alike, and reflect the University's commitment to maintaining the highest ethical and academic standards. A key part of this is acknowledging where and when, in the process of producing your own work, you have drawn on the work of others. In practice, this means that the ideas, data, information, quotations and illustrations you use in assignments, presentations, reports, research projects etc. must be credited to their original author(s). This process of crediting the work of others is achieved through referencing (see the section below on ‘Referencing styles’). Failure to do this properly is to risk committing plagiarism: the repetition or paraphrasing of someone else’s work without proper acknowledgement.

What we mean by ‘plagiarism’, ‘self-plagiarism’ and ‘collusion’

Plagiarism is used as a general term to describe taking and using another’s thoughts and writings and presenting them as if they are our own. Examples of forms of plagiarism include:

- the verbatim (word for word) copying of another’s work without appropriate and correctly presented acknowledgement;
- the close paraphrasing of another’s work by simply changing a few words or altering the order of presentation, with or without appropriate and correctly presented acknowledgement;
- unacknowledged quotation of phrases from another’s work;
- the presentation of another’s concept as one’s own;
- the reproduction of a student’s own work when it has been previously submitted and marked but is presented as original material (self-plagiarism).

Collusion is where work is prepared or produced with others but then submitted for assessment as if it were the product of individual effort. Unless specifically instructed otherwise, all work you submit for assessment should be your own and must not be work previously submitted for assessment either at Leicester or elsewhere. For more detailed information on how the university defines these practices, see also: www.le.ac.uk/sas/assessments/plagiarism
The University regards plagiarism and collusion as very serious offences and so they are subject to strict penalties. The penalties that departments are authorised to apply are defined in the Regulations governing student discipline (see www.le.ac.uk/senate-regulation11 'Plagiarism and collusion: Departmental penalties for plagiarism and/or collusion).

Resources and advice to help you study with integrity and avoid committing plagiarism

Negotiating these various rules, regulations and conventions can sometimes be a challenge, especially if they are new or different from previous experiences of studying. Check the Student Learning Development website for guidance on how to manage your studies so that you meet the required standards of critical scholarship and academic integrity: www2.le.ac.uk/offices/ld/resources/study/plagiarism-tutorial

If you are in any doubt about what constitutes good practice, ask your personal/academic tutors for advice or make an appointment with Student Learning Development for individual advice. You can book an appointment online by visiting: www.le.ac.uk/succeedinyourstudies.

One of the most important practices in ensuring the academic integrity of your work is proper referencing. The following section contains details of how to ensure your work meets the specific referencing requirements for the discipline(s) you are studying.

Referencing style

You must use a consistent referencing style when referring to books and other publications that you have read for your coursework. Most subject areas have a specific referencing style which you are required to use. If you are on a Joint or Major/Minor programme you may find that your subjects use different referencing styles and it is important that you use the correct ones. To find out which referencing style each department uses, and for information and help on each referencing style, please visit http://www.le.ac.uk/library/help/referencing.

Requirements differ on how to arrange bibliographies (complete list of all reference and other sources at the end of your coursework) and whether references are included within the word count for your coursework – please refer to any separate guidance provided on these points.

Mitigating Circumstances

The University recognises that students may suffer from a sudden illness or other serious event or set of circumstances which adversely affects their ability to complete an assessment or the results they obtain for an assessment. In such cases the mitigating circumstances regulations and procedures may be applied. These regulations are designed to ensure the fair and consistent treatment of all students.

You must keep your department(s) informed at all times of any personal circumstances that may impact upon your ability to study or undertake assessments. Tell your department(s) or Distance Learning Hub about any such circumstances at the time they occur. You need to supply supporting documentation (e.g. a medical certificate) as soon as possible and no later than the deadline relevant to the assessment(s) affected. Normally, the deadline for submission of a mitigating circumstances claim will be no later than five working days after the assessment deadline to which it relates.

