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IMPORTANT TELEPHONE NUMBERS AND EVACUATION PROCEDURE

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

OTHER IMPORTANT NUMBERS

Bookshop, University Library:	229 7440
Chaplaincy, The Gateway:	285 6493
IT Service Desk:	252 2253
Library:	252 2043
Student Support & Development Services:	229 7767
Students' Union, Percy Gee Building:	223 1148

SAFETY INFORMATION

The Attenborough Building is designated a no-smoking zone.

ON HEARING THE FIRE ALARM OR DISCOVERING A FIRE

The Attenborough Building fire alarm is tested at 9.45 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).

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.

ACCIDENTS

The Safety Officer for the School of English is Carol Arlett (Room 1403, ext 2792). First Aid equipment is in Room 1411.

PATERNOSTER

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

Information contained within this Handbook was correct at 9 September 2011, but changes may exceptionally have to be made in the light of unforeseen circumstances.

SCHOOL CONTACTS

Head of School	252 2645	Professor M Halliwell	1302	
Director of Joint Degrees	252 2776	Dr J North	1308	
Admissions Tutors				
	252 2627	Single Subject English	Dr K Loveman	1407
	252 2199	Joint English/History	Dr F James	1507
	252 2644	Joint English/American Studies	Mr N Everett	1301
Change of Address, contact:	252 2488/2292	Registry, Fielding Johnson Building		
Change of Module, contact:	252 2645	Head of School	1302	
Change of Programme, contact:	252 2645	Head of School	1302	
Equal Opportunities Officer:	252 2634	Dr V Stewart	1314	
Examinations Officer:	252 2636	Dr D Clark	1408	
International Students				
ERASMUS (outgoing students)	252 2742	Dr H Furneaux (1 st semester)	1511	
	252 2637	Dr A M D'Arcy (2 nd semester)	1404	
ERASMUS (incoming students)	252 3357	Dr H Whitehead	1604	
Year Abroad in the USA	252 2645	Professor M Halliwell	1302	
Teaching	252 2779	Dr G Dawson	1413	
Safety Officer	252 2792	Carol Arlett	1403	
Student-Staff Committee, contact	252 2199	Dr Felicity James	1507	

SCHOOL OF ENGLISH – ADMINISTRATION STAFF

The School of English Office is in room 1412 and the telephone number is 252 2620.

Mary Seragusa, telephone number 252 2624

Lynn Johnson, telephone number 252 2620/2623

Opening hours for student enquiries:

Monday to Friday 9.00 am to 1.00 pm and 2.00 pm to 4.00 pm

School of English Manager

Carol Arlett, room number 1403, telephone number 252 2792

School of English Administrator

Angie Kendall, room 1414, telephone number 252 2622

Postgraduate Administrator

Dr Paula Warrington, room 1312, telephone number 252 3943

Victorian Studies Centre

Room 1312, telephone number 252 3943

WELCOME TO THE SCHOOL OF ENGLISH

I am delighted to welcome you to the School of English at Leicester, whether you are joining us as a first-year student or returning for your second or third year as a single honours, joint honours or combined honours student. The single honours English degree at Leicester is judged to be one of the best in the country, offering an excellent grounding in English literature and language from all periods, whilst the joint degrees offer exciting variations in developing synergies with History, American Studies, Film Studies, History of Art, and Modern Languages. The academic staff in the School of English are internationally renowned scholars and our undergraduate teaching is informed by their cutting-edge research and publications. We therefore provide graduates with a sophisticated critical approach and detailed knowledge of literature and language. 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 this degree.

During your three years at Leicester (or four years, if you study abroad in your third year), you will have the opportunity to study literature from Old English to the early twenty-first century; you will learn about the evolution of English language and different linguistic approaches; you will explore literature written in English by writers of other nationalities; you will come face-to-face with contemporary modes of thinking about and reading texts; and you will have a firm grounding in literary analysis and all genres of writing. In addition, we value highly the acquisition of key skills (writing, presenting, group work, IT skills) which are integrated into modules throughout your degree.

In the first-year of Single Honours, you will study four English modules, together with an optional subject of your choice. The first year is a qualifying year for your second and third years which count towards your degree classification. Substantial module choice is provided in the final year of your degree, when you will have the opportunity to choose two Special Subjects and a dissertation topic where one-to-one supervision is provided by the appropriate tutor. Joint Degree students (with History, American Studies, Film Studies, History of Art and Modern Languages) work within their designated degree plan, while Combined Honours students take English as a two- or three-year subject. Some of you will be students from other programmes reading English as an Optional Subject. As a visiting student from Europe and the USA, you will also play a major role in the academic life of the School.

The School of English teaches through lectures, seminars and workshops. Lectures involve all students on a module. Weekly seminars, lasting an hour, provide you with the opportunity to present and discuss work with your tutor and other students. Each of you will have a personal tutor throughout your degree who looks after your general academic welfare. The School provides a series of induction workshops for new students and a Personal Development Plan (PDP) for helping you reflect on your academic and professional development. The University has outstanding welfare and learning support services to ensure that you maximise your potential and minimise any problems you may encounter.

As English students, you might wish to participate in University activities: in the student drama and literary societies, in the university newspaper, *Ripple*, or by helping with Open Days. The English Society, run by students for students, organises all manner of events (notably the annual May Ball) which the President, Rachel Hale, warmly encourages you to participate in. The School's Student-Staff Committee provides a forum for interaction and discussion, and nominated student representatives are the voice for their peers at School level. Leicester has a professional theatre (The Curve), media centre (Phoenix Square), outstanding libraries (especially the University's John Wilson Library) and major cultural festivals (International Music Festival, Caribbean Carnival, Comedy Festival), which you should make the most of while you are a student. We also strongly encourage you to attend our inaugural Creative Writing Lecture on 19 October 2011 and the 4th annual Literary Leicester Festival, 9-12 November 2011, organised by the School of English.

With the skills and the academic expertise acquired through reading English at Leicester, significant opportunities will be afforded to you in your future career. Whether you become an editor for a magazine, a journalist, an accountant or consultant for Accenture, a commissioning editor in publishing, a professional writer, a teacher, a PhD candidate, a TESOL expert in Japan, or an International Officer for the University sector – to name but a few of the appointments taken up by recent graduates – you will do so with the thorough preparation of a degree completed with us.

Whatever you go on to do, we will be as delighted to welcome you back as our graduates as we are to welcome you now.

Professor Martin Halliwell
Head, School of English

THE FIRST CHAPTER...

*This Book will make a Traveller of thee,
If by its Counsel thou wilt ruled be.*

John Bunyan, *Pilgrim's Progress*

There are a few things that you should consider at the beginning of your course, which will make life much easier for you as you work through your degree:

- If you haven't got one already, **buy yourself a diary now**. Use it to list your lectures and seminars initially, and to add important dates – submission deadlines, appointments with tutors, etc. – as you go along. Then **carry it with you!** Alternatively, fill in the timetable printed on the inside cover of this handbook.
- Make sure you have the phone numbers of students in your seminar groups so that you can find out what you've missed if you're obliged to miss a seminar.
- Work your way through the self-teach guide to computing facilities while you've still got time to do it.

WHAT DO YOU THINK?

This Handbook aims to provide you with the basic information you will need in each year of your course. Because the School's syllabus is under constant review, the Handbook is updated regularly and a new edition issued every year. We hope that this Handbook will be useful: if you have any comments or suggestions as to how it could be improved, please leave a note for Dr Ben Parsons in his pigeonhole (fourteenth floor, outside the School Office), or email him at bp62@le.ac.uk.

NOW READ ON

FREQUENTLY ASKED QUESTIONS

FACILITIES

Where will lectures and tutorials take place?

Lectures are held in lecture theatres on campus. Seminars and tutorials will often be held in a tutors' office, but, these may also be held elsewhere on the main campus. **See Blackboard for details.**

What materials are supplied?

You will be given handouts in certain lectures and seminars and lecture material will also be available on Blackboard. However, you will be expected to provide pens, pencils, notebooks and so on. You will also need to bring copies of the texts to seminars: some books may be available in the library, but core texts will be in heavy demand and it is therefore important that you purchase your own copy.

Where can I obtain books?

ON CAMPUS:

The University Bookshop: located in the David Wilson Library building. If there is no copy in stock, the staff may be able to order one in within a few days – ask at the desk.

The School of English second-hand booksale: run at the start of every term.

IN LEICESTER:

New books (not specialists in academic books):

W.H. Smiths, 39 Gallowtree Gate

Waterstones, 26 Market Street, and a smaller branch in the Highcross shopping centre

Second-hand booksellers:

Clarendon Books, 144 Clarendon Park Road

Loros bookshop, 85 Queen's Road

Tin Drum Books, 68 Narborough Road

ONLINE:

New Books:

Amazon.co.uk; Postscript books at Psbooks.co.uk ;Waterstones.co.uk

Second-hand books:

Abebooks.com: a site to search and order items from stocks of second-hand booksellers worldwide.

Oxfam, at <http://www.oxfam.org.uk/shop/online/booksearch.htm>

One note of caution: for some modules, your tutor will specify a particular edition of the text to be studied. In this case, it is more economical in the long run to buy the prescribed version, rather than to purchase a cheaper edition that you later realise differs from that of your classmates.

TEACHING

Which seminar group am I in?

Firstly, to find out which seminar group you are in, you will need to look on Blackboard. The seminar groups will be posted on Blackboard by tutors during the first week of the semester. They will also be put on the noticeboard in the east corridor of the 14th floor (the corridor to the left when you exit the lift). Look for your name and seminar tutor, then go to the Seminar Arrangements notice board in the corresponding corridor on the 13th floor (the corridor on the left as you exit the lift). This gives all the tutors' seminar groups, so find your name amongst the class lists and you will see where and when you have your seminars for each module in years one, two and three. It is, however, quicker and easier for you to consult Blackboard. In either case, it may take until the end of the first week of term for some groups to be shown.

Why do seminar groups change after the Christmas vacation?

The University operates a system of semesters, one running from September/October until January and the other running from January to the summer vacation in June. Every module that you will take

in the School of English will run for a single semester. You will generally sit an exam or hand in a piece of coursework in January, prior to the end of the module. You will then need to consult the class lists as before to find out your new seminar times, rooms, and tutors. (Your second semester modules will similarly be assessed by examination or coursework in May or June.)

Why do I have to attend seminars?

Attending seminars is, along with lectures, central to your learning experience as a student of English. Seminars enable you to meet once a week in a small group (usually of around fourteen students) to discuss with a tutor the texts being studied and to explore the issues that each course raises more broadly. Seminars are a really useful way for you to consolidate your learning: they give you the opportunity to reflect upon different aspects of the course, its texts and authors, and the lectures you attend, by discussing and debating them with others. They offer a forum in which you can raise your own questions and explore your own ideas about the English literature and language you study. Attendance at seminars is compulsory, and you should inform your tutor if you will be absent.

What do students do in seminars?

Seminars encourage you to develop your understanding of the subject through friendly and informed discussions with your tutor and peers. For this reason, your role in a seminar is an active one. You should always try to contribute to the discussion with your points and questions, and you will certainly be encouraged to do so by your tutor. Don't be surprised if you are asked to give presentations for seminars in order to introduce a topic and to open the discussion: for some modules, this is a compulsory part of the assessment. Equally, seminars are not just to provide you with notes that you can regurgitate in an essay or in an exam: your seminar tutor is not there simply to dictate information to you. Rather, your tutor's role is to facilitate group discussion, and to suggest ways to help you to think about the material being studied, so that you can build upon your own ideas and discuss them in an informed way. Seminars offer you a springboard to expand your own interests: alongside your lectures, they provide starting points for your own independent thought and work.

Preparation is everything

The best and most enjoyable seminars are those in which a lively and engaged discussion emerges, to which everyone is able to contribute, and in which you are able to share opinions and learn from each other. For this reason, your preparation is crucial for every seminar. If you have not read the book or material for a seminar, you will not be able to discuss it or bring your own informed opinions to the group. In effect, you will not be able to contribute, and this is fair to no-one: you should not expect other students to do the work for you in seminars while you absorb all their ideas, nor can you expect your seminar tutor simply to fill the discussion by giving you a mini-lecture. The point is that you are responsible for your seminar discussions and so you must prepare as thoroughly as possible for them – and this does not mean just reading the text the night before. Seminars give you the opportunity to reflect upon your learning more broadly – not only your reading of the primary texts, but your understanding of the secondary material, and of the critical and contextual issues surrounding the texts and authors. Seminars won't work without your input: preparation is everything!

What do I do if I miss a seminar?

At the beginning of the term, your tutors arrange for seminars to be held at a particular time and place each week for the entire semester (avoiding and resolving timetable clashes at the beginning of term). If you are not able to attend a seminar for any reason, you must inform your tutor of this **beforehand**. You can do this by emailing your tutor, by leaving a note in your tutor's pigeonhole (located in the corridor leading to the School of English Office), by telephoning the English office and leaving a message for your tutor, or by arranging to see your tutor during Office Hours or at another convenient time. **(PLEASE NOTE: Information about Office Hours is on Blackboard and the main notice board on the 14th floor, along with details of your tutor's room and office telephone number.)**

If you miss a seminar without informing your tutor beforehand, it is both a matter of urgency and of courtesy that you explain your absence personally as soon as possible afterwards. **ANY ABSENCE WILL BE RECORDED** and, if your tutor is not informed of the circumstances of your absence, and especially in the event of missing more than one seminar, you will be reported to the Head of the School and may face disciplinary procedures as a result. **PLEASE NOTE THAT EMPLOYERS REQUESTING REFERENCES FREQUENTLY ASK FOR DETAILS OF ATTENDANCE.**

If you do not make contact about missing a seminar, your tutor may leave a note asking why you were absent and reminding you what to prepare for the following week's seminar. Your tutor will not provide you with notes for any seminar missed and cannot be expected to offer you another seminar one-to-one during Office Hours or at any other time. 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. Equally, you can discuss the missed seminar and the issues raised within it with your fellow group members – but, again, they will become weary of giving you their notes on a regular basis.

What is a lecture?

Lectures take place in large theatres throughout the main campus. They are designed to provide you with a basic overview of the topic, and may also provide guidance on a range of critical approaches. Above all lectures should give you a sense of the importance and complexity of the texts and subjects under discussion; **they are not intended as a replacement for independent study and lecture material should not be passively reproduced in written assessments.** A lecture lasts for fifty minutes and may be attended by up to 300 students at once; it is therefore extremely important that you observe some basic rules of courtesy: no talking, no eating or drinking, no disruptive behaviour.

Can I use my mobile phone during seminars and lectures?

NO! Mobile phones must be turned off during seminars and lectures. Note that electronic organisers, mobile phones and other electronic means of communication are **not** allowed in examination rooms. Devices found in rooms will be confiscated and candidates with one of these items will be reported to the Registrar. Penalties for such offences include expulsion from the University. **Please ensure that mobile phones left in bags outside examination rooms are switched off.**

What is a supervision?

All single subject students are allocated a supervisor for their Compulsory Dissertation in Year 3, along with joint subject students who choose the Dissertation option. Your supervisor will discuss your dissertation topic with you (before the end of Year 2), make suggestions for reading and guide your progress. Supervisions take place on a one-to-one basis, and you are allocated up to 3 hours of individual supervision throughout the first semester. Please note that a supervisor can read up to 2,000 words of a draft. Tutors may also arrange occasional supervision sessions for other courses especially Special Subjects for which assessment is usually an essay of 5,000 words.

What are workshops and how do I prepare for them?

Workshops are large-group sessions in which you will be talking more and the lecturer talking less than in lectures. You will probably be set some tasks to perform, often in groups. Unless it says differently in the course description, you are not required to do any preparation for a workshop. All first-semester first-year Reading English study workshops are compulsory.

What is self-certification?

If you suffer a period of illness (up to five working days) during the University term, you must complete a self-certification form. These can be obtained from tutors or from the School Office, or downloaded from Blackboard. (An example of the self-certification form can be found later in this Handbook.) **Please note that you cannot use a self-certification form to get an extension.** If you are ill for longer than five working days, then you must obtain a medical certificate from a doctor.

What can I expect from my tutor?

Your tutor will endeavour to be present for all scheduled teaching and will give advance warning where possible if unable to be present. Tutors undertake to mark assignments within approximately 21 days, and to provide students with feedback on their performance. Tutors will also be available at regular, stated times to see students individually about their work.

I have a part-time job. Is there a limit on the number of hours I can work?

Your degree is your first priority. You should therefore endeavour to limit the number of hours of paid employment in term-time and during the vacation to a minimum. **The University sets a maximum of 15 hours per week for term-time work.** The Careers Service, based on the 2nd floor of the David Wilson Library, publishes vacation work and placement opportunities. This service provides advice on a host of other employment-related issues.

ASSESSMENT AND EXAMINATIONS

How will I be assessed?

Broadly speaking, half our modules are assessed by coursework and half by exam. Depending on your choice of third-year modules, you can increase the proportion of whichever method you prefer. There are also modules that require you to do groupwork projects, oral presentations, short exercises, and so on, to help you develop important skills. See module descriptions for details. **You must not submit work for assessment which has already formed part of another assessment.**

How often will I be assessed?

In the first year there are six modules (with two optional modules in a subject of your choosing if you are a single honours English student) and in the second and third years there are six modules in both years. In each year three modules are taken in each semester. Most modules are assessed during the examination periods by written exams, but some modules are assessed by joint exam and on the basis of course essays. Consult the descriptions of the individual modules in the handbook.

Do I have to submit non-assessed work?

Although it does not contribute to the overall assessment of the module, non-assessed work plays an important role: tutors are able to assess your progress in a module and, most importantly, you will be able to use feedback in order to improve subsequent work and to prepare for the final examination.

Where do I submit assessed work in the School of English?

There is a locked metal post box on the landing of the 14th floor which is emptied regularly during assessment periods. **You will also find copies of mark sheets and plagiarism declarations here.** You must also submit your assessed work to Turnitin Plagiarism Detection Software through Blackboard. Click on 'Assignments' for the relevant course.

In what format should my work be submitted?

You will need to present all written work in a clear and legible form according to the School's requirements (set out on pages 135-139). **You must remember to include a mark sheet/plagiarism declaration.** (see page 142). The Turnitin software accepts the following file types: Word, Text, Postscript, PDF, HTML, and RTF.

How many copies should I submit?

You must submit **two copies** of each assessed essay. These must be presented in a single clear plastic wallet (**not** the type with rigid spines). They can be bought from the Student Union shop in the Percy Gee Building. You should also remember to retain a copy of your essay for yourself.

Must I observe word-limits?

The stated word-limit for written work includes quotations but excludes footnotes and bibliography. Footnotes must be strictly limited to references and must not include further discursive matter. You should adhere to the stated word limit. **Work exceeding the given limit will be penalised.**

When are my assignments due in?

Deadlines for assessed assignments are published in the following sections on individual modules and individual tutors will set deadlines for non-assessed work.

What if I can't meet an essay deadline?

It is very important that you keep to assignment deadlines, as a system of penalties for late submission operates. If you have good reason for not getting your essay in on time, you should contact your tutor **before the deadline** to arrange an extension (see Communications, page 13) Your tutor can give you a few days extra, but if you need longer than that you will have to contact the School's Director of Exams or the Head of School. Extensions may be awarded for such problems as illness, bereavement, or major personal difficulties. You cannot have extensions for lack of organization, or because you're too busy doing something else. A record of your request – and your reason – will be kept centrally.

Are there any deadlines or penalties?

The School places the utmost importance on adherence to deadlines for assessed work. You are urged to plan your work in advance of the deadline in order to avoid any last minute problems with access to

computers, printers, etc. If for medical or another grave reason an extension is essential, students must see the School's Director of Exams to explain the circumstances. In the event of a medical condition, a medical certificate must be lodged with the School's Administrator in Room 1414. **For unauthorised extensions, the penalty is a deduction of 10 marks for the first day, and 5 marks for the next ten days.** It is expected that students will adhere to deadlines for non-assessed essays in the same way, and to consult tutors if an extension is unavoidable.

What happens if I fail?

If you do not have a mark of at least 40 for each module, including your optional modules in Year 1, it is extremely unlikely that you will be allowed to proceed to the next year of your degree course (see pages 147-148). You will usually be allowed to resit failed exams and resubmit failed coursework during the exams period in September (usually the first full week, but check the Exams Office website: <http://www.le.ac.uk/academic/et/ex/availability.html>). All students must ensure that they can be available during the resit period. For a resit or resubmitted piece of work, the maximum mark is 40.

When will my essay be returned?

Marked essays are normally returned within a three-week period.

How can I improve my essay marks?

For a general description of the characteristics of 1st, 2nd and 3rd class work, please see the tables on pages 149-153. It is vital that you read through (and act upon) any feedback written on your marked essays by your tutor. Should you require any additional feedback you may consult with your personal tutor who will provide feedback on your performance in examinations. For non-assessed essays you may consult with your module tutor during his or her office hours (times are on the tutors' office doors) or contact your tutor to make an alternative appointment (send an email or drop a note into the 14th floor staff pigeonholes). Please also see the section (page 146) on study skills, and remember to make full use of the Student Development Zone (located in the David Wilson Library).

What happens if I have problems with my work?

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*. Likewise, the Student Development Zone provides a wide range of services. Contact them on 2525090 or studentdev@le.ac.uk.

If your problems arise from illness or personal/family circumstances you should see your Personal Tutor. It may be appropriate to consult the **Freemen's Common Health Centre** (161 Welford Road, telephone 255 4776) or the neighbouring **Counselling Service** 2231780 or email counselling@le.ac.uk. If your problems are likely to affect assessed work, it is very important to provide the School with written evidence at the time they occur.

What happens if I have provided medical or special case evidence?

We do not change your marks or set a lower attainment level. If there are mitigating circumstances:

- you may be eligible for extra support from the AccessAbility Centre (<http://www.le.ac.uk/accessability/>) or from Welfare (<http://www.le.ac.uk/welfare/>)
- you may be allowed an extension to essay deadlines
- you may be allowed to sit your exams in a separate room under different circumstances (e.g. using a computer or with extra time to allow for breaks)
- you may be offered a sit (for full marks) instead of a resit (for a maximum of 40) for missed or failed elements
- you may be able to avoid being disciplined by the College for poor attendance
- in exceptional circumstances, your final exam board has the discretion to take your non-assessed coursework and seminar performance into account.

COURSE CHANGES

(INCLUDING REGISTRATION DETAILS FOR 2nd and 3rd YEARS)

How do I register for my second- and third-year modules?

At the beginning of the summer term an email is sent to all students setting out the arrangements for registering the modules for your next academic year. A notice will also be put on Blackboard.

Change of address

Any change of your term-time address should be passed on to the School and to the Registry.

How do I change a module?

It is very important to note that, if you change a module for any reason, you must inform the university administration officially. This is done on a change-of-module form, which must be endorsed by the relevant department or departments, if more than one is involved. Such forms must be lodged with the Registry no later than the end of the second week of the semester in which the modules concerned are being offered. Failure to do this could have serious consequences (for example, students being entered for the wrong examination).

How do I change my course?

Change of degree course forms, signed by all the departments involved in the transfer, must be lodged with the Registry no later than the end of the second week of the first semester.

What if I would like to spend a year abroad?

If you are a first-year student interested in taking an accredited year abroad in your third year then please see the ERASMUS section on page 42 (all English degree routes), or the American Studies Handbook for BA English and American Studies students.

ADMINISTRATION

What is a Personal Tutor?

Each student is allocated a Personal Tutor: more information about the role of the Personal Tutor can be found in the Personal Tuition section of the Handbook, on page 146.

Who is my Personal Tutor?

You can find out who your Personal Tutor is by consulting Blackboard or the Class Lists on the 14th floor notice board.

When can I contact staff in the School's office?

The office is open for students' queries from 10 am-1pm and 2 pm - 4 pm, Monday to Friday, and it is located in room 1412 on the 14th floor of the Attenborough Tower. However, most of your queries are probably answered within this handbook, on Blackboard or on the 14th floor notice board. If you need to contact the office, the telephone number is 0116 2522620.

How can I air my views about my course?

There are a number of channels open for students to provide feedback on their courses:

Questionnaires: As part of the School'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 Board of Studies, so that wherever possible student suggestions for the improvement of courses can be implemented.

Student-Staff Committee: The presence of student representatives at School meetings and the School's Student-Staff Committee allows students to contribute directly to the formulation of policies and practices in the School (see page 159). 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 School/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.

Can I have a reference?

The writing of references for potential employers is generally done by your Personal Tutor. Please do remember to ask your Personal Tutor before giving his or her name as a referee. It would also help your tutor if you could provide specific details about the position applied for.

How can I find out about Postgraduate courses?

Details of our postgraduate courses can be found on the Postgraduate Notice Board and the table on the landing of the 13th floor. Further details can also be found in the Postgraduate Opportunities section of the Handbook (pages 163-164). Alternatively you can speak with the Postgraduate Administrator, Dr Paula Warrington, who deals with matters relating to MA courses in the School of English. She is located in the Postgraduate Office (Room 1312) and her telephone number is 2523943.

SPECIAL SUBJECTS AND DISSERTATIONS

What determines the range of Special Subjects available in the third year?

Members of the academic staff are actively engaged in research. This research is an essential part of any department's discipline and Special Subject and dissertation tuition reflects the research interests of individual staff. This is of mutual benefit to staff and students in that vibrant exchanges of shared interests benefit both types of learner.

How do I choose my Special Subjects?

A meeting will take place before Easter at which time members of staff will introduce their Special Subjects. It will also be possible for students to arrange to meet specific tutors to discuss the options in more detail. You will then need to complete a form (available from Blackboard) and post this by 12 noon on Friday 11th May, into the metal box on the 14th floor.

How do I know which Special Subjects I will be studying?

Tutorial groups are put up on Blackboard towards the end of your second year. Students spending a year abroad will have the information posted to them.

What can I do if I don't get my first choice of special subject?

Unfortunately, certain modules prove very popular and so you may not be able to get a place on your first-choice course. Nothing can be done about this, as the places simply don't exist: however, places are allocated in a way that ensures as many people as possible get the subjects they request. It is quite unusual for students to get both of their first choices.

How can I change my special subject?

It is not usually possible to change courses, as there are few extra places available. However, in the event that you are unhappy with your choice, please contact Dr Gowan Dawson to discuss options.

How can I change my dissertation topic?

All dissertations will undergo a change of focus as you begin your research. However, if you propose a radical change of topic, this can only be done in consultation with your dissertation supervisor. It is not possible to change your tutor once one has been assigned, however. This means that you should think very carefully about your dissertation choice BEFORE you hand in the form in the final term of your second year.

COMMUNICATIONS

It is the responsibility of students to inform their departments of any matters (whether of an academic, personal, medical or other nature) which may be relevant to their academic performance, and to supply substantiating evidence, for example, a medical certificate. Such information should be submitted before the expiry of any departmental deadlines governing the submission of evidence of special circumstances. If no such deadlines exist, the evidence must be submitted as soon as it is available, and in any event before the meeting of the relevant board of examiners is due to take place.

Appeals against degree classification and appeals against termination of course may be disallowed if the appeal is based on mitigating circumstances which the appeals panel believes should have been communicated earlier to the department concerned.

How do I contact my tutor or other members of staff?

Staff members have pigeonholes on the 14th floor (in the corridor leading to the School Office). Alternatively, you can contact staff by telephone or email: details appear in this Handbook, on Blackboard and also on the 14th-floor notice board. If you wish to speak in person to a member of the academic staff, consult the notice board for details of office hours (at other times, you will need to make an appointment).

How do tutors contact me?

Many communications from the School, College, or wider University will be posted to your home or term-time address. For this reason, it is vital that you inform both the Registry and the Office of any change of address. Staff may also leave notes in your pigeonhole (on the 13th floor corridor to the right of the lift, outside room 1301), put announcements on Blackboard or send emails. **It is important that you check your email frequently. Many important notices – details of examinations and results, for example, as well as messages about seminar or lecture changes – will be posted on the 14th floor notice board and on Blackboard.** Students should also consult Blackboard regularly as this resource contains vital information about modules, including reading lists and lecture material. Finally, of course, many important announcements will be made during lectures and seminars.

What is the etiquette for corresponding with tutors by emails?

Tutors will normally reply to emails within a 3-4 day period, but this may take longer at busy times of the year, e.g. during admissions and assessment periods. Please do not expect tutors to reply to emails over weekends and after 6.00 p.m. during the working week. During University vacations tutors are occupied with research and administrative tasks. At these periods you may have to wait longer for a reply. As a general rule, please remember to observe formal modes of address in all correspondence.

Where is the undergraduate notice board?

In the lobby on the 14th floor.

SCHOOL OF ENGLISH STAFF

HEAD OF SCHOOL

MARTIN HALLIWELL BA MA(Exeter) PhD(Nottingham)

Room 1302

☎ 252 2645

email mrh17@le.ac.uk

Professor Halliwell's research interests are in the areas of American literature and film, twentieth-century fiction and transatlantic culture. He has published on modernism, film adaptations, representations of illness, American intellectual and cultural history, and is the author of six books: *American Culture in the 1950s* (2007), *The Constant Dialogue: Reinhold Niebuhr and American Intellectual Culture* (2005), *Images of Idiocy* (2004), *Critical Humanisms* (2003), *Modernism and Morality* (2001: updated as *Transatlantic Modernism*, 2006) and *Romantic Science and the Experience of Self* (1999). A new volume *American Thought and Culture in the 21st Century*, co-edited with Catherine Morley, was published in autumn 2008. He is the editor of the Twentieth-Century American Culture series and co-editor of the Edinburgh Critical Guides to Literature series, both with Edinburgh University Press.

OTHER TEACHING STAFF

CLAIRE BROCK BA(Cardiff) MA (Centre for Critical and Cultural Theory, Cardiff)
PhD(Warwick)

Room 1512

☎ 252 2533

email cb178@le.ac.uk

Dr Brock's research interests are in the history of science and medicine, focusing especially upon the female medical, surgical and scientific practitioner. Her publications include two monographs, *The Feminization of Fame, 1750-1830* (2006) and *The Comet Sweeper: Caroline Herschel's Astronomical Ambition* (2007), and she is the editor of Volume V of *Victorian Science and Literature: New Audiences for Science: Women, Children, Labourers* (2012). She has also published a number of articles in journals such as the *British Journal for the History of Science*, *History Workshop Journal*, and *Social History of Medicine*. Dr Brock was awarded the British Society for the History of Science's prestigious Singer Prize for young scholars in 2005. She is currently working on a book entitled *Women Surgeons in Britain, 1860 and 1918*, for which she was recently awarded a Wellcome Trust Research Leave Award (January 2012-January 2014).

GORDON CAMPBELL MA(Queen's, Canada) DPhil, DLitt(York)
Dr *hc* (Bucharest) FRHistS, FRGS

Room 1402

☎ 252 2633

email leb@le.ac.uk

Professor Campbell has written widely on Milton and other Renaissance subjects. He has edited the *Complete Poems* of Milton, *Selected Poems* of Marvell, *The Alchemist and Other Plays* by Ben Jonson, and an anthology of English Renaissance Literature. He was editor of the interdisciplinary journal *Renaissance Studies* for ten years and is now General Editor of *The Review of English Studies*. He has published a day-by-day *Chronology of Milton*, and in 2003 published *The Oxford Dictionary of the Renaissance*. He is Past Chairman of the Society for Renaissance Studies and Past President of the English Association.

DAVID CLARK MSt MA DPhil(Oxford)

Room 1408

☎ 252 2636

email dc147@le.ac.uk

Dr Clark specialises in medieval literature, particularly Old English and Old Norse literature, with a current focus on medieval gender and sexuality and the modern reception of medieval literature. His publications include *Gender, Violence, and the Past in Edda and Saga* (forthcoming 2012) and *Between Medieval Men: Male Friendship and Desire in Early Medieval Literature* (2009). He is translator of *The Saga of Bishop Thorlak* (2011), and co-editor of *Blood, Sex, Malory: the Morte*

Darthur, its sources, and reception (2011), *Anglo-Saxon Culture and the Modern Imagination* (2010), and *Old Norse Made New: Essays on the Post-Medieval Reception of Old Norse Literature and Culture* (2007). He is currently writing a book on friendship in medieval European literature.

JULIE COLEMAN BA(Manchester) MA PhD(London)

Room 1401
☎ 252 2635
email jmc21@le.ac.uk

Julie Coleman specializes in the history of the English language, particularly the history of the lexis. Publications include *Love, Sex, and Marriage. A Historical Thesaurus*, and articles on a wide range of lexicological and lexicographic subjects. She has co-edited two collections of papers: *Lexicology, Semantics and Lexicography* and *Historical Dictionaries and Historical Dictionary Research* and is the founder and current chair of the International Society for Historical Lexicography and Lexicology, which holds biennial international conferences. Professor Coleman has published *A History of Cant and Slang Dictionaries Volume I: 1567-1784, Volume II: 1785-1858, Volume III: 1859-1936, and Volume IV: 1937-1984*. Her history of slang will be published by Oxford University Press in 2012 and she is currently working on the language of John Bunyan.

ANNE MARIE D'ARCY MA PhD(Dublin)

Room 1404
☎ 252 2637
email amd13@le.ac.uk

Dr D'Arcy specializes in later Medieval and early Renaissance texts and their contexts. Her research interests lie in the areas of medieval and Renaissance Wisdom literature; medieval and Renaissance iconology and political theology; the patristic sources of Old and Middle English literature; nineteenth- and twentieth-century medievalism. She has published a number of articles that reflect these interests, but also Old French romance and the medieval background to James Joyce's *Dubliners* and *Finnegans Wake*, and a monograph, *Wisdom and the Grail: The Image of the Vessel in the Queste del Saint Graal and Malory's Tale of the Sankgreal* (2000). She has co-edited a collection of essays on Old English and Insular Latin, *Text and Gloss: Studies in Insular Learning and Literature: Essays Presented to Joseph Donovan Pheifer* (1998), and a collection of essays, *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood: 'The Key of All Good Remembrance'* (2005). Her monograph, *The Artifice of Eternity: Mariology in the English Poetic Tradition* is forthcoming (2011), and she is completing another monograph, *Joyce's Saints and Sages: The Involution of the Insular Imagination*. Dr D'Arcy is a director of the Medieval Research Centre at Leicester and an honorary research associate of the Centre for Medieval and Renaissance Studies, Trinity College, Dublin.

ORIETTA DA ROLD Dott. In Ling. and Lett. Straniere (IULM, Milan) MA(Sheffield) PhD(De Montfort, Leicester)

Room 1409
☎ 252 2778
email odr1@le.ac.uk

Dr Da Rold's research interests are in Medieval Literature c.1100-1500 and Chaucer. She researches how literature is influenced by questions of authorship, reading-habits and book production and contributes to the debate on issues of authorship, Chaucerian canonicity and textuality. She has published articles on the examination of Old and Middle English literary traditions from a material perspective. She is the editor of the forthcoming *Digital Facsimile of Cambridge, University Library, MS Dd.4.24 of Chaucer's Canterbury Tales* (hriOnline), and the co-editor of *Textual Culture, Cultural Texts, 1000-2010* (2010). She is co-editing a book entitled *Early English Texts and Manuscripts*, and is a co-guest editor of the 2011 issue of *New Medieval Literature*. She is currently writing a book entitled *If Paper Could Talk: English Paper Manuscripts 1300-1400*. These new projects examine the textual, intellectual and cultural issues that emerge from an investigation of Old and Middle English literature in their context. She is one of the directors of the AHRC-funded Project hosted in the school, 'The Production and Use of English Manuscripts: 1060 to 1220', and is the editor, with Elaine Treharne, of the medieval section of *Literature Compass*.

GOWAN DAWSON BA(East Anglia) MA(Nottingham) PhD(Sheffield)

Room 1413

☎252 2779

email gd31@le.ac.uk

Dr Dawson's main research interests are in the nineteenth century, especially in the cultural history of Victorian science, as well as in the print culture of the period. He is the author of *Darwin, Literature and Victorian Respectability* (2007), co-author of *Science in the Nineteenth-Century Periodical: Reading the Magazine of Nature* (2004), and co-editor of *Culture and Science in the Nineteenth-Century Media* (2004). He is also the co-author of the online database *Science in the Nineteenth-Century Periodical: An Electronic Index* (hriOnline, 2005). Additionally, he is the guest editor, with Sally Shuttleworth, of a special number of the journal *Victorian Poetry* on 'Science and Victorian Poetry' (2003), and an associate editor of the *Dictionary of Nineteenth-Century Journalism* (2009). Dr Dawson has also written for *Nature*, *American Scientist* and the *Times Literary Supplement*. Currently he is writing a book entitled '*Show Me the Bone*': *Fragmentary Fossils, Functionalist Palaeontology and the Reconstruction of Prehistoric Creatures in Nineteenth-Century British and American Culture*, and is general editor, with Bernard Lightman, of an eight-volume series on *Victorian Science and Literature* (forthcoming).