See www.le.ac.uk/sas/regulations/mitigation for full details of the mitigating circumstances regulations and procedures, including the University’s definition of a mitigating circumstance.

A student may submit a mitigating circumstances claim if they feel that the submission of one or more pieces of work has been or will be affected by a serious or significant event. You will be automatically enrolled on a Blackboard site titled Mitigating Circumstances through which you should submit your form and evidence.
If a student has submitted a mitigating circumstances form along with supporting evidence, their case will be considered by the Mitigating Circumstances Panel. Our Mitigating Circumstances Panel meets weekly during term-time. Its membership comprises colleagues from the School of Arts, which allows us to schedule regular Mitigating Circumstances Panel meetings so as to present timely responses to our students. Please note that student confidentiality is of utmost importance to the Mitigating Circumstances Panel, and specific information will never be disclosed outside of the Mitigating Circumstances Panel.

The Mitigating Circumstances Panel has the power to make one of the following recommendations:

- a. To waive a lateness penalty automatically applied to a piece of coursework will be or has been submitted after the submission deadline
- b. To be provided with an opportunity to take a piece/pieces of assessment again, as if the first time, with the full marks available (i.e. not capped at 50) rather than imposing a cap
- c. Determine that there is sufficient evidence of the achievement of the intended learning outcomes from other pieces of assessment in the module(s) for an overall mark to be derived;
- d. The mitigating circumstances be noted against a module so that the Board of Examiners can take this into account when making a decision about the degree classification being awarded

Students should submit evidence of mitigating circumstances within five working days of the relevant assessment deadline. You can expect to receive a decision (via email) in relation to your form and evidence within ten working days of this having been submitted.

**Ethical Approval of Student Projects (if applicable)**

The University Protocol for Ethical Approval of student work is available at: [http://www2.le.ac.uk/institution/committees/research-ethics/protocol-for-ethical-approval-of-student-work-non-clinical-research-on-human-subjects](http://www2.le.ac.uk/institution/committees/research-ethics/protocol-for-ethical-approval-of-student-work-non-clinical-research-on-human-subjects)

**Personal Support for Students**

**Departmental Student Support Arrangements**

You will be allocated a Personal Tutor in your subject area at the beginning of your degree. If you are a joint degree or Major/Minor student, you will be allocated a Personal Tutor from your Lead/Major department, but will also have access to academic support in both disciplines. Your Personal Tutor can advise you whom to contact in that case.

You can find out who your Personal Tutor is by consulting Blackboard or contacting the School office. You will have regular, scheduled meetings (twice per semester) to discuss academic issues and reflect on your progress; some of these are 1-2-1 meetings (your Personal Tutor will contact you to arrange them), and others are group meetings (which will appear on your timetable). Records are kept for these meetings. You are encouraged to contact your Tutor for further advice and support when you need it.

Your Personal Tutor is there to provide academic support, advice and guidance on an individual level, overseeing your progress and reflecting on your development during your degree. This support includes guidance on feedback and assessments, crisis support and signposting to other university services, help with study skills, module choices, and CV building, and access to careers information. The School’s personal tutor system operates in accordance with the Code of Practice on Personal Support for Students: [www.le.ac.uk/sas/quality/personaltutor](http://www.le.ac.uk/sas/quality/personaltutor)
It is your responsibility to:

- respond to contact from your Personal Tutor (including emails and invitations to meetings);
- request a meeting or make contact if the need arises, seeking timely advice from your Tutor when you are faced with issues (academic or personal) for which you need support;
- bring examples of work and feedback to meetings, when appropriate, to discuss academic development.

It is in your interests to ensure that your Personal Tutor is kept informed about anything that might affect your ability to fulfil your work.

As well as the scheduled sessions, your Personal Tutor is there to help if you have more urgent issues arising. If your tutor is unavailable (for instance, if s/he is unwell or away from campus) and you need to talk to someone immediately, please contact one of the **Senior Tutors**: Mary Ann Lund (*maej1@le.ac.uk*) and Mel Evans (*mel.evans@le.ac.uk*). If you should experience any problems with the Personal Tutoring system, or wish to change Personal Tutors, then you should also contact one of the Senior Tutors.

Additionally, the Student Services Centre in Charles Wilson (open from 9am every day) is a central point for information and advice for all students. If you need help with any practical matters, the Centre will always be happy to help you.

**Equal Opportunities**

The Department of English endorses the University’s Equality Scheme and will positively promote equality of opportunity for all current and potential students, staff and its other stakeholders. It will not discriminate on the basis of gender, gender identity, disability, race, ethnic or national origin, age, sexual orientation, socio economic background, religion and belief, political beliefs, family circumstances and trade union membership. The Department endorses and executes the University’s Corporate Equality Objectives. It seeks to ensure that all its members are aware of Equal Opportunities issues and have confidence in the School’s ability to identify and adhere to best practice on such issues.

The Department of English is committed to encouraging inclusive cultures, policies and practices that promote and foster equality and diversity. It will respond to this diversity within the learning environment and in its members’ dealings with each other and with the general public. Students and staff are expected to be aware of appropriate use of non-gender-specific language in all course literature, coursework and assessed work, and to be aware of the offence stereotyping can cause.

Any form of direct or indirect discrimination, harassment, bullying or intimidating behaviour is unacceptable within the University community in that it represents a denial of individual rights and opportunity and an attack on the dignity of the individual person. The University regards acts of unlawful discrimination and harassment as a serious disciplinary matter. Students or staff who feel they may have been subject to unfair discrimination or harassment are advised to approach their personal tutor, the Equal Opportunities officer (Dr Jonathan Taylor), or the Head of School.

Equal Opportunities issues may be raised and discussed at the Student-Staff Committee, at departmental staff meetings and at plenary sections of the full School Board of Studies.

It is the responsibility of all members of the University to familiarise themselves with the University’s Single Equality Scheme available at: [http://www2.le.ac.uk/offices/equalities-unit/equalities-resources/EQ%20Policy_v5_Final_Mar12.pdf/view](http://www2.le.ac.uk/offices/equalities-unit/equalities-resources/EQ%20Policy_v5_Final_Mar12.pdf/view)
University Student Support Arrangements

Student Services Centre

The Student Services Centre in the Charles Wilson Building provides you with convenient and easy access to many support services all in one place. The recent move involves six services including: Student Welfare, Student Counselling and Mental Wellbeing, Career Development Service, Unitemps and Fees and Payments.

The opening hours are:

- **Term time**
  - Monday to Thursday: 9.00 a.m. to 7.00 p.m.
- **Vacation**
  - Friday: 9.00 a.m. to 5.00 p.m.

**Contact:** Student Service Centre, Charles Wilson Building

[http://www2.le.ac.uk/offices/ssc](http://www2.le.ac.uk/offices/ssc)

AccessAbility Centre

The Centre offers a range of services to all students who have specific learning difficulties, such as dyslexia, disabilities or long-term conditions including mental health which have a substantial day to day impact on their studies. Staff offer one to one support, the co-ordination of alternative examination arrangements and assistance with applications for the Disabled Students’ Allowance. It is possible to be screened for specific learning difficulties and access to formal assessment is available. Students are means tested to see if they are eligible for assistance with the cost of formal assessments. The open access Centre acts as a resource base for students and staff and is a relaxed place for students to work. Its computers are equipped with specialised software for screen enlargement. Essay planning and speech output software is on the University network. The Centre has some specialised equipment (CCTV, enlarged keyboard, and chairs) and some for loan (chairs, writing slopes and digital recorders). Photocopying and printing facilities are also available. The Centre welcomes self-referrals as well as referrals from academic staff.