LUCY EVANS BA MA PhD(Leeds)

Room 1510

☎252 2626

email lae9@le.ac.uk

Dr Evans' specialises in postcolonial literature, especially contemporary Caribbean and black British literature. Her recent research has focused on constructions of community in Caribbean short stories: she has written articles on Dionne Brand, Mark McWatt, E.A. Markham, Robert Antoni and V.S. Naipaul and has co-edited a collection of critical essays, *The Caribbean Short Story: Critical Perspectives* (2011), which explores the significance of the short story form to Caribbean cultural production through the twentieth and into the twenty-first century. Dr Evans is writing a book, *Communities in Contemporary Caribbean Short Stories*, for Liverpool University Press. She is also co-editing a special issue of *Moving Worlds: A Journal of Transcultural Writings* and a symposium in the *Journal of Commonwealth Literature*.

NICK EVERETT BA(Oxford)

Room 1301

☎252 2644

email ngr1@le.ac.uk

Nick Everett's primary interest is American and British poetry of the twentieth and twenty-first centuries and particularly the history and development of poetic form and metre in that period. He has written about the work of a number of poets, including Walt Whitman, John Berryman, John Ashbery, Robinson Jeffers, Edna St Vincent Millay and Paul Muldoon. In his teaching in recent years he has become increasingly committed to Creative Writing as an integral part of English as well as a discipline in its own right. He was awarded a University Teaching Fellowship in 2003 for his use of Creative Writing in the teaching of literature and is currently involved in developing the provision of Creative Writing within the School.

CORINNE FOWLER BA MA(Leeds) PhD(Stirling)

Room 1513

☎223 1435

email csf11@le.ac.uk

Dr Fowler specialises in twentieth-century postcolonial writing, specifically non-canonical fiction and travel writing about Afghanistan, with additional interests in creative writing (she is a published fiction writer) and postcolonial feminist theory. Her recent monograph, *Chasing Tales: travel writing, journalism and the history of ideas about Afghanistan* (2007) investigates the legacy of traumatic Anglo-Afghan encounter to contemporary travel narratives, ethnography and journalism about Afghanistan. She is also working on an annotated reprint edition of a 1907 travelogue (*Beatrice Grimshaw: From Fiji to the Cannibal Islands*, Humanities e-books, 2009) and a co-edited volume, *Travel Writing and Ethics: Theory and Practice* (2010). Dr Fowler is co-authoring a book called *Postcolonial Manchester* (forthcoming 2011) and recently curated a major exhibition, 'Writing Manchester: literature in the city since 1960'.

HOLLY FURNEAUX BA(King's, London) MA PhD(Birbeck, London)

Room 1511
☎ 252 2742
email hf35@le.ac.uk

Dr Furneaux's main research interests are in the nineteenth century, especially in gender, sexuality, the body, medicine and the Victorian novel. She is author of *Queer Dickens: Erotics, Families, Masculinities* (2009) which explores the affirmative representations of same-sex desire and non-normative 'families of choice' in the novels of Dickens, and how this fiction draws on and develops wider cultural strategies of queer expression. She has recently co-edited, with Sally Ledger, *Dickens in Context* (forthcoming 2011) and is now working on an interdisciplinary book-length exploration of the literary and social history of the gentle man in the long nineteenth century, which focuses on the figures of the male nurse, philanthropist, pacifist and 'muscular' Christian. Dr Furneaux is on the editorial board for e-journal 'Nineteen: Interdisciplinary Studies in the Long Nineteenth Century', and is on the central committee for the British Association of Victorian Studies, for whom she is web-officer.

SARAH GRAHAM BA MPhil(Stirling) PhD(Leeds)
School of English/Centre for American Studies

Room 1304
☎ 252 2625
email shsg1@le.ac.uk

Dr Graham's research focuses on American texts from the Modernist period to the contemporary, with a particular interest in gender and sexuality. Her main publications have focused on the works of H.D. (Hilda Doolittle) and J.D. Salinger, and she has ongoing research interests in these writers and in twentieth-century American texts, especially mid-century American fiction and representations of adolescence. She is also collaborating with the Wellcome Trust on an exhibition of visual art related to HIV and AIDS (2011), which relates to her research interest in AIDS narratives. She has published essays on war trauma in H.D.'s poetry and on intersexuality in Jeffrey Eugenides's *Middlesex*. She is the author/editor of *J.D. Salinger's The Catcher in the Rye* (2007), author of *Salinger's The Catcher in the Rye* (2007) and is currently writing a study of Salinger's short fiction for Continuum. She is the Series Editor for *Studies in Contemporary North American Fiction*, and a founding member of the 'Studies in Youth' network.

FELICITY JAMES BA MSt DPhil(Oxford)

Room 1507
☎ 252 2199
email fj21@le.ac.uk

Dr James's research focuses on sociability, allusion and exchange through the long nineteenth century, with an emphasis on Dissenting authors and communities. Her research interests include Charles Lamb, Wordsworth, Coleridge and Romantic friendship, and she has also published essays on Jane Austen and on Unitarian authors. She is the reviews editor of *The Charles Lamb Bulletin* and a Trustee of the Wordsworth Conference Foundation. She is the author of *Charles Lamb, Coleridge and Wordsworth: Reading Friendship in the 1790s* (2008) and is now working on a study of Unitarian biography and life-writing. She is currently co-editing a collection of essays, *The Dissenting Mind: The Aikin Circle, c.1740s to c.1860s*, to be published by Cambridge University Press.

SARAH KNIGHT BA(Oxford) MA(London) PhD(Yale)

Room 1402
☎ 252 2631
email sk218@le.ac.uk

Dr Knight's research interests are in Renaissance literature, particularly drama and satire in English and Latin, the history of the classical tradition in England, and the intellectual and literary culture of the early modern universities. She has translated and co-edited Leon Battista Alberti's Latin prose satire *Momus* (2003), and has published essays on Jacobean anti-academic satire, student writing, Ramism, Christopher Marlowe, Milton's University career, the Elizabethan progresses, and the dating of Milton's Latin poems. She is Associate General Editor of *Court and Culture in the Reign of Queen Elizabeth: A New Critical Edition of John Nichols' 'The Progresses of Queen Elizabeth I'* (2011), for which she has edited and translated the accounts of Elizabeth's visits to the University of Oxford in 1566 and 1592. She is an editor of the two essay collections *The Progresses, Pageants, and*

Entertainments of Queen Elizabeth I (2007), and *The Intellectual and Cultural Worlds of the Early Modern Inns of Court* (2011). She is President of the Society for Neo-Latin Studies, a Council member of the Society for Renaissance Studies, a founding member of the East Midlands Early Modern Colloquium, and an editor of the *Bulletin of the Society for Renaissance Studies*. Dr Knight is currently working on a study of literature and education in early modern England, an edition and translation of Milton's Latin *Prolusions* for the new *Complete Works of John Milton*, an edition of Fulke Greville's plays, and co-editing *A Companion to Ramism: An Intellectual Phenomenon*.

KATE LOVEMAN BA(Cambridge) MA(York) PhD(Cambridge)

Room 1407

☎ 252 2627

email kate.loveman@leicester.ac.uk

Dr Loveman researches seventeenth- and eighteenth-century literature and history, with particular interests in reading habits, political writing, and sociability. Her recent monograph, *Reading Fictions 1660-1740: Deception in English Literary and Political Culture*, explores the strategies used (and games played) by early modern readers in responding to a range of fictitious narratives and novels. She has published on subjects such as Daniel Defoe, Jonathan Swift, Samuel Richardson, seventeenth-century rogue literature and Restoration drama. Kate Loveman's current project is a book about reading and news-gathering in the late seventeenth century, based around the diaries and unpublished papers of Samuel Pepys.

MARY ANN LUND MA(Oxon) MPhil DPhil

Room 1514

☎ 252 5262

email maej1@le.ac.uk

Dr Lund's research focuses on early modern literature, with particular interests in prose writing, religion, the history of medicine, and the history of reading. She is the author of *Melancholy, Medicine and Religion: Reading 'The Anatomy of Melancholy'* (2010), and has published articles on subjects including John Donne's *Devotions Upon Emergent Occasions*, Sir Thomas Browne's reputation as a Christian physician, the 'pastoral' writing of John Bunyan, and the publication of early modern sermons. She is currently editing volume 12 of the *Oxford Edition of the Sermons of John Donne*, to be published by Oxford University Press. Her volume covers sermons preached by Donne as Dean of St Paul's Cathedral during 1626. She is also writing a book on the experience of illness in early modern literature.

GAIL MARSHALL BA(Durham) MA(Leeds) PhD(Cambridge)

Room 1313

☎ 252 2638

email gm181@le.ac.uk

Professor Marshall has research interests in the Victorian period, and particularly in Victorian fiction and theatre, women's writing, the figure of the actress, Shakespeare and the Victorians, and Victorian historiography. She is the author of *Shakespeare and Victorian Women* (2009), *Victorian Fiction* (2002), and *Actresses on the Victorian Stage: Feminine Performance and the Galatea Myth* (1998; paperback 2006). She has edited *The Cambridge Companion to the fin de siècle* (2007), and *George Eliot*, in *Lives of Victorian Literary Figures* (2003), and co-edited *Victorian Shakespeare: theatre, drama, performance*, and *Victorian Shakespeare: literature and culture* (2003) with Adrian Poole. She is general editor of the Pickering and Chatto series 'Lives of Shakespearean Actors'. Edited volumes on *Shakespeare in the Nineteenth Century* and *Great Shakespeareans: Cowden Clarke, Kemble, Jameson, Cushman* are forthcoming. Gail Marshall is currently working on a monograph on the literature and culture of 1859.

CATHERINE MORLEY BA MA(Cork) PhD(Oxford Brookes)

Room 1305

☎ 223 1068

email catherine.morley@leicester.ac.uk

Dr Morley's research focuses on identity, ethnicity, gender and nationalism in modern and contemporary American literature. She is especially interested in transatlantic and transnational culture, American modernism and American writing after September 11. She is the author of *The Quest for Epic in Contemporary American Fiction* (2008) and is currently working on *Modern*

American Literature (Edinburgh University Press, forthcoming 2011). She is the co-editor of two volumes: *American Thought and Culture in the 21st Century* (2008) and *American Modernism: Cultural Transactions* (2009). She has published numerous scholarly chapters and articles on modern and contemporary literature in a variety of journals and edited collections. Dr Morley is researching a new monograph entitled *The Ache of Modernism*. She is the Secretary of the British Association for American Studies.

JULIAN NORTH BA DPhil(Oxford)

Room 1308

☎ 252 2776

email jrn8@le.ac.uk

Dr North's main research interests are in nineteenth-century literature, particularly Romantic and early Victorian biography and autobiography, drug literature, aestheticism and decadence. Her most recent book is *The Domestication of Genius: Biography and the Romantic Poet* (2009). It is a study of the nature and history of literary biography, with a focus on the lives of Byron, Shelley, Wordsworth, Coleridge, Felicia Hemans and Letitia Landon. She has edited volume 11 and co-edited volume 20 of *The Works of Thomas De Quincey*, 21 vols (2000-2003) and is author of a study of De Quincey's critical reputation, *De Quincey Reviewed* (1997). Amongst her other publications are articles and chapters on Romantic biography and autobiography, Jane Austen adaptations, opium and criminality in Victorian literature, and French and British theories of literary decadence.

RUTH PAGE BA PhD(Birmingham)

Room 1509

☎ 223 1286

email rep22@le.ac.uk

Dr Page's research focuses on narrative theory, feminism and new media. She has published essays on contemporary fiction, conversational narrative, media representation of women, online forms of narrative including hyperfiction, blogs and social network sites. She contributed to *The Cambridge Companion to Narrative* (2007), is the author of *Literary and Linguistic Approaches to Feminist Narratology* (2006) and editor of *New Perspectives of Narrative and Multimodality* (2010) and *New Narratives: Stories and Storytelling in the Digital Age* (forthcoming). Dr Page also has a new book out, *Stories and Social Media* (2011).

EMMA PARKER BA PhD(Birmingham)

Room 1405

☎ 252 2630

email ep27@le.ac.uk

Dr Parker's research focuses on contemporary literature, women's writing, and feminist and queer theory. She has published essays on Margaret Atwood, Angela Carter, Jeanette Winterson, Toni Morrison, Michèle Roberts, Rose Tremain, Graham Swift and Martin Amis, and has written on topics such as food and eating, romance, trauma, diaspora, masculinity, cross-dressing, m2f transsexuality, and the representation of pregnant men. She contributed entries to *The Cambridge Guide to Women's Writing in English* (1999), is author of *Kate Atkinson's Behind the Scenes at the Museum: A Reader's Guide* (2002), editor of *Contemporary British Women Writers* (2004), and Associate Editor of the journal *Contemporary Women's Writing*, which won the Council of Editors of Learned Journals 'Best New Journal' award in 2009. She is currently writing a book on Michèle Roberts and is a founding member of the Contemporary Women's Writing Network (www.cwwn.org.uk).

BEN PARSONS BA(Leeds) MA PhD(Sheffield)

Room 1517

☎ 252 5073

email bp62@le.ac.uk

Dr Parsons specialises in late medieval and early modern literature. His research focuses on satirical and comic texts in Middle English, their theoretical framework, and their wider European context. He has published papers on various aspects of medieval and Renaissance culture, including folklore, education, drama, exegesis, the concept of adolescence in the work of Chaucer and his followers, and the intersections between Dutch and English literature. He is the co-author of *Comic Drama in the Low Countries, c.1450-1560* (forthcoming 2012) and has contributed towards the collection *Battle and Bloodshed* (2011). He currently edits the journal *Peer English*.

MARK RAWLINSON BA MPhil DPhil(Oxford)

Room 1306

☎ 252 2639

email mjr1@le.ac.uk

Dr Rawlinson has many interests in nineteenth- and twentieth-century poetry and prose, but his work has a particular focus on the literature of war. He is the author of *British Writing of the Second World War* (2000) as well as many essays about the writing of military conflict from the Napoleonic wars to Vietnam, and is researching a book on camouflage. His book on the fiction of Pat Barker was published at the end of 2009, and he is finishing work on the Norton Critical Edition of *A Clockwork Orange*. With Adam Piette, he is editing the *Edinburgh Companion to Twentieth-Century British and American War Literature*. Dr Rawlinson is the Academic Director of the College of Arts, Humanities and Law.

PHILIP SHAW BA PhD(Liverpool) FEA

Room 1310

☎ 252 2632

email ps14@le.ac.uk

Professor Shaw has research interests in Romantic poetry and prose, popular music, and the visual arts. His most recent publications include: *Patti Smith: Horses* (2008), *The Sublime* (2006), *Waterloo and the Romantic Imagination* (2002); as editor, *Romantic Wars: Studies in Culture and Conflict, 1789-1822* (2000); and, as co-editor with Vincent Newey, *Mortal Pages, Literary Lives: Studies in Nineteenth-Century Autobiography* (1996). He has also written articles on Wordsworth and Byron, on William Godwin, on eighteenth-century military painting, and on Goya's *Disasters of War*. At present he is working on a book-length art historical study for Ashgate, entitled *Suffering and Sentiment in Romantic Military Art* and is a co-investigator for the AHRC-funded Tate Research project *The Sublime Object*. He is Reviews Editor of *The Byron Journal* and in 2008 was elected a Fellow of the English Association.

PHILIP A. SHAW BA(Oxford) PhD(Leeds)

Room 1506

☎ 252 5363

email ps209@le.ac.uk

Dr Shaw's research focuses on Old English and other early Germanic languages, with particular interests in linguistic evidence for pagan religious life and conversion to Christianity. He has published on a range of areas of medieval language and literature, including Old Norse mythography, Old English charms, hairstyles in Old English literature, miracles of the Virgin Mary, and Anglo-Saxon coin inscriptions. He has recently completed a book on language and paganism for Duckworth, and, together with Joan C. Beal, updated Charles Barber's *The English Language: A Historical Introduction* for its second edition. He is currently working on the language of time divisions in the early Middle Ages and the conception of a Germanic pantheon among early medieval Christians.

MARTIN STANNARD BA(Warwick) MA(Sussex) DPhil(Oxford) FRSL, FEA

Room 1309

☎ 252 2621

email maj@le.ac.uk

Martin Stannard has published extensively on Evelyn Waugh, following *The Critical Heritage* (1984) with a major biography in two volumes (1986 and 1992). The first volume was selected by the *New York Times* as one of the twelve best books of the year; the second was chosen by Frank Kermode, Jonathan Raban, William Trevor and Muriel Spark as one of their 'Books of the Year', and in the year 2000 by William Boyd as one of his *TLS* 'Books of the Millennium'. In August 2009 Professor Stannard published his biography of Muriel Spark to critical acclaim in the national press from, among others, Jonathan Bate, John Carey, Ferdinand Mount, Ian Rankin and Frances Wilson. He has also published essays and review-essays on Kingsley Amis, Michael Arlen, Dickens, Ford Madox Ford, David Garnett, Graham Greene, William Gerhardie, Christopher Isherwood, and Philip Larkin, and on the subjects of textual criticism, biography, autobiography and letters. In 1995 he published the Norton Critical Edition of Ford's *The Good Soldier*, an experiment in textual editing which includes material engaging with the challenge of literary theory to traditional editorial practice, and with the phenomenon of 'literary impressionism'. He is currently at work on the second edition of

this book. Martin's broad research interests are in British Catholic convert fiction, biography and non-fiction generally, and in the theory and practice of textual editing. He has served as a member of the Management Committee of the Society of Authors, chairs the College of Art's MA in Humanities, is President of the Leicester Literary and Philosophical Society, is on the organising committee of Literary Leicester, and is a Fellow of the Royal Society of Literature and of the English Association.

VICTORIA STEWART BA(Sheffield) MA PhD(Leeds)

Room 1314

☎ 252 2634

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Victoria Stewart's research interests focus on twentieth century and contemporary British writing. She has published on topics including autobiography, First World War writing, the literature of the 1940s, and the representation of the Holocaust. Her book *Women's Autobiography: War and Trauma* (2003) is an examination of the work of writers including Vera Brittain, Anne Frank and Virginia Woolf from the perspective of trauma theory. In *Narratives of Memory: British Writing of the 1940s* (2006), she considers how memory was treated in the novel during and immediately after the Second World War. Her most recent book, *The Second World War in Contemporary British Fiction: Secret Histories* (2011) shows how writers including Sarah Waters, Kazuo Ishiguro and Michael Frayn have depicted the Second World War and its legacy. She is currently working on the relationship between true crime narratives and detective fiction in the period from the 1920s to the 1950s.

HARRY WHITEHEAD BA(Sussex) MSc MA(London) PHD(Lancaster)

Room 1604

☎ 252 3357

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Harry Whitehead is a novelist and film script editor who teaches creative writing. His novel, *The Cannibal Spirit*, is a work of literary historical fiction set among the First Peoples of Canada at the turn of the twentieth century, and is forthcoming from Penguin. He has published short fiction in a variety of more contemporary genres, and academic papers in the fields of anthropology and history; memory, nostalgia and identity; Native North American and Canadian history and ethnography; and psychoanalysis. His research interests include creative writing practice and theory, especially in its application to wider pedagogic practices in higher education; anthropology and creative writing; and 'non-Western' approaches to creative writing learning and practice. He is on the panel of the Oxford, Cambridge and RSA Examination Board for English.

SCHOOL CALENDAR 2011 – 12

2011		
Monday 3 October	Semester 1 and Autumn Term begin	
Wednesday 5 October	3 – 5 pm First Year Introduction to English I	KE LT1
Thursday 6 October	4 – 6 pm First Year Introduction to English II	Ratray LT
Friday 7 October	11 am and 2 pm First Year Induction Seminars	
Friday 16 December	Autumn Term ends	
2012		
Monday 16 January	Spring Term begins First Semester Examinations begin	
Monday 30 January	Semester 2 begins	
Thursday 8 March	1 pm Second Year Lecture: Choosing a Dissertation Topic	Ratray LT
Thursday 22 March	1 pm Second Year Special Subject Meeting	Ratray LT
Friday 30 March	Second Years: Dissertation proposals to be posted in the metal box on the 14 th floor by 12 noon. Spring Term ends	
Monday 7 May	Summer Term begins May Day Public Holiday	
Friday 11 May	Second Years: Special Subject applications to be posted in the metal box on the 14 th floor by 12 noon.	
Monday 21 May	Second Semester Examinations begin	
Monday 4 and Tuesday 5 June	University Closed	
Friday 8 June	Second Semester Examinations end	
Friday 29 June	Summer Term and Second Semester ends	

See each module entry in this Handbook or the module Blackboard site for module-specific assessment deadlines.

Details of examination arrangements (including the announcement of results) will be posted on Blackboard nearer the time.

If you have been elected to the Student-Staff Committee, it will meet on the following dates:

Thursday 20 October 2011
Thursday 25 November 2011
Thursday 16 February 2012
Thursday 15 March 2012
Thursday 17 May 2012

ACADEMIC OBLIGATIONS

A SUMMARY STATEMENT

Students joining the School of English undertake:

- to attend all seminars, classes, and tutorials
- to attend lectures
- if unable for any reason to attend a seminar, class, or tutorial, to provide the relevant tutor with an explanation – preferably in advance – of the reasons for absence
- to do all the reading and other preparatory work set by tutors
- to contribute in a well-prepared and constructive manner to seminar discussion
- to produce all written work set by tutors by the deadlines laid down
- to present all written work in a clear and legible form according to the School’s requirements (as set out on pages 135-39)
- if unable to meet a deadline, to seek an extension of time in advance of that deadline from the tutor for whom the work is to be produced
- to ensure that the university has their current term-time and vacation addresses
- to remain in attendance during the full period of each term
- to be available during the September resit period, if required (see <http://www.le.ac.uk/academic/et/ex/availability.html>)

Members of staff undertake:

- to be present to give seminars, classes, tutorials, and lectures
- if unable to be present, to give advance warning where possible
- to mark essays and other written assignments within approximately 21 days
- to be available at regular, stated times to see students about their work
- to provide their students with feedback on their performance in completed modules after the end of each semester

Students who fail to fulfil their academic obligations may be reported to the College Board as negligent in the prosecution of their studies. International students who fail to attend checkpoints will be reported centrally and this may result in the termination of their course and the subsequent reporting to the UK Border Agency, in line with University sponsor obligations.

Students experiencing difficulties or wishing to obtain further advice should consult their tutors or the Head of the School. The Head of the School will inform all students at the beginning of the session about the arrangements for such consultation.

Students are required to pay at first-year registration the School’s charge in respect of photocopied or printed material provided by the school during the undergraduate course. This charge is currently set at £30. For students registered for one- or two-year courses an appropriate proportion of the full charge is levied.

Students should note that University Ordinance 16(6) provides that “No person shall be awarded a Degree or granted a Degree or Diploma or Certificate unless he has paid the fees prescribed and any other sums due to the University”. *The General Regulations (page 10)* comment: “This Ordinance may be enforced in respect of the non-payment of approved fees, fines imposed in accordance with Library regulations, accounts rendered by the University Bookshop and any other sums due to the University, which are associated with the delivery of academic services. Students who do not pay their tuition fees, or other significant debt, by the due date may be excluded from the University from the beginning of the new term until such time as the account is settled.”

TEACHING LOCATIONS

SUMMARY OF COURSES

All full-time degrees in the College of Arts, Humanities and Law require a student to register each year for modules totalling 120 credits. This is deemed to be the equivalent of 900 hours of study, including private study time. Details of the programme specifications for English may be found on <http://www.le.ac.uk/academic/prospec/undergrad/>

SINGLE SUBJECT ENGLISH DEGREE INDUCTION

During your first week you will be required to attend a number of introductory lectures, seminars and workshops. Designed to ease the transition between A-level and university study, these forums provide basic information about modules, modes of assessment and methods of learning and teaching; they will, in addition, enable you to get a sense of how learning in a lecture theatre, workshop or seminar group differs from your experience as a school or college student.

Full details of these meetings will be provided during registration.

First Year Modules

Four double-modules (each of 20 credit-units) of English, two taken in each semester, and modules equivalent to 40 credit-units in an Option, 20 credit-units to be acquired in each semester.

The English modules are:

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

The Option subjects will normally be one of: American Studies, History, History of Art, Film Studies, and a modern European language.

At registration a student may, exceptionally, be allowed to register for an Option other than those listed above. Any student allowed to register for a subject other than those normally allowed must be aware that no special arrangements will be made in the School of English to avoid timetable clashes, etc. It is the student's own responsibility to work out any such problems in consultation with staff in the department of the Option subject.

Second Year Modules

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

Semester 1	EN2010	Chaucer
	EN2020	Renaissance Literature
	EN2030	The Study of Language (Old English)
Semester 2	EN2040	Medieval Literature
	EN2050	From Satire to Sensibility: Literature 1660–1789
	EN2060	Critical Theory

Third Year Modules

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

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

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 at any time by first-year students, from the beginning of February to the end of May 2012.

EITHER

To study abroad for a year in the USA at one of the partner institutions of the Centre for American Studies (see American Studies Handbook)

OR

To study abroad for a year in Europe at one of the partner institutions of the School of English, under the Socrates student exchange scheme.

Students wishing to apply for a year in the USA should contact Professor Martin Halliwell (Att. 1302, mrh17@le.ac.uk) before the end of May 2012.

Students wishing to apply for a year in the European Union should contact Dr Anne Marie D’Arcy (Att 1404, amd13@le.ac.uk) before the end of May 2012.

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 2012.

First Year Modules

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

Semester 1

EN1010 Reading English	20
EN1020 A Literary Genre: The Novel	20
AM1002 Classic US Texts	20

Semester total 60

Semester 2

AM1004 American History, 1877 – Present	20
AM1005 Modern American Writing	20
EN1050 Shakespeare and his Contemporaries	20

Semester total 60

During the first six weeks of Semester 1 Joint Honours English and American Studies students will attend a series of 3 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

AM2014	Ethnicity and Diversity in American Life	20
HA2224	American Film and Visual Culture	20
EN2020	Renaissance Poetry	20

Semester total 60

Semester 2

AM2013	Ethnicity and Diversity in American Literature 1950-2000	20
EN2050	Literature 1660-1789	20
EN2060	Critical Theory	20

Semester total 60

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

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 Literature 1789-1870	20	EN3020 Literature 1789-1870	20
American Studies option*	20	American Studies option *	20
EN3010 Dissertation	20	AM3018 American Studies Dissertation (part 1)	20
Semester total	60	Semester total	60

Semester 2

ROUTE A	OR	ROUTE B	
EN3030 Literature 1870-1945	20	EN3030 Literature 1870-1945	20
EN3040 Post War to Postmodern	20	EN3040 Post War to Postmodern	20
American Studies option*	20	AM3019 American Studies Dissertation (part 2)	20
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 School of Historical Studies.

First Year Modules

Semester 1 – Core modules	
EN1010 Reading English	20
HS1010 Europe Reshaped	20
HS1005 From Renaissance To Enlightenment	20
Semester total	60
 Semester 2 - Core modules	
EN1040 The History of the English Language	20
EN1050 Renaissance Drama: Shakespeare and his Contemporaries	20
HS1015 Monarchy and Society	20
Semester total	60

Second Year Modules

Semester 1 – Core modules	
EN2010 Chaucer	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 present a History dissertation in Year 3)	20/
OR	
20 credits of approved Historical Studies modules (if the student intends to present 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 Historical Studies. Students are advised to take at least one core module in English (EN3020, EN3030 or EN3040, marked in bold) as part of their 40 credits.

Semester 1		
EN3010	English Dissertation	20
EN3020	Literature 1789-1870	20
EN3xxx	Special Subject	20
HS3501/2	History Dissertation (40 credits across two semesters)	
HS36xx	History Option Module	20
HS37xx/	Special Subject (40 credits across two semesters)	
	Semester total	60
Semester 2		
EN3030	Literature 1870-1945	20
EN3040	Post War to Postmodern	20
EN3xxx	Special Subject	20
HS3501/2	History Dissertation (40 credits across two semesters)	
HS36xx	History Option Module	20
HS37xx/	Special Subject (40 credits across two semesters)	
	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
FR1001 Modern French Language 1	10
FR1017 Understanding Contemporary France 1	10
OR	
FR1020 French Language for Beginners 1	/20
Semester total	
	60
Semester 2 – Core modules	
EN1040 The History of the English Language	20
FR1007 Modern French Language 2	10
OR	
FR1021 French Language for Beginners 2	/20
FR1018 Understanding Contemporary France 2	10
Optional Modules	
<i>ADVANCED PATHWAY:</i>	
Two 10-credit optional modules in French from those on offer	10,10
<i>BEGINNERS' PATHWAY</i>	
One 10-credit optional module in French from those on offer:	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	
FR2001 Modern French Language 3	10
OR	
FR2015 French Language Post-Beginners 3	/10
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 Critical Theory	20
EITHER	
FR2007 Modern French Language 4	10
OR	
FR2016 French Language Post-Beginners	/10
FR2050 European Texts in Translation 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 a French-speaking university. 120 credits from the third year contribute towards the final degree assessment.

FR3033 Study Abroad (French studies undertaken at French University: ECTS transfer)	20
FR3085 French Language Skills (written)	20
FR3095 French Language Skills (oral/aural)	20
English modules studied at French University (ECTS transfer)	60

Fourth 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.

Semester 1- Core Modules	
FR3101 Modern French Language 5	10
FR3060 Modern and Post-modern in World Literature I	10
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
Semester 2 – Core Modules	
EN3040 Post War to Postmodern	20
FR3131 Modern French Language 6	10
FR3070 Modern and Post-modern in World Literature 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.

Semester 1- **Core modules**

EN1010 Reading English	20
EN1020 A Literary Genre: The Novel	20
EITHER	
IT1020 Italian Language Beginners 1	20
OR	
IT1022 Italian Language Advanced 1	/10
One optional module in Italian from those on offer	10
Semester total	60

Semester 2 – **Core modules**

EN1040 The History of the English Language	20
AND EITHER	
IT1021 Italian Language Beginners 2	20
OR	
IT1023 Italian Language Advanced 2	/10

Optional modules

<i>ADVANCED PATHWAY</i>	
Three 10-credit optional modules in Italian from those on offer	10,10,10
<i>BEGINNERS' PATHWAY</i>	
Two 10-credit optional modules in Italian from those on offer	10,10
Semester total	60

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		
EN2020 Renaissance Poetry		20
AND EITHER		
IT2000 Italian Language (Post-Beginners) 3		10
OR		
IT2022 Italian Language (Post-Advanced) 3		/10
IT2040 European Texts in Translation 1		10
Optional Module		
One 20-credit optional module in Italian from those on offer		20
		Semester total 60
Semester 2 – Core Modules		
EN2050 From Satire to Sensibility: Literature 1660-1789		20
EN2060 Critical Theory		20
EITHER		
IT2004 Italian Language (Post-Beginners) 4		10
OR		
IT2023 Italian Language (Post-Advanced) 4		/10
FR2007 European Texts in Translation 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. 120 credits from the third year contribute towards the final degree assessment.

IT3033 Study Abroad (Italian studies undertaken at Italian University: ECTS transfer)	20
IT3085 Italian Language Skills (written)	20
IT3095 Italian Language Skills (oral/aural)	20
English modules studied at Italian University (ECTS transfer)	60

Fourth 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.

Semester 1 – Core Modules	
IT3110 Italian Language 5	10
IT3060 Modern and Postmodern in World Literature 1	10
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
IT3131 Italian Language 6	10
IT3070 Modern and Postmodern in World Literature 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.

Semester 1 – Core Modules

EN1010 Reading English	20
EN1020 A Literary Genre: The Novel	20
EITHER	
SP1020 Spanish Language Beginners 1	20
OR	
SP1024 Spanish Language Advanced 1 and One optional module in Spanish from those on offer	/10 10

Semester total 60

Semester 2 – Core Modules

EN1040 The History of the English Language	20
AND EITHER	
SP1021 Spanish Language Beginners 2	20
OR	
SP1025 Spanish Language Advanced 2	/10

Optional Modules

<i>ADVANCED PATHWAY</i>	
Three 10-credit optional modules in Spanish from those on offer	10,10,10
<i>BEGINNERS' PATHWAY</i>	
Two 10-credit optional modules in Spanish from those on offer	10,10

Semester total 60

Students follow an approved course of study for 3 weeks in Spanish 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.

Semester 1 – Core Modules	
EN2020 Renaissance Poetry	20
AND EITHER	
SP2015 Spanish Language (Post-Beginners) 3	10
OR	
SP2017 Spanish Language (Post-Advanced) 3	/10
SP2040 European Texts in Translation 1	10
Optional Module	
One 20-credit optional module in Spanish from those on offer	20
Semester total	60
Semester 2 – Core Modules	
EN2050 From Satire to Sensibility	20
EN2060 Critical Theory	20
EITHER	
SP2016 Spanish Language (Post-Beginners) 4	10
OR	
SP2018 Spanish Language (Post-Advanced) 4	/10
SP2050 European Texts in Translation 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 a Spanish or Mexican university. 120 credits from the third year contribute towards the final degree assessment.

SP3033 Study Abroad (Spanish studies undertaken at Spanish/Latin American University: ECTS transfer)	20
SP3085 Spanish Language Skills (written)	20
SP3095 Spanish Language Skills (oral/aural)	20
English modules studied at Spanish/Latin American University (ECTS transfer)	60

Fourth 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.

Semester 1- Core Modules	
SP3110 Spanish Language 5	10
SP3060 Modern and Postmodern in World Literature I	10
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
SP3111 Spanish Language 6	10
SP3070 Modern and Post-modern in World Literature II	10
Optional Module	
One 20-credit optional module in Spanish from those on offer	20
Semester total	60

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.

Semester 1 – Core modules	
EN1010 Reading English	20
EN1020 A Literary Genre: The Novel	20
HA1112 Introduction to the History of Art I	20
Semester 2 – Core modules:	
HA1113 Introduction to the History of Art II	20
HA1111 Theory and Practice of Art History I	20
EN1050 Renaissance Drama: Shakespeare and his Contemporaries	20

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.

Semester 1 – Core modules	
HA2217 European Art 1890-1940	20
HA2219 Documents in the History of Art	20
EN2020 Renaissance Literature	20
Semester 2 – Core modules	
EN2050 From Satire to Sensibility: Literature 1660-1789	20
EN2060 Critical Theory	20
HA2210 Italian Art and Architecture 1500-1700	20

Third Year Modules

In their third year, students take the dissertation module (20 credits) in **EITHER** History of Art **OR** English and 5 optional modules. For further details of third-year modules, see History of Art Handbook and English Handbook. Students must take a minimum of 40 credits in each subject.

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, email tf6@le.ac.uk) for further details.

JOINT FILM STUDIES AND ENGLISH

First 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	
HA1007 Reading Film	20
MS1000 Introduction to Cinema	20
EN1010 Reading English	20
Semester 2 – Core modules	
EN1040 The History of the English Language	20
EN1050 Renaissance Drama: Shakespeare and his Contemporaries	20
HA1114 Realism and the Cinema	20

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	
HA2224 American Film and Visual Culture	20
HA2429 Film Production	20
EN2020 Renaissance Literature	20
Semester 2 – Core modules	
EN2050 From Satire to Sensibility: Literature 1660-1789	20
EN2060 Critical Theory	20
HA2030 Researching World Cinemas	20

Third Year Modules

In their third year, students take the dissertation module (20 credits) in **EITHER** Film Studies **OR** English and 5 optional modules. For further details of third-year modules, see Film Studies Handbook and English Handbook. Students must take a minimum of 40 credits in each subject.

ENGLISH IN COMBINED STUDIES

The **English** component in the **Combined Studies** degree is made up of core genre and period courses with a choice of Special Subjects in the third year. Thus, in addition to a solid grounding in the subject from Shakespeare to the present day, students have the opportunity to pursue particular interests in a diversity of specialist areas.