**Contact:** AccessAbility Centre, David Wilson Library

Tel/minicom: +44 (0)116 252 5002 | Fax: +44 (0)116 252 5513 | accessible@le.ac.uk |

[www.le.ac.uk/accessability](http://www.le.ac.uk/accessability)

Student Welfare Centre

The Student Welfare Service offers wide ranging practical support, advice, and information for students.

Financial advice is offered, with information on budgeting and funding. Specialised staff can advocate over late loans and other financial issues. Students can apply for hardship grants and loans through the Service.

Information, advice and guidance is available on finance issues and budgeting. In addition, students can apply for hardship awards and loans through the welfare service.

For international students, the Student Welfare Service coordinates The International Welcome Week in September and January. Expert immigration advice is available and students are strongly advised to renew their visas through the scheme provided by Student Welfare. Specialised Officers also support students who experience financial or personal problems.

**Contact:** Student Welfare Service, Student Services Centre, Charles Wilson Building.

Tel: +44 (0)116 223 1185 | Fax: 0116 223 1196 | welfare@le.ac.uk | [www.le.ac.uk/welfare](http://www.le.ac.uk/welfare)
Counselling and Wellbeing Service

This Service offers a range of expertise and support for the psychological aspects of health and wellbeing.

Services on offer include:

Student Counselling Support

Time-limited, free and confidential one-to-one counselling to help students find ways of dealing with academic-related or personal issues that may be affecting ability to study or engage with student life. Helping students to build on their skills to cope with the challenges of study, work and relationships through workshops.

For information see our website: www.le.ac.uk/counselling

Contact: Student Counselling Service, Student Services Centre, Charles Wilson Building.
+44 (0)116 2231780 | counselling@le.ac.uk

Student Mental Wellbeing Support

Practical, emotional and skills based one-to-one support to students managing mental health issues whilst at the University. Helping students to build on their skills to cope with the challenges of study, work and relationships through workshops.

Contact: Student Support (mental wellbeing), Student Services Centre, Charles Wilson Building.
+44 (0)116 252 2283 | mentalwellbeing@le.ac.uk

Student Healthy Living Service

The Student Healthy Living Service provides direction to health care and health related activity which will contribute to wellbeing and help students to enjoy a balanced life. Students should register for health care local to the University; The University works closely with the Victoria Park Health Centre where staff have expertise in student health. More information can be found on the Healthy Living Service website.

Contact: Student Healthy Living Service
+(0)116 223 1268 | healthyliving@le.ac.uk | go.le.ac.uk/healthyliving

Health Care and Registering with a Doctor

Time-limited, free and confidential one-to-one counselling to help students find ways of dealing with academic-related or personal issues that may be affecting ability to study or engage with student life. Helping students to build on their skills to cope with the challenges of study, work and relationships through workshops.

For information see our website: www.le.ac.uk/counselling

Contact: Student Counselling Service
+44 (0)116 2231780 | counselling@le.ac.uk

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Contact: Student Support (mental wellbeing)
+44 (0)116 252 2283 | mentalwellbeing@le.ac.uk
www2.le.ac.uk/offices/ssds/student-support-mental-wellbeing

**Student Healthy Living Service**

The Student Healthy Living Service provides direction to health care and health related activity which will contribute to wellbeing and help students to enjoy a balanced life. Students should register for health care local to the University; The University works closely with the Victoria Park Health Centre where staff have expertise in student health. More information can be found on the Healthy Living Service website.

**Contact:** Student Healthy Living Service  
+(0)116 223 1268 | healthyliving@le.ac.uk | go.le.ac.uk/healthyliving

**Health Care and Registering with a Doctor**

Illness can affect any one of us at any time and for this reason the University strongly advises you to register with a doctor in Leicester. The Victoria Park Health Centre ([www.victoriaparkhealthcentre.co.uk](http://www.victoriaparkhealthcentre.co.uk)) has expertise in student health and has provided medical care to the University’s students for many years. The Health Centre is located conveniently close to the main-campus and registration is free.