Year 3 Combined Studies students have the opportunity to choose two, three or four double modules from the core courses and the extensive range of Special Subjects. The options are:

Semester 1	EN3020 Romantics and Victorians: Literature 1789-1870 EN3xxx Special Subject 1
Semester 2	EN3030 Victorians to Modern: Literature 1870-1945 EN3040 Post War to Postmodern: Literature 1945 – Present Day EN3xxx Special Subject 2

Students taking two English double-modules must take at least one period module; those taking three or four English double-modules must take at least two period modules.

Combined Studies students are encouraged to be full and active members of the School. They are represented on the Student Staff Committee. Combined Studies students whose **Personal Tutor** is not in the School of English should raise any problems with their current course tutor or the School's Combined Studies representative, Dr David Clark. Other procedures and points of contact are outlined in the 'Combined Arts Students Handbook'. Copies are available from Linda Benson in the Combined Studies office (Attenborough Building 1505). Information about Combined Studies Degree Classification is given on page 158 of this handbook.

ENGLISH AS AN OPTION

English may be taken as an Option by students taking a single subject degree in another school, either as a one-year or two-year course, taking EN1020 A Liteary Genre: the Novel in the first semester of the first year and EN1050 Renaissance Drama: Shakespeare and his Contemporaries in the second semester, then EN2020 Renaissance Literature in the first semester of the second year and EN2050 From Satire to Sensibility: Literature 1660-1789 in the second semester.

ERASMUS/SOCRATES

What is ERASMUS?

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.

Who does the scheme apply to?

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.

Where can I go?

The School of English has links with universities in Austria (Salzburg), Finland (Helsinki), France (Paris), Germany (Heidelberg, Leipzig), The Netherlands (Amsterdam) and Italy (Bologna, Turin).

What if I don't speak the language?

English is the language of instruction in all of these departments, so all of your classes and all of your assessment will be in English. To enable you to make the most of your ERASMUS year, language classes are provided during the second year in Leicester, as well as during the year abroad.

What about money?

BA English (European) students receive their LEA grants and their student loans for an extra year, as well as some additional funds from the European Union to cover travel and extra living expenses. Whoever is supporting you now would have to do so for another year to some extent.

How does it fit in with my degree?

60 ECTS credits from your year abroad count as 30% of the final average of your degree classification.

What if I don't want to go on my own?

Apply with a friend.

When should I apply?

Given that places are limited and allocated strictly on a first-come, first-served basis, students who have already decided to spend a year abroad should email the outgoing co-ordinator as soon as possible in the interim. It is the policy of the School of English that such places that are available are allocated to students in the order that their applications arrived, without other biases or preferences. There is a presentation, hosted jointly by the School of English and the International Office, during the first week after the Easter vacation. This gives prospective ERASMUS candidates an opportunity to meet visiting students from our exchange universities and to talk to Leicester students newly returned from their year abroad. If places are still available after that, they will be allocated during the following week.

Who should I talk to?

Dr Holly Furneaux (Room 1511) in the 1st semester and Dr Anne Marie D'Arcy (Room 1404) in the 2nd semester are the tutors to contact for Leicester students wanting to study in Europe. Students visiting Leicester from abroad should contact Dr Harry Whitehead (Room 1514).

FIRST-YEAR MODULES

EN1010: Reading English (Year 1, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Felicity James

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 or on paper, 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, 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 on 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 in their own engagement with texts.

Assessment scheme

The module mark is calculated by 30% portfolio and 70% examination.

Portfolio: the 30% mark for your portfolio will be based on the best mark you receive for a 500-word analysis. Your portfolio must contain:

- 1) your best piece of 500-word analysis;
- 2) the ALG report you have written (approx. 200 words);
- 3) your self-evaluation statement (approx. 250 words).

In addition, you must complete the online Bibliography and Referencing tutorial (this can be found under Course Documents/Assignments on the Reading English module site on Blackboard).

N.B. 5% will be deducted from your mark for each missing element of the portfolio.

Assessment deadlines for three 500-word analyses:

- 1) Friday 28 October
- 2) Friday 19 November
- 3) Friday 9 December

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

The module text is *The Norton Anthology of Poetry*, ed. by Margaret Ferguson, Mary Jo Salter and Jon Stallworthy (fifth edition, 2005).

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

<http://www.wwnorton.com/college/english/nap/>

Particularly useful is the 'Glossary of Literary Terms' on the website:

http://www.wwnorton.com/college/english/nap/glossary_a.htm.

Reading will differ between seminars, but we recommend the following books to help with your work on this module:

- Derek Attridge, *Poetic Rhythm: An Introduction* (Cambridge University Press, 1995)
 Thomas Carper and Derek Attridge, *Meter and Meaning An Introduction to Rhythm in Poetry* (Routledge, 2003)
 Terry Eagleton, *How to Read a Poem* (Blackwell Publishing, 2007)
 James Fenton, *An Introduction to English Poetry* (Penguin, 2002)
 Tom Furniss and Michael Bath, *Reading Poetry: An Introduction* (second edition) (Longman, 2007)
 John Hollander, *Rhyme's Reason* (third edition) (Yale, 2001)
 John Lennard, *The Poetry Handbook* (second edition) (Oxford University Press, 2005)
 Andrew Sanders, *The Short Oxford History of English Literature* (third edition) (Oxford University Press, 2004)
 Jeremy Tambling, *RE: Verse: Turning Towards Poetry* (Pearson Longman, 2007)

LECTURES

All lectures will be held at 9 am on Friday morning. **Please Note:** there is a lecture at 9 am on Friday 7 October 2011 - details will be given to you during Induction Week.

Each lecture title tells you the theme of the lecture and, where relevant, the literary techniques covered in the lecture.

7 October	What is a University?
14 October	What is Literature?
21 October	Birth (form)
28 October	Childhood (tone)
4 November	Adolescence (pitch/voice)
11 November	Love I (rhyme; metre)
18 November	Love II (rhetoric; argument; persuasion)
25 November	Ageing (ambiguity; irony)
2 December	Death (mood)
9 December	Revision and Exams

WORKSHOPS

All workshops will be held on Mondays at 11.00 am and on Thursday at 2.00 pm. If your surname starts with A-L, please attend the Monday workshop; if your surname starts with M-Z, please attend the Thursday workshop.

Monday 10 October; Thursday 13 October	Essential Tools for Reading English
17 October; 20 October	Using the Library
24 October; 27 October	Plagiarism
31 October; 3 November	Essay Writing I
7 November; 10 November	Essay Writing II
14 November; 17 November	No workshop this week
21 November; 24 November	No workshop this week
28 November; 1 December	Self-evaluation
5 December; 8 December	Speaking in Public
12 December; 15 December	Careers and Employability

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

Number of credits: 20

Core/Optional: Core

Convenor: Dr Claire Brock

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* (all students); Samuel Richardson, *Pamela*; Mary Shelley, *Frankenstein*; 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*. Topics arising will typically include the choice of narrator, the definition of 'realism', the 'gothic', stratagems in characterisation, female experience, and the implicit/explicit links between fictions

Learning and Teaching

Fiction represents reality, but what constitutes 'the real' is highly problematic. Lectures will consider a wide variety of assumptions with illustrations from the novels listed. Seminars will focus closely on seven texts, giving students the opportunity to test and revise their own ideas.

Learning outcomes

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

- understand the characteristic features of the genre
- debate issues of 'representation' and 'reality'
- trace the development of the novel across time
- demonstrate the ability to present a coherent argument on a topic related to the course.

Assessment scheme

The module will be assessed by two pieces of written work (of 2,000 words each). The first will be submitted by noon on Monday 14 November 2011, and the second by 2pm on the first Tuesday following the Christmas vacation (17 January 2012). Each essay counts for 50% of the final mark.

Some General Background Reading

Miriam Allott ed., *Novelists on the Novel* (London: Routledge and Kegan Paul, 1959)

David Alsop, *The Practice of Reading: Interpreting the Novel* (Basingstoke: Macmillan, 1999)

David Amigoni, *The English Novel and Prose Narrative* (Edinburgh: Edinburgh University Press, 2000)

Nancy Armstrong, *How Novels Think: The Limits of Individualism from 1719 to 1900* (Columbia: Columbia University Press, 2005)

Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (Oxford: Oxford University Press, 1987)

Eric Auerbach, *Mimesis: The Representation of Reality in Western Literature* (Princeton, NJ: Princeton University Press, 1953)

Bernard Bergonzi, *The Situation of the Novel*, 2nd edition (London: Macmillan, 1979)

Wayne C. Booth, *The Rhetoric of Fiction*, new ed. (London: Penguin, 1987)

Fred Botting, *Gothic* (London: Routledge, 1996)

Malcolm Bradbury, *The Modern British Novel* (London: Penguin, 1994)

Malcolm Bradbury ed., *The Novel Today: Contemporary Writers in Modern Fiction*, new ed. (London: Fontana, 1990)

Peter Brooks, *Reading for the Plot* (Cambridge, MA: Harvard University Press, 1992)

J.A. Bull, *The Framework of Fiction: Socio-Cultural Approaches to the Novel* (London: Macmillan, 1987)

Paul Cobley, *Narrative* (London: Routledge, 2001)

Deidre David, ed., *The Cambridge Companion to the Victorian Novel* (Cambridge: Cambridge University Press, 2001)

Terry Eagleton, *The English Novel: An Introduction* (Oxford: Blackwell, 2004)

Juliann E. Fleenor ed., *The Female Gothic* (Montreal: Eden Press, 1983)

E.M. Forster, *Aspects of the Novel; and Related Writings* (London: Edward Arnold, 1974)

Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic*, 2nd ed. (New Haven, CT and London: Yale University Press, 2000)

Jerome de Groot, *The Historical Novel* (London: Routledge, 2009)

Dorothy J. Hale, *The Novel: An Anthology of Criticism and Theory* (Oxford: Blackwell, 2006)

Brean Hammond and Shaun Regan, *Making the Novel: Fiction and Society in Britain, 1660-1789* (Basingstoke and New York: Palgrave Macmillan, 2006)

Jeremy Hawthorn, *Studying the Novel*, 4th edition (London: Arnold, 2001)

Peter Hitchcock, *The Long Space: Transnationalism and Postcolonial Form* (Stanford, CA: Stanford University Press, 2010)

Linda Hutcheon, *The Poetics of Postmodernism* (New York and London: Routledge, 1988)

J. Paul Hunter, *Before Novels* (New York and London: W. W. Norton, 1990)

Henry James, *The House of Fiction*, ed., Leon Edel (London: Hart-Davis, 1957)

Suzanne Keen, *Empathy and the Novel* (Oxford: Oxford University Press, 2007)

Richard Lane, *The Postcolonial Novel* (Cambridge: Polity, 2006)

D.H. Lawrence, *A Study of Thomas Hardy and Other Essays*, ed. B. Steele (Cambridge: Cambridge University Press, 1985)

F.R. Leavis, *The Great Tradition* (London: Chatto & Windus, 1948)

David Lodge, *The Art of Fiction* (London: Penguin, 1992)

David Lodge, *The Language of Fiction*, new ed. (London: Routledge & Kegan Paul, 1984)

David Lodge, *The Modes of Modern Writing* (London: Edward Arnold, 1977)

Michael McKeon, *The Origins of the Novel* (Baltimore, MD and London: Johns Hopkins University Press, 1987)

Wallace Martin, *Recent Theories of Narrative* (Ithaca, NY: Cornell University Press, 1986)

John Mullan, *How Novels Work* (Oxford: Oxford University Press, 2006)

Patrick Parrinder, *Nation and Novel: the English Novel from its Origins to the Present Day* (Oxford: Oxford University Press, 2006)

H. Porter Abbott, *The Cambridge Introduction to Narrative*, 2nd ed. (Cambridge: Cambridge University Press, 2008)

Kenneth Ramchand, *The West Indian Novel and its Background*, rev. ed. (Kingston, Jamaica: Ian Randle, 2004)

Shlomith Rimmon-Kenan, *Narrative Fiction, A Contemporary Poetics* (London: Routledge, 2002)

Morag Shiach, *The Cambridge Companion to the Modernist Novel* (Cambridge: Cambridge University Press, 2007)

Elaine Showalter, *A Literature of their Own: British Women Novelists from Brontë to Lessing*, new rev. ed. (London: Virago, 1982)

Randall Stevenson, *Modernist Fiction: an Introduction*, rev. ed. (London: Prentice Hall, 1998)

Raymond Tallis, *In Defence of Realism* (London: Edward Arnold, 1988)

Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding* (Berkeley, CA: University of California Press, 1957)

Edith Wharton, *The Writing of Fiction* (New York: Octagon Books, 1966)

Raymond Williams, *The English Novel from Dickens to Lawrence* (London: Chatto & Windus, 1970)

James Wood, *How Fiction Works* (London: Vintage, 2009)

Digital Resources

Do use the Library's Digital Databases for your own research on authors, texts, and the genre itself (look out for JSTOR, Project Muse, and Expanded Academic ASAP).

LECTURES

All lectures will be held at 4pm on Fridays – **Please Note:** there is a lecture at 4 pm on Friday 7 October 2011. – details will be given to you during Induction Week

7 October	Introduction	CB
14 October	Unreliable Narrators	MJS
21 October	The First-Person Narrator	KL
28 October	Female Gothic v Classic Realism	GD
4 November	Autobiography and the Novel	HF
11 November	Realism, Class and the Pastoral	HF
18 November	Modernism I	JN
25 November	Modernism II	MR
2 December	Postmodern Writing and Intertextuality	LE
9 December	Postmodern Writing and History	LE

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

Number of credits: 20

Core/Optional: Core

Convenor: Professor Julie Coleman

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 language, leading on to consideration of such issues as the origins of English, regional and national differences in language, language and personal identity (including language and gender, ethnicity, class, etc.). It will provide an introduction to the study of various aspects of language, including etymology, semantics, morphology, orthography, and grammar.

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 sociolinguistic project in which they must collect numerical 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 in language and society
- put into practice a range of skills necessary for empirical and quantitative sociolinguistic research.

Assessment scheme

The module is assessed by two projects. The first, will be a 2,500-3,000 word group work sociolinguistic project, and the second will be a 1,500 word linguistic passage analysis.

READING LIST

Set readings on topics covered by this course will be available via Blackboard.

ADDITIONAL READING

History of the English Language

Barber, Charles, *The English Language: A Historical Introduction*, 2nd edn. edited by Joan Beal and Philip Shaw (Cambridge: Cambridge University Press, 2009)

Baugh, Albert C, & Thomas Cable, *A History of the English Language*, 5th edn. (London: Routledge, 2002)

Burnley, David, *The History of the English Language: A Source Book*, 2nd edn. (London: Longman, 2000)

Cable, Thomas, *A Companion to Baugh and Cable's History of the English Language*, 3rd edn. (London: Routledge, 2002)

Crystal, David, *The Cambridge Encyclopedia of the English Language*, 2nd edn. (Cambridge: Cambridge University Press, 2003)

Graddol, David, et al, *Changing English* (London: Routledge, 2007)

Kemenade, Ans van, *The Handbook of the History of English* (Oxford: Blackwell, 2006)
 Mugglestone, Lynda, *The Oxford History of English* (Oxford: Oxford University Press, 2006)
 Smith, Jeremy, *Essentials of Early English*, 2nd edn. (London: Routledge, 2005)
 Svartvik, Jan, and Geoffrey Leech, *English: One Tongue, Many Voices* (Basingstoke: Palgrave Macmillan, 2006)

Sociolinguistics and Dialectology

Coates, Jennifer, *Women, Men, and Language: A Sociolinguistic Account of Gender Differences in Language*, 3rd edn. (London: Pearson Longman, 2004)
 Coulmas, Florian, *Sociolinguistics: The Study of Speakers' Choices* (Cambridge: Cambridge University Press, 2005)
 Fairclough, Norman, *Language and Power* (London: Longman, 2001)
 Holmes, Janet, *An Introduction to Sociolinguistics* (London: Longman, 2008)
 Meyerhoff, Miriam, *Introducing Sociolinguistics* (London: Routledge, 2006)
 Montgomery, Martin, *An Introduction to Language and Society* (London: Routledge, 2008)
 Romaine, Suzanne, *Language in Society: An Introduction to Sociolinguistics*, 2nd edn. (Oxford: Oxford University Press, 2000)
 Sunderland, Jane, *Language and Gender: An Advanced Resource Book* (London: Routledge, 2006)
 Trudgill, Peter, *Sociolinguistics: An Introduction to Language and Society*, 4th edn. (London: Penguin, 2000)
 Upton, Clive, *An Atlas of English Dialects*, 2nd edn. (London: Routledge, 2006)
 Wardhaugh, Ronald, *An Introduction to Sociolinguistics*, 4th edn. (Oxford: Blackwell, 2002)

LECTURES – See Blackboard for dates, time and venue

What's it all about?	RP
Who is Norm and why should we care?	PAS
How can we explore variation in language?	RP
How do we work as a group?	PAS
Issues in Sociolinguistics	RP
How can I fail the group-work project?	JC
Are gender differences in language a myth?	RP
Why does swearing offend?	JC
Who decides what's right?	JC
By whom was English grammar destroyed?	PAS
Do place-names mean anything?	PAS
Where do people's names come from?	PAS
Where do words come from?	JC
Why do we call a spade a spade?	JC
How are words made?	JC
Why is English spelling so complicated?	RP
How do we know how Shakespeare sounded?	PAS
From Rune-stick to Twitter	RP

EN1050 Renaissance Drama: Shakespeare and his Contemporaries (Year 1, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Sarah Knight

Module aims

This module will enable you 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. You will become familiar with different dramatic genres, and will be asked to consider questions of genre, class, gender, race and education. You will learn more about how early modern drama developed between the late 1580s and the 1620s. In turn, you 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 you will be expected to attend alongside lectures and seminars.

You will be required to buy the following books:

The Norton Shakespeare International Student Edition (eds Greenblatt, Cohen, Howard, Eisaman Maus) (second edition) (2008) **OR** *The Arden Shakespeare* (eds Proudfoot, Thomson, Kastan, London, 2001)

AND

The Norton Anthology of English Renaissance Drama (ed. David Bevington et al, 2002)

Content

You 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, you

- 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 five-minute oral presentation in your seminar group (10%), a 1,500-word review of a theatrical production or film version of a Renaissance play (20%), and a 2½ hour closed-book examination (70%).

READING LIST

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

Marlowe, *The Jew of Malta* (New Mermaids)
 Shakespeare, *The Merchant of Venice* (Oxford Shakespeare)
 Marlowe, *Edward II* (Revels/Manchester University Press)
 Shakespeare, *Richard III* (Arden, third series)
 Marlowe, *Doctor Faustus* (Revels/Manchester University Press)
 Shakespeare, *The Tempest* (Arden, third series)
 Webster, *The Duchess of Malfi* (Arden Early Modern Drama)
 Shakespeare, *Measure for Measure* (New Cambridge Shakespeare)

Secondary reading:

Catherine M.S. Alexander and Stanley Wells, eds., *Shakespeare and Race* (Cambridge University Press)
 A.R. Braunmuller and Michael Hattaway, eds., *The Cambridge Companion to English Renaissance Drama* (Cambridge University Press)
 Douglas Bruster, *Drama And The Market In The Age Of Shakespeare* (Cambridge University Press)
 Patrick Cheney, *The Cambridge Companion To Christopher Marlowe* (Cambridge University Press)
 John D. Cox and David Scott Kastan, eds., *A New History of Early English Drama* (Columbia University Press)
 Richard Dutton, *Theatre and Religion: Lancastrian Shakespeare* (Manchester University Press)
 Richard Dutton, ed., *The Oxford Handbook of Early Modern Theatre* (Oxford University Press)
 Margreta de Grazia and Stanley Wells, eds., *The Cambridge Companion to Shakespeare* (Cambridge University Press)
 Sarah Hatchuel, *Shakespeare, from Stage to Screen* (Cambridge University Press)
 Barbara Hodgdon, *The End Crowns All: Closure and Contradiction in Shakespeare's History* (Princeton University Press)
 Jean E. Howard and Phyllis Rackin, *Engendering a Nation: a Feminist Account of Shakespeare's English Histories* (Routledge)
 Russell Jackson, ed., *The Cambridge Companion to Shakespeare on Film* (Cambridge University Press)
 Emrys Jones, *Scenic Form in Shakespeare* (Clarendon Press)
 Emrys Jones, *The Origins of Shakespeare* (Clarendon Press)
 Coppélia Kahn, *Man's Estate: Masculine Identity in Shakespeare* (University of California Press)
 David Scott Kastan and Peter Stallybrass, eds., *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama* (Routledge)
 H.A. Kelly, *Divine Providence in the England of Shakespeare's Histories* (Harvard University Press)
 Alexander Leggatt, *Shakespeare's Comedy of Love* (Methuen)
 Alexander Leggatt, *Introduction to English Renaissance Comedy* (Manchester University Press)
 Zachary Lesser, *Renaissance Drama and the Politics of Publication* (Cambridge University Press)
 Robert Logan, *Shakespeare's Marlowe* (Ashgate)

Ania Loomba, *Gender, Race, Renaissance Drama* (Manchester University Press)
 Ania Loomba, *Shakespeare, Race And Colonialism* (Oxford University Press)
 Carlo Mazzi, ed., *Historicism, Psychoanalysis and the Making of Early Modern Culture* (Routledge)
 Robert S. Miola, *Shakespeare and Classical Tragedy: The Influence of Seneca* (Clarendon Press)
 Sara Munson Deats, *Placing the Plays of Christopher Marlowe* (Ashgate)
 Stephen Orgel, *Impersonations: the Performance of Gender in Shakespeare's England* (Cambridge University Press)
 Patricia Parker, *Shakespeare From The Margins* (Chicago University Press)
 Barbara Ravelhofer, *The Early Stuart Masque* (Oxford University Press)
 K. S. Rothwell, *A History of Shakespeare on Screen* (Cambridge University Press)
 Carol Chillington Rutter, *Enter the Body: Women and Representation on Shakespeare's Stage* (Routledge)
 James Shapiro, *Shakespeare and the Jews* (Columbia University Press)
 Matthew Steggle, *Laughing and Weeping in Early Modern Theatres* (Ashgate)
 Robert Weimann, *Author's Pen And Actor's Voice* (Cambridge University Press)
 Stanley Wells and Lena Cowen Orlin, *Shakespeare: An Oxford Guide* (Oxford University Press)
 Paul Yachnin, *Shakespeare and the Cultures of Performance* (Ashgate)
 Martin D. Yaffe, *Shylock and the Jewish Question* (John Hopkins University Press)

Journals/Periodicals:

Shakespeare Quarterly, *Shakespeare Survey*, *English Literary History* and *English Literary Renaissance* are in the library. Some are accessible as e-journals via the 'Leicester Digital Library' website: visit <http://www.le.ac.uk/library/digital/index.html>.

E-Books:

Early English Books Online is a valuable digital resource for early printed versions of Renaissance texts, accessible via the library website: <http://www.le.ac.uk/library/digital/e.html>.

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 – Check Blackboard for confirmed dates, locations and lecturers

Week 1	Introduction	SK
Week 2	The impact of medieval drama	[TBC]
Week 3	The rhetoric of Renaissance drama	MD
Week 4	Renaissance tragedy	[TBC]
Week 5	Shakespearean Comedy	SK
Week 6	Volpone and Jonsonian comedy	[TBC]
Week 7 (Thursday, 9am)	The Jew of Malta and the Merchant of Venice	SK
Week 7	Edward II and Richard III	SS
Week 8	Doctor Faustus and The Tempest	SK
Week 9	Renaissance history	MD

STUDY SKILLS WORKSHOPS

Check Blackboard for confirmed dates, locations and lecturers

Week 1	Oral Presentations	SK
Week 2	Writing a Review [TBC]	[TBC]
Week 10	Revision and Exams	MD

FILM SCREENINGS Check Blackboard for confirmed dates and locations

Week 1	<i>Othello</i> (1952) (dir. Orson Welles)
Week 2	<i>Twelfth Night</i> (1996) (dir. Trevor Nunn)
Week 3	<i>Revenger's Tragedy</i> (2002) (dir. Alex Cox)
Week 4	<i>Richard III</i> (1995) (dir. Richard Loncraine)
Week 5	<i>Edward II</i> (1991) (dir. Derek Jarman)
Week 6	<i>The Tempest (Prospero's Books)</i> (1991) (dir. Peter Greenaway)
Week 7	<i>The Merchant of Venice</i> (2004) (dir. Michael Radford)

SECOND-YEAR MODULES

EN2010: Chaucer (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Orietta Da Rold

Module aims

This module will introduce students to the works of one of the greatest poets in the English language, Geoffrey Chaucer. It will explore the poet's characteristic modes of writing; the mixture of wit, urbanity, sophistication and scepticism, which gives his work a profoundly ambiguous tone. Students will be asked to question the nature of this ambiguity: does it betray a lack of interest in political and social issues, or imply an engagement with them by other, less direct means? Students will also be asked to engage with Chaucer's use of language and genre from a variety of viewpoints, textual, as well as political and cultural; to become familiar with a range of critical approaches to the texts; to explore the social and cultural contexts in which Chaucer wrote, and to reflect on Chaucer's influence within the English literary tradition.

Content

A selection of Chaucer's works, concentrating on eight core texts: The General Prologue, The Knight's Tale, The Franklin's Tale, The Wife of Bath's Tale, The Miller's Tale, The Short Poems, and *The Book of the Duchess*. These texts range across the genres of dream vision, romance, fabliau, and lyric poetry, 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

The course is taught through lectures and seminars. Some lectures will adopt an interdisciplinary approach, making use of a range of contemporary visual material. Seminars will provide students with the opportunity to deliver a paper on the text of their choice, thus enhancing their oral presentation skills, and close readings of short extracts are to be incorporated into at least some of the seminars. Students will be expected to engage with current trends in critical debate in addition to close reading and analysis of the texts. Students will be given the opportunity to write two trial pieces in advance of the examination, one of which will consist of a passage analysis and the other a conventional essay, to be submitted to their course tutors. The deadline will be announced by seminar tutors, who will provide feedback for all essays that are submitted on time. However, tutors will not be able to mark any work that is handed in after that deadline unless an extension has been agreed in advance.

Learning outcomes

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

- identify some of the major genres of later medieval literature
- show a critical awareness of the texts in relation to the contemporary social and cultural contexts
- reflect on the place of Chaucer in current critical debate
- demonstrate a secure knowledge of Chaucer's language
- engage with such issues as multiple layers of narration and the complexity of the authorial voice.

Assessment scheme

The module will be assessed by an oral presentation (10%) and a three-hour examination (90%) The oral presentation will be set by seminar tutors. The three-hour examination: three questions must be answered, one from each of three sections: a passage analysis; a thematic question (answers for which must cover at least TWO texts), and a question directed at a specific named text. (Two short poems will be considered equivalent to one longer core text.)

READING LIST

All students should own *The Riverside Chaucer*, ed. L.D. Benson et al, 3rd ed. (Oxford, 1988).

Secondary Reading

As a general introduction to the study of medieval literature, please read John Burrow, *Medieval Writers and their Work: Middle English Literature and its Background*.

David Aers (ed.), *Chaucer*

David Aers, *Chaucer, Langland and the Creative Imagination*

Valerie Allen and Ares Axiotis (eds), *Chaucer: A New Casebook*

Anderson, J.J. (ed.), *Chaucer; The Canterbury Tales: a Casebook*

Malcolm Andrew (ed.), *Critical Essays on Chaucer's Canterbury Tales*

Ann W. Astell, *Chaucer and the Universe of Learning*

David Benson, *Chaucer's Drama of Style: Poetic Variety and Contrast in the Canterbury Tales*

Ian Bishop, *The Narrative Art of the Canterbury Tales*

Alcuin Blamires, *The Canterbury Tales*

Piero Boitani (ed.), *The Cambridge Chaucer Companion*

Muriel Bowden, *A Commentary on the General Prologue to the Canterbury Tales*

Derek S. Brewer, *A New Introduction to Chaucer*

Derek S. Brewer, *Chaucer in his Time*

Derek S. Brewer, *Chaucer: The Poet as Storyteller*

C. David Benson and Elizabeth Robertson (eds), *Chaucer's Religious Tales*

Peter Brown (ed.), *A Companion to Chaucer*

Peter Brown, *The Age of Saturn: Literature and History in the Canterbury Tales*

John A. Burrow (ed.), *Geoffrey Chaucer, A Critical Anthology*

John A. Burrow, *Ricardian Poetry: Chaucer, Gower, Langland and the Gawain Poet*

Edward I. Conder, *Chaucer and the Energy of Creation: The Design and Organization of the Canterbury Tales*

Helen Cooper, *The Canterbury Tales*

Helen Cooper, *The Structure of the Canterbury Tales*

Catherine Cox, *The Judaic other in Dante, the Gawain poet, and Chaucer*

T.W. Craik, *The Comic Tales of Chaucer*

Susan Crane, *Gender and Romance in Chaucer's Canterbury Tales*

W. A. Davenport, *Chaucer and his English Contemporaries: Prologue and Tale in the Canterbury Tales*

Alfred David, *The Strumpet Muse: Art and Morals in Chaucer's Poetry*

Caroline Dinshaw, *Chaucer's Sexual Poetics*

E. Talbot Donaldson, *Speaking of Chaucer*

Ruth Evans, *Feminist Readings in Middle English Literature: The Wife of Bath and all her Sect*

John M. Fyler, *Language and the Declining World in Chaucer, Dante and Jean de Meun*

Bernard F. Huppé, *Fruyt and Chaf: Studies in Chaucer's Allegories*

Stanley S. Hussey, *Chaucer: An Introduction*

R.M. Jordan, *Chaucer's Poetics and the Modern Reader*

Jean E. Jost, *Chaucer's Humor: Critical Essays*

George Kane, *Chaucer*

Patricia M. Kean, *Chaucer and the Making of English Poetry*

V. A. Kolve, *Chaucer and the Imagery of Narrative: The First Five Canterbury Tales*

Henry Ansgar Kelly, *Chaucerian Tragedy*
 Henry Ansgar Kelly, *Love and Marriage in the Age of Chaucer*
 Anne Laskaya, *Chaucer's Approach to Gender in the Canterbury Tales*
 David Lawton, *Chaucer's Narrators*
 H.M. Leicester, *The Disenchanted Self*
 Seth Lerer, *Chaucer and his Readers: Imagining the Author in Late-Medieval England*
 Kathryn L. Lynch, *Chaucer's Cultural Geography*
 Jill Mann, *Chaucer and Medieval Estates Satire*
 Jill Mann, *Geoffrey Chaucer*
 Jill Mann, *Feminizing Chaucer*
 Priscilla Martin, *Chaucer's Women: Nuns, Wives and Amazons*
 R.P. Miller (ed.), *Chaucer: Sources and Background*
 Alastair J. Minnis, *Chaucer and Pagan Antiquity*
 Alastair J. Minnis, *Chaucer's Boece and the Medieval Tradition of Boethius*
 Ruth Morse and Barry Windeatt, *Chaucer traditions*
 Charles Muscatine, *Chaucer and the French Tradition*
 Lee Patterson, *Chaucer and the Subject of History*
 Derek Pearsall, *The Canterbury Tales*
 Derek Pearsall, *The Life of Geoffrey Chaucer*
 Helen Phillips, *An Introduction to the Canterbury Tales*
 Helen Phillips, *Chaucer's Dream Poetry*
 D. W. Robertson Jr, *A Preface to Chaucer: Studies in Medieval Perspectives*
 Beryl Rowland (ed.), *A Companion to Chaucer Studies*
 Gillian Rudd, *The Complete Critical Guide to Geoffrey Chaucer*
 Paul G. Ruggiers, *The Art of the Canterbury Tales*
 Elizabeth Salter, *Chaucer: The Knight's Tale and the Clerk's Tale*
 Corinne J. Saunders, *Chaucer*
 Susan Schibanoff, *Chaucer's Queer Poetics: Rereading the Dream Trio*
 Richard J. Schoeck and Jerome Taylor (eds), *Chaucer Criticism Volume I: The Canterbury Tales*
 Richard J. Schoeck and Jerome Taylor (eds), *Chaucer Criticism Volume II: Troilus and Criseyde and the Minor Poems*
 Paul Strohm, *Social Chaucer*
 Paul Taylor, *Chaucer Translator*
 Derek Traversi, *The Canterbury Tales: A Reading*
 Edward Wagenknecht (ed.), *Chaucer: Modern Essays in Criticism*
 Winthrop Wetherbee, *Geoffrey Chaucer: The Canterbury Tales*
 James I. Wimsatt, *Chaucer and his French Contemporaries: Natural Music in the Fourteenth Century*
 Chauncey Wood, *Chaucer and the Country of the Stars: Poetic Uses of Astrological Imagery*

This reading list will be supplemented by additional bibliographies for each of the core texts; these bibliographies place a strong emphasis on articles and essays published in general and specialist periodicals. Please note that the library holds a large collection of books on Chaucer and his works. It was not possible to list all of them in the above bibliography. Journals such as the *Chaucer Review*, which is now accessible on line, will also offer additional bibliographic material.

LECTURES – Check on blackboard for times and venues

Week 1			
Tuesday 11 October	Introducing Chaucer		ODR
Thursday 13 October	Chaucer's Language and Style		ODR
Week 2			
Tuesday 18 October	<i>The Canterbury Tales</i> : an introduction		ODR
Thursday 20 October	The General Prologue to <i>The Canterbury Tales</i>		DC
Week 3			
Thursday 27 October	<i>The Knight's Tale</i> I		ODR
Week 4			
Thursday 3 November	<i>The Knight's Tale</i> II		ODR
Week 5			
Thursday 10 November	<i>The Miller's Tale</i> and the Fabliau Tradition		TBA
Week 6			
Thursday 17 November	<i>The Wife of Bath's Prologue and Tale</i>		BP
Week 7			
Thursday 24 November	<i>The Franklin's Tale</i>		ODR
Week 8			
Thursday 1 December	The Shorter Poems		BP
Week 9			
Tuesday 6 December	Chaucer's <i>Dream Poetry</i>		ODR
Thursday 8 December	<i>The Book of the Duchess</i>		TBA
Week 10			
Thursday 13 December	Revision		All tutors

EN2020: Renaissance Literature (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Professor Martin Dzelzainis

Module aims

The module aims to introduce you to a variety of 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 seeks to set your knowledge of Renaissance drama within a wider context. You will become familiar with some of the following literary genres: the sonnet, the epic poem, 'metaphysical' poetry, satire, political allegory, philosophical writing, spiritual autobiography, radical writing. Since, however, the majority of texts written and published in the Renaissance were of a religious nature, as fuelled by the controversies following the Reformation, a substantial part of the module is designed to help you grasp the impact of religion and politics on the literature of the period.

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 Blackwell anthology.

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 before the Christmas vacation (100%).

READING LIST

Set Texts

Most of the texts for the course are chosen from the wide selection provided in *Renaissance Literature: An Anthology*, ed. by John C. Hunter (second edition) (Blackwell, 2009), which will allow you to delve more deeply into the works of authors you particularly enjoy while giving you a generous overview of non-dramatic Renaissance literature. You are strongly encouraged to read as widely as you can.

Shakespeare: You will be re-using the Shakespeare anthology you used for EN1050. If you would like to buy an annotated edition of the *Sonnets*, we recommend the following: G. Blakemore Evans (ed.), New Cambridge Shakespeare; Colin Burrow (ed.), Oxford Shakespeare; Katherine Duncan-Jones (ed.), Arden Shakespeare; John Kerrigan (ed.), Penguin.

Milton: You should additionally acquire an edition of *Paradise Lost*: we recommend the Penguin edition (ed. by John Leonard) or the Longman edition (ed. by Alastair Fowler), both available in paperback.

More: You will also need to buy a copy of Thomas More's *Utopia*, which was originally written in Latin. The set translation is Ralph Robinson's 1556 version, available in *Three Early Modern Utopias*, ed. by Susan Bruce (Oxford World's Classics, 2008 reissue). **Please note that it will not be acceptable to use a modern English translation of More's text for your seminar reading or essay on this module.**

Primary Contextual Reading

Classical Greek and Latin literature was highly influential during the Renaissance, and often cited by the authors we study for this module. Continental, particularly Italian, philosophy also helped to shape the literature of the English Renaissance. To learn more about these key influences on Renaissance literature, you might like to consult the following translations:

Castiglione, *The Book of the Courtier* (Italian social philosophy) (Penguin Classics)

Erasmus, *In Praise of Folly* (Latin satire) (Yale University Press)

Homer, *The Iliad* (Greek epic poem) (Penguin Classics)

Ovid, *Metamorphoses* (Latin epic poem) (Penguin Classics)

Juvenal, *The Satires* (Latin satire) (Penguin Classics)

Machiavelli, *The Prince* (Italian political philosophy) (Penguin Classics)

Virgil, *The Aeneid* (Latin epic poem) and *The Eclogues* (Latin pastoral poems) (Penguin Classics)

Secondary Reading

Good introductions to individual authors and to the period can be found in the *Cambridge Companions* series, which includes 'Writings of the English Revolution', 'English Literature (1500-1600)', 'English Poetry (from Donne to Marvell)', 'Renaissance Humanism', 'Jonson', 'Milton', 'Shakespeare' and 'Spenser'.

General literary and historical contexts

Elaine V. Beilin *Redeeming Eve: Women Writers of the English Renaissance*, (1989)

Gordon Braden, *Petrarchan Love and the Continental Renaissance* (1999)

Kenneth Charlton, *Education in Renaissance England* (1965)

Sukanta Chaudhuri, *Renaissance Pastoral and its English Development* (1989)

Danielle Clarke, ed., *"This Double Voice": Gendered Writing in Early Modern England* (2000)

Patrick Collinson, *The Elizabethan Puritan Movement* (1967)

Thomas N. Corns, *The Cambridge Companion to English Poetry: Donne to Marvell* (1993)

James Doelman, 'The Accession of King James I and English Religious Poetry', *Studies in English Literature* 34 (No.1) (Winter 1994), pp. 19-40

James Doelman, *King James I and the Religious Culture of England* (2000)

Anthony Esler, *The Aspiring Mind of the Elizabethan Younger Generation* (1966)

Alaistair Fox, *The English Renaissance: Identity and Representation in Elizabethan England* (1997)

Patricia Fumerton, *Cultural Aesthetics* (1999)

Jonathan Goldberg, *James I and the Politics of Literature: Jonson, Shakespeare, Donne and Their Contemporaries* (1989)

Stephen Greenblatt, *New World Encounters* (1993) – available via the Library website as an e-book

Stephen Greenblatt, *Renaissance Self-Fashioning: from More to Shakespeare* (1982)

Gerald Hammond, *Fleeting Things: English Poets and Poems, 1616-1660* (1990)

Michael Hattaway (ed.), *A Companion to English Renaissance Literature and Culture* (2000)

Michael Hattaway, *Renaissance and Reformations: An Introduction to Early Modern English Literature* (2005)

Thomas Healy, *New Latitudes: Theory of English Renaissance Literature* (1992)

Richard Helgerson, *The Elizabethan Prodigals* (1976)

Christopher Hill, *Economic Problems of the Church: from Archbishop Whitgift to the Long Parliament* (1956)

Christopher Hill, *Intellectual Origins of the English Revolution Revisited* (1997)

Christopher Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution* (1972)

Wilbur Samuel Howell, *Logic and Rhetoric in England, 1500-1700* (1956)

Constance Jordan, *Renaissance feminism: literary texts and political models* (1994)

William Kerrigan, 'The Articulation of the Ego in the English Renaissance' in *The Literary Freud: Mechanisms of Defense and the Poetic Will*, ed. Joseph H. Smith (1980), pp. 261-308 (1996)

Mark Kishlansky, *A Monarchy Transformed: Britain 1603-1714* (1996)

Jill Kraye, *Humanism and Early Modern Philosophy* (2000) – accessible as an e-book via the Library website

Barbara K. Lewalski, *Writing Women in Jacobean England* (1993)

Stephen May, *Elizabethan Courtier Poets: Their Poems and Their Contexts* (1991)

Carla Mazzio, ed., *Historicism, Psychoanalysis and the Making of Early Modern Culture* (2000)

Nicholas McDowell, *The English Radical Imagination: Cultural, Religion, and Revolution, 1630-1660* (2003)

Andrew McRae *Literature, Satire, and the Early Stuart State* (2004)

E.H. Miller, *The Professional Writer in Elizabethan England* (1959)

Patricia Parker and David Quint (eds.), *Literary theory/Renaissance texts* (1986)

Graham Parry, *The Seventeenth Century: The Intellectual and Cultural Context of English Literature* (1989)

Roger Pooley, *English Prose of the Seventeenth Century, 1590-1700* (1992)

David Quint, *Origin and originality in Renaissance literature: versions of the source* (1983)

Neil Rhodes, *Elizabethan Grotesque* (1980)

Isabel Rivers, *Classical and Christian Ideas in English Renaissance Poetry*

Jason Scott-Warren, *Early Modern English Literature* (2005)

Kevin Sharpe and Steven N. Zwicker, eds., *Politics of Discourse: The Literature and History of Seventeenth-Century England* (1987)

Debra Kuller Shuger, *Sacred Rhetoric, The Christian Grand Style in the English Renaissance* (1988)

Debra Kuller Shuger, *Habits of Thought in the English Renaissance: Religion, Politics, and the Dominant Culture* (1997)

Lawrence Stone, 'The Educational Revolution in England 1560-1640', *Past and Present* 28 (1964), pp. 41-80

Claude J. Summers, *Fault lines and Controversies in the Study of Seventeenth-Century English Literature* (2002) – available as an e-book via the Library website

Greg Walker, *Writing Under Tyranny: English Literature and the Henrician Reformation* (2005)

Christopher Warley, *Sonnet Sequences and Social Distinction in Renaissance England* (2001)

William Zunder and Suzanne Trill, eds., *Writing and the English Renaissance* (1996)

Individual author bibliographies

Bibliographies for the authors of this module's set texts (Milton; More; Shakespeare) can be found below; other author bibliographies can be found on the 'Renaissance Literature' module site on Blackboard under 'Course Documents'

John Milton

Sharon Achinstein, *Milton and the Revolutionary Reader* (1994)

Catherine Belsey, *John Milton: language, gender, power* (1988)

Francis Blessington, *Paradise Lost and the classical epic* (1979)

Colin Burrow, *Epic Romance: Homer to Milton* (1993)

Thomas N. Corns, *A Companion to Milton* (2001)

Dennis Danielson (ed.), *The Cambridge Companion to Milton* (second edition) (1999)

Robert Thomas Fallon, *Divided Empire: Milton's political imagery* (1995)

Anne Ferry, 'Milton's Creation of Eve', *Studies in English Literature 1500-1900*, 28(1), (1988)

Stanley Fish, *Surprise by Sin: The Reader in Paradise Lost* (1967)

Clarence Green, 'The Paradox of the Fall in *Paradise Lost*', *Modern Language Notes*, 53 (1938)

Achsa Guibbory, *Ceremony and Community from Herbert to Milton: Literature, Religion, and Cultural Conflict in Seventeenth-Century England* (1998) – available via the Library website as an e-book

William Kerrigan and Gordon Braden 'Milton's Coy Eve: *Paradise Lost* and Renaissance Love Poetry', *English Literary History*, 53 (1986), pp. 27-51 – available via the Library website via JSTOR

Barbara Lewalski, *The Life of John Milton: A Critical Biography* (2000) – chiefly chapters 12 & 13

David A. Loewenstein, 'Areopagitica and the Dynamics of History', *Studies in English Literature 1500-1900* 28 (1999), pp. 77-93

Dianne McColley, 'Shape of Things Divine: Eve and Myth in *Paradise Lost*', *Sixteenth Century* 9 (1978)

Nicholas McDowell and Nigel Smith (eds), *The Oxford Handbook of Milton* (2009)

Charles Martindale, *John Milton and the Transformation of the Ancient Epic* (1986)

David Norbrook, *Poetry and Politics in the English Renaissance* – chapter 10 (Milton's early poetry)

C.A. Patrides, *Milton and the Christian Tradition* (1966)

Annabel Patterson, *John Milton* (1992)

David Quint, *Epic and Empire: Politics and Generic Form from Virgil to Milton* (1993)

Barbara Riebling, 'Milton on Machiavelli: Representations of the State in *Paradise Lost*', *Renaissance Quarterly*, 49 (1996), pp. 573-597 – also available via the Library website via JSTOR

John Rogers, *The Matter of Revolution: Science, Poetry, and Politics in the Age of Milton* (1996)

Paul Siegel, 'Milton and the Humanist Attitude towards Women', *Journal of the History of Ideas* 11 (1950)

Thomas O. Sloane, *Donne, Milton, and the End of Humanist Rhetoric* (1985)

Ward Worden, 'Milton's Approach to the Story of the Fall', *English Literary History* 15 (1948)

Thomas More

Peter Ackroyd, *The Life of Sir Thomas More* (1998)

W.E. Campbell, *More's Utopia and his Social Teaching* (1946)

A.D. Cousins, *More's Utopia and the Utopian Inheritance* (1995)

J.C. Davis, *Utopia and the Ideal Society: a Study of English Utopian Writing* (1981)

Alistair Fox, *Thomas More: History and Providence* (1982)

Stephen Greenblatt, *Renaissance Self-Fashioning from More to Shakespeare*, (1980) (Chapter 1)

John Guy, *Thomas More* (2000)

J.H. Hexter, *More's 'Utopia': The Biography of an Idea* (1976)

Robbin S. Johnson, *More's 'Utopia': Ideal and Illusion* (1968)

Emrys Jones, 'Commoners and Kings: Book I of More's Utopia', in *Medieval Studies for J.A.W. Bennett*, ed. P.L. Heyworth (1981), pp. 255-72

George Logan, *The Meaning of More's Utopia* (1983)

David Norbrook, *Poetry and Politics in the English Renaissance* (2002) (Chapter 1)

John C. Olin, *Interpreting Thomas More's Utopia* (1989)

William Roper, *The Life of Sir Thomas More* – the first biography of More, written by his son-in-law and published in 1626. Available in a number of twentieth-century editions

Quentin Skinner, 'Sir Thomas More's *Utopia* and the language of Renaissance humanism', in Anthony Pagden (ed.), *The Languages of Political Theory in Early-Modern Europe* (1987)

Greg Walker, *Persuasive Fictions: Faction, Faith, and Political Culture in the Reign of Henry VIII* (1996)

Hanan Yoran, 'More's Utopia and Erasmus' No-Place', *English Literary Renaissance* 35 (March 2005), pp. 3-30 – available via the Library website

William Shakespeare

Stephen Booth, *An Essay on Shakespeare's Sonnets* (1969)

Patrick Cheney, *Shakespeare, National Poet-Playwright* (2004)

Crosman, Robert, 'Making love out of nothing at all: The issue of story in Shakespeare's procreation sonnets', *Shakespeare Quarterly*, 41, no. 4 (1990), pp. 470-88 – accessible via the Library website via JSTOR

Heather Dubrow, "'Incertainties now crown themselves assur'd": The Politics of Plotting Shakespeare's Sonnets', *Shakespeare Quarterly* 47.3 (1996), 291-305 – accessible via the Library website via JSTOR

Richard Dutton, and Jean E. Howard (eds.), *A Companion to Shakespeare's Works*, vol. 4 (2005)

Anne Ferry, *The "Inward" language: Sonnets of Wyatt, Sidney, Shakespeare, Donne* (1983)

G.K. Hunter, 'The Dramatic Technique of Shakespeare's Sonnets', *Essays in Criticism* 3.2 (1953), pp. 152-64 – accessible via the Library website via JSTOR or the library catalogue

Peter Hyland, *An Introduction to Shakespeare's Poems* (2003)

Paul Innes, *Shakespeare and the English Renaissance Sonnet* (1997)
 Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (1985)
 Stephen May, *Elizabethan Courtier Poets: Their Poems And Their Contexts* (1999)
 James Schiffer (ed.), *Shakespeare's Sonnets: Critical Essays* (2000)
 Bruce R. Smith, *Homosexual Desire in Shakespeare's England*, (1994) (Chapter 7)
 Helen Vendler, *The Art of Shakespeare's Sonnets* (1997)
 Christopher Warley, *Sonnet Sequences And Social Distinction In Renaissance England* (2005)
 Gerald Willen and Victor B. Reed (eds.), *A Casebook on Shakespeare's Sonnets* (1964)

Periodicals

Journals such as *English Literary Renaissance*, *English Literary History*, and *Milton Quarterly* are in the library and/or accessible via the library website. Visit the Digital Library website to search via the JSTOR or MLA databases for secondary material on specific authors and texts; consult your seminar tutor for further bibliographical suggestions.

E-books

We also recommend that you consult the Early English Books Online database for digital reproductions of the original printed texts: go to <http://www.le.ac.uk/library/digital/e.html>.

LECTURES

Mondays – for times dates and venue – check Blackboard.

Fridays – for times, dates and venue – check Blackboard.

Monday	What is the Renaissance?	MD
Friday	Renaissance Poetry	SC
Monday	Sonnet I	SC
Friday	Sonnet II	SS
Monday	More, <i>Utopia</i>	KL
Friday	The Reformation	BP
Monday	Ovid and Ovidianism	SC
Friday	The Seventeenth Century: texts and events	KL
Monday	Milton on truth-telling and lying: <i>Areopagitica</i> and <i>Paradise Lost</i> , Book II	MD
Friday	<i>Paradise Lost</i>	MD
Monday	<i>Paradise Lost</i>	MD
Monday	Essay-writing workshop	MD

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

Number of credits: 20

Core/Optional: Core

Convenor: Professor Julie Coleman

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* (ll. 84-107), *Judith* (ll. 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

Compulsory Textbooks

Peter Baker, *An Introduction to Old English*, 2nd edn (Blackwell, 2007)

Elaine Treharne, *Old and Middle English: c. 800-1400, An Anthology*, 3rd edn (Blackwell, 2009)

Recommended Purchase

Seamus Heaney, *Beowulf* (Bilingual Edition)

Secondary Reading – General

Henk Aertsen and Rolf H. Bremmer, *A Companion to Old English Poetry* (VU UP, 1992)

Peter Hunter Blair, *An Introduction to Anglo-Saxon England*, 2nd ed. (CUP, 1977)

S. A. J. Bradley, *Anglo-Saxon Poetry* (Everyman, 1982)

Helen Damico and Alexandra Hennessey Olsen, eds, *New Readings on Women in Old English Literature* (Indiana UP, 1990)

C. R. Dodwell, *Anglo-Saxon Art: A New Perspective* (Cornell UP, 1985)

*Daniel Donoghue, *Old English Literature: A Short Introduction* (Blackwell, 2004)

Christine Fell, *Women in Anglo-Saxon England* (Blackwell, 1986)

R. D. Fulk and Christopher M. Cain, *A History of Old English Literature* (Blackwell, 2003)

*Malcolm Godden and Michael Lapidge, eds, *The Cambridge Companion to Old English Literature* (CUP, 1991)

Richard Hamer, trans., *A Choice of Anglo-Saxon Verse* (Faber & Faber, 1970)

Stephanie Hollis, *Anglo-Saxon Women and the Church* (Boydell, 1992)

Michael Lapidge et al, eds., *The Blackwell Encyclopaedia of Anglo-Saxon England* (Blackwell, 1998)

*R.M. Liuzza, ed., *Old English Literature* (Yale UP, 2002)

H.R. Loyn, *Anglo-Saxon England and the Norman Conquest* (Longman, 1991)

*David Johnson and Elaine Treharne, eds., *Readings in Medieval Texts: Interpreting Old and Middle English Literature* (OUP, 2005)

Bruce Mitchell, *An Invitation to Old English and Anglo-Saxon England* (Blackwell, 1995)

Richard North and Joe Allard, eds., *Beowulf and Other Stories* (Pearson, 2007)

Katherine O'Brien O'Keefe, ed., *Reading Old English Texts* (CUP, 1997)

Gale R. Owen-Crocker, *Dress in Anglo-Saxon England* (Boydell, 2004)

R. I. Page, *Life in Anglo-Saxon England* (Batsford, 1970)

Philip Pulsiano and Elaine Treharne, eds., *A Companion to Anglo-Saxon Literature* (Blackwell, 2001)

Fred C. Robinson, *The Tomb of Beowulf and Other Essays* (Blackwell, 1993)

T.A. Shippey, *Old English Verse* (Hutchinson, 1972)

R.W. Southern, *The Making of the Middle Ages* (Pimlico, 1993)

Michael Swanton, trans., *Anglo-Saxon Prose* (Everyman, 1993)

Dorothy Whitelock, *The Beginnings of English Society* (Penguin, 1952)

Jonathan Wilcox, ed., *Ælfric's Prefaces* (Durham Medieval Texts, 1994)

LECTURES – Check Blackboard for venues, dates and times

Introduction to Old English	PAS
Introduction to Old English Language	JC
Saints' Lives: Æthelthryth and Cædmon	JC
Language Workshop II	JC
Wulfstan's Sermo Lupi	PAS
Language Workshop III	JC
Language Workshop IV	PAS
The Vikings in Old English Literature	DC
Contextualising Old English	DC
Language Workshop V	PAS
Imagining the Past in Old English	PAS
Judith	PAS
Gender in Old English Literature	DC
Beowulf screening *	PAS
Filming Beowulf	DC
Beowulf	DC
Dream of the Rood	PAS
Old English Poetry	JC
Translation (Section A)	JC
Revision	All tutors

EN2040: Medieval Literature (Year 2, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Anne Marie D'Arcy

Module aims

This module builds on students' knowledge of medieval literature, acquired in EN2010: Chaucer. It aims to: enhance students' stylistic and literary skills, building on work completed at Level 1 and in EN2030; raise awareness of how literature can be closely read, described, and discussed through the practice of passage analysis; highlight elements of and continuities in the English native literary tradition through the reading of texts c.1200-1500; introduce students to a wide variety of medieval genres and dialects through close reading of texts, and extracts of texts composed in this period.

Content

The following topics will be studied closely in lectures and seminars through discussion and analysis: *Ancrene Wisse*, *Hali Meidhad*, *The Owl and the Nightingale*, *King Horn*, *Sir Orfeo*, medieval lyrics, medieval drama, William Langland's *Piers Plowman*, *Sir Gawain and the Green Knight*, 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 a range of critical approaches to medieval literature. In seminars, the key skill of appreciating different methods of writing will be acquired through learning how to analyse passages, and in enhancing essay-writing skills. In addition to the formal assessment for this module (see below) there will be an opportunity for students to present, if they wish, two preparatory pieces of work during the semester: a timed word passage analysis determined with the assistance of the tutor; and one 2,000 word essay set by the tutor.

Learning outcomes

By the end of the module students will have attained:

- enhanced knowledge of medieval literature
- improved stylistic and literary skills
- an awareness of how literature can be closely read, described, and discussed through the practice of passage analysis
- a greater understanding of elements of and continuities in the English native literary tradition through a reading of texts from c. 1200-1500
- critical knowledge of a wide variety of medieval genres and dialects.

Assessment scheme

The three-hour examination will demonstrate students' skills through its emphasis on passage analysis in its first part, and through detailed discussion of two appropriate essay topics in relation to three texts in its second.

READING LIST

Compulsory Textbooks

E.M. Treharne (ed.), *Old and Middle English: An Anthology*, 3rd edn (Blackwells)
Sir Thomas Malory, *Le Morte Darthur*: Vol.II, ed. Janet Cowen (Penguin)

Other Primary Sources

Anthologies

- John A. Burrow and Thorlac Turville-Petre (eds.), *A Book of Middle English*, 2nd edn (Blackwells)
R.T. Davies (ed.), *Medieval English Lyrics: A Critical Anthology* (Faber)
Douglas Gray (ed.), *The Oxford Book of Late Medieval Verse and Prose* (Oxford University Press)
Peter Happé (ed.), *English Mystery Plays: A Selection* (Penguin)
Bella Millett and Jocelyn Wogan-Browne (eds.), *Middle English Prose for Women: The Katherine Group and Ancrene Wisse* (Oxford University Press)
Greg Walker, *Medieval English Drama: An Anthology* (Blackwells)

Individual Editions

- Ancrene Wisse*, ed. Robert J. Hasenfratz (Medieval Institute Publications)
Four Romances of England: King Horn, Havelok the Dane, Bevis of Hampton, Athelston, ed. R.B. Herzman, G. Drake, E. Salisbury (Medieval Institute Publications)
Hali Meidhad, ed. Bella Millett (Oxford University Press)
Sir Gawain and the Green Knight, Pearl, Cleanness, Patience, ed. J.J. Anderson (Dent)
Sir Thomas Malory, *The Works of Sir Thomas Malory*, ed. Eugène Vinaver, 3rd ed. rev. Peter J. Field, 3 vols (Oxford University Press)
Sir Orfeo, ed. Alan J. Bliss, 2nd edn (Oxford University Press)
The Book of Margery Kempe, ed. Barry Windeatt (Longman)
The Owl and the Nightingale, ed. E.G. Stanley (Manchester University Press)
William Langland, *Piers Plowman: An Edition of the C-Text*, ed. Derek Pearsall (Edward Arnold/University of Exeter Press)
William Langland, *The Vision of Piers Plowman: A Critical Edition of the B-Text*, ed. A.V.C. Schmidt, 2nd edn (Dent)

Secondary Reading

- David Aers, *Community, Gender, and Individual Identity: English Writing 1360-1430*
David Aers, *Faith, Ethics and Church: Writing in England, 1360-1409*
David Aers (ed.), *Medieval Literature: Criticism, Ideology and History*
David Aers and Lynn Staley, *The Powers of the Holy: Religion, Politics and Gender in Late Medieval English Culture*
W.R.J. Barron, *English Medieval Romance*
A.C. Baugh and K. Malone, *The Middle Ages*
Richard Beadle (ed.), *The Cambridge Companion to Medieval English Theatre*
J.A.W. Bennett and Douglas Gray, *Middle English Literature 1100-1400*
Piero Boitani, *English Medieval Narrative in the Thirteenth and Fourteenth Centuries*
W.F. Bolton, *The Middle Ages*
John A. Burrow, *Essays on Medieval Literature*
John A. Burrow, *Medieval Writers and their Work: Middle English Literature and its Background, 1100-1500*
John A. Burrow, *Ricardian Poetry: Chaucer, Gower, Langland and the Gawain Poet*
Christine Chism, *Alliterative Revivals*
Janet Coleman, *English Literature in History, 1350-1400: Medieval Readers and Writers*
W.A. Davenport, *Medieval Narrative: An Introduction*
Sheila Delany, *Medieval Literary Politics: Shapes of Ideology*
Carolyn Dinshaw and David Wallace (eds.), *The Cambridge Companion to Medieval Women's Writing*
Ruth Evans and Lesley Johnson, (eds.), *Feminist Readings in Middle English Literature*
Boris Ford, *Medieval Literature: Chaucer and the Alliterative Tradition*
Margherita Gayle, *The Romance of Origins: Language and Sexual Difference in Middle English Literature*
David F. Johnson and Elaine Treharne, *Readings in Medieval Texts: Interpreting Old and Middle English Literature*
Roberta L. Krueger (ed.), *The Cambridge Companion to Medieval Romance*

Laura C. Lambdin and Robert T. Lambdin (eds.), *A Companion to Old and Middle English Literature*
 C.S. Lewis, *The Allegory of Love: A Study in Medieval Tradition*
 C.S. Lewis, *The Discarded Image: An Introduction to Medieval and Renaissance Literature*
 Roger Sherman Loomis (ed.), *Arthurian Literature in the Middle Ages: A Collaborative History*
 Alastair J. Minnis, *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages*
 Charles Muscatine, *Poetry and Crisis in the Age of Chaucer*
 G.R.T.V.F. Owst, (ed.) *Literature and Pulpit in Medieval England: A Neglected Chapter in the History of English Letters and of the English People*
 A.C. Partridge, *A Companion to Old and Middle English Studies*
 Lee Patterson, *Literary Practice and Social Change in Britain, 1380-1530*
 Lee Patterson, *Negotiating the Past: The Historical Understanding of Medieval Literature*
 Derek Pearsall, *Old English and Middle English Poetry*
 D.W. Robertson, *Essays in Medieval Culture*
 Elizabeth Salter, *English and International: Studies in the Literature, Art and Patronage of Medieval England*, ed. Derek Pearsall and Nicolette Zeeman
 A.C. Spearing, *Criticism and Medieval Poetry*
 A.C. Spearing, *Medieval Dream Poetry*
 A.C. Spearing, *Readings in Medieval Poetry*
 Lynn Staley, *Languages of Power in the Age of Richard II*
 Paul Strohm, *Theory and the Premodern*
 John Taylor, *English Historical Literature in the Fourteenth Century*
 Thorlac Turville-Petre, *The Alliterative Revival*
 Thorlac Turville-Petre, *England the Nation: Language, Literature, and National Identity, 1290-1340*
 N.H.G.E. Veldhoen and H. Aertsen (eds.), *Companion to Early Middle English Literature*
 David Wallace (ed.), *The Cambridge History of Medieval English Literature*
 Rosemary Woolf, *Art and Doctrine: Essays on Medieval Literature*, ed. Heather O'Donoghue

The reading list will be supplemented by additional bibliographies for each of the core topics; these bibliographies place a strong emphasis on articles and essays published in general and specialist periodicals.

LECTURES

Check Blackboard for - dates, times and venue

Week 1	Medieval Culture and Society	ODR
Week 1*	Medieval Religion and Learning	AMD
Week 2	Texts for Women	ODR
Week 3	<i>The Owl and the Nightingale</i>	ODR
Week 4	<i>King Horn</i> and the Rise of Romance	AMD
Week 4*	<i>Sir Orfeo</i>	AMD
Week 5	Medieval Drama	ODR
Week 6	William Langland's <i>Piers Plowman</i>	AMD
Week 6*	William Langland's <i>Piers Plowman</i>	BP
Week 7	<i>Wynnere and Wastoure</i>	DC
Week 8	<i>Sir Gawain and the Green Knight I</i>	AMD
Week 8*	<i>Sir Gawain and the Green Knight II</i>	AMD
Week 9	Sir Thomas Malory's <i>Morte Darthur I</i>	TBA
Week 9*	Sir Thomas Malory's <i>Morte Darthur II</i>	DC
Week 10	Revision	All Tutors

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

Number of credits: 20

Core/optional: Core

Convenor: Professor Philip Shaw (Semester 2); Dr Kate Loveman (Semester 1)

Module aims

This module has three aims. (1) 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). (2) 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). (3) 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 division (Johnson) and a subsequent fascination with the individual and the authority of emotion (Gray and 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 to be submitted by 12 noon on **Monday 26 March** (20%); an examination with two questions (80%). Taking together all the elements of the assessment, students must demonstrate substantial knowledge of the works of at least 4 authors. Note that for this purpose Addison and Steele count together as one author, given

their collaborative journalism. 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.

READING LIST

Check which tutor you have been assigned. Each tutor will post a list on Blackboard of the primary sources, drawn from the 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.

Addison and Steele, *The Spectator*

Primary Text: *The Commerce of Everyday Life: Selections from the Tatler and the Spectator*, ed. by Erin Mackie (London, New York: Bedford/St. Martin's, 1998). This edition also contains several works by Pope, Swift and Defoe (poetry and prose essays), and offers a wealth of contemporary resources within which to situate early eighteenth-century texts. See also, *The Spectator*, ed. Douglas F. Bond (5 vols). Online texts: The Spectator Project, <http://tabula.rutgers.edu/spectator/project.html>.

Frances Burney

Texts: *Evelina, or The history of a young lady's entrance into the world* (choose either the Penguin, the Oxford, or the Norton edition), and as a supplement to this, *Journals and Letters* (London: Penguin, 2001) is also very useful.

Daniel Defoe

Texts: *Robinson Crusoe* (Penguin or Oxford); *Roxana* (Penguin or Oxford); *Moll Flanders* (Penguin or Oxford); *Journal of the Plague Year* (Penguin or Oxford). You will probably be studying only one or two of these in seminars, but should make the effort to read more widely.

Drama (notably Etherege, Wycherley)

Texts: *Three Restoration Comedies* ed. Galmini Salgado (Penguin) contains both *The Man of Mode* and *The Country Wife*. You may also wish to look at *Restoration Plays*, ed. R.G. Lawrence (Everyman); *Five Restoration Comedies* (New Mermaid), which includes Etherege's *The Man of Mode*; William Wycherley, *The Country Wife and Other Plays* (Oxford World's Classics); *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama*, ed. J. Douglas Canfield (Broadview).

Eliza Haywood

Text: *Fantomina and Other Works*, ed. Alexander Pettit et al (Broadview). This is by far the best edition to use, since it has extensive notes and a useful introduction. There is also a facsimile edition posted on Blackboard (from ECCO). You should also explore Haywood's other works, available in *Selected Fiction and Drama of Eliza Haywood* ed. Paula Backscheider (Oxford University Press).

Samuel Johnson

Texts: *The History of Rasselas* (Penguin), *Selected Writings* (Penguin) – includes *The Vanity of Human Wishes*.

Samuel Pepys

Texts: A cheap edition is *The Concise Pepys* ed. by Lord Braybrooke, which is fine for basic seminar work but needs to be used with awareness of its faults. For assessed work it is best to consult *The Diaries of Samuel Pepys: A Selection*, ed. Robert Latham and William Matthews (the older edition is called *The Shorter Pepys* or *The Diary of Samuel Pepys: A New and Complete Transcription*, ed. Latham and Matthews). The latter is the full 11 volumes text with notes.

Alexander Pope

Texts: *Selected Poetry* or *Alexander Pope*, ed. Pat Rogers (Oxford Authors). *Selected Poems*, ed. Douglas Brooke-Davies (Everyman). This edition does not include 'An Epistle to Bathurst'.

Rochester

Texts: *The Complete Poems of John Wilmot, Earl of Rochester*, ed. David Vieth (Yale University Press); *The Works of John Wilmot, Earl of Rochester*, ed. Harold Love (Oxford University Press).

Jonathan Swift

Texts: *Gulliver's Travels* ed. Robert Demaria (Penguin). *Selected Poems*, ed. by Michael Bruce (Everyman). *Major Works*, ed. Angus Ross and David Woolley (Oxford).

Later Eighteenth-century Poetry (including sensibility)

Texts: *The Thomas Gray Archive*, ed. by Alexander Huber, <http://www.thomasgray.org/> is a good starting point. *Selected Poems of Thomas Gray, Charles Churchill and William Cowper*, ed. Katherine Turner (Penguin Classics) is particularly recommended. You may also find these editions useful: *Selected Poems*, ed. Robert L. Mack (Everyman); *Thomas Gray: Selected Poems* ed. John Heath-Stubbs (Carcanet); *The Poems of Thomas Gray, William Collins, Oliver Goldsmith* (Longman).

Mary Leapor, Anna Letitia Barbauld, Hannah More

Texts: *Eighteenth-Century Women Poets: An Oxford Anthology*, ed. Roger Lonsdale; *Anna Letitia Barbauld: Selected Poetry and Prose* ed. W. McCarthy and E. Kraft; *The Works of Mary Leapor* ed. R. Greene.

LECTURES – See Blackboard for times, venue and running order

Introduction: Samuel Pepys (<i>Diary of Samuel Pepys</i>)	KL
Rochester	MD
Wit and Libertinism: Restoration Theatre (Etherege, <i>The Man of Mode</i> ; Wycherley, <i>The Country Wife</i>)	KL
Screening of <i>The Country Wife</i>	
Context I: Literature and Philosophy	MD
Context II: Literature and Social Status	KL
Defoe (<i>Robinson Crusoe</i> , <i>Moll Flanders</i> , <i>Roxana</i>)	KL
Context III: Literature and Gender	FJ
Haywood (<i>Fantomina</i> ; <i>The Tea-Table</i>)	MD
Pope ('An Essay on Criticism'; 'The Rape of the Lock'; 'The Dunciad'; 'Eloisa to Abelard')	FJ
Textual Analysis Workshop	
Swift (<i>Gulliver's Travels</i> , <i>A Modest Proposal</i>)	KL
Johnson (<i>Rasselas</i> , selected poetry and journalism)	PS
Sensibility I: Thomas Gray ('Ode on a Distant Prospect of Eton College', 'Elegy Written in a Country Churchyard', 'The Bard')	PS
Sensibility II Women poets (Mary Leapor, Anna Letitia Barbauld, Hannah More)	FJ
Burney (<i>Evelina</i> , selected diary entries)	FJ
Revision Lecture:	FJ/KL

EN2060: Critical Theory (Year 2, Semester 2)

Number of Credits: 20

Core/Optional: Core

Convenor: Dr Corinne Fowler

Module aims

During an undergraduate degree in English you will come across a range of complex critical readings. The aim of this module is to enhance your understanding of the theoretical issues that have impacted on the study of English by exploring the dominant critical positions that have emerged over the last fifty years. The module aims to provide an overview of the rise, development and character of critical theory in order that you can evaluate the applicability of particular theories to literary and cultural problems on your own and in groups.

Content

Two lectures a week are delivered over the teaching period and they are divided into five basic sections, each of which will be devoted to the study of a particular topic or concept. The sections are as follows: (1) Culture and History; (2) Colonialism and Postcolonialism; (3) Language and Structure; (4) Identity and Desire; (5) Gender and Sexuality. Section 1 examines the influence of Marx on theories of ideology, class and cultural production; Section 2 focuses on the rise of postcolonial theory; Section 3 looks in detail at the work of Saussure and subsequent developments in structuralism and poststructuralism; Section 4 focuses on Freud, Lacan and the relations between psychoanalysis and literature; Section 5 addresses theories of gender and sexuality, with special emphasis on French feminism and queer theory.

Seminars will focus on the topics and themes introduced in lectures with close reference to theoretical essays. Critical essays will be drawn, unless otherwise directed by seminar tutors, from the following text: Julie Rivkin and Michael Ryan (eds.), *Literary Theory: An Anthology*, 2nd edn (Blackwell, 2004).

Learning and Teaching

The module will enable you to develop your interpretative and analytical skills in its consideration of the relation between different schools of critical thought. Lectures will introduce key theoretical terminology and the work of influential thinkers, providing historical and cultural contexts for understanding the relationship between competing theories. Seminars will provide the opportunity to reflect upon and discuss these theories by attending closely to a selection of essays from the set text, *Literary Theory: An Anthology*.

Group work for this module is compulsory. Each week groups will be required to meet in advance of the seminar to discuss ideas and issues arising from the set reading. A formal group work report form must be submitted on a weekly basis. See **Assessment** for further details. Course work material, including group work report forms, are available on Blackboard.

Learning outcomes

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

- define and discuss the fundamental terms and concepts of a range of theories
- demonstrate the intellectual contexts of, and relationships between, major theoretical schools
- write critical analyses of texts, applying literary and critical theories
- evaluate the significance of particular theoretical approaches in the study of literature and culture
- demonstrate an awareness of the relationship between English and other disciplines
- work both individually and in groups to discuss and evaluate theoretical issues and their relevance to the study of English.

Assessment

Group Work

Groups will meet each week to discuss questions set by their seminar tutor. These questions will ask the group to define 3-4 key theoretical terms (e.g. what is ideology? What is the sign-relation?) The group must submit a 200-word set of responses (NOT in note form) for EACH seminar. The responses, which must be signed by ALL members of the group, must be printed on the 'group work report forms' available on Blackboard. On completion, these forms should be submitted to your tutor. If you cannot attend a group meeting for medical or personal reasons you MUST contact the module convenor, Dr Corinne Fowler (csf11@le.ac.uk). 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. To assist students in grasping the relations between theory and practice, the first exercise will consist of a 2,000-word discussion of a particular theory or critical issue (to be submitted by 12 noon on the Friday of the last week before the Easter vacation); the second exercise will consist of a 2,000-word reading, in the light of theory, of a text or group of texts (to be submitted by 12 noon on the Friday of the third week after the Easter vacation).