If when you come to University you are already under the care of a ‘specialised team’, have a known medical condition including mental health or waiting for an appointment it is still advisable to register at the Victoria Park Health Centre. Soon after arrival, make an appointment to discuss with one of the doctors who will then be in a better position to communicate with the relevant doctors and help you to manage your condition to avoid any unnecessary disruption to your studies. Please take with you information from your current doctor or consultant which includes diagnosis, current management, including medication (provide a certified English translation if the original is not in English). This is essential for international students as some conditions may be managed differently in this country, particularly in relation to medication which may be licensed differently and may need changing to something which is available to prescribe in this country. If you take medication for your condition you must bring 12 weeks supply with you to ensure continuity until the registration process is complete.

More information about registering with a doctor and other health and well-being services can be found at: [http://www2.le.ac.uk/offices/healthy-living-for-students/new-students/uk-students](http://www2.le.ac.uk/offices/healthy-living-for-students/new-students/uk-students)

**Careers and Employability**

**Career Development Service**

With your drive and determination, the Career Development Service can help you develop the skills and abilities that will not only help get you to where you want to be after university, but will stay with you for life.

Career development at Leicester isn’t just about getting some work experience and writing a CV; we make sure that you get personal support to achieve your aspirations. We’re here for you from the moment you arrive, through to your graduation and beyond. We’ll give you the opportunity to try new things and to figure out what you want from your career— what it is that really drives, motivates and inspires you.

We’ll also help you identify your personal strengths and what you need to develop to be ahead of the crowd. Even if you’re not sure what it is you want to do yet, we can help you develop the skills and experience that you need to get that first job out of university, but also the ability to manage your own career development and succeed on whichever path you choose.

It’s your career development journey and you decide where it is that you want to go. By working with us you make sure that you’re giving yourself the best possible chance to get there. We’ve got the knowledge and resources to spur you on to success so, by working with us, you really will make the most of you!
When you arrive at Leicester you’ll have access to MyCareers: https://mycareers.le.ac.uk, our career management system, by simply using your university username to login. This is the gateway to:

- Booking one-to-one appointments with our career consultants for support with career planning, job hunting, CVs and applications, and mock interviews
- Booking workshops, such as mock assessment centres and psychometric testing
- Meeting employers who are coming on campus
- Finding all the opportunities available exclusively for Leicester students such as paid internships, volunteering, and extra-curricular activities

If you are looking for part time work whilst studying, make sure you sign up to Unitemps, based in the Student Services Centre, Charles Wilson Building, for opportunities on campus and in the city.

We’re here to support you throughout your time at university so make sure that you come and visit us in the Student Services Centre, Charles Wilson Building and log-in to your MyCareers account to get started!

Contact the Career Development Service:
0116 252 2004 | careershelp@le.ac.uk | www.le.ac.uk/careers
@uolcds | fb.com/uolcds

TALENT ACADEMY

Activity overview:
The Talent Academy is designed to encourage you to engage with career planning early. You will gain some experience and build skills through an organised activity, start thinking about what you like and dislike doing, and identify any skills gaps you may have. You will be supported to reflect on the skills you have applied during the activity and contextualise this in terms of career development planning and the journey you need to go on to reach your goals, which requires an investment of both time and effort.

Activity Objectives:
- To explore career options with your subject and understand what can influence your choice of career.
- To understand what employers are looking for and how you can develop your skills and experience.
- To reflect on the experience, understanding the value of the skills developed and how these can be evidenced in the recruitment and selection process.