Assessment Scheme

Group work: 10%; Assignment 1: 40%; Assignment 2: 50%

READING LIST

Introduction (Lecture 1)

Roland Barthes, *Mythologies*

Peter Barry, *Beginning Theory*

Andrew Bennett and Nicholas Royle, *Introduction to Literature, Criticism and Theory* (3rd edition)

Jonathan Culler, *Literary Theory: A Very Short Introduction*

Keith Green and Jill LeBihan, *Critical Theory and Practice*

Richard Harland, *Literary Theory from Plato to Barthes*

Culture and History (Lectures 2-4)

Theodore Adorno and Max Horkheimer, *Dialectic of Enlightenment*

Louis Althusser, *Lenin and Philosophy*

Roland Barthes, *Mythologies*

Andrew Benjamin (ed.), *The Problem of Modernity*

Walter Benjamin, *Illuminations*

John Brannigan, *New Historicism and Cultural Materialism*

Peter Brooker (ed.), *Modernism/Postmodernism*

T. Carver (ed.), *The Cambridge Companion to Marx*

Peter Dews, *The Limits of Disenchantment*

Jonathan Dollimore and Alan Sinfield (eds), *Political Shakespeare*

Terry Eagleton, *The Idea of Culture*

Terry Eagleton, *Marxism and Literary Criticism*

Jon Elster, *An Introduction to Karl Marx*

Paul Hamilton, *Historicism*

Leonard Jackson, *The Dematerialization of Karl Marx*

Keith Jenkins (ed.), *The Postmodern History Reader*

David McLellan, *The Thought of Karl Mark*, 2nd edition

Francis Mulhern (ed.), *Contemporary Marxist Literary Criticism*

John Storey, *Cultural Theory and Popular Culture: An Introduction*

John Storey (ed.), *Cultural Theory and Popular Culture: A Reader*

Raymond Williams, *Marxism and Literature*

Scott Wilson, *Cultural Materialism*

Colonialism and Postcolonialism (Lectures 5-7)

Homi K. Bhabha, *The Location of Culture*
Peter Childs and Patrick Williams, *An Introduction to Postcolonial Theory*
Donna Landry and Gerald MacLean (eds), *The Spivak Reader*
Ania Loomba, *Postcolonialism*
John McLeod, *Beginning Postcolonialism*
Ato Quayson, *Postcolonialism: Theory, Practice or Process?*
Edward Said, *Orientalism*
Edward Said, *Culture and Imperialism*
Gayatri Chavravorty Spivak, *In Other Worlds*

Language and Structure (Lectures 8-10)

Roland Barthes, *Image-Music-Text*
Roland Barthes, *From Work to Text* [Blackboard]
Shuli Barzilla and Morton Bloomfield, 'New Criticism and Deconstruction, Or What's New?', *New Literary History*, 18 [Blackboard]
Jonathan Culler, *Saussure*, 2nd edn
Jonathan Culler, *Structuralist Poetics*
Jacques Derrida, *Structure, Sign and Play* [Blackboard]
Peter Dews, *The Logic of Disintegration*
Victor Erlich, *Russian Formalism*
Michael Foucault, *The Order of Things*
Michael Foucault, *Discipline and Punish*
Michael Foucault, *The History of Sexuality*, 3 vols.
Gerald Graff, *Literature Against Itself*
Josué Harari (ed.), *Textual Strategies*
Terence Hawkes, *Structuralism and Semiotics*
Michael Holquist, *Dialogism: Bakhtin and His World*
Leonard Jackson, *The Poverty of Structuralism*
Frederic Jameson, *The Prison-House of Language*
David Lodge, *Working With Structuralism*
Christopher Norris, *Deconstruction*
Paul Rabinow (ed.), *The Foucault Reader*
Ferdinand de Saussure, *Course in General Linguistics*
Geoffrey Strickland, *Structuralism or Criticism?*
Raymond Tallis, *Not Saussure*
Jane Tompkins, 'A Short Course in Post-Structuralism', *College English* 50.7 [Blackboard]

Identity And Desire (Lectures 11-12)

Cathy Caruth, *Unclaimed Experience: Trauma, Narrative and History*
Antony Easthope, *The Unconscious*
Jane Gallop, *Reading Lacan*
Peter Gay (ed.), *The Freud Reader*
Elizabeth Grosz, *Jacques Lacan, A Feminist Introduction*
Jacques Lacan, *Ecrits*
Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*
Jacques Lacan, 'Seminar on the Purloined Letter', *Yale French Studies* 48
Jean-Michel Rabaté, *Jacques Lacan*
Samuel Weber, *Return to Freud, Jacques Lacan's Dislocation of Psychoanalysis*
Elizabeth Wright, *Psychoanalytic Criticism*
Elizabeth Wright and Edmond Wright, *The Zizek Reader*

Gender and Sexuality (Lectures 13-16)

Judith Butler, *Gender Trouble*
Judith Butler, *Bodies That Matter*

Mary Eagleton (ed.), *Feminist Literary Theory: A Reader*
 Maggie Humm, *A Reader's Guide to Contemporary Feminist Literary Criticism*
 Stevie Jackson and Jackie Jones (eds.), *Contemporary Feminist Theories*
 Annamarie Jagose, *Queer Theory*
 Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory*
 Eve Kosofsky Sedgwick, *Epistemology of the Closet*
 Elaine Showalter (ed.), *The New Feminist Criticism: Essays on Women, Literature and Theory*
 Tamsin Spargo, *Foucault and Queer Theory*
 Rosemarie Tong, *Feminist Thought: A Comprehensive Introduction*
 Virginia Woolf, *A Room of One's Own*

Periodicals

Critical Inquiry, Critical Survey, Feminist Review, New Literary History, Textual Practice, Women: A Cultural Review

LECTURES

Check on Blackboard for times, dates and venue

Lecture 1	Introduction	PS
Lecture 2	Culture and History I: Marx	PS
Lecture 3	Culture and History II: Althusser	BP
Lecture 4	Culture and History III: Barthes	BP
Lecture 5	Colonialism and Postcolonialism I: Said	CF
Lecture 6	Colonialism and Postcolonialism II: After Said	CF
Lecture 7	Colonialism and Postcolonialism III: Language and Cultural Identity: Ngugi Wa Thiong'o, Kamau Braithwaite, Homi Bhabha	LE
Lecture 8	Language and Structure I: Saussure	BP
Lecture 9	Language and Structure II: Bakhtin/Foucault	GD
Lecture 10	Language and Structure III: Barthes/Derrida	GD
Lecture 11	Identity and Desire I: Freud	PS
Lecture 12	Identity and Desire II: Lacan	PS
Lecture 13	Gender and Sexuality I: Fetterley and Lorde	EP
Lecture 14	Gender and Sexuality II: Irigaray, Kristeva, Cixous	EP
Lecture 15	Gender and Sexuality III: Sedgwick and Butler	DC/HF
Lecture 16	Gender and Sexuality IV: Foucault, Sedgwick, Butler, Halberstam	EP
Lecture 17	How to Use Theory	BP

THIRD-YEAR MODULES

EN3010: Compulsory 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 on Thursday 8 March 2012 in Rattray LT and consult with their personal tutor before submitting their dissertation proposal by 12 noon on Friday 30 March 2012 (see box below).

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 and a computer lab session will give you more details and help prepare you for the presentation (see lecture programme below). **You will give your presentation EITHER on Thursday 24 November 2-4pm OR on Thursday 1 December 2-4pm. You will be notified of the date/time/place of your presentation session in the course of the term. Until then you should keep both dates clear.**

Learning and Teaching

The emphasis of this module is on self-directed learning. Students are responsible, in other words, for choosing a dissertation topic, for pursuing their own research, for ensuring that their written work meets all presentation requirements, and for the effective delivery of their oral presentations using PowerPoint. Supervisions take place on a one-to-one basis and students are allocated up to 3 hours of individual supervision throughout the semester. The role of the supervisor is to provide the student

with guidance on the nature and scope of the project, to provide information about resources and methodologies, to give feedback on written work and assess the efficacy of the oral presentation. Please note that a supervisor can read and give feedback on up to 2,000 words in draft form. Please also note that supervisors' availability during the Christmas holiday is likely to be limited. They are not obliged to look at dissertation drafts after the end of term and students should plan their work accordingly.

There will be two 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. Your first lecture will also give you more information about the content of the PowerPoint presentation. You will also have a lecture and a computer lab session to help you with the technical side of the presentation.

In addition, there will be a compulsory computer lab session in the first two teaching weeks of term on use of library resources, especially electronic databases in researching your dissertation. Please see below for the date/time/place of your session.

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 by 2.00 pm on the first Tuesday of term following the Christmas vacation (17 January 2012). The oral presentation is assessed and will constitute 10% of the module mark. These will take place either on Thursday 24 November or 1 December 2011 2-4 pm. You will be notified nearer the time of the date, time and place of your presentation session.

IMPORTANT NOTICE TO SECOND-YEAR STUDENTS

COMPULSORY DISSERTATION Taking the module from October 2012

Second-year English students must attend the lecture on Choosing a Dissertation topic on 8 March 2012 in Rattray Lecture Theatre at 1-2 pm. 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 noon on Friday 30 March 2012. Soon after this the name of your 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.

LECTURES

Fridays 12.00-1pm

14 October	Introduction to the Dissertation I	Julian North in <u>ATT LT1</u>
21 October	Introduction to the Dissertation II	Holly Furneaux in <u>ATT LT1</u>
28 October	Powerpoint and Oral Presentation Skills I	Steve Rooney in <u>ATT LT1</u>

Steve Rooney will also run compulsory PowerPoint computer lab sessions on Friday 4 and 11 November to help you with your PowerPoint presentation. You have been assigned to ONE of these sessions, as follows:

Friday 4 November at 12-1 pm. PowerPoint and Oral Presentation Skills II – Steve Rooney in: KE101 (SS English SURNAMES A – Bracey; and all Joint degree students)

KE103 (SS English SURNAMES Brierley – Gatenby-Davies)

KE232 (SS English SURNAMES Gent – Irwin).

Friday 11 November at 12-1 pm PowerPoint and Oral Presentation Skills II – Steve Rooney in:

KE101 (SS English SURNAMES Jaideep – Norbury)

KE 103 (SS English SURNAMES Nuthall – Smith)

KE323 (SS English SURNAMES Swain – Yates)

There will also be a compulsory Library Research Training Session in the first two weeks of the semester. You should only attend ONE session, as indicated by surname.

Tuesday 11 October, 9-11 am in LIB IT R1 (SS English SURNAMES A – Earley)

Tuesday 11 October, 12-2 pm in LIB IT R1 (SS English SURNAMES Ellis – Laverick)

Tuesday 18 October, 9-11 am in LIB IT R1 (SS English SURNAMES Lee – Slayford)

Tuesday 18 October, 12-2 pm in LIB IT R1 (SS English SURNAMES Smith – Yates)

AND ALL JOINT STUDENTS.

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

Number of credits: 20

Core/optional: Core

Convenor: Dr Holly Furneaux

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, Jane Austen, Dickens, George Eliot, Tennyson, and Christina 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 Jane 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 Christina 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 examination paper. 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, Jane Austen, Dickens, George Eliot, Tennyson or Christina Rossetti.

READING LIST

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

Particularly important or useful texts, housed in the short-loan collection in the library are marked.*

Blake

Useful critical books on Blake include the following:

D. Erdman, *Blake: Prophet against Empire*

D. Erdman and J. Grant, (ed.) *Blake's Visionary Forms Dramatic*

Michael Farber, *The Poetry of William Blake*

David Fuller, *Blake's Heroic Argument*

R. Gleckner, *The Piper and the Bard*

Heather Glen, *Vision and Disenchantment: Blake's 'Songs' and Wordsworth's 'Lyrical Ballads'*

Edward Larissy, *William Blake*

Zachary Leader, *Reading Blake's Songs*

Jerome J. McGann, *Towards a Literature of Knowledge*

W.J.T. Mitchell, *Blake's Composite Art*

M. Nurmi, *William Blake*

M. Phillips, (ed.), *Interpreting Blake*

Wollstonecraft

The suggested edition is *Mary and The Wrongs of Woman* (Oxford World's Classics, 2009), ed. Gary Kelly. The Penguin and Norton editions are also reliable. Also worth consulting are Wollstonecraft's other writings such as *A Vindication of the Rights of Woman* (either the Penguin or Norton editions are recommended), her *Collected Letters* or her *Letters written during a short residence in Sweden, Norway, and Denmark*. The memoirs written by her husband, William Godwin, are a good starting point for understanding her biography, *Memoirs of the author of A vindication of the rights of woman*. For modern biographies, Claire Tomalin's *The life and death of Mary Wollstonecraft* is a good lively read, and Janet Todd's *Mary Wollstonecraft: a revolutionary life* also gives useful background and critical information.

Suggested critical reading:

Adriana Craciun, *Mary Wollstonecraft's A vindication of the rights of woman: a sourcebook*

*Claudia L. Johnson, *The Cambridge companion to Mary Wollstonecraft*

Gary Kelly, *Revolutionary feminism: the mind and career of Mary Wollstonecraft*

Barbara Taylor, *Mary Wollstonecraft and the feminist imagination*

Wordsworth

M.H. Abrams, *Natural Supernaturalism*

M.H. Abrams (ed.), *Wordsworth: A Collection of Critical Essays*

Frances Austin, *The Language of Wordsworth and Coleridge*

Don H. Bialostosky, *Wordsworth, Dialogics and the Practice of Criticism*

C.C. Clarke, *Romantic Paradox*

Paul Hamilton, *Wordsworth*

Geoffrey Hartman, *Wordsworth's Poetry 1787–1814*
 Geoffrey Hartman, *The Unremarkable Wordsworth*
 Carol Jacobs, *Romanticism, Writing and Sexual Difference: Essays on 'The Prelude'*
 Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads 1798*
 Kenneth R. Johnston and Gene W. Ruoff (eds.), *The Age of William Wordsworth*
 Alan Liu, *Wordsworth: The Sense of History*
 Marjorie Levinson, *Wordsworth's Great Period Poems*
 Herbert Lindenberger, *On Wordsworth's Prelude*
 Graham McMaster (ed.), *William Wordsworth*
 Stephen Maxfield Parrish, *The Art of the Lyrical Ballads*
 Nicholas Roe, *Wordsworth and Coleridge: The Radical Years*
 David Simpson, *Wordsworth's Historical Imagination*
 Jonathan Wordsworth, *The Music of Humanity*

Keats

There is a particularly good 'Critical Heritage' volume on Keats edited by G.M. Matthews; the introduction to this volume is especially recommended. There are also three very good biographies of Keats, all with extensive critical commentary: the most extensive is W.J. Bate, *John Keats*, very good for reference. Also highly recommended are Aileen Ward, *John Keats, the Making of a Poet*, and, most accessible and best for vacation reading, Robert Gittings, *John Keats* (available in Penguin).

There is a great deal of excellent criticism on Keats, of which the following titles are merely a sample:

John Jones, *John Keats' Dream of Truth*
 *Marjorie Levinson, *Keats's Life of Allegory*
 David Perkins, *The Quest for Permanence*
 Christopher Ricks, *Keats and Embarrassment*
 George Ridley, *Keats's Craftsmanship*
 *Nicholas Roe, (ed.), *Keats and History*
 *Nicholas Roe, (ed.), *John Keats and the Culture of Dissent*
 *Jack Stillinger, *The Hoodwinking of Madeline*
 Helen Vendler, *The Odes of John Keats*
 *Earl Wasserman, *The Finer Tone*
 Susan Wolfson, (ed.), *The Cambridge Companion to Keats*

Coleridge

Recommended critical reading includes the following:

Stephen Bygrave, *Coleridge and the Self*
 Paul Hamilton, *Coleridge's Poetics*
 *K. Everest, *Coleridge's Secret Ministry*
 R. Holmes, *Coleridge*
 H. House, *Coleridge*
 G. Watson, *Coleridge the Poet*

Byron

Suggested further reading includes:

*Bernard Beatty and Vincent Newey (eds.), *Byron and the Limits of Fiction*
 R.F. Gleckner, *Byron and the Ruins of Paradise*
 John D. Jump, *Byron*
 Jerome J. McGann, *Fiery Dust, The Beauty of Inflections, Romantic Ideology*
 Peter J. Manning, *Byron and his Fictions, Reading Romantics*
 Philip Martin, *Byron: A Poet before his Public*
 Jane Stabler, *Byron: a Critical Reader*

Shelley

The standard edition is K.D. Everest, *The Longman Annotated Shelley*

Further reading should include:

*Miriam Allott, *Essays on Shelley*
 Richard Cronin, *Shelley's Poetic Thought*

Christine Gallant, *Shelley's Ambivalence*
 Jerrold Hogle, *Shelley's Process: Radical Transference and the Development of his Major Works*
 Richard Holmes, *Shelley: The Pursuit*
 Carol Jacobs, *Uncontainable Romanticism: Shelley, Brontë, Kleist*
 William Keach, *Shelley's Style*
 Michael O'Neill, *The Human Mind's Imaginings*
 Earl Wasserman (ed.), *Shelley: A Critical Reading*
 Andrew J. Welburn, *Power and Self-Consciousness in the Poetry of Shelley*

Austen

Students should buy the novels in the Penguin or Wordsworth Classic editions, but also worth consulting, for their introductions by Mary Lascelles, are the Everyman editions. The standard scholarly biography is Park Honan, *Jane Austen: Her Life*; this has a really excellent guide to further reading on all aspects of Austen, pp. 413–419. Recommended critical reading includes the following:

*Marilyn Butler, *Jane Austen and the War of Ideas* (rev. ed. 1984)
 Alistair M. Duckworth, *The Improvement of the Estate*
 Barbara Hardy, *A Reading of Jane Austen*
 Margaret Kirkham, *Jane Austen, Feminism and Fiction*
 Juliet McMaster, *Jane Austen's Achievement*
 Juliet McMaster and Edward Copeland, (eds.), *The Cambridge Companion to Jane Austen*
 Adela Pinch, 'Strange Fits of Passion': *Epistemologies of Emotion; Hume to Austen*
 L.V. Smith, *Jane Austen and the Drama of Woman*
 Jane Spencer, *The Rise of the Woman Novelist*
 *Tony Tanner, *Jane Austen*
 Janet Todd (ed.), *New Perspectives on Jane Austen*
 Mary Waldron, *Jane Austen and the Fiction of her Time*
 A.H. Wright, *Jane Austen: A Study in Structure*

General Secondary Reading for the Romantics

M.H. Abrams, *The Mirror and the Lamp* (on Romantic critical theory)
 M.H. Abrams (ed.), *English Romantic Poets* (use the second edition: good selection of essays on the major poets)
 *Harold Bloom (ed.), *Romanticism and Consciousness*
 David Bromwich (ed.), *Romantic Critical Essays*
 Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*
 *Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background 1760–1830*
 Aidan Day, *Romanticism*
 Cynthia Chase (ed.), *Romanticism*
 Stuart Curran (ed.), *The Cambridge Companion to British Romanticism*
 K. Everest, *English Romantic Poetry: an Introduction to the Historical Context and the Literary Scene*
 Frances Ferguson, *Solitude and The Sublime*
 John O. Hayden (ed.), *Romantic Bards and British Reviewers*
 William Hazlitt, *The Spirit of the Age*
 Mary Jacobus, *Romanticism, Writing and Sexual Difference*
 Jon P. Klancher, *The Making of English Reading Audiences, 1790–1832*
 Jerome J. McGann, *The Beauty of Inflections*
 *Jerome J. McGann, *The Romantic Ideology*
 Paul de Man, *The Rhetoric of Romanticism*
 *Anne Mellor, *Romanticism and Feminism*
 *Anne Mellor, *Romanticism and Gender*
 Alexandra Mena, *Women in Romanticism*
 Vincent Newey, *Centring the Self*
 Lucy Newlyn, *Reading, Writing and Romanticism: the Anxiety of Perception*
 *Michael O'Neill, *Literature of the Romantic Period: A Bibliographical Guide*
 Jean Raimond and J.R. Watson (eds.), *A Handbook to English Romanticism*

Tilottama Rajan, *Dark Interpreter: The Discourse of Romanticism*
 Arden Reed (ed.), *Romanticism and Language*
 Philip Shaw (ed.), *Romantic Wars*
 Philip Shaw, *Waterloo and the Romantic Imagination*
 Philip Shaw, *The Sublime*
 David Simpson (ed.), *The Origins of Modern Critical Thought* (on German aesthetic and literary criticism of the period. Includes generous selections from Kant and Schlegel)
 Olivia Smith, *The Politics of Language 1798–1848*
 E.P. Thompson, *The Making of the English Working Class*
 Thomas Weiskel, *The Romantic Sublime*
 Carl Woodring, *Politics in English Romantic Poetry*
 Duncan Wu (ed.), *Romanticism: A Critical Reader*
 *Duncan Wu (ed.), *A Companion to Romanticism*
 Useful periodicals include *Studies in Romanticism* and *The Wordsworth Circle*

George Eliot

The Penguin and World's Classics editions of the novels offer a high standard of annotation, and useful introductions. The Clarendon editions (OUP) present the most authoritative texts. *The George Eliot Letters*, ed. Gordon Haight, 9 volumes (1954–78), and Haight's biography (1968) are standard sources. Also important is T. Pinney, ed., *The Essays of George Eliot* (1963). These are also available in paperback, ed. A.S. Byatt (Penguin). Useful critical works include:

Rosemary Ashton, *George Eliot*
 *Gillian Beer, *George Eliot*
 Simon Dentith, *George Eliot*
 Barbara Hardy (ed.), *Critical Essays on George Eliot; The Novels of George Eliot; Particularities, Readings in George Eliot*
 Josephine McDonagh, *George Eliot*
 William Myers, *The Teaching of George Eliot*
 Pauline Nestor, *George Eliot*
 John Rigwall (ed.), *The Oxford Reader's Companion to George Eliot*
 Sally Shuttleworth, *George Eliot and Nineteenth Century Science*
 Anne Smith (ed.), *George Eliot: Centenary Essays*

Dickens

Penguin, Oxford and Everyman are the best editions for purchase. For biography, Peter Ackroyd's excellent *Dickens* (Sinclair-Stevenson, 1990) is recommended, as is Fred Kaplan's more psychoanalytic approach in *Dickens* (John Hopkins UP, 1988). Dickens's correspondence has been reprinted in the monumental twelve volume Pilgrim edition, *The Letters of Charles Dickens*, (Clarendon, 1965-2002). For a wonderfully edited collection of Dickens's journalism see Michael Slater's four-volume Dent edition. To find out about recent critical work on Dickens, I highly recommend the new *Palgrave Advances in Charles Dickens Studies*, ed. by John Bowen and Robert Pattern (Palgrave, 2006); and *Dickens Refigures: Bodies, Desires and Other Histories*, ed. by John Sehad (Manchester UP, 1996). The periodicals, *Dickens Studies Annual*, *Dickens Quarterly* and the *Dickensian* are also good starting places.

Malcolm Andrews, *Charles Dickens and His Performing Selves*
 *John Bowen, *Other Dickens*
 John Carey, *The Violent Effigy*
 Steven Connor, *Dickens*
 John Drew, *Dickens the Journalist*
 Kate Flint, *Dickens*
 John Glavin, *After Dickens: Reading, Adaptation and Performance*
 John Glavin (ed.), *Dickens on Screen*
 Juliet John, *Dickens's Villains: Melodrama, Character, Popular Culture*
 Sally Ledger, *Dickens and the Popular Radical Imagination*
 Grace Moore, *Dickens and Empire: Discourses of Class Race and Colonialism in the Works of Charles Dickens*
 Vincent Newey, *The Scriptures of Charles Dickens*

Lyn Pykett, *Dickens*

Andrew Sanders, *Dickens and the Spirit of the Age*

*Hilary Schor, *Dickens and the Daughter of the House*

Paul Schlicke (ed.), *The Oxford Reader's Companion to Dickens*

Gail Turley Houston, *Consuming Fictions: Gender, Class and Hunger in Dickens's Novels*

*Catherine Waters, *Dickens and the Politics of the Family*

Tennyson

Students should buy *In Memoriam, Maud, and other poems* (Everyman) but for reference the best edition is Christopher Ricks's in the Longman 'Annotated English Poets' Series (revised in three volumes, 1988). R.B. Martin's *Tennyson: the Unquiet Heart* is probably the best modern biography. *The Letters* have been edited by Lang and Shannon.

Useful critical works include;

J.H. Buckley, *Tennyson: the Growth of a Poet*

A. Dwight Culler, *The Poetry of Tennyson*

Eric Griffiths, *The Printed Voice of Victorian Poetry*

J.D. Hunt, *In Memoriam: a Casebook*

James R. Kincaid, *Tennyson's Major Poems*

D.J. Palmer (ed.), *Tennyson*

*Christopher Ricks, *Tennyson*

*Alan Sinfield, *Tennyson*

Rebecca Stott (ed.), *Tennyson: a Critical Reader* (Longman)

Michael Thorn, *Tennyson*

Christina Rossetti

The Complete Poems have been edited by Rebecca W. Crump (1979–1990); paperback edition Penguin 2001. Students should buy the Penguin, or the Carcanet, Everyman, Faber or Wordsworth Classics Selection. Further reading includes:

Alison Chapman, *Christina Rossetti and The Aesthetics of the Feminine*.

Antony Harrison, *Christina Rossetti in Context*

Kathleen Jones, *Learning Not to be First: The Life of Christina Rossetti*

David A. Kent (ed.), *The Achievement of Christina Rossetti*

Cora Kaplan, *Sea Changes*

*Angela Leighton, *Victorian Women Poets: Writing against the Heart*

*Jerome J. McGann, *The Beauty of Inflections*

Victorian Period: useful general works

*Isobel Armstrong, *Victorian Poetry – Poetry, Poetics and Politics*

Gillian Beer, *Darwin's Plots*

Patricia Beer, *Reader, I Married Him*

Joseph Bristow (ed.), *The Cambridge Companion to Victorian Poetry*

Richard Cronin, et al, *A Companion to Victorian Poetry* (Blackwell)

Deirdre David, *The Cambridge Companion to the Victorian Novel*

Kate Flint, *The Victorians and the Visual Imagination*

*Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic*

Eric Griffiths, *The Printed Voice of Victorian Poetry*

U.C. Knoepfelmacher and G.B. Tennyson (eds.), *Nature and the Victorian Imagination*

Francis O'Gorman (ed.), *The Victorian Novel* (Blackwell Guides to Criticism)

Joanne Shattock (ed.), *Dickens and Other Victorians*

Joanne Shattock, *The Oxford Guide to British Women Writers*

Linda M. Shires, *Rewriting the Victorians: Theory, History and the Politics of Gender*

Patricia Ingham, *The Language of Gender and Class Transformation in the Victorian Novel*

Periodicals

Useful periodicals include *Victorian Studies*, *Victorian Poetry*, and *Nineteenth Century Literature*.

LECTURES - Check Blackboard for dates, times and venue

Introduction: Blake and Romanticism <i>Songs of Innocence and Experience; The Marriage of Heaven and Hell; The Book of The; Visions of the Daughters of Albion</i>	FJ
Wordsworth and Romanticism <i>Lyrical Ballads, 'Tintern Abbey', The Discharged Soldier, The Ruined Cottage, 'Resolution and Independence'</i> .	FJ
Wollstonecraft and Revolutionary debates, extracts from <i>Vindication of the Rights of Woman</i> , and <i>The Wrongs of Woman</i>	FJ
Wordsworth: <i>The Two-Part Prelude</i> (1798-99), extracts from <i>The Thirteen Book Prelude</i> (1804-6)	PS
Coleridge (1) Conversation Poems ('Frost at Midnight', 'This Lime Tree Bower my Prison', 'The Aeolian Harp')	JN
Coleridge (2) (<i>'The Rime of the Ancient Mariner'</i> , <i>'Dejection: An Ode'</i> , <i>'Kubla Khan'</i> , <i>'Christabel'</i>)	JN
Romanticism: Themes and Perspectives	FJ
Shelley 'Alastor', <i>The Mask of Anarchy</i> , 'Ode to the West Wind'	JN
Keats The Odes, 'Isabella', 'Hyperion', <i>The Fall of Hyperion</i> , 'The Eve of St Agnes'	PS
Byron: <i>Childe Harold's Pilgrimage</i> , <i>Don Juan</i> ,	PS
Austen: <i>Pride and Prejudice</i> , <i>Emma</i>	FJ
Victorianism: Themes and Perspectives	GD
Tennyson (1): <i>Poems 1842</i>	GM
Tennyson (2): <i>In Memoriam</i>	HF
Christina Rossetti	GM
Dickens (1): <i>Oliver Twist</i>	HF
Dickens (2): <i>Great Expectations</i>	HF
George Eliot (1) <i>The Mill on the Floss</i>	GM
George Eliot (2): <i>Middlemarch</i>	GM
The End of the Victorians?	GD

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*, Yeats, 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. Students are required to answer two questions and must write on the work of at least *four* of the following authors: Hardy, Wilde, Yeats, 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. **Please note that the format of the examination has changed since last year.**

READING LIST

Thomas Hardy

Penny Boumelha, *Thomas Hardy and Women*

John Goode, 'Women and the Literary Text', in *The Rights and Wrongs of Women*, ed. J. Mitchell and A. Oakley

John Goode, *Thomas Hardy: The Offensive Truth*

Ian Gregor, *The Great Web: The Form of Hardy's Major Fiction*

Margaret R. Higonnet, ed., *The Sense of Sex: Feminist Perspectives on Hardy*,

Patricia Ingham, *Thomas Hardy*,

Dale Kramer, *Thomas Hardy: The Forms of Tragedy*

Dale Kramer, ed., *The Cambridge Companion to Thomas Hardy*

Dale Kramer, ed., *Critical Approaches to Thomas Hardy*

J. Hillis Miller, *Fiction and Repetition*

Peter Widdowson, *Thomas Hardy*,

Oscar Wilde

K. Beckson, ed., *Oscar Wilde: The Critical Heritage*

Ed Cohen, *Talk on the Wilde Side: Toward a Genealogy of a Discourse on Male Sexualities*

Lawrence Danson, *Wilde's Intentions: The Artist in His Criticism*

R. Ellmann, *Oscar Wilde*

S. Eltis, *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde*

Regenia Gagnier, *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*

Josephine M. Guy and Ian Small, *Oscar Wilde's Profession: Writing and the Culture Industry in the Late Nineteenth Century*

Jerusha McCormack, ed., *Wilde the Irishman*

K. Powell, *Oscar Wilde and the Theatre of the 1890s*

Peter Raby, ed., *The Cambridge Companion to Oscar Wilde*

R. Sherman, *Oscar Wilde: Art and Egotism*

Ian Small, *Conditions for Criticism: Authority, Knowledge and Literature in the Late Nineteenth Century*

W. Tydeman, ed., *Wilde Comedies: A Casebook*

K. Worth, *Oscar Wilde*

Women Writers of the Fin de Siecle

Jane Eldridge Miller, *Rebel Women: Feminism, Modernism and the Edwardian Novel*

Erskine, Thomas L. and Connie L. Richards, eds., *'The Yellow Wallpaper': Charlotte Perkins Gilman*

Golden, Catherine, ed., *The Captive Imagination: A Casebook on the Yellow Wallpaper*

Lyn Pykett, *The 'Improper' Feminine: The Woman's Sensation Novel and the New Women Writing*

Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin de Siecle*

James Joyce

James Joyce, *Dubliners*

James Joyce, *A Portrait of the artist as a Young Man*

James Joyce, *Ulysses*

James Joyce, *Stephen Hero*

Derek Attridge, ed., *The Cambridge Companion to James Joyce*

Morris Beja, ed., *'Dubliners' and 'A Portrait of the Artist as a Young Man': A Casebook*

Anthony Burgess, *Joysprick*

Steven Connor, *James Joyce*
 Robert H. Denning, ed., *James Joyce: The Critical Heritage*, 2 vols.
 Don Gifford, *Joyce Annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man*
 Clive Hart, ed., *James Joyce's Dubliners: Critical Essays*
 Wolfgang Iser, *The Implied Reader*
 Hugh Kenner, *Flaubert, Joyce and Beckett: The Stoic Comedians*
 Colin McCabe, *James Joyce and the Revolution of the Word*
 Alan Roughley, *James Joyce and Critical Theory*
 Donald Torchiana, *Backgrounds for Joyce's 'Dubliners'*

D. H. Lawrence

Keith Sagar, *The Art of D.H. Lawrence*
 Robert Kiely, *Beyond Egotism : The Fiction of James Joyce, Virginia Woolf and D.H. Lawrence*
 Graham Hough, *The Dark Sun : A Study of D.H. Lawrence*
 John Worthen, *D.H. Lawrence*
 Tony Pinkney, *D.H. Lawrence*
 Christopher Haywood, *D.H. Lawrence: New Studies*
 F.R. Leavis, *D.H. Lawrence: Novelist*
 Anthony Burgess, *Flame Into Being : The Life and Work of D.H. Lawrence*
 Frank Kermode, *Lawrence*
 Elaine Feinstein, *Lawrence's Women: The Intimate Life of D.H. Lawrence*
 D.H. Lawrence, *The Letters of D.H. Lawrence*, ed. James Boulton, 8 vols.
 D.H. Lawrence, *Selection From Phoenix*, ed. A.A.H. Inglis
 D.H. Lawrence, *Study of Thomas Hardy and Other Essays*, ed. Bruce Steele
 D.H. Lawrence, *Women in Love*, ed. David Farmer, Lindeth Vasey, and John Worthen. Includes Lawrence's 'Preface'.
 David Bradshaw, Introduction to *Women in Love* (Oxford World's Classics)

W.B. Yeats

Jon Stallworthy, *Between the Lines: Year's Poetry in the Making*
 Norman Jeffares, *The Circus Animals: Essays on W.B. Yeats*
 John Kelly, ed., *Collected Letters of W.B. Yeats, vol. I 1865-1895*
 Richard Ellmann, *The Identity of Yeats and The Man and the Masks* (revised 1979)
 Graham Hough, *The Mystery Religion of W.B. Yeats*
 Terry Eagleton, Frederic Jameson, Edward Said, *Nationalism, Colonialism and Literature*
 Michael North, *The Political Aesthetic of Yeats, Eliot and Pound*
 Edward Malins, *A Preface to Yeats*
 Harold Bloom, *Yeats*

T.S. Eliot

Valerie Eliot, ed., *The Waste Land: A Facsimile and Transcript of the Original Drafts*
 Maud Ellmann, *The Poetics of Impersonality*
 M. Grant, ed., *T.S. Eliot: The Critical Heritage*, 2 vols.
 Anthony Julius, *T.S. Eliot, Anti-Semitism, and Literary Form*
 F.R. Leavis, *New Bearings in English Poetry*
 A. David Moody, ed., *The Cambridge Companion to T.S. Eliot*
 A. David Moody, *T.S. Eliot: Poet*
 David Newton-Molina, ed., *The Literary Criticism of T.S. Eliot*
 Christopher Ricks, *T.S. Eliot and Prejudice*
 Grover Smith, *T.S. Eliot*
 Grover Smith, *The Waste Land*
 B.C. Southam, *A Student's Guide to the Selected Poems of T.S. Eliot*

Katherine Mansfield

Pamela Dunbar, *Radical Mansfield*
 Clare Hanson and Andrew Gurr, *Katherine Mansfield*
 Clare Hanson (ed.), *The Critical Writings of Katherine Mansfield*
 Carolyn Heilbrun and Margaret R. Higonnet (eds.), *The Representation of Women in Fiction*

S.J. Kaplan, *Katherine Mansfield and the Origins of Modernist Fiction*
Gerri Kimber (ed.), *Celebrating Katherine Mansfield: A Centenary Volume of Essays*
J.F. Kobler, *Katherine Mansfield: A Study of the Short Fiction*
Jenny McDonnell, *Katherine Mansfield and the Modernist Marketplace*
Rhoda B. Nathan, *Critical Essays on Katherine Mansfield*
Roger Robinson (ed.), *Katherine Mansfield: In From The Margin*
Angela Smith, *Katherine Mansfield and Virginia Woolf: A Public of Two*
Angela Smith, *Katherine Mansfield: A Literary Life*

Virginia Woolf

Rachel Bowlby, *Virginia Woolf: Feminist Destinations*
Pamela L. Caughie, *Virginia Woolf and Postmodernism: Literature in Quest and Question of Itself*
Louise de Salvo, *Virginia Woolf: The Impact of Childhood Sexual Abuse on her Life and Work*
Clare Hanson, *Virginia Woolf*
Maggie Humm (ed.), *The Edinburgh Companion to Virginia Woolf and the Arts*
Jane Marcus, *New Feminist Essays on Virginia Woolf*
James Naremore, *The World Without a Self: Virginia Woolf and the Novel*
Makiko Minow-Pinkney, *Virginia Woolf and the Problem of the Subject*
Suzanne Raitt, *Vita and Virginia: The Work and Friendship of V. Sackville-West and Virginia Woolf*
Sue Roe, *Writing and Gender: Virginia Woolf's Writing Practice*
Lorraine Sim, *Virginia Woolf: Patterns of Ordinary Experience*
Virginia Woolf, *Moments of Being*, ed. Jeanne Schulkind. Second edition
Virginia Woolf, *A Writer's Diary*

George Orwell

Kristen Bluemel, *George Orwell and the Radical Eccentrics*
Peter Buitenhuis, ed., *George Orwell: A Reassessment*
Bernard Crick, *George Orwell*
Lynette Hunter, *George Orwell: The Search for a Voice*
Jeffrey Meyers, *George Orwell: The Critical Heritage*
John Newsinger, *Orwell's Politics*
Daphne Patai, *The Orwell Mystique*
John Rodden, *The Cambridge Companion to George Orwell*
Michael Sheldon, *Orwell: The Authorised Biography*
D.J. Taylor, *Orwell: The Life*

The Age of Imperialism

Edward Said, *Culture and Imperialism and Orientalism*
Eleke Boehme (ed.), *Empire Writing*
Patrick Brantlinger, *Rules of Darkness and Dark Vanishings*
David Richards, *Masks of Difference*
James Frazer, *The Golden Bough*

Modernism

Chris Baldick, *The Modern Movement (Oxford English Literary History, vol. 10)*
Malcolm Bradbury and James MacFarlane (eds.), *Modernism*
David Bradshaw (ed.), *A Concise Companion to Modernism*
Christopher Butler, *Early Modernism*
Astradur Eysteinnsson, *The Concept of Modernism*
Peter Faulkner (ed.), *Modernism*
Martin Halliwell, *Modernism and Morality*
Vassiliki Kolocotroni et al (eds.), *Modernism: An Anthology of Sources and Documents*
Michael Levenson, *A Genealogy of Modernism*
David Lodge, *The Modes of Modern Writing*
Peter Nicholls, *Modernisms: A Literary Guide*
C. K. Stead, *The New Poetic*
Daniel Schwarz, *The Transformation of the English Novel*
Randall Stevenson, *Modernist Fiction*
Erik Svarny, *The Men of 1914*

David Trotter, *The English Novel in History 1895-1920*

Patricia Waugh (ed.), *Revolutions of the Word: Intellectual Contexts for Studying Modern Literature*

The Gender of Modernism

Suzanne Clarke, *Sentimental Modernism*

Bridget Elliott and Jo-Ann Wallace, eds, *Women Artists and Writers: Modernist (im)positionings*

Sandra M. Gilbert and Susan Gubar, *No Man's Land: The Place of the Woman Writer in the Twentieth-Century*, vols. 1-3

Jane Eldridge Miller, *Rebel Women: Feminism, Modernism and the Edwardian Novel*

Lyn Pykett, *Engendering Fictions: The English Novel in the Early Twentieth Century*

Bonnie Kime Scott (ed.), *The Gender of Modernism*

LECTURES

Wednesdays at 11.00 am and Fridays at 1.00 pm

Check on Blackboard for venues

Weds 1 February	Overview	MJS
Fri 3 February	Hardy (<i>The Woodlanders</i> , <i>Jude the Obscure</i>)	GD
Weds 8 February	Wilde ('The Decay of Lying', <i>The Picture of Dorian Gray</i> , <i>The Importance of Being Earnest</i>)	GD
Fri 10 February	Women writers of the <i>fin de siècle</i> (<i>Daughters of Decadence</i> , ed. Showalter)	GM
Weds 15 February	Lawrence (<i>Women in Love</i>)	MJS
Weds 22 February	The Age of Imperialism	CF
Fri 24 February	Yeats (poems in <i>The Tower</i> , in <i>Collected Poems</i>)	MJS
Weds 29 February	Towards Modernism: Literature and the Visual Arts (Hardy, Lawrence, Eliot and Woolf)	MR
Fri 2 March	James Joyce (<i>A Portrait of the Artist as a Young Man</i> and <i>Dubliners</i>)	MR
Weds 7 March	Modernism	MR
Fri 9 March	Eliot ('The Love Song of J. Alfred Prufrock', <i>The Waste Land</i>)	MR
Weds 14 March	Mansfield (<i>Selected Stories of Katherine Mansfield</i>)	MR
Fri 16 March	Woolf (<i>To the Lighthouse</i> , <i>Orlando</i>)	JN
Weds 21 March	Gender and Modernism	VS
Fri 23 March	Orwell (<i>Coming Up For Air</i>)	VS

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 Greene, Selvon, Beckett, Pinter, Larkin, Heaney, Carter, Winterson, Rushdie, Kane and 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. 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:

- undertake a close analysis of a number of key texts of the period
- identify and discuss themes and concerns that characterise the literature of the period
- situate texts in their historical, cultural, political and philosophical contexts
- show an awareness of the formal, thematic and ideological issues at stake in defining the period in terms of the transition from modernism to postmodernism
- undertake a comparative analysis of literature from across the period, describing and accounting for continuities and differences
- demonstrate an informed awareness of a variety of theoretical approaches to studying the literature of the period
- outline and assess the salient features of realism, and postcolonial and postmodern literature.

Assessment scheme

One 1,000-word passage analysis and one 3,000-word essay. The passage analysis will involve a close reading of no more than two pages of a novel, short story or play, or one poem, selected by the student, that relates the chosen section to the text's broader themes and formal devices. The essay will explore a theme or issue relating to the literature of the period and will cover a minimum of two authors. It is not permissible to use in an essay an author discussed in the passage analysis but you may write about an author/text you have discussed in a presentation.

The passage analysis will be submitted by 2 pm on Friday 30 March, 2012. The essay will be submitted by 2pm on Friday 18 May, 2012. The passage analysis constitutes 30% of the final mark and essay constitutes 70% of the final mark.

READING LIST

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

Graham Greene

- Cates Baldridge, *Graham Greene's Fictions: The Virtues of Extremity*
Bernard Bergonzi, *A Study in Greene: Graham Greene and the Art of the Novel*
Harold Bloom, ed., *Graham Greene*
Peter Erlebach and Thomas Michael Stein, ed., *Graham Greene in Perspective: A Critical Symposium*
Haim Gordon, *Fighting Evil: Unsung Heroes in the Novels of Graham Greene*
Robert Hoskins, *Graham Greene: An Approach to the Novels*
Jeremy Lewis, *Shades of Greene: One Generation of an English Family*
Neil McEwan, *Graham Greene*
Jeffrey Meyers, *Graham Greene: A Revaluation: New Essays*
Peter Mudford, *Graham Greene*
S.K. Sharma, *Graham Greene: The Search for Belief*
Michael Shelden, *Graham Greene: The Man Within*
Sunita Sinha, *Graham Greene: A Study of His Major Novels*
Graham Smith, *The Achievement of Graham Greene*
John Spurling, *Graham Greene*

Sam Selvon

- Nick Bentley, 'Black London: The Politics of Representation in Sam Selvon's *The Lonely Londoners*', *Wasafiri* 18:39 (2003), 41-45
Nick Bentley, 'Form and Language in Sam Selvon's *Lonely Londoners*', *ARIEL* 36: 3/4 (2005), 67-84
Ashley Dawson, *Mongrel Nation: Diasporic Culture and the Making of Postcolonial Britain*
Rebecca Dyer, 'Immigration, Postwar London, and the Politics of Everyday Life in Sam Selvon's Fiction', *Cultural Critique* 52 (Fall 2002), 108-44
Stuart Hall, 'New Ethnicities', in James Donald and Ali Rattansi, eds., *Race, Culture and Difference*
Elizabeth Ingrams, 'The Lonely Londoners: Sam Selvon and the Literary Heritage', *Wasafiri* 33 (Spring 2001), 33-36
Mark Looker, *Atlantic Passages: History, Community and Language in the Fiction of Sam Selvon*
Lewis MacLeod, "'You have to start thinking all over again": Masculinities, Narratology and New Approaches to Sam Selvon', *ARIEL* 36:1/2 (2005), 157-81
John McLeod, *Postcolonial London: Rewriting the Metropolis*
Susheila Nasta, *Home Truths: Fictions of the South Asian Diaspora in Britain*
Susheila Nasta, 'Setting Up Home in a City of Words: Sam Selvon's London Novels' in Susheila Nasta and Anna Rutherford, ed., *Tiger's Triumph: Celebrating Sam Selvon*
James Procter, 'The Articulation of Arrival in Early Postwar Caribbean Writing in Britain, *Moving Worlds*, 3:2 (2003), *Masquerade* (Caribbean Issue), 110-18
James Procter, *Dwelling Places: Postwar Black British Writing*
Jennifer Rahim, '(Not) Knowing the Difference: Calypso Overseas and the Sound of Belonging in Selected Narratives of Migration', *Anthurium*, 3:2 (2005)
[open access journal: http://anthurium.miami.edu/volume_3/issue_2/rahim-notknowing.htm]
Kenneth Ramchand, 'Song of Innocence, Song of Experience: Sam Selvon's *The Lonely Londoners* as a Literary Work' in Susheila Nasta, ed., *Critical Perspectives on Sam Selvon*
Sam Selvon, 'Three Into One Can't Go: East Indian, Trinidadian, West Indian' in *Foreday Morning: Selected Prose 1946-1986*
Martin Zehnder, ed., *Something Rich and Strange: Selected Essays on Samuel Selvon*

Samuel Beckett

- Chris Ackerley ed., *The Faber Companion to Samuel Beckett*
Elizabeth Barry, *Beckett and Authority: The Uses of Cliché*

David Bradby, *Beckett: Waiting for Godot*
Richard Begam, *Samuel Beckett and the End of Modernity*
Jennifer Birkett and Kate Ince, ed., *Samuel Beckett*
Steven Connor, *Samuel Beckett: Repetition, Theory and Text*
Matthew Feldman, *Beckett's Literary Legacies*
John Fletcher, *Samuel Beckett: Waiting for Godot, Endgame, Krapp's Last Tape*
Lois Gordon, *Reading Godot*
James Knowlson, ed., *Beckett Remembering, Remembering Beckett: Uncollected Interviews*
Richard Lane, ed., *Beckett and Philosophy*
Lois Oppenheim, ed., *Palgrave Advances in Beckett Studies*
David Pattie, *The Complete Critical Guide to Samuel Beckett*
John Pilling, ed., *The Cambridge Companion to Samuel Beckett*
Christopher Ricks, *Beckett's Dying Words: The Clarendon Lectures*
Russell Smith, ed., *Beckett and Ethics*
Anthony Uhlmann, *Beckett and Poststructuralism*
Katharine Worth, *Samuel Beckett's Theatre: Life Journeys*

Harold Pinter

Mark Batty, *Harold Pinter*
Michael Billington, *The Life and Work of Harold Pinter*
Victor Cahn, *Gender and Power in the Plays of Harold Pinter*
L.A.C. Dobrez, *The Existential and its Exits: Literary and Philosophical Perspectives on the Work of Beckett, Ionesco, Genet and Pinter*
Steven H. Gale, ed., *Harold Pinter: Critical Approaches*
Lois Gordon, ed., *Pinter at 70: A Casebook*
Mel Gussow, *Conversations with Pinter*
Susan Hollis Meritt, *Pinter in Play: Critical Strategies and the Plays of Harold Pinter*
Kristen Morrison, *Canter and Chronicles: The Use of Narrative in the Plays of Samuel Beckett and Harold Pinter*
Penelope Prentice, *The Pinter Ethic: The Erotic Aesthetic*
Peter Raby, ed., *The Cambridge Companion to Harold Pinter*
Simon Shepherd, *The Cambridge Introduction to Modern British Theatre*
Marc Silverstein, *Harold Pinter and the Language of Cultural Power*

Philip Larkin

James Booth, *Philip Larkin: The Poet's Plight*
James Booth, ed., *New Larkins for Old: Critical Essays*
Richard Bradford, *First Boredom, Then Fear: The Life of Philip Larkin*
Neil Corcoran, ed., *The Cambridge Companion to Twentieth-Century English Poetry*
Philip Larkin, *Letters to Monica*, ed. Anthony Thwaite
Philip Larkin, *Selected Letters 1940-85*, ed. Anthony Thwaite
Philip Larkin, *Required Writing: Miscellaneous Prose 1955-1982*
Philip Larkin, *Further Requirements: Interviews, Broadcasts, Statements and Book Reviews 1952-1985*
Laurence Lerner, *Philip Larkin*
Andrew Motion, *Philip Larkin: A Writer's Life*
John Osborne, *Larkin, Ideology and Critical Violence: A Case of Wrongful Conviction*
Stephen Regan, ed., *Philip Larkin (New Casebooks)*
Stephen Regan, 'Philip Larkin and the Movement', in Michael O'Neill, ed., *The Cambridge History of English Poetry*
Andrew Swarbrick, *Out of Reach: The Poetry of Philip Larkin*
A.T. Tolley, *Larkin at Work*
Terry Whalen, *Philip Larkin and English Poetry*

Seamus Heaney

Michael Allen, *Seamus Heaney*
Elmer Andrews, *The Poetry of Seamus Heaney*

Harold Bloom, ed., *Seamus Heaney*
 Neil Corcoran, *The Poetry of Seamus Heaney: A Critical Study*
 Seamus Heaney, *Finders Keepers: Selected Prose 1971 – 2001*
 Seamus Heaney, *The Government of the Tongue*
 Seamus Heaney, *Preoccupations: Selected Prose 1968-1978*
 Seamus Heaney, *The Redress of Poetry*
 Warren Hope, *Seamus Heaney*
 Blake Morrison, *Seamus Heaney*
 Andrew Murphy, *Seamus Heaney*, 2nd edn
 Eugene O'Brien, *Seamus Heaney: Creating Irelands of the Mind*
 Bernard O'Donoghue, *Seamus Heaney and the Language of Poetry*
 Michael Parker, *Seamus Heaney: The Making of the Poet*
 Helen Vendler, *Seamus Heaney*

Angela Carter

Joseph Bristow and Trev Lynn Broughton ed., *The Infernal Desires of Angela Carter: Fiction, Femininity, Feminism*
 Angela Carter, *Nothing Sacred: Selected Writings*
 Angela Carter, *Expletives Deleted: Selected Writings*
 Aidan Day, *Angela Carter: The Rational Glass*
 Sarah Gamble, *The Fiction of Angela Carter*
 Sarah Gamble, ed., *The Fiction of Angela Carter*
 Linden Peach, *Angela Carter*
 Lorna Sage, *Angela Carter*
 Lorna Sage, ed., *Flesh and the Mirror: Essays on the Art of Angela Carter*
 Lindsey Tucker, *Critical Essays on Angela Carter*

Jeanette Winterson

Sonya Andermahr, *Jeanette Winterson*
 Sonya Andermahr, ed., *Jeanette Winterson: A Contemporary Critical Guide*
 Helene Bengtson, *Sponsored by Demons: The Art of Jeanette Winterson*
 Helena Grice and Tim Woods, ed., *'I'm Telling You Stories': Jeanette Winterson and the Politics of Reading*
 Merja Makinen, ed., *The Novels of Jeanette Winterson*
 Susana Onega, *Jeanette Winterson*
 Paulina Palmer, *Contemporary Lesbian Fiction: Dreams, Desire, Difference*
 Margaret Reynolds and Jonathan Noakes, ed., *Jeanette Winterson*
 Jeanette Winterson, *Art Objects: Essays on Ecstasy and Effrontery*
 See also www.jeanettewinterson.com

Salman Rushdie

Deepika Bahri, 'The Shorter Fiction' in Abdulrazak Gurnah, ed., *The Cambridge Companion to Salman Rushdie*
 Harold Bloom, *Salman Rushdie*
 Roger Clark, *Stranger Gods: Salman Rushdie's Other Worlds*
 Catherine Cundy, *Salman Rushdie*
 D.C.R.A. Goonetilleke, *Salman Rushdie*
 Michael Gorra, *After Empire: Scott, Naipaul, Rushdie*
 Damian Grant, *Salman Rushdie*
 Stuart Hall, 'New Ethnicities', in James Donald and Ali Rattansi, ed., *Race, Culture and Difference*
 Stephen Morton, *Salman Rushdie: Fictions of Postcolonial Modernity*
 Salman Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*
 Randall Stevenson, 'The Century of Strangers: Travellers and Migrants', in *The Oxford English Literary History Vol. 12 1960-2000: The Last of England?*
 Andrew Teverson, 'Migrant Fictions: Salman Rushdie and the Fairy Tale', in Stephen Benson, ed., *Contemporary Fiction and the Fairy Tale*
 Andrew Teverson, *Salman Rushdie*

Sarah Kane

- Elaine Aston, *Feminist Views on the English Stage: Women Playwrights, 1990-2000*
Rebecca D'Monté and Graham Saunders ed., *Cool Britannia? British Political Drama in the 1990s*
Helen Iball, *Sarah Kane's Blasted*
Chris Megson, *Sarah Kane*
Graham Saunders, *Love Me or Kill Me: Sarah Kane and the Theatre of Extremes*
Graham Saunders, 'The Apocalyptic Theatre of Sarah Kane', *Anglistik und Englischunterricht* 64 (2002), 123-35
Tom Sellar, 'Truth and Dare: Sarah Kane's *Blasted*', *Theater* 27:1 (1996), 29-34
Aleks Sierz, *In-Yer-Face Theatre: British Drama Today*
Aleks Sierz, "The Element that Most Outrages": Morality, Censorship and Sarah Kane's *Blasted*', *European Studies* 17 (2001) 225-39
Ken Urban, 'An Ethics of Catastrophe: The Theatre of Sarah Kane', *PAJ: A Journal of Performance and Art* 23:3 (2001), 36-46
Laurens de Vos and Graham Saunders, ed., *Sarah Kane in Context*
NB You can watch Sarah Kane's *Skin* at <http://www.channel4.com/film/reviews/film.jsp?id=111259>

Bernardine Evaristo

- Louise Bernard, 'Bernardine Evaristo', in R. Victoria Arana, ed., *Twenty-First-Century 'Black' British Writers*
Avtar Brah, *Cartographies of Diaspora*
Avtar Brah, *Cartographies of Diaspora*
Katharine Burkitt, 'Imperial Reflections: The Post-Colonial Verse-Novel as Post-Epic', in Lorna Hardwick and Carol Gillespie, ed., *Classics in Post-Colonial Worlds*
Michael Collins, "'My preoccupations are in my DNA": An Interview with Bernardine Evaristo', *Callaloo* 31:4 (2008), 1199-203
Pilar Cuder-Dominguez, 'Ethnic Cartographies of London in *Bernardine Evaristo* and *Zadie Smith*', *European Journal of English Studies* 8:2 (2004), 173-188
Kwame Dawes, 'Black British poetry, some considerations', *Wasafiri* 18:38 (2003), 44-48
Kwame Dawes, 'Negotiating the ship on the head: Black British fiction', *Wasafiri* 14:29 (1999), 18-24
Peter Fryer, *Staying Power: The History of Black People in Britain*
Paul Gilroy, *Small Acts: Thoughts on the Politics of Black Cultures*
Paul Gilroy, *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation*
Dave Gunning, 'Cosmopolitanism and Marginalisation in Bernardine Evaristo's *The Emperor's Babe*' in Kadija Sesay, ed., *Write Black, Write British: From Post Colonial to Black British Literature*
Stuart Hall, 'Cultural Identity and Diaspora' in Jonathan Rutherford, ed., *Identity: Community, Culture, Difference*
Stuart Hall, 'New Ethnicities', in James Donald and Ali Rattansi, ed., *Race, Culture and Difference*
John McLeod, *Postcolonial London*
Kobena Mercer, *Welcome to the Jungle: New Positions in Black Cultural Studies*
Sofia Muñoz-Valdivieso, 'Africa in Europe: Narrating Black British History in Contemporary Fiction', *Journal of European Studies* 40:2 (2010), 159-74
Alistair Niven, 'Bernardine Evaristo with Alistair Niven', in Susheila Nasta, ed., *Writing Across Worlds: Contemporary Writers Talk*
Alistair Niven, 'Alistair Niven in conversation with Bernardine Evaristo', *Wasafiri* 16:34 (2001), 15-20
<http://bevaristo.wordpress.com/>

Postcolonialism

- Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*
R. Victoria Arana and Lauri Ramey, ed., *Black British Writing*
Bill Ashcroft et al., *The Empire Writes Back*
Bill Ashcroft et al. eds., *The Post-Colonial Studies Reader*
Bill Ashcroft, *Key Concepts in Post-Colonial Studies*
Firdous Azim, *The Colonial Rise of the Novel*
Francis Barker, Peter Hulm and Margaret Iversen, eds., *Colonial Discourse/Postcolonial Theory*
Homi Bhabha, *The Location of Culture*
Elleke Boehmer, *Colonial and Postcolonial Literature: Migrant Metaphors*

Peter Childs and Patrick Williams, *An Introduction to Post-Colonial Theory*
 Ashley Dawson, *Mongrel Nation: Diasporic Culture and the Making of Postcolonial Britain*
 Alison Donnell, ed., *Companion to Contemporary Black British Culture*
 Leela Gandhi, *Postcolonial Theory: A Critical Introduction*
 Simon Gikandi, *Maps of Englishness: Writing Identity in the Culture of Colonialism*
 Paul Gilroy, *Small Acts: Thoughts on the Politics of Black Cultures*
 Paul Gilroy, *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation*
 Dave Gunning, *Race and Antiracism in Black British and British Asian Literature*
 Stuart Hall, 'Cultural Identity and Diaspora' in Jonathan Rutherford, ed., *Identity: Community, Culture, Difference*
 Stuart Hall, 'New Ethnicities' in James Donald and Ali Rattansi, ed., *Race, Culture and Difference*
 Ania Loomba, *Colonialism/Postcolonialism*
 John McLeod, *Beginning Postcolonialism*
 Kobena Mercer, *Welcome to the Jungle: New Positions in Black Cultural Studies*
 Heidi Safia Mirza, *Black British Feminism: A Reader*
 Bart Moore-Gilbert, *Postcolonial Theory*
 Kwesi Owusu, ed., *Black British Culture and Society: A Text Reader*
 Mike Phillips and Trevor Phillips, *Windrush: The Irresistible Rise of Multi-racial Britain*
 James Procter, *Dwelling Places: Postwar Black British Writing*
 James Procter, *Writing Black Britain 1948-1998*
 Edward Said, *Orientalism*
 Edward Said, *Culture and Imperialism*
 Kadija Sesay, ed., *Write Black, Write British: From Post Colonial to Black British Literature*
 Dennis Walder, *Post-Colonial Literatures in English: History, Language, Theory*
 Patrick Williams and Laura Chrisman, ed., *Colonial Discourse and Post-Colonial Theory: A Reader*

Postmodernism

Stephen Baker, *The Fiction of Postmodernity*
 Mark Currie, *Postmodern Narrative Theory*
 Thomas Docherty, *Postmodernism: A Reader*
 Linda Hutcheon, *A Poetics of Postmodernism*
 Linda Hutcheon, *A Politics of Postmodernism*
 Brian McHale, *Postmodernist Fiction*
 Patricia Waugh, *Feminine Fictions: Revisiting the Postmodern*
 Ziauddin Sardar, *Postmodernism and the Other: The New Imperialism of Western Culture*
 Tim Woods, *Beginning Postmodernism*

Periodicals

Contemporary Literature; Women: A Cultural Review; Novel; Modern Fiction Studies; Ariel; Critique; Twentieth-Century Literature.

LECTURES

Tuesday lectures: 12 noon in the Fielding Johnson South Wing Lecture Theatre

Friday lectures: 2pm in Bennett Building Lecture Theatre 1

Friday screenings: 2-4 pm in Bennett Building Lecture Theatre 1

Check Blackboard for the most up-to-date information about dates, time and locations of lectures and screenings.

Week 1

Tuesday 31 Jan: Lecture Introductory Lecture: Context, Themes, Issues EP

Friday 3 Feb: Lecture Graham Greene, *The End of the Affair* [+ *The Heart of the Matter*] MJS

Week 2

Tuesday 7 Feb: Lecture Sam Selvon, *The Lonely Londoners* [+ *Ways of Sunlight*] LE

Friday 10 Feb: Screening Samuel Beckett's *Endgame* (dir. Conor McPherson, 2000, 90 mins)

Week 3

Tuesday 14 Feb: Lecture Samuel Beckett, *Endgame* [+ *Waiting for Godot*] SG

Friday 17 Feb: Screening Harold Pinter, *The Homecoming* (dir. Peter Hall, 1973, 110 mins)

Week 4

Tuesday 21 Feb: Lecture Harold Pinter, *The Homecoming* [+ *The Caretaker*] MJS

Friday 24 Feb: Lecture Philip Larkin, *Whitsun Weddings* [+ *High Windows*] MJS

Week 5

Tuesday 28 Feb: Lecture Seamus Heaney, *North* [+ *Opened Ground: Selected Poems 1966-1996*] NE

Friday 2 March: Postmodernism LE

Week 6

Tuesday 6 March: Lecture Angela Carter, *The Passion of New Eve* [+ *Nights at the Circus*] EP

Friday 9 March: Screening *Angela Carter's Curious Room* (dir. Kim Evans, 1992, 60 mins)

Week 7

Tuesday 13 March: Lecture Jeanette Winterson, *The Passion* [+ *Written on the Body*] EP

Friday 16 March: Screening documentary about Jeanette Winterson (60 mins)

Week 8

Tuesday 20 March: Lecture Postcolonialism LE

Friday 23 March: Lecture Salman Rushdie, *East, West* [+ *Shame*] CF

Week 9

Tuesday 27 March: Lecture Sarah Kane, *Blasted* [+ *Crave*] SG

Friday 30 March: Lecture Bernardine Evaristo, *The Emperor's Babe* [+ *Blonde Roots*] CF

N.B. The core texts for these lectures are available in multiple copies in the Library's Short Loan collection. Remember that you can book reservation-slots in advance, and please be sure to cancel any reservations that you no longer need.

EN3xxx: SPECIAL SUBJECT 1 (YEAR 3, SEMESTER 1)

Number of Credits: 20

Core/Optional: Optional

EN3xxx: SPECIAL SUBJECT 2 (YEAR 3, SEMESTER 2)

Number of Credits: 20

Core/Optional: Optional

General Information

These two modules 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, 2.00 pm– 4.00 pm.

SEE BLACKBOARD FOR THE VENUES FOR SPECIAL SUBJECT SEMINARS.

Please note that these Special Subjects are for 2011–2012; 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.) Assessed essays for Semester 1 Special Subjects must be submitted by 2.00 pm on the first Tuesday of term following the Christmas vacation (17 January 2012) for Semester 2 Special Subjects by 12 noon on Friday 11 May 2012.

SPECIAL SUBJECTS SUMMARY (2011-2012)

FIRST SEMESTER (Autumn Term)			
Module No.	Title	Tutor	Assessment
EN3000	Evolution and Entropy	Dr Dawson	Essay
EN3004	Coming of Age in America	Dr Graham	Essay
EN3005	Containment and Resistance in 1950s and 1960s American Culture	Professor Halliwell	Essay
EN3071	Forms of Modern Poetry	Mr Everett	Essay & Poems
EN3078	Love and Death: the Novel in Nineteenth-Century Russia and France	Dr Rawlinson	Essay
EN3079	Words and the World	Professor Coleman	Essay / Project
EN3131	Gothic: From <i>Otranto</i> to <i>Wuthering Heights</i>	Dr North	Essay
EN3138	Women in Literature, Culture and Society 1850-1900	Dr Brock	Essay
EN3140	Before Homosexuality? Same-Sex Desire	Dr Furneaux	Essay
EN3142	Crime and Literature 1600-1750	Dr Loveman	Essay
EN3146	Sex and Sexuality in Old English Literature	Dr Clark	Essay
EN3153	Women, Writing, Revolution	Dr James	Essay
EN3161	Postcolonial Afghanistan	Dr Fowler	Essay
EN3165	Literature and Culture of the 1890s	Professor Marshall	Essay
EN3169	Detective Fiction from Sherlock Holmes to the Second World War	Dr Stewart	Essay
EN3172	Libertine Literature 1660-1690	Professor Dzelzainis	Essay
EN3174	Writing Prose Fiction	Dr Whitehead	Essay
HA3463	B-Films and Serials	Dr Barefoot	Essay
HA3482	British Cinema in the 1980s and 1990s	Dr S Dux	Essay
SECOND SEMESTER (Spring and Summer Terms)			
Module No.	Title	Tutor	Assessment
EN3102	Contemporary Women's Writing: 1960-Present Day	Dr Parker	Essay
EN3111	Autobiography and American Literature	Mr Everett	Essay
EN3124	Woman and the Feminine in Medieval and Renaissance Literature	Dr D'Arcy	Essay
EN3127	Slang and the www	Dr Coleman	Essay
EN3128	Late Victorian Gothic Texts and Context	Dr Dawson	Essay
EN3130	Modern Monsters: Contemporary American Texts	Dr Graham	Essay
EN3141	Representing the Holocaust	Dr Stewart	Essay
EN3148	Classical and Post-Classical Latin	Dr Knight	Essay, exam, Translation
EN3150	American Masculinities	Dr Morley	Essay
EN3151	Classical Worlds: Translation and Reception	Dr Knight	Exercise, essay
EN3154	Literature, Art and the Sublime	Professor Shaw	Essay, project
EN3158	Jane Austen: the Novels, their Contexts and Adaptations	Dr North	Essay
EN3159	Modern European Fiction	Dr Rawlinson	Essay
EN3162	Harem and Hijab: Writing about Women in Islam, 1716-Present	Dr Fowler	Essay
EN3163	Telling Lives 1798-2011	Dr James	Essay
EN3167	English Place Names	Dr Shaw	Project
EN3175	Understanding Screenplays	Dr Whitehead	Essay
EN3184	Visions of Hell: The Fiction of Evelyn Waugh and Muriel Spark	Professor Stannard	Essay
HA3455	Women in Cinema	Dr Porter	Essay

SPECIAL SUBJECTS

FIRST SEMESTER

EN3000 Evolution and Entropy: Representations of the Sciences in Nineteenth-Century Literature (Dr G Dawson)

Module Aims

It is increasingly recognised that the sciences formed a fundamental and integral part of nineteenth-century culture and that their growing importance was registered in a variety of literary forms. The aim of this module is to introduce students to this exciting area of interdisciplinary study by situating a variety of literary texts within the context of key nineteenth-century scientific debates. These will include the nature of life, evolution, scientific authority (particularly in relation to issues of class and gender), degeneration and entropy, and the occult. The course will encourage students to consider how the enormous scientific changes that took place during the period were represented in a multiplicity of different ways – encompassing hostility, fear and existential angst, as well as celebration and even irreverent laughter – and examine how nineteenth-century literature enacted the transition from the optimism of mid-Victorian science to the pessimism of later scientific enterprises. The module not only investigates the influence of science on literary texts, but also examines the ways that scientific writing of the period uses literary structures and fictional devices, and is subject to a corresponding instability of meaning.

Content

The principal focus of the course will be on novels, but it will also consider mass-circulation scientific works published across the century, as well as visual images. The main texts are: Mary Shelley, *Frankenstein* (1831 edn.); Charles Dickens, *Bleak House* (1853); Charles Darwin, *On the Origin of Species* (1859); Elizabeth Gaskell, *Cousin Phillis* (1864); Thomas Hardy, *Jude the Obscure* (1895); H.G. Wells, *The Time Machine* (1895); Bram Stoker, *Dracula* (1897). A reading-pack which contains photocopies of short pieces of Victorian scientific writing, as well as other materials, will be made available at the beginning of the course. Students will also 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 (approx. 10 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 wide variety of nineteenth-century literary texts
- an in-depth knowledge of the interchange between scientific and literary discourses across the whole of the nineteenth-century
- analytical skills that will enable them to understand science and literature as the products of a common cultural context rather than, as conventional wisdom has it, contrasting forms of knowledge
- an understanding of recent interdisciplinary trends in the study of nineteenth-century culture, and the ability to relate individual literary texts to a range of different historical, socio-political and cultural contexts.

Assessment Scheme

One 5,000-word essay.

EN3004 Coming of Age in America (Dr S 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 novels, films and memoirs concerned with the pleasures and troubles of growing up. The course will encourage you to compare the varied representations of adolescence offered by a variety of novels and films from the post-war to the present and explore the issues raised by their content, including sexuality, gender, mental health and trauma.

Content

The course begins with key texts of post-war adolescence: J.D. Salinger's *The Catcher in the Rye*, Carson McCullers's *The Member of the Wedding*, James Baldwin's *Go Tell it on the Mountain* and the film *Rebel Without a Cause*. Then we go on to investigate more recent texts: Margaret Atwood's *Cat's Eye*, Jeffrey Eugenides's *The Virgin Suicides*, Michael Cunningham's *A Home at the End of the World*, Miriam Toews's *A Complicated Kindness* and the film *Donnie Darko*. This wide range of texts allows us to engage in different types of textual analysis, consider the representation of a variety of issues and discuss the ways in which these impact upon the experience of coming of age.

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. Screenings will be arranged.

Learning Outcomes

By the end of the module, students will have:

- made a significant contribution to group discussions of a range of post-war American texts
- identified and debated the key issues raised by the texts
- explored texts that are diverse in the forms they employ
- considered the significance of texts of adolescence in post-war American culture
- undertaken a range of research that illuminates and expands students' understanding of the texts
- developed ideas that will facilitate the successful completion of written work.

Assessment Scheme

Students will submit two pieces of written work: a 1,500-word passage analysis (30% of grade) and a 3,500-word essay (70% of grade).

EN3005 Containment and Resistance in 1950s and 1960s American Culture (Professor M Halliwell)

Module Aims

This module aims to assess the impact of American culture in the 1950s and 1960s, primarily focusing on literature and film, but also considering representative examples of journalism, visual art and popular music. Comprising a series of film screenings and seminars focusing on the twin themes of social containment and cultural resistance, the module will enable students to consider key aspects of American culture arising during this twenty-year period.

Content

The module considers the ways in which American culture reflected upon and reacted to a crucial phase in modern US history (including the Korean War, the Cold War and the political tumult of the 1960s) by assessing the influence of youth culture, feminism, civil rights and experimental art in transforming concepts of identity, gender, sexuality, race and creativity. The study of different modes of writing, including novels, short stories, poetry and journalism, and various types of filmmaking, from science-fiction film, domestic melodrama, documentary and counter-cultural movie, provide an examination of the role of the artist in this important period in American cultural history. The set literary texts (subject to availability) are: J.D. Salinger, *Franny and Zooey*; Sylvia Plath, *The Bell Jar*; Richard Yates, *Revolutionary Road*; James Baldwin, *Another Country*, and selections of journalism and poetry.

Learning and Teaching

The module is interdisciplinary in its consideration of the relation between different American cultural forms during the 1950s and 1960s. Seminars provide the opportunity to discuss the historical, political and economic forces that shaped American culture and also to consider the importance of this phase in the making of contemporary America. Students are required to attend screenings, to read the set texts, to participate in seminar discussion and to reflect upon the links between literature, film, art and music of this period.

Learning Outcomes

By the end of the module students will have:

- developed an awareness of, and ability to respond cogently to, post-war American culture, both in seminar discussion and in written work
- acquired a detailed knowledge of a range of modes and genres of writing and filmmaking
- attained a familiarity with interdisciplinary approaches to the subject
- become adept at comparing and contrasting a range of media
- acquired advanced knowledge and understanding of key critical concepts.

Assessment Scheme

The module will be assessed by two essays: (i) a 1,500-word case study of a key text, genre, writer, artist or cultural trend of the period; and (ii) a 3,500-word essay which should focus on a comparison of two American texts from the 1950s and 1960s (one of which must be a set text) and also attempt to deal with the broader cultural issues discussed in the module. English students may focus either on two literary texts (drawn from fiction, poetry or journalism), or may combine literary study with a discussion of another art form (such as film, painting, or music).

EN3071 The Forms of Modern Poetry (Mr N 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 2,000 words on some aspect of poetic form in modern poetry
- Nine poems, each in a form covered by the module.

The assessment for the module will be either Poems 70% Essay 30% or Poems 30% Essay 70%, whichever yields the higher mark.

EN3078 Love and Death: The Novel in Nineteenth-Century Russia and France (Dr M 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 5,000 words.

EN3079 Words and the World (Professor J Coleman)

Module Aims

To introduce students to the study of words and the study of dictionaries. Specifically: to study modern dictionaries and the history of the English dictionary; to examine what information dictionaries present, and how they present it; to consider ways in which words can be defined; to explore where words come from, and how and why they change in meaning; to discuss how the words available to us influence the way we view the world, and how our own selection of words expresses who we are, who we want to be, and who we want people to think we are.

Content

- Modern English dictionaries and their contents
- The history of the English dictionary
- Theories of meaning – how is it possible to use words to define words?
- Word origins, word forms, and change of meaning
- Metaphorical usage and its influence on interpretation
- The relationship between word choice and personal/group identity
- The relationship between word availability and world-view

Learning and Teaching

Students will be encouraged to make use of online research tools and to identify the appropriate written style for the type of essay or project that they undertake.