Activity Intended Learning Outcomes:
- List the typical career options pursued in own discipline by graduates
- Explain what graduate recruiters look for within a potential employee in terms of motivation, experience, and transferable skills
- Describe at least two different theories that influence career direction and ‘choice’
- Identify the range of experiences that can support the development of transferable skills (and where to access them)
- Recall specific examples from experience undertaken where team working and communication skills were applied effectively and less effectively
- Explain the purpose of the STARS model and apply a recent example / experience to the structure
- Review and discuss the experience, focusing on aspects which were / were not personally enjoyable, motivating, interesting, meaningful
ASSESSMENT AND SELECTION PREPARATION

Activity overview:
This interactive workshop is designed to help you understand what to expect when applying for graduate jobs and further study, and to increase your confidence in preparing for the recruitment process. You will be provided with tips and resources to help you prepare and to reflect on your skills and experiences so far in preparation for making applications.

Activity Objectives:
- To help you understand the purpose of psychometric testing, interviewing and assessment centres in recruitment for graduate roles and further study
- To provide you with advice and resources to help you prepare for the recruitment process

Activity Intended Learning Outcomes:
- Distinguish the assessment stages that you are likely to face, and explain the purpose of the assessment at that stage and the common pitfalls.
- Recognise how to prepare for psychometric tests, interviews and other assessment stages
- Identify specific examples from your experiences which demonstrate the motivation, skills and experience required by advertised roles.
- Identify the potential pressures and stress of applying for graduate opportunities, and list strategies for managing stress and being resilient.
- Identify target organisations or institutions to apply to and key time scales.

PLANNING FOR YOUR FUTURE

Activity overview:
This workshop is designed to introduce you to the various stages of the recruitment process and to help you understand what employers are looking for in strong candidates. This workshop will help you identify your next best steps for building your experience and skills, and give you the tools to articulate these effectively in application and interview situations. This workshop is a pre-requisite if you want to take part in the Leicester Award.

Activity Objectives:
- Work out what the best next steps for you are by selecting an activity that gets you the skills and experience you need
- To provide you with the tools and knowledge to help you best articulate your skills

Activity Intended Learning Outcomes:
ILO1: Analyse good and bad examples of application forms
ILO2: practice articulating skills and experiences using the STARS technique
ILO3: Analyse your work and other experiences, identifying aspects which were enjoyable or of interest, and your strengths and weaknesses
ILO4: list the typical selection processes that a candidate will go through to secure graduate study or employment.
ILO5: List and apply a range of approaches for exploring graduate level options
ILO6: Identify your goals and next steps

**Feedback from Students**

There are two specific channels open for students to provide feedback on their courses:

**Student Feedback Questionnaires**

As part of the Department’s general process of student consultation, student reaction to all modules is regularly sought by the use of online questionnaires. These are issued to students for completion at the end of each semester. The results are then tabulated and discussed both by the Student-Staff Committee and by the Academic Board, so that wherever possible student suggestions for the improvement of courses can be implemented.

**Student Staff Committees**

The presence of student representatives at the Student-Staff Committee allows students to contribute directly to the formulation of policies and practices in the Department. SSC members’ names and email addresses are posted on the SSC notice board (on the 14th floor, opposite 1405), so you can either approach your Representative personally, or contact him or her by email. The SSC meets twice a term to discuss Department/undergraduate issues, ranging from Library Resources to questionnaire feedback to the provision of careers advice, and to arrange events such as the book sale for English students. Minutes of SSC meetings are available on Blackboard. Further information is available at: [http://www2.le.ac.uk/departments/english/studentresources/societiesandcommittees/student-staff-committee-ssc/](http://www2.le.ac.uk/departments/english/studentresources/societiesandcommittees/student-staff-committee-ssc/)

**Departmental Prizes**

The Department offers a number of undergraduate prizes which are awarded after our Midsummer Board of Examiners meeting at the end of each academic year. Details of these can be found here [http://www2.le.ac.uk/departments/english/prizes](http://www2.le.ac.uk/departments/english/prizes)

**The English Society**

**Who we are**

The English Society is one of the best-established academic societies at the University; we are united by both academic interest and the desire to have a well-rounded, sociable university experience. Membership is currently on a yearly basis and is priced at £5. This entitles members to reduced prices on events and trips organised and produced by the Society.