Learning Outcomes

Students will produce an independent study of words or dictionaries, or will compile a mini-dictionary of their own. They will be encouraged to bring their own interests and experience to bear on their choice of project.

Assessment Scheme

One 5,000-word essay or project

EN3131 Gothic: From *Otranto* to *Wuthering Heights* (Dr J 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 in late eighteenth- and early nineteenth-century writing, with a focus on the gothic craze of the 1790s. 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 and *Frankenstein* (1818;1831) by Mary Shelley. 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 1764-1831. They will include novels, poetry and drama. There will also be a wide range of literary and some visual contextual material.

- Novels: e.g. Horace Walpole, *The Castle of Otranto* (1764) and *The Mysterious Mother* (1768); Matthew Gregory Lewis, *The Monk* (1796) and *The Castle Spectre* (1798); Ann Radcliffe, *The Italian* (1797); Jane Austen, *Northanger Abbey* (1818); Mary Shelley, *Frankenstein* (1818;1831).
- Poetry: e.g. Gottfried August Burger, 'Lenore' (1796); S. T. Coleridge, 'Christabel' (1798); Keats, 'The Eve of St. Agnes' (1820).
- Drama: e.g. Richard Brinsley Peake, *Presumption: or the Fate of Frankenstein* (1823).
- Film: e.g. twentieth-century film adaptations of *Frankenstein* (dir. James Whale, 1931 and dir. Kenneth Brannagh, 1994).
- Contextual materials: e.g. E. J. Clery and Robert Miles (eds), *Gothic Documents: A Sourcebook, 1700-1820* (2000).

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 1764-1831
- describe and analyse the conventions of gothic literature as they change 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 Scheme

One 5,000-word essay.

EN3138 Women in Literature, Culture and Society 1850-1900 (Dr C Brock)

Module Aims

This module will introduce students to the exciting range of writings by and about women in the second half of the nineteenth century. Texts to be covered will include novels, poetry, journalism, autobiography, drama and political, medical and scientific treatises. Of central concern will be issues surrounding contentious contemporary issues, such as women and domesticity, the delights and dangers of the city, the place of the fallen woman in nineteenth-century society; medical and scientific definitions of woman; the professional woman writer; and feminist and anti-feminist debates. Visual representations will also be used to illuminate textual material.

Content

Elisabeth Gaskell, *Ruth* (1853) [Penguin]; Henry Mayhew, selections from *London Labour and the London Poor* (1861-1862) [photocopies] and selections from William Acton, *Prostitution Considered in its Moral, Social and Sanitary Aspects, in London and Other Large Cities, with Proposals for the Mitigation and Prevention of its Attendant Evils* (1857) [photocopies]; Mary Elizabeth Braddon, *Lady Audley's Secret* (1862) [Broadview]; John Stuart Mill, *The Subjection of Women* (1869), ed., Susan M. Okin [Hackett Publishing Company]; selections from 'Criminals, Idiots, Women and Minors' second edition: *Victorian Writing By Women On Women*, ed., Susan Hamilton [Broadview]; Olive Schreiner, *The Story of An African Farm* (1883) [Broadview]; Beatrice Webb, *My Apprenticeship* (1926) [photocopies: life and society in 1880s]; George Gissing, *The Odd Women* (1893) [Broadview]; Mary Kingsley, *Travels In West Africa* (1897) [National Geographic or Weidenfeld and Nicolson]; George Bernard Shaw, *Mrs Warren's Profession* (1898) [Broadview].

Learning and Teaching

Weekly, two-hour seminars will introduce students to text and context. Individual presentations will be an essential part of the course and will allow students to develop their own research interests in the period.

Learning Outcomes

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

- explore and evaluate in-depth the representation of women in mid and late nineteenth-century literature and thought
- place Victorian women's writing and writing about women firmly in its literary, social and historical contexts
- develop a sophisticated understanding of gender and genre (fictional and non-fictional prose), literary and cultural debates.

Assessment

One 5,000-word essay.

EN3140 Before Homosexuality? Same-Sex Desire from Smollett to Dickens (Dr H Furneaux)

Module Aims

This course examines the many ways in which the love that famously 'dare not speak its name' does receive articulation in a wide range of texts produced in the eighteenth and nineteenth centuries. Students are invited to explore and complicate Foucault's momentous statement that homosexuality, as an identity, came into being in the late nineteenth century with the sexological coinage of the term. Sensitive to competing histories of sexuality, and modern queer and gender theories we will explore the representation of both male and female same-sex desire in the period 1750-1850. While discussing sexuality in a historical context, we will also address issues that continue to be of urgent importance today: homophobia, bodily practice, the possibility of the queer family, and the significance of class, race and nationality in the experience and representation of sexuality.

Content

In demonstrating the diversity of treatments of same-sex desire in this period, the course takes in material from the canonical to the obscene. Reading novels from such 'respectable' authors as Tobias Smollett (*The Adventures of Roderick Random* and extracts from *The Adventures of Peregrine Pickle*) and Charles Dickens (*David Copperfield* and *Little Dorrit*) alongside pornographic writing, including John Cleland's erotic classic *Memoirs of Woman of Pleasure* or *Fanny Hill*, we ask questions about what constitutes canonicity, and how such generic distinctions are drawn and policed. As well as other novels (such as Maria Edgeworth's *Belinda*) and novellas we will also consider poetry (for example, short works by Daniel Defoe and extracts from Alfred Tennyson's *In Memoriam*), anonymous tracts, diaries (such as that of Anne Lister), autobiography and recent critical writing. Longer works will be strategically spaced throughout the course allowing ample time for preparatory reading and thinking.

Learning and Teaching

The module will be delivered by two hour seminars, in which students' directed individual reading will be supported through structured debate and large and small group discussion. Each student will be asked to offer a short (5-10 minute) unassessed oral presentation on one of the course texts.

Learning Outcomes

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

- discuss sexuality and gender within a historical context, sensitive to class, race and nationality
- demonstrate familiarity with a range of recent queer and gender theory as well as eighteenth- and nineteenth-century accounts of sexuality
- bring that historical and critical understanding to bear upon texts from a variety of genres, including poetry, novels and journalism
- accurately use and distinguish between complex terms including queer, gay, lesbian, gender, masculinity, femininity, transgender, transvestite and pornography.

Assessment Scheme

One 5,000-word essay.

EN3142 Crime and Literature 1600-1750 (Dr K 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 priacy? 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? Through 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. You will be expected to make use of electronic research tools (such as Early English Books Online) for primary and secondary reading, simetimes consulting online first editions of early modern works. Each students will offer a ten-minute oral presentation to provide the basis for group discussion of one of the texts.

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
- evaluate the importance of historical factors for understanding particular examples of early modern crime writing
- identify the common tactics used by authors and publishers to sell narratives, and the implications for the reception of works
- use major online tools for the early modern period to pursue individual research interests.

Assessment Scheme

One 5,000-word essay.

EN3146 Sex and Sexuality in Old English Literature (Dr D Clark)

Module Aims

This module will build on modules 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 transactions of the Exeter Book riddles, *Ead and Eadwacer* and *The Wife's Lament*, parts of *Beowulf*, *Genesis*, the *Phoenix*, *Ælfric's Lives of Saints* and the anonymous *Life of Euophrosyne*, 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 5,000-word essay.

EN3153 Women, Writing, Revolution (Dr F James)

Module Aims

From the raucous pamphlet wars and cartoons of the 1790s to the literary introspection of novels by Mary Hays and poems by Charlotte Smith, Samuel Taylor Coleridge and Anna Letitia Barbauld, this module aims to uncover different forms of social, political, and literary change and debate at the turn of the nineteenth century, with a particular emphasis on women writers. How are women's voices integral to debates about liberty and rights across the eighteenth and early nineteenth centuries? Tackling numerous different forms and genres, we will explore questions about aesthetic experience, gender, and the social and political engagement of the writer.

Content

We will begin by addressing pre-Revolutionary eighteenth-century writing by women, before assessing the lasting influence of Revolutionary ideals and frustrations, and the fierce struggles for women's rights, abolition, and animal rights in the period. Looking at neglected authors such as Leicester abolitionist and campaigner Susannah Watts, as well as key texts by Edmund Burke and Mary Wollstonecraft, students will explore the exciting, vibrant, sometimes violent debate of this period, and its literary impact. Using the latest research into women's writing and sociable networks of male and female writers, we will use a range of critical approaches to challenge traditional perceptions of gender and period boundaries.

Learning and Teaching

Students will be required to produce an independently researched paper, and to participate in class discussion in seminars, and presentations – a close reading of a key text, or an introduction to a critical approach. The seminars will help develop a range of transferable analytical, critical, and discursive skills, allowing students to reflect on the larger historical and critical context and engage in former analysis.

Learning Outcomes

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

- demonstrate a sophisticated and wide-ranging set of analytical skills relating to questions of liberty and social and political engagement of writers in the period, based on an exploration of narrative technique, structure, style, and imagery in a range of texts and genres
- have a good understanding of the wider social and cultural context, and of a range of critical and theoretical approaches
- demonstrate familiarity with the major trends of Romantic criticism relating to women's writing from the nineteenth century to the present day, and to give a clear account of how critical approaches have developed and changed direction over that period.

Assessment Scheme

One 5,000-word essay.

EN3161 Postcolonial Afghanistan: From the Great Game to the War on Terror (Dr C Fowler)

Module Aims

Often besieged by its powerful political neighbours, Afghanistan has inspired a steady stream of English-language accounts by anthropologists, travel writers, military personnel and journalists. An identifiably British tradition of travel writing emerged around the time of the First Anglo-Afghan war (1839-42), which ended in a disastrous retreat when 16,000 of British India's troops perished alongside their wives and children. Situating Afghanistan in its colonial and (post)colonial contexts, from the 'Great Game' era to the War on Terror, this module will explore the legacy of Victorian paranoias and prejudices to twentieth- and twenty-first-century travel writing, ethnography and journalism. Students will also consider the significance of genre to (post)colonial travel writing and ethnography about Afghanistan. Referring to key theoretical debates about the ethics of travel, the module focuses on three issues: travel writing's lowly status, the 'crisis in ethnography' and the counter-influence of classical ethnography on travel writing by war correspondents. Attending closely to specific travel narratives, students will assess the extent to which there has been an 'ethical turn' in recent writing about Afghanistan. Can recent accounts be considered as 'postcolonial'? Correspondingly, students will examine some experimental travel writing about Afghanistan and discuss whether it may be considered as an antidote to embedded journalism.

Content

In the first session, entitled 'colonial contexts, 1832-1900', students learn about the period Kipling called 'the Great Game', during which Afghanistan was under intense pressure to protect the colonial interests of either Russia or Britain. The second seminar considers the relevance of Edward Said's thesis on Orientalism to Robert Byron's 1937 travel account, *The Road to Oxiana*. Week three aims

to provide students with a theoretically-informed understanding of travel writing as a genre, while week four focuses on Eric Newby's account of a bungled mountaineering expedition in *A Short Walk in the Hindu Kush* (1955) to consider changing masculinities at the decline of empire. The following week examines the colonial legacy to contemporary travel writing about Afghanistan. Weeks six and seven are devoted to the study of anthropology about Afghanistan. Students will learn about the crisis in anthropological representation and consider the impact of this crisis on ethnography about Afghanistan. The following seminar explores travel writing by journalists. Taking Christopher Kremmer's *The Carpet Wars* (2002) as its starting point, the seminar will consider the relationship between journalism and ethnography in such accounts. Weeks nine and ten focus on the ethics of travel and asks whether there has been an 'ethical turn' in travel writing about Afghanistan.

Learning and Teaching

The module is taught by two-hour weekly seminars. Whole group and small group discussion will be based on preparatory questions that relate to the set readings. Students will be required to give a short presentation and to lead a portion of the ensuing seminar. There will be two screenings: Makhmalbaf's 2001 film *Kandahar* (Iran, France) and a *Channel 4* documentary entitled 'The House of War' (2004). Students will also be provided with a workshop in fictocritical travel writing in preparation for the second assignment.

Learning Outcomes

By the end of the module, students will:

- situate the set texts in their colonial and historical contexts
- critically evaluate the ways in which colonial contexts have influenced travel writing, ethnography and journalism about Afghanistan
- be conversant with travel writing theory and its key debates
- apply the insights gained by the anthropological crisis of representation to broader questions about the ethics of travel
- assess the extent to which there has been an ethical turn in contemporary travel writing about Afghanistan.

Assessment Scheme

- An essay of between 2,000-2,500 words
- A piece of creative non-fiction or ficto-critical travel writing accompanied by a reflective commentary totalling 2,000 words

Assessment for the module will be either Creative Writing 70% Essay 30% or Creative Writing 30% Essay 70%, whichever yields the higher mark.

EN3165 Literature and Culture of the 1890s (Professor G Marshall)

Module Aims

This module sets out to explore some of the preoccupations of the Victorian *fin de siècle* as they are articulated through some of its most famous and infamous literary texts. In the 1890s, literature carried much of the responsibility for popularising the ideas and practices of the European decadence which caused Britain to fear its own descent into an irretrievable degenerative state. These texts, and responses to them, demonstrate the grounds of those fears and in some cases try to answer them.

Content

Issues with which we will be dealing include degeneration and decadence, the New Woman, disease and the *fin de siècle* body, the detective figure, marriage, the metropolis, homosexuality and androgyny, the figure of the working woman, and the place of religion in the 1890s. We will also consider the status of popular literature and the challenge it posed to ideas of the canon, and in so doing, will identify some of the major literary features of the period, including decadentism, fantasy writing, the feminist writing of the New Woman, naturalist fiction, and the New Drama, and will consider the importance of new printing technologies, and the new audiences thus created. The module will also explore the 1890s and its literature in the light of their transitional status, and as a

bridge between the nineteenth and twentieth centuries. Texts to be read will include selected poetry of the 1890s, Arthur Conan Doyle, *The Adventures of Sherlock Holmes*, George Gissing, *New Grub Street*, Thomas Hardy, *Jude the Obscure*, Ella Hepworth Dixon, *The Story of a Modern Woman*, Henrik Ibsen, *Hedda Gabler*, Bram Stoker, *Dracula*, H.G.Wells, *The Time Machine*, and Oscar Wilde's *An Ideal Husband* and *The Importance of Being Earnest*.

Learning and Teaching

In weekly seminars we will read texts closely, assess the particularities of their relationship to their distinctive historical moment, and to each other, and identify some of the key characteristics of the literature of the 1890s. Individual presentations will provide students with the opportunity to develop their own interests, and to begin to prepare for their assessed essay.

Learning Outcomes

By the end of this module students will:

- have a detailed knowledge of key literary and cultural debates of the 1890s
- have acquired a critical awareness of the variety of literary forms being practised in the decade
- be able confidently to assess the relationships between text and context at this time
- be able to write authoritatively about key themes and forms in the set texts
- have a well-informed critical appreciation of the 1890s as a transitional decade between the nineteenth and twentieth centuries.

Assessment

One essay of 5,000 words.

EN3169 Detective Fiction from Sherlock Holmes to the Second World War (Dr V Stewart)

Module Aims

This module will introduce students to the works of the 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 the 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 some 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, Marjorie Allingham 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 from the 1930s by Francis Iles and Patrick Hamilton which focus on the criminal rather than detective. As well as 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 the ten two-hour seminars. Towards the end of the module, students will be asked to deliver a short, unassessed presentation, either individually or with another student, on a topic negotiated with the tutor.

Learning Outcomes

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

- demonstrate an understanding of the development of detective fiction – principally the short story and the novel – during the period from the 1880s 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 5,000-word essay on a topic agreed with the tutor.

EN3172 Libertine Literature 1660-1690 (Professor M Dzelzainis)

Module Aims

This module examines many of the most important libertine works written in the years following the restoration of King Charles II in 1660. It looks in detail at the philosophy, religious views, and sexual morality of the libertines and the way in which their values were assimilated to and represented in the poetry and drama of the period – values which were simultaneously reactionary and subversive and which offer a provocative commentary on our own. A distinctive feature of the course is the variety of genres and modes of writing with which it deals: discursive prose, translation, verse epistle, satire, burlesque, farce, comedy, and tragedy. Themes and topics to be examined include: religion, scepticism, nature, appetite, obscenity, ‘pornopolitics’, the figure of the rake, whores and courtesans, male and female sexuality, money, honour, masquerade, social spaces, and city versus country.

Content

Special attention is given to the poetry of John Wilmot, Earl of Rochester, followed by a detailed examination of the Rochesterian *Farce of Sodom*, Henry Neville’s *The Isle of Pines* and selected plays by John Dryden, Thomas Shadwell, Aphra Behn, Thomas Otway, and Thomas Southerne. We begin, however, with two key chapters on the passions and liberty from Thomas Hobbes’s heterodox and corrosive work of political philosophy, *Leviathan* (1651), which largely underpinned the thinking of the libertines. You are advised that the course requires you to engage with sexually explicit material.

Learning and Teaching

The module will be taught in weekly seminars. Discussion will focus on a selection of primary texts (which students will be expected to prepare beforehand), supported by secondary reading and appropriate visual materials. Each student will give a ten-minute oral presentation on a primary text as the basis for group discussion.

Learning outcomes

By the end of the module you should have:

- engaged with a variety of Restoration genres and developed an awareness of the critical issues associated with each of them
- developed an understanding of how philosophical materials were exploited for literary purposes
- acquired a critical perspective on the deployment of sexually explicit material in literature
- become broadly familiar with the historical and political contours of the Restoration period
- reached the point where you can bring these attainments to bear in formulating an independent set of arguments in relation to a particular aspect of the course both in oral presentations and written work.

Assessment

One 5,000-word essay.

EN3174 Writing Prose Fiction (Dr H 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 two-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.

***HA3463 B-Films and Serials (Dr G Barefoot)**

Module Aims

This module provides an opportunity to examine some often overlooked aspects of popular filmmaking. Film history has tended to concentrate on the prestige production and the self-contained feature film. Here we will examine the serial as an alternative form of entertainment, narrative structure and industrial strategy, as well as the low-budget productions that made up a significant proportion of Hollywood's output. We will study the importance of the serial for the development of narrative cinema in France and the US, as well as the production and reception of the 1930s American sound serial. We will also examine the emergence of the Hollywood B-film and the British 'quota quickie', the work of filmmakers such as 'Poverty Row auteur' Edgar Ulmer, and the 'ethnic films' of the 1930s.

Content

Films and serials to be studied will include the following: *Cat People* (1942), *Daredevils of the Red Circle* (1939), *The Master Mystery* (1920), *Terror By Night* (1946), *Phantom Empire* (1934), *Randy Rides Alone* (1934), *Detour* (1946), *My Name is Julia Ross* (1946), *The Duke is Tops* (1938), *Fantômes* (1913), *Judex* (1916), *Sweeney Todd: The Demon Barber of Fleet Street* (1936), *Killer's Kiss* (1955), *Bleak House* (2005).

Learning and Teaching

There will be weekly seminars and screenings, preceded by an introduction to the topic.

Learning Outcomes

By the end of the module students should have developed knowledge and understanding of:

- the industrial and aesthetic significance of the American 'B-film' and the British 'quota quickie'
- the serial as narrative form, commercial strategy and popular entertainment.

You should have developed skills and competences in:

- undertaking research and presenting original material on a B-film or film serial
- the application of a range of critical approaches to a non-prestigious area of cinema.

Assessment Scheme

A case study of 2,500 words plus annotated bibliography (50% of module mark), and an essay of 3,000 words (50% of module mark).

This module is only available to students who took Film Studies as their first-year option.

***HA3482 British Cinema and Society in the 1980s and 1990s (Dr S Dux)**

Module Aims

This module will look specifically at films that relate to the social and political changes that Britain was experiencing during the 1980s and 1990s. From the Thatcherite policies advocated by the then Prime Minister Margaret Thatcher, which dominated the 1980s, to the more consensual leadership promoted by John Major in the 1990s with his 'classless society', and the return to a Labour Government under Tony Blair in 1997 with 'New Labour', the module will cover a range of genres that reflect both the political climate and the new creative advances that were emerging in cinema.

Content

We will look at the work of a number of directors, including Stephen Frears, James Ivory, John Boorman, Mike Newell, Ken Loach, Danny Boyle and Shekhar Kapur. The course will cover a range of genres/cycles including the heritage film, the social realist film, political drama, literary adaptation, the comedy. Within these films several themes will be explored such as national identity, class, race, gender and sexuality, and youth culture. The emphasis of this module will be to position the films in their historical and cultural contexts and to show how British cinema was both informed and responded to the changes of the time.

Learning and Teaching

The teaching for this module will be through screenings and tutorials.

Learning Outcomes

By the end of this module you should have achieved the following learning outcomes:

- a knowledge and understanding of the key issues and debates affecting British cinema during the 1980s and 1990s
- an appreciation of British cinema during the 1980s and 1990s as both a social practice and an art form
- the ability to analyse key films of the period in relation to their historical contexts of production and reception.

Assessment Scheme

The scheme will be assessed by one coursework essay of 2,500-3,000 words (50% of the module mark) and a three-hour examination (50% of the module mark).

This module is only available to students who took Film Studies as their first-year Option

SPECIAL SUBJECTS

SECOND SEMESTER

EN3102 Contemporary Women's Writing: 1960 – Present Day (Dr E Parker)

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 2,500-word essays.

EN3111 Autobiography and American Literature (Mr N 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 *Invitation of a Beheading* (1938), 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 2,000 words on some aspect of American autobiography
- A portfolio of one, two or three creative exercises written on the module and totalling between 1,500-2,000 words. These may be revised before submission in the light of feedback from the class and tutor.

EN3124 Woman and the Feminine in Medieval and Renaissance Literature (Dr A M D'Arcy)

Module Aims

How was the subject of woman, and the feminine, represented in medieval and Renaissance literature? Do images constructed by male authority reflect what it was like to be a woman during these periods? Did women actually identify with these constructions? In this module, which is strongly interdisciplinary in focus, we will explore how woman is represented as the object of desire and the subject of blame, not only in various literary genres, but also in the visual arts from the twelfth to the sixteenth centuries. We will also explore why the invisible world of ideas came to be represented in art and literature by such abstract, feminine constructions as Wisdom, Justice, Fame and Fortune. Thus we come to examine the literary, intellectual, and cultural stereotypes embodied by woman and the feminine, which were based on the classical legacy and the teachings of the Christian tradition, but we also consider the actual position and activities of women in contemporary society. In so doing, we will consider the formation and development of gender roles that continue to affect society to the present day.

Content

You will be already familiar with most of the authors discussed in this module, which builds on the knowledge and understanding of medieval and Renaissance literature you have gained in the previous two years. We will focus on mapping the female body as a battleground in *Ancrene Wisse*; feminine type and antitype in Langland's *Piers Plowman*; death and the tropes of maidenhood in *Pearl*; the myth of the Random Muse and written authority in Chaucer's *House of Fame*; images of female faithlessness in Henryson's *Testament of Cresseid*; women who won't play Nature to literary Culture in *The Floure and the Leafe*; images of female incontinence in Skelton's *The Tunning of Elinour Rummynge*; engendered concepts of Justice and the Other in Shakespeare's *The Merchant of Venice* and *Measure for Measure*; and feminine type and antitype in Spenser's *The Faerie Queene*. These texts will be examined in relation to a wide range of visual material, from classical sculpture to dadaist photomontage, that illustrates these thematic concerns.

Learning and Teaching

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:

- analyse and interpret textual, visual and historical material in order to trace the evolution of ideas about woman and the feminine in Western culture
- contrast the presentation of these ideas in different literary genres, from a male and female perspective
- develop interdisciplinary research and presentation skills through presenting work to peers which relates iconographic motifs and cultural artefacts to the literature of the period.

Assessment Scheme

One 5,000-word essay with illustrations. Weekly presentations will not be assessed.

EN3127 Slang and the WWW (Professor Julie Coleman)

Module Aims

To explore the decision-making processes involved in producing an online slang dictionary, to build on students' own expertise in contemporary slang, and to provide the linguistic skills necessary to present that information for others; to introduce methodologies, both traditional and modern, used by dictionary writers.

Content

- The history of the English slang dictionary
- Relationships between different registers of English
- The contents of slang dictionaries
- The shape of dictionary entries
- The production of web-pages
- Contemporary slang

Learning and Teaching

Students will be taught in seminars and in computer workshops. They will be encouraged to use library-based and online research tools.

Learning Outcomes

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

- understand distinctions between non-standard registers e.g. slang, cant, dialect, colloquialisms
- define, illustrate, and categorise slang terms

- refine their own insights regarding slang usage into well-informed and informative dictionary entries
- produce user-friendly web-pages
- combine their lexicographic and computing skills to produce an on-line slang dictionary
- justify their criteria for inclusion and exclusion

Assessment Scheme

One original online slang dictionary, of at least one hundred entries, with appropriate explanatory material.

EN3128 Late Victorian Gothic: Texts and Context (Dr G 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. 10 mins.) 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 5,000-word essay.

EN3130 Modern Monsters: Contemporary American Texts (Dr S Graham)

Module Aims

Who are the monsters in contemporary America? Those who transgress boundaries of sex, gender, race, sexuality, whose bodies are 'different', whose very identity contests and destabilises the dominant order? This module explores representations of the Other, those who might be deemed monstrous in the challenges they pose to the ideals and norms of the United States in the 1990s and 2000s.

The texts have been chosen because they help us consider issues that we could broadly gather under the umbrella labels of 'difference' or 'Otherness' and who, through their actions or choices, challenge dominant ideas about what is socially acceptable. For this, they are often labelled 'monstrous' and face the consequences of disapproval. Through our discussions of these texts, we will be able to think about how and why social norms develop, what is at stake in protecting or upsetting those norms, and – importantly – how these texts in particular communicate their ideas.

Content

The set texts on this course are often provocative and very varied. We will explore their differences in form and content as well as their – sometimes unexpected – common ground. We will start with John Guare's play, *Six Degrees of Separation* (1992), then study the films *Thelma and Louise* (directed by Ridley Scott, 1991) and *Brokeback Mountain* (directed by Ang Lee, 2005) to explore the threats posed to social norms by those deemed Other in terms of race, gender and sexuality. The novel by Steven Sherrill, *The Minotaur Takes a Cigarette Break* (2000), will help us consider the relationship between different identity categories, such as race, disability and class. Then we will consider issues around identity, gender and the body by reading Chuck Palahniuk's *Invisible Monsters* (2000) and Margaret Atwood's *Oryx and Crake* (2003) and viewing *Boys Don't Cry* (directed by Kimberley Pierce, 1999). Finally, we will be able to consider different kinds of transgression by viewing *The Woodsman* (directed by Nicole Kassell, 2004) and reading D.B.C. Pierre's *Vernon God Little* (2003).

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 set texts
- developed an understanding of the significance of difference/Otherness in contemporary American society
- 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 their written assignments.

Assessment Scheme

Students will submit two pieces of written work: a 1,500-word passage/scene analysis (30% of grade) and a 3,500-word essay (70% of grade).

EN3141 Representing the Holocaust **(Dr V 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 Martin Amis’s *Time’s Arrow*, Robert Harris’s *Fatherland*, and 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 5,000 words.

EN3148 Classical and Post-Classical Latin **(Dr S 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 1,500 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 a Latin letter from an Elizabethan undergraduate to his brother complaining about bad college food, 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, graffiti 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 one-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 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), student writing, pastoral poetry, legal texts, mythology, geography and travel writing, erotic/love poetry, satire and humour, oratory, rhetoric and sermons.

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 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

By the end of the module, students will:

- have a basic understanding of the grammar and mechanics of the Latin language
- be able to consider the different ways in which Latin was used within specific social and historical contexts, from ancient Rome up until the early modern period
- 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
- 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

- Thematic essay (50%) (approx. 2,500 words)
- Writing task: translation of a short Latin text and writing of a commentary (analysis and discussion of literary, linguistic and historical features of the text) (30%) (approx. 1,500 words)
- Blackboard-based workbook of exercises (20%).

EN3150 American Masculinities (Dr C Morley)

Module Aims

From rugged frontiersmen to fearless cowboys, male heroes have occupied a central place in American writing ever since the first colonists set foot in the New World. This course allows students to explore how American writers in the nineteenth and twentieth centuries have constructed and deconstructed myths of manly heroism and masculinity. Why have American writers been so fascinated by the male quest and heroic narrator? What were the major influences on their ideas of manhood, and how did they subvert them? Were their models distinctly American, or were they the product of transatlantic cultural exchange? How did their notions of masculinity change over time? And how did they deal with people who did not fit into this mould, from women and African Americans to Jews and immigrants?

By closely examining some of the key texts from the last hundred years or so, we will investigate American notions of gender and manliness. And by focusing on the issue of masculine identity, we will also trace broader trends, looking at form, style, genre, race and gender in the journey from modernism to postmodernism in American literature.

Content

Although we begin with three nineteenth-century texts, most of this course concentrates on twentieth-century American writing, both in prose and poetry. We will look at each text in its historical and cultural context, but we will also explore the theoretic literature of gender and race that inevitably underpins a course of this kind.

We begin with the semi-fictional folk tales surrounding the frontiersman Davy Crockett, a crucial figure in the evolution of the American hero, before moving on to Ralph Waldo Emerson's vision of American manhood and Henry James's portrait of a divided realist self in his novel *The American*. We will then concentrate on three very different treatments of masculinity written at roughly the same point in the 1920s: Fitzgerald's *The Great Gatsby*, Hemingway's *The Sun Also Rises* and Willa Cather's less celebrated but no less accomplished *The Professor's House*.

The course moves into black writing in Weeks 7 and 8, looking at Ralph Ellison's novel *Invisible Man*, the Harlem Renaissance poets Langston Hughes and Countee Cullen, and the black nationalist poets Amiri Baraka and Gil Scott-Heron. In Week 9 we focus on the issue of Jewish-American masculinity, as explored in Philip Roth's *My Life as a Man*. The course ends with, first, Cormac McCarthy's acclaimed rewriting of the cowboy myth in *All the Pretty Horses*, and then two short stories by John Updike and Richard Ford, exploring the limits and problems of masculinity in the contemporary world.

Learning and Teaching

Student-centred discussion in small groups, combined with structured debate in the larger group will facilitate a critical awareness of key issues whilst developing analytical and evaluative skills. Directed background reading, private study and personal learning will support the collaborative investigation of seminars. Questions, designed to facilitate student thinking, will be circulated prior to seminars and additional supporting material is available on Blackboard. Students completing this advanced module will have been given the opportunity to participate in student-led seminars in which to practise and demonstrate aural comprehension and coherent recording skills, and carry out close readings of the set texts; students will engage in structured seminar presentations; write an extended essay and engage in other written projects which demonstrate accurate and persuasive use of language and course material, independent research and thinking, and proper use of presentation conventions; and receive advice in advance of submission and prompt, extensive written and oral feedback on all assignments.

Learning Outcomes

By the end of the module students will have:

- acquired a sense of the distinctive features of American literature from the latter half of the nineteenth century through to contemporaneity through the close examination of some selected texts from the period
- studied a range of American literary texts and the specific cultural and historical contexts of their production
- the ability to situate the selected texts firmly within the contexts of their production and reception
- knowledge and understanding of the relevant theoretical investigation into the concepts and issues generated by various aspects of American literature
- be able to connect features of form and content with social, historical, and cultural contexts of textual production
- be able to explain the formal and content-based features of the set texts individually and in contrast/comparison to other set texts
- be able to communicate ideas effectively and persuasively through written argument and orally through seminar participation
- the ability to reflect critically on primary texts and interpret them through a wide range of secondary sources, i.e. develop skills of analysis.

Assessment Scheme

Students will submit two pieces of written work: a short essay of 1,500 words focusing on one of the set texts (worth 30% of the overall module mark) and a 3,500-word essay dealing with two set texts (worth 70% of the overall module mark).

EN3151 Classical Worlds: Translation and Reception (Dr S Knight)

Module Aims

Throughout its history and development, literature in English has owed a vast debt to the cultures of ancient Greece and Rome. Many political, religious, educational and cultural developments in Europe over the last millenium have been influenced by – or have reacted against – classical Greek or Roman precedents. Love of the classics has often been located at the centres of power: in the sixteenth century, Queen Elizabeth I read Greek and Latin authors after dinner, while during the 1990s Bill Clinton said that his favourite book was a work of Roman Stoic philosophy, the *Meditations* of Marcus Aurelius. The monastic cultures of the High Middle Ages, the humanistic obsessions of the Renaissance, the Republicanism of the English civil war, the nostalgic neo-classicism of the eighteenth century, the Empire-building of the nineteenth centuries, the modernisms of Eliot and Joyce, contemporary re-workings of Homer by Simon Armitage, Christopher Logue and Derek Walcott: all owe a monumental debt to classical civilization. Even at the start of the twenty-first century, we don't seem to be able to leave the ancient world behind, and new cultural technologies have vividly recreated classical civilizations for contemporary audiences, as seen in the recent films *Gladiator* (2000) and *300* (2006).

So why does the classical world continue to exercise such a fascination over us in such markedly different cultural and political circumstances? To begin to answer this question, we will look at a diverse range of Greek and Latin poetry in English translation, moving from Homer's primordial epics of war, anger and exile to Virgil's epic as Imperial propaganda, and Ovid's witty mythological epic of changing forms, from Ovid's erotically charged, urbane, cynical poems to the intense, lyrical love poetry of Sappho and Catullus; from Hesiod's vivid representations of the gods and universe of Greek myth to Lucretius's atheistic account of science-based creation. We will look in detail at how our own world responds to ancient Greece and Rome, and will explore how contemporary poets and film-makers have reconstructed the ancient world for contemporary readers and audiences. We will address the question raised by Simon Goldhill's important book on the civilizations of Greece and Rome: *Why Classics Matter*.

Content

This module will concentrate on three main areas: we will read Greek and Latin literature in English translation; we will compare different translations to see how different writers have responded to ancient poetry at different historical moments, and we will look in particular at contemporary re-workings of the classics by more recent writers of poetry, screenplays, and teleplays. Students will gain an understanding of a parallel history of English literature, in which writers from the sixteenth up until the twenty-first century have passionately and seriously engaged with the literature of the classical past.

The module will be structured by weekly two-hour discussion seminars, which will be divided into investigations of different literary genres: these will include traditional generic divisions such as epic, pastoral, erotic and religious poetry, but also less typical and unexpected genres, such as a scientific poem by an unconventional Latin atheist of the first century BCE, and a consideration of twentieth-century cinematic and televisual adaptations of classical narratives, such as the 2004 film *Troy* and the BBC/HBO series *Rome*.

Students will be introduced to these literary genres in thematically structured seminars: these themes will include ‘War and Anger’, ‘Nostalgia’, ‘Sirens and Sorceresses’, ‘Death of Young Men’, ‘Love and Sexuality’, ‘Pets’, ‘How to be a Poet’, and ‘The Creation of the World’, ‘Ancient Rome in the Modern World’. We will read the original classical texts written on these themes in English translation, and will consider how later English poets – influenced by these ancient originals – went on to re-work both text and theme in very different contexts.

Learning and Teaching

The module will be taught in weekly seminars, for which students will be expected to do the required primary and – on occasion – secondary reading in advance. All students will be required to deliver an oral presentation on a set text and adaptation, an appropriate piece of secondary criticism or work of theory, or on a related text from their own reading, to be agreed with the module tutor.

The tutor will put together a course packet of the relevant texts, or will – when necessary – also make these texts available on Blackboard. Towards the end of the module, we will consider filmed versions of classical texts, such as the representations of Julius Caesar in the 2005 television series *Rome*, which we will compare with other representations of Caesar in classical and English poetry; we will also look at the 2004 film *Troy*, which we will compare with Homer’s *Iliad* and its literary descendants. Screenings will be organized for all students to watch these versions, and the DVDs will also be available to borrow for individual study.

At every stage of the module, secondary reading will be made available for students to help students understand how scholars have approached these various genres and themes in their study of classical literature. Important books for our module will be recent reappraisals of the value of classical literature for the twenty-first century, such as Simon Goldhill’s *Love, Sex and Tragedy: Why Classics Matter* (2005), the essay collection *Classics and the Uses of Reception* (2006) and Charles Martindale’s *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception* (1992).

Learning Outcomes

By the end of the module, students will:

- have gained a sense of how the classical tradition has influenced the development of English literature
- have gained an understanding of how the practice of literary translation differs according to the author’s purpose, cultural context, and intended readership
- be able to consider Greek and Latin texts 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
- be able to answer the question ‘Why Classics Matter’.