**Our aims**

The aim of the Society is to hold social events where students from different year groups can get to know each other whilst having fun in a relaxed atmosphere. Previous events include our massive Fresher’s Bar Crawl, paintballing, trips to Amsterdam, Christmas and Hallowe’en parties, theatre trips across the country, and more!

We pride ourselves on providing a range of varied social events in order to appeal to as many of our members as possible. Non-members are always welcome and we encourage links to be made with other departments. We also support the English department by attending optional lectures and running peer support academic workshops. A representative also sits on the Student-Staff Committee to foster a mutually beneficial link between the School of English and the Society.
Always improving

We are keen to improve the English Society continually and to nurture its growing success, so we welcome suggestions and comments throughout the academic year. Our number one priority this year is to bring together our members for the most enjoyable and inclusive year yet as a society.

Contact: Kathryn Kilby, President of the University of Leicester English Society 2016-17 - KRK4@le.ac.uk

Safety and Security

Emergency Numbers

To summon the fire brigade, police, or ambulance from an internal phone: dial 888
If there is no reply: dial 9 then 999
From an external phone / payphone: dial 999

Fire Procedures

If you discover a fire and there are no members of staff immediately available, sound the fire alarm. The alarms are situated in the lobby on each floor, to the left of the stairway doors. Call the fire brigade: dial 888 from internal phones, or 999 from external payphones. Fire extinguishers are available in the east corridor of each floor (to the right of the toilets) but DO NOT ENDANGER YOURSELF: raise the alarm and evacuate the building, closing any fire doors behind you. Report to the person in charge of the assembly point.

Note that the Attenborough Building fire alarm is tested at 9.30 a.m. every Thursday morning. The alarm rings only briefly, and there is no need to evacuate the building. At other times throughout the year a full fire drill will take place. The alarm will sound constantly and a recorded announcement will tell you to leave the building. The power to the lifts and paternoster will be cut and it is therefore vital that you exit the building, in an orderly fashion, via the staircase. Leave the building by the nearest available exit, closing all doors behind you. Report to the person in charge of the assembly point (the paved area in front of the Computer Science and Attenborough Buildings).

The Attenborough Building is designated a no-smoking zone.

Accidents

The Safety Officer for the School of English is Andrea Vear (Room 1514, ext 2662).

Paternoster

In order to prevent the paternoster from constantly breaking down, students are asked strictly to observe the safety requirements posted in each car.

Personal Belongings

Your personal belongings are not covered by the University’s insurance. You are therefore advised to check whether your parents’ or family policies provide adequate protection. If not, private insurance arrangements should be made.

A lost property service operates from the Security Lodge, which is situated at the far end of the Fielding Johnson Building on Wyggeston Drive, University entrance No. 1.

Bicycles may be brought onto the main campus but must be placed in the cycle racks provided, and appropriate security measures taken to help to prevent theft and damage. For advice on preventing cycle theft and details of
the University’s Coded Cycle Scheme
visit: www.le.ac.uk/estates/facilities &_services/security/CodedCycleScheme.html

Complaints and Academic Appeals Procedures

The University has robust systems in place governing the quality and standards of its degree programmes and your experience as a student here. We are confident that, like the vast majority of students here, you will enjoy and be satisfied with your course. In most instances your department will be able to resolve any issues that do occur but we recognise that this will not always be possible. For this reason, the University has official procedures that allow eligible cases to be formally reviewed.

Information about these procedures, including the relevant forms, can be found on the Student and Academic Services website: see www.le.ac.uk/sas/regulations/appeals-complaints. These pages should be read in conjunction with the University’s Regulations governing student appeals (www.le.ac.uk/senate-regulation10) and Regulations governing student complaints (www.le.ac.uk/senate-regulation12).