Assessment Scheme

The first written assessment will be a comparison of two or more English translations of the same classical texts: in consultation with the module tutor, you are free to choose any translation in English produced over the last 800 years. This comparative exercise will be approx. 1,000 words in length, and will be due during term-time. You will also be required to write a thematic essay on an aspect of classical literature in translation: this essay will be approx. 4,000 words long, and will be due after the vacation.

EN3154 Literature, Art and the Sublime (Professor P Shaw)

Module Aims

This module invites students to consider the ways in which writers, artists and philosophers respond to the concept of the sublime. From its origins in the classical age to its development as a key theoretical term in the Enlightenment and Romantic periods, the sublime has been used to refer to ideas of the great, the awe-inspiring and the overpowering. Today, in a world beset with massive political, cultural, technological and environmental challenges, the sublime is back in vogue.

Content

Organised through a series of inter-disciplinary seminars, we begin with a reading of pseudo-Longinus's landmark essay *On Sublimity* (1st century CE), focusing on its influence on Roman, medieval European and Renaissance literature. We then go on to look at how the sublime is developed in the eighteenth century in the writings of the Irish statesman and theorist Edmund Burke, and in the work of the German Idealist philosopher Immanuel Kant. In the second half of the course our attention turns to the Romantic and Victorian periods. We will consider how poets, such as Coleridge and Shelley, and painters, such as Turner and Martin, forged their own unique visions of the sublime. Turning to the twentieth century we will examine the work of the American Abstract Expressionist painters Mark Rothko and Barnett. The course concludes with an assessment of the 'postmodern sublime' in writings by Jean-François Lyotard and Slavoj Žižek and in art works by, for example, Walter De Maria, Mariele Neudecker and James Turrell.

Learning and Teaching

Seminars will provide the opportunity for students to clarify and reflect on the formal, historical and conceptual forces which inform the concept of the sublime. To this end, students are required to participate in seminar discussion and to present at least one ten minute oral presentation (non-assessed). In addition to the set reading for this module, students will be encouraged to make use of the resources available on the Tate 'Sublime Object' website:

<http://www.tate.org.uk/research/tateresearch/majorprojects/sublimeobject.htm>.

Learning Outcomes

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

- read, think, talk and write about the theory of the sublime with confidence, sophistication and rigour
- demonstrate knowledge and understanding of a selection of theoretical writings, literary texts and art works from the eighteenth century to the present day
- become adept at comparing and contrasting works from different genres
- analyse texts and images 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

A 2,000-word essay, to be submitted before the Easter vacation and a 3,000 word project.

Assessment

One 5,000-word essay.

EN3158 Jane Austen: The Novels, Their Contexts and their Adaptations (Dr J 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. Students 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. Patricia Rozema, 1999)
- *Clueless* (dir. Amy Heckerling, 1995)
- *Persuasion* (BBC2, 1995)

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 5,000-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 (Dr M 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 on EN3030 and EN3040. 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 also 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 read to 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)
- Andre Gide, *The Counterfeiters* (Penguin)
- 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 Scheme

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.

EN3162 Harem and Hijab: Writing about Women in Islam 1716-Present (Dr C Fowler)

Module Aims

The lives of Muslim women have long been subject to intense speculation in the West, arousing curiosity, censure and erotic desire. This fascination is nothing new. The word *harem*, derived from the Arabic word *haram* meaning forbidden or sacrosanct, came to the Western world in the seventeenth century by means of the Ottoman Empire. Generally used in English-language discussions to refer to women's living quarters in a polygynous household, the harem was a frequent topic of travel narratives by colonial women who travelled to Egypt and Turkey. This varied body of writings, often referred to as *haremlik* literature, is now considered by scholars to have countered popular Western notions of the harem as a form of brothel filled with oiled bodies and sensual delight. *Haremlik* literature encompasses a wide range of observations including envy at Muslim women's right to own property and expressions of disgust at the 'gilded cage' of the *harem*. No less central to Western travel writing and social commentary has been the *hijab*, a word often used in the English language to denote the veil worn by Muslim women, but more broadly referring to the principle of modesty in Islam. The hijab is a frequent object of popular disdain and Muslim commentators have repeatedly called for more nuanced, critical understandings of its diverse purposes and associations.

While the module spans two centuries of Orientalist writing by travellers, journalists and social commentators, considerable emphasis is also placed upon writing by Muslim novelists, postcolonial theorists and Islamic theologians. The aim is to enable students to understand the shifting historical parameters of Islamic and non-Islamic views on women's position in Islam. The first three seminars focus on Orientalist writing about the *harem* from the eighteenth and nineteenth centuries. Four further seminars will examine representations of *harem* and *hijab* in the work of women novelists from Algeria, Egypt, Morocco and Pakistan/UK. Two further creative writing workshops will develop students' imaginative and critical responses to the reading material and prepare them for the creative writing assignment. Throughout the module, students will also be invited to engage critically with recent feature articles and news reports about women's rights in Islam.

Content

Students will read the following primary texts: Lady Wortley Montagu, *Turkish Embassy Letters* ([1716] 1994); Emeline Lott, *The English Governess in Egypt* ([1865] 2008); selected readings from Shirley Foster and Sara Mills, eds. *An anthology of women's travel writing* (2002); Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood* (1995), Qaisra Sharaz, *The Holy Woman* (2000), Leila Aboulela, *Minaret* (2005) and a novel in translation, Assia Djebar's *Children of the New World: A Novel of the Algerian War* (2006). You will also be introduced to a wide range of postcolonial and theological discussions about the position of women in Islam and familiarised with theoretical discussions about the relationship between gender and colonialism.

Learning and Teaching

This module involves weekly two-hour seminars or creative writing workshops. 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 be able to:

- demonstrate awareness of the variety of *haremlik* literature by colonial women travellers
- provide an informed account of the historical and intellectual trajectory of discussions about women's position in Islam with reference to literary and theoretical engagements with *harem* and *hijab*
- demonstrate the ability to work critically with theological, historical and journalistic sources
- produce and closely edit a short story or piece of creative non-fiction in response to the primary reading material
- provide constructive critical and technical feedback to creative writing by their peers
- demonstrate the ability to produce creative responses to the reading material that reflect critical engagement with the issues discussed in the module.

Assessment Scheme

- An essay of between 2,000-2,500 words.
- A piece of creative non-fiction or a short story accompanied by a reflective commentary totalling 2,000 words.

Assessment for the module will be either Creative Writing 70% Essay 30% or Creative Writing 30% Essay 70%, whichever yields the higher mark.

EN3163 Telling Lives 1798-2011 (Dr F James)

Module Aims

What does life-writing mean? This module aims to explore different forms of biography and autobiography in British literature from the late eighteenth century to the present day, and to ask what it means to tell stories about ourselves and others. What is the boundary between biography and fiction? Can a 'life' – including all its difficult, controversial, and boring bits – ever really be written? Moving across time and genre, we will look at examples of memoir, fictionalised biography or autobiography, diary, family history and spiritual autobiography to question how a private life might be made public, and explore issues of identity and gender. Do these questions still have relevance for the way in which we consume others' lives? Students will be encouraged not only to experiment with their own approaches to biography, but also to incorporate a range of modern-day examples of life-writing: these might range from classic examples of literary biography to celebrity memoirs, or draw on blogs or online diaries.

Content

After a discussion of biographical approaches and views of life-writing, looking at institutions such as the *DNB*, we will move forward from the late eighteenth century. Beginning with Mary Wollstonecraft's autobiographical, unfinished novel *Maria: Or the Wrongs of Women* (1798) and then moving to William Godwin's poignant discussion of his wife after her death in his *Memoirs* of Wollstonecraft, we will think about the boundaries between life and narrative, and the questions of genre and gender raised by these early texts. We will read the adventurous narratives of Mary Seacole and Olaudah Equiano in conjunction with postcolonial critical approaches, and think about the overlap between fiction and biography/autobiography in relation to Charlotte Brontë (*Jane Eyre*) and Elizabeth Gaskell (*Life of Charlotte Brontë*). We will then move forward to discuss Virginia Woolf's biographical fiction, *Orlando* (1928), and use traditional biography (by Hermione Lee) and fiction (e.g. *The Hours*) to discuss the ways in which her own life has been interpreted. Examples of contemporary forms of life-writing will be discussed throughout the module, such as Alexander Masters' *Stuart: A Life Backwards* (2006).

Learning and Teaching

In addition to participating in class discussion in seminars, and giving ten-minute presentations – which might either be a close reading of a key text, or an introduction to a critical approach – students will produce an independently researched 5000-word piece of writing.

Learning Outcomes

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

- analyse in a sophisticated, clear and concise manner, form, style, and content in a range of primary texts
- describe and analyse different critical and theoretical approaches, and different forms of life-writing
- communicate succinctly and well their own familiarity with key life-writing developments and a range of texts, demonstrating their continuing relevance to present-day critical and biographical practice.

Assessment Scheme

One 5,000-word essay.

EN3167 English Place Names (Dr P Shaw)

Module Aims

This module aims to introduce students to the study of English place-names as evidence for linguistic and social history. Students will learn about the overall development of English place-names and the main debates in the field, as well as gaining practical experience with the tools and approaches needed for researching place-names. They will apply this experience in undertaking a project on the place-names of an area of their choosing. In doing so they will gain skills in collection and analysis of complex data, and will explore the ways in which place-names can provide evidence of language use, settlement, culture and landscape.

Content

The module will cover the overall history of place-name formation, assessing the nature and impact of Roman occupation, Anglo-Saxon and Viking settlement, and the Norman Conquest. We will explore how place-names relate to landscape and land ownership, and what they reveal of social and linguistic patterns. Various sources of place-name evidence will be discussed, including medieval documents and early maps. Students will learn how to use electronic and printed resources to assemble place-name data, and how Geographic Information Systems (GIS) can be employed in the analysis of such data.

Learning and Teaching

Teaching will consist of intensive sessions that will concentrate on introducing overall patterns of place-name formation and techniques for the study of place-names, as well as a computer lab session devoted to training in using GIS. Students will identify – in consultation with the module leader – an area of England to focus on for their project, and will use work in progress sessions to present their provisional findings and research issues to the group as a whole for feedback and advice.

Learning Outcomes

By the end of the module, students will possess:

- a sound understanding of the main processes of place-name formation in England
- the ability to conduct research on place-names using a range of printed and electronic resources, and, where appropriate, by observations in the field
- the ability to deploy place-name evidence effectively in identifying and exploring linguistic, historical and geographical patterns.

Assessment Scheme

One 5,000-word project.

EN3175 Understanding Screenplays (Dr H 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 film-making 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 film-making requirements of a script.

Assessment

- a short film script adaptation of around ten 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.

EN3184 Visions of Hell: The Fiction of Evelyn Waugh and Muriel Spark (Professor M Stannard)

Module Aims

Waugh and Spark, major (and popular) twentieth-century novelists, were both Catholic converts. She came from a half-Jewish, working-class Edinburgh home, he from the Hampstead literati. She left school early and for years had few influential friends; he went to Oxford where he and his contemporaries formed a remarkable literary generation. As an elder statesman of British letters in 1957, Waugh wrote a very favourable review of Spark’s first novel, *The Comforters*. It dealt with madness, paranoid hallucinations Spark had herself experienced. As it happened, Waugh was completing a novel, *The Ordeal of Gilbert Pinfold*, deriving from similar experiences. For both authors, the borderline between sanity and madness was always narrow but from behind the fortifications of their faith they could review the daily life of the secular world as fundamentally absurd.

Content

The module will study novels by both writers on related subjects:

School/Youth: *Decline and Fall* (1928); *The Prime of Miss Jean Brodie* (1961)

War/Nostalgia: *Brideshead Revisited* (1945); *The Girl of Slender Means* (1963)

Madness: *The Comforters* (1957); *The Ordeal of Gilbert Pinfold* (1957)

Death: *The Loved One* (1948); *Memento Mori* (1959)

We shall be examining the historical context of the novels, their form (both writers were considered modernists or even postmodernists), notions of authorship and authority, and the relation of theology to artistic creation. The course will be useful to a more detailed understanding of issues raised by EN3030 and EN3040. But it should also be fun. *Decline and Fall* and *The Loved One* are among the funniest books in the language, *The Prime* and *The Girls* among the most haunting.

Learning and Teaching

The course is taught in ten weekly two-hour seminars.

Assessment

One 5,000-word essay.

***HA3455 Women in Cinema
(Dr L Porter)**

Module Aims

This module will examine the history and current status of women in the cinema, both behind and in front of the camera: as directors, writers and producers, as well as actresses and stars.

Content

We will cover early women pioneers such as Alice Guy through to contemporary directors such as Kathryn Bigelow and her recent Oscar success with *The Hurt Locker* (2009).

Learning and Teaching

Through a series of weekly screenings, lectures and seminars we will look at action heroines past and present; at films made for women from 1940s melodramas and 'women's pictures' to *Sex in the City* (2010), at iconic women stars from the 1910s to the present; and at women's involvement in key international cinema movements such as the French New Wave, as well as within the British and American film industries. This module will combine theories of representation and spectatorship along with the economics and organisation of cinema as a global industry.

Assessment

Two essays: a short essay (1,500 words, 30%) and a long essay (3,500 words, 70%).

This module is only available to students who took Film Studies as their first-year option.

THE PRESENTATION OF WORK

Essays must be printed on good quality A4 paper. Both text and footnotes must be double-spaced. The main text should be in 12 point font, and footnotes in 10 point. Leave a margin of at least 2.5 cm for markers' comments. The first line of each paragraph (except the first paragraph of the essay, and the first paragraph of a subheading) should be indented by one tab character. The space between paragraphs should be normal double line spacing. All text should be left-justified. Number all footnotes consecutively, and ensure that all pages are numbered. British, rather than American, spelling and punctuation should be used. Students should retain a copy of the submitted version, both electronically and as hard copy. The stated word limit for all written work includes quotations but excludes footnotes and bibliography. Footnotes must only include references. Work exceeding the word limit will be subject to penalties.

The school uses the MHRA referencing system. A full style guide is available at <http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml> or via Blackboard

TITLES

Titles of longer works (novels, plays, collections of poetry, critical monographs, journal titles) should be italicised. Shorter works (short stories, individual poems, articles in journals) should be given in single quotation marks.

QUOTATIONS

A quotation of no more than forty words of prose or two lines of verse should be enclosed within the text and given in single quotation marks. To indicate separate lines of verse, use a spaced upright stroke [/]. Longer quotations should be indented, double spaced, and given without quotation marks.

FIRST REFERENCES

1. To books

Give the required information in the following order:

- the author's name
- the full title, italicised
- in parenthesis: the place of publication (city or town), the publisher, and date of publication
- If quoting, also give the page number or page range you are referring to.

Mark Rawlinson, *British Writing of the Second World War* (Oxford: Clarendon Press, 2000), p. 55.

Please note the following variations:

(i) for a multi-volume book: Julie Coleman, *A History of Cant and Slang Dictionaries*, 2 vols. (Oxford: Oxford University Press, 2004-5), I (2004), 135.

(ii) for books in a series: Gail Marshall, *Actresses on the Victorian Stage: Feminine Performance and the Galatea Myth*, Cambridge Studies in Nineteenth-Century Literature and Culture 16 (Cambridge: Cambridge University Press, 1998), p. 115.

(iii) for an edition of a book other than the first edition: William Riley Parker, *Milton: A Biography*, 2nd edn rev. by Gordon Campbell (Oxford: Oxford University Press, 1996).

(iv) for editions and translations of texts: Leon Battista Alberti, *Momus*, trans. by Sarah Knight, ed. by Virginia Brown and Sarah Knight (Cambridge, MA: Harvard University Press, 2003).

2. To articles in journals

Give the required information in the following order:

- the author's name
- the title of the article, in single quotation marks.
- the title of the journal, in italics, and the volume number
- the year of publication, in parenthesis
- the first and last page number of the article, not preceded by pp.
- the page number/s referenced, in parenthesis and preceded by p./pp.

Claire Brock, 'William Hazlitt: On Being Brilliant', *Studies in Romanticism*, 44 (2005), 493-513 (p. 499).

3. To chapters or articles in books

Give the required information in the following order:

- the author's name
- the title of the chapter or article in single quotation marks
- the word 'in', followed by the title of the book (in italics), editor's name, and the place of publication, the publisher and the date of publication (in parenthesis)
- the first and last page numbers of the article, preceded by pp.
- the page number/s referenced, in parenthesis and preceded by p./pp.

Victoria Stewart, 'Writing Trauma: Charlotte Delbo and the Struggle to Represent', in *Between the Psyche and the Polis: Refiguring History in Literature and Theory*, ed. by Anne Whitehead and Michael Rossington (Aldershot: Ashgate, 2001), pp. 97-107 (p. 103).

Please note the following variations:

(i) for editions and translations of texts in anthologies: Richard Rolle, 'Ego Dormio', in *Old and Middle English: An Anthology*, ed. by E.M. Treharne, 2nd ed. (Oxford: Blackwell, 2003), pp. 498-504.

(ii) for an entry in an encyclopaedia or dictionary: Sarah Graham, 'Paul Auster', in *The Greenwood Encyclopedia of Multiethnic American Literature*, ed. by Emmanuel S. Nelson, 5 vols (Westport, CT: Greenwood Press, 2005) I, pp. 217-20.

(iii) for an entry in a newspaper or magazine: Nicholas Everett, 'Review of Allen Ginsberg, *Cosmopolitan Greetings*', *Times Literary Supplement*, 10 February 1995, p. 22.

(iv) chapters from books written entirely by a single author do not need to be cited individually. Citations should instead refer to the book as a whole, as outlined in section 1 of this guide.

4. To plays and long poems

The first full reference should identify the edition used and the act, scene and line numbers (as opposed to the page number), for example, *Twelfth Night, or What You Will*, ed. Roger Warren and Stanley Wells (Oxford: Oxford University Press, 1995), II. 3. 8. Subsequent references should be given as: *Twelfth Night*, II. 4. 11. Where no lines numbers are given, use page numbers instead. The same form should be used for long poems, giving details of the edition in the first note, and section and line numbers in all subsequent references: e.g., *Paradise Lost*, VII. 225-27.

5. To online resources

In the case of citing an electronic source you must give the information in the following order:

- the author's name
- the title of the item, and the title of complete work/resource (in italics)
- the publication details (volume, issue, date)
- the full address (Universal Resource Locator) of the resource (in angle brackets)
- the date at which the resource was consulted (in square brackets)
- the location of passage cited (in parentheses)

Orietta Da Rold, 'Re-sourcing the Production and Use of English Manuscripts 1060 to 1220', *Literature Compass*, 3 (2006) <<http://www.blackwell-synergy.com/doi/abs/10.1111/j.1741-4113.2006.00344.x>> [accessed 22 March 2007] (p. 751.)

Please note the following:

(i) for an article in an online database: Corinne Fowler, 'Khaled Hosseini: *The Kite Runner* (2004)', in *The Literary Encyclopaedia* <<http://www.litencyc.com/php/sworks.php?rec=true&UID=23019>> [accessed 19 June 2010] (para. 7 of 9).

(ii) we do not offer guidance here on how to cite references to emails or to exchanges in multi-user environments (such as wikis or forums) which might be regarded as the equivalent of personal written correspondence. Such documents should be treated with caution.

(iii) scanned documents taken from electronic archives (e.g. JSTOR, MUSE), or uploaded on to Blackboard, should be treated the same as hard copies. There is no need to include the URL when citing these sources.

6. To films

When citing a film, the following information should be given:

- The title of the film (in italics)
- The director's name (preceded by 'dir. by')
- In parenthesis: the distributor of the film and the year of release

Theatre of Blood, dir. by Douglas Hickox (United Artists, 1973).

Note that the pieces of information are separated by full-stops. Usually there is no need for time markers, or scene or DVD chapter numbers.

SUBSEQUENT REFERENCES

A subsequent reference to a work already cited should be shortened by the use of *ibid.*, which means 'the same'. This should be without a following comma if the reference is consecutive, or by the use of a short title if the reference comes later; for example:

Brock, 'Being Brilliant', p. 498.

Ibid. p. 503.

BIBLIOGRAPHY

Bibliographies should be alphabetical, and divided into primary (literary) texts and secondary (critical) texts. Give the last name of the author followed by their first name; otherwise, use the same format as given above; for example:

Primary text

Phillips, Caryl, *Foreigners: Three English Lives* (London: Harvill Secker, 2007)

Secondary texts

Bhabha, Homi, *The Location of Culture* (London and New York: Routledge, 1994)

Morris, Anne R., and Margaret M. Dunn, "'The Bloodstreams of Our Inheritance': Female Identity and the Caribbean Mothers'-Land", in *Motherlands: Black Women's Writing from Africa, the Caribbean and South Asia*, ed. by Susheila Nasta (New Brunswick, New Jersey: Rutgers University Press, 1991), pp. 219-237

Phillips, Caryl, 'Finding Oneself at Home', *Guardian*, 21 January 2006

Proctor, James, 'The Articulation of Arrival in Early Postwar Caribbean Writing in Britain', *Moving Worlds: A Journal of Transcultural Writings* 3.2 (2003), 110-118

Paul Smethurst, 'Postmodern Blackness and Unbelonging in the Works of Caryl Phillips', *Journal of Commonwealth Literature* 37 (2002), 5-19, <<http://jcl.sagepub.com/cgi/reprint/37/2/5>> [accessed 19 June 2008]

HOW TO FORMAT AN ASSIGNMENT: AN EXAMPLE

070949889

Waisted Women: The Cult of Anorexia in Victorian Literature

Give student number here: submitted essays must otherwise remain anonymous.

One need only recall Oliver Twist's frightened cry for 'more' to see that the underbelly of nineteenth-century society's poverty-stricken people was infiltrated with painstaking pangs of hunger, snarling stomachs seeking a plentiful supper and a vast array of skeletal skinniness.¹

Underline and centralise the title of the essay.

However, it takes a more scrutinising gaze to see that, in the midst of prosperity, the flowering females of the flourishing middle and upper classes were also dwindling fast, wilting into weeds.

Footnotes should be placed at the ends of sentences.

What exactly was provoking this pandemic of withering women? Indeed, diseases characterised by wasting were rife throughout the Victorian epoch; yet, unnervingly, many of these fragile-figured females, who relentlessly refused to eat, appeared to be lacking any organic disease. This nineteenth-century phenomenon of the affluent adolescent defiantly deserting the dinner table is where the history of anorexia nervosa begins.

All work should be double-spaced throughout.

Set against a backdrop of novels, etiquette books and periodicals, this dissertation will examine how the various gender and class ideologies of the nineteenth century fertilised the landscape of weedy women rooted within it. It will interrogate the cultural prescription of a dangerously dainty diet, ponder the saintly slenderness of the 'angel in the house' and scrutinise culture's conflation of sickness and beauty. It will undress the era's females of Dame Fashion's fatal frocks and expose the skeletal stature that lurked beneath the corset. Ultimately, filtered through a medical lens, its aim is to distinguish the farcical, pernicky food-picker from the fatal faster who, after 1873, was branded anorexic.

Indent each new paragraph.

In 1868, the Victorian physician, Sir William Withey Gull, made a preliminary reference to a 'peculiar form of disease' which occurred 'mostly in young women' and was 'characterised by extreme emaciation'.² He called this nervous stomach disorder '*Apepsia hysterica*'.

Place all punctuation after quotation marks.

Use 'pp' when referring to a range of pages in a source.

¹ Charles Dickens, *Oliver Twist*, ed. by Philip Horne (London: Penguin, 2002), p. 12.

² William Withey Gull, 'Anorexia Nervosa (*Apepsia Hysterica*, *Anorexia Hysterica*)', in *A Collection of The Published Writings of William Withey Gull*, ed. by Theodore Dyke Acland (London: New Sydenham Society, 1894), pp. 305-6.

Number pages throughout.

1

In 1854, Gull's peer, Ford Madox Brown, described a popular actress as 'thinner and more deathlike and more beautiful...than ever'.³ This depiction of a female as 'deathlike' underscores how dangerous the craze of sickly beauty had become. Throughout the feminine domain of genteel Victorian society, women routinely suffered from a 'mysterious illness' that 'long baffled medics and scholars'. With the symptomatic signposts that flagged up anorexia after 1873, it is perhaps fair to say, in hindsight, that such women were anorexic. They would suffer from bouts of 'starvation', remain 'unhealthily thin', and express an 'apparent inability to eat'.⁴

Use ellipses to show when you omit sections of a text.

The Victorian culture that found the characteristic 'wasting beauty' of these women so mesmerising also urged an artistic glamorisation of potential anorexics, and could be deemed as the bait that lured many young girls into the anorexic trap.⁵ Sandra Gilbert and Susan Gubar have pointed out this 'aesthetic cult' which obliged ("genteel") women to "kill" themselves into art objects; slim, pale, passive beings whose "charms" eerily recalled the snowy, porcelain immobility of the dead'.⁶ Authorities began to warn young girls against the ludicrousness of drinking foul substances to make themselves sickeningly slender. In response to numerous letters written by fat-fearing females, the *Girl's Own Paper* gave the following advice:

Use double quotation marks to show a quotation within a quotation.

Put the titles of long texts in italics.

You are doing a very rash thing in trying to thin yourself by taking carbonate of soda in daily doses...your being stout is a great advantage, if not excessive.... Do you wish to look like the poor scarecrows with pipe-stopper waists?⁷

Indent all quotations over three lines in length, and do not double space.

However, such advice was often ineffectual, as 'wasting beauty' was a fad 'the late Victorians found compelling'.⁸ Throughout the nineteenth century, fashion predominantly structured the wardrobes of women. The *Girl's Own Paper* frequently promoted the latest trends; one writer declares: 'I looked at two girls, with their refined, delicate faces, their slender forms

³ Lucinda Hawksley, *Lizzie Siddal: The Tragedy of a Pre-Raphaelite Supermodel* (London: Carlton, 2008), p. 65.

⁴ *ibid.*, p. 69.

⁵ Elaine Showalter, *The Female Malady: Women, Madness and Culture* (London: Penguin, 1985), p. 140.

⁶ Sandra Gilbert and Susan Gubar, 'The Mad Woman in the Attic', in *Literary Theory: An Anthology*, ed. by Julie Rivkin and Michael Ryan, 2nd edn. (Oxford: Blackwell, 2004), pp. 812-25 (p. 817).

⁷ 'Answers to Correspondents', *Girl's Own Paper*, 26 February 1887, p. 351.

⁸ Showalter, *Female Malady*, p. 140.

Use 'Ibid' to show when you are referring to the same source as the previous note.

ACADEMIC HONESTY AND PLAGIARISM

As you read through University Regulations, you will note that there is a specific regulation about academic honesty. This describes the penalties which apply when students cheat in written examinations or present someone else's material for assessment as if it were their own (this is called plagiarism). Very few students indeed commit such offences, but the University believes that it is important that all students understand why academic honesty is a matter of such concern to the University, and why such severe penalties are imposed.

Universities are places of learning in two senses. For students on taught courses, learning takes place through listening and talking to academic staff, discussion with peers, reading primary and secondary texts, researching topics for dissertations and project work, undertaking scientific experiments under supervision and so on. For PhD students and academic staff, learning takes the form of original research, where the outcome will be a contribution to the sum of human knowledge. At whatever level this learning takes place, however, a common factor is the search for truth, and this is why an overriding concern for intellectual honesty pervades all the University's activities, including the means by which it assesses students' abilities.

Throughout your time at the University you will legitimately gather information from many sources, but when you present yourself for any examination or assessment, you are asking the markers to judge **what you have made as an individual** of the studies you have undertaken. This judgement will then be carried forward into the outside world as a means of telling future employers, other universities, financial sponsors, and others who have an interest in your capabilities that you have undertaken the academic work required of you by course regulations, that you are capable of performing at a certain intellectual level, and that you have the skills and attributes consistent with your range of marks and the level of your award. If you use dishonest means with the aim of presenting a better academic picture of yourself than you deserve, you are engaging in a falsehood which may have the severest repercussions. If you are discovered, which is the most likely outcome, the penalties are severe. If by some chance you are not discovered, you will spend the rest of your life failing to measure up to the academic promise indicated by your degree results and other people's expectations of your abilities.

Cheating in written examinations The University assumes that students know without being told that this is dishonest, and it therefore applies strict penalties in all written examinations at all levels. Any student found copying from another student, talking in an examination, or in possession of unauthorised material, is reported by the invigilator to the Examinations Officer, who refers the matter to the Registrar. The standard penalty is for a mark of zero to be given to the module concerned, but in some circumstances, particularly in the case of a repeat offence, the penalty could be permanent exclusion from the University. The risks associated with cheating are enormous. The simple advice is: Don't do it.

Collaboration Many modules offer students the opportunity to work together in pairs or teams. Care should be taken to read departmental guidelines on how such modules are to be assessed.

If a joint or collaborative report is requested, the team can work together right up to the point of submission. In such circumstances, individuals may be asked to indicate the sections of the report they contributed to, or the assessment may be of the group itself, or there may be an additional form of assessment, such as presentation session, which allows for individualised grading. A more common arrangement is where the collaborative investigation of a topic is followed by the submission of a report from each team member, where each report is independently produced. Similarly, work undertaken on computers or at the laboratory bench may be jointly undertaken with other students, but the outcome for assessment purposes is still meant to reveal the intellectual abilities of the individual students, and therefore has to be prepared by that student without the assistance of others. If you do not understand what is required of you, ask the module convenor or another academic tutor, or your personal tutor. Do not guess.

Plagiarism *Plagiarism is to take the work of another person and use it as if it were one's own in such a way as to mislead the reader. Whole pieces of work can be plagiarised (for example, if a student put his or her name on another student's essay), or part pieces, where chapters or extracts may be lifted from other sources, including the Internet, without acknowledgement. Sometimes plagiarism happens inadvertently, where students fail to read instructions about or do not understand the rules governing the presentation of work which require sources to be acknowledged. In such cases, the problem is usually identified very early in the course and can be put right through discussion with academic tutors. Deliberate attempts to mislead the examiners, however, are regarded as cheating and are treated very severely by boards of examiners. Any plagiarism in assessments which contribute to the final degree class are likely to lead, at the very least, to the down-grading of the degree class by one division or at Master's degree level to a down-grading of the award to Diploma level. In the worst cases, expulsion from the University is a possibility.*

The severity of the penalties imposed for plagiarism stems from the University's view that learning is a search for truth and that falsehood and deception have no place in this search. The emphasis placed on avoiding plagiarism sometimes worries students, who believe that they will find it impossible to avoid using someone else's thoughts when they spend all their time reading critical works, commentaries and other secondary sources and are required to show in their work that they have studied such material. Sometimes problems arise from poor working practices, where students muddle up their own notes with extracts or notes taken from published sources. In the light of all that has been said above, the question you should ask yourself about any piece of academic work is 'Will the marker be able to distinguish between my own ideas and those I have obtained from others?' What markers fundamentally want to see is that students have read widely round the subject, that the sources used have been acknowledged, and that the conclusions which arise from the study are the student's own.

The University has issued a code of practice on plagiarism to departments which includes guidance on the best ways of assisting students in the early part of their studies. This is in order to instil in them the sort of good learning habits which will help to guard against the dangers of academic dishonesty.

If you are in any doubt about what constitutes good practice, read through departmental guidelines carefully and then if necessary ask your personal or academic tutors for further advice. Check the Careers Service website <http://www2.le.ac.uk/offices/ssds/sd/ld/resources/studfy/avoiding-plagiarism> for guidance on how to avoid plagiarism or make an appointment for individual advice.

UNIVERSITY REGULATION ON PLAGIARISM

The University's primary functions of teaching and research involve a search for knowledge and the truthful recording of the findings of that search. Any action knowingly taken by a student which involves misrepresentation of the truth is an offence which the University believes should merit the application of very severe penalties. Offences in this category include, but are not confined to, cheating in written examinations, copying work from another person, making work available to another person for copying, copying from published authorities including the Internet, without acknowledgement, pretending ownership of another's ideas, and falsifying results. Any student who knowingly allows any of his or her academic work to be acquired by another person for presentation as if it were that person's own work is party to plagiarism.

Plagiarism is used as a general term to describe taking and using another's thoughts and writings as one's own. Plagiarism can occur not only in essays and dissertations, but also in scientific experimentation, diagrams, maps, fieldwork, computer programmes, and all other forms of study where students are expected to work independently and produce original material.

Where plagiarism is identified, departments are authorised to apply through the relevant Board of Examiners the following penalties:

First offence: Failure of the module, resit allowed, severe written warning

Second and third offences: A mark of 0 for the module.
Resubmission required for the purposes of progression.
Possible downgrading of degree class if the offences are for modules which contribute to the final classification, and if the normal application of the standard scheme of assessment incorporating marks of 0 does not automatically lead to a downgrading. In applying this penalty, Boards of Examiners will have due regard to the significance of the plagiarised work in the overall scheme of assessment.

Fourth offence or multiple* simultaneous offences after the second offence: Termination of course

[*In this context 'multiple' means plagiarism in more than one separate module and plagiarism applying to double modules of 30 or 40 credits].

Where a student is found to have been cheating in written examinations, or falsifying results, the case will be referred to the Academic Registrar for consideration under the Code of Student Discipline.

Penalties applied in relation to plagiarism or cheating in written examinations will be recorded on the student's official transcript, and a record of the offence will be held in the department. Cases of academic dishonesty may where relevant be reported to professional bodies. Students' attention is drawn to the Student Development leaflets *Avoiding Plagiarism* and *Referencing and Bibliographies*, available free from Student Development Zone on the 2nd floor of the David Wilson Library and from the Student Development Website (www.le.ac.uk/studentdevelopment) in the *Writing Skills* section. An interactive tutorial on how to avoid plagiarism: 'Don't Cheat Yourself' is also available from the Student Development website: <http://www.le.ac.uk/ssds/slc/plagiarism.html>.

PLEASE NOTE THAT ALL ASSESSED WORK IS SUBMITTED ELECTRONICALLY USING TURNITIN, THE JISC PLAGIARISM DETECTION SERVICE WHICH CHECKS IT FOR PLAGIARISM AGAINST A VAST DATABASE OF ACADEMIC WORK. STUDENTS ARE ENCOURAGED TO CONSULT THE ON-LINE JISC ADVISORY SERVICE, WHICH CONTAINS A WEALTH OF INFORMATION AND GUIDANCE ON AVOIDING PLAGIARISM: <http://www.jiscpas.ac.uk/>.

STUDENT SUPPORT

The Student Support and Development Service (SSDS) provides services in the following areas:

LEARNING AND CAREER DEVELOPMENT

Careers Service

Whether it is developing the skills you need to succeed on your course, or in your life beyond university, the Careers Service is here to support and facilitate your academic, professional and personal development. Visit the Careers Service in the David Wilson Library to access our extensive range of resources: we have over 50 different study guide titles and 20 career development guides, so whether it's writing better essays or building a CV, instant advice is available to take away. You can also access these resources from our website along with a range of online resources such as interactive study skills tutorials and videos on developing your career prospects.

One-to-one advice is available via study consultations, research consultations, maths help and careers consultations. You can see our advisors face-to-face in the Careers Service or use our website to find out how to access our services remotely. Every term, we have a busy programme of interactive workshops covering a diverse range of topics. Our learning development titles range from avoiding plagiarism to improving your essay writing, to giving effective presentations. Career development titles cover all the essential areas such as CV writing, job searching, application forms and interview skills.

The Careers Service provides lots of opportunities for you to develop your employability skills whilst at University. We maintain strong links with employers and advertise their vacancies and work experience opportunities through JOBSonline (on our website). We have a busy programme of employer-led events, from skills workshops to careers fairs, and we organise numerous opportunities for you to make the most of your time at University. Choose from a wide range of volunteering opportunities, work placement schemes and enterprise activities, or take an accredited programme and gain a Leicester Award in Employability skills.

Research postgraduates are catered for with resources, events and training specific to their needs: from Starting your PhD workshops to University-wide events such as the Annual Festival of Postgraduate Research.

To find out more about how the Careers Service can enhance your success at university and beyond, visit our website.

Contact: Careers Service, Student Development Zone, Second Floor, David Wilson Library

Tel: 0116 252 5090,

Email: sdzhelpdesk@le.ac.uk Website: www.le.ac.uk/careers

Education Unit

The Education Unit(ED) is one of the crucial services that the Students' Union offers to students. The Unit provides a friendly, impartial and confidential service to help and advise students about the options available to them on a wide range of topics such as academic appeals, changing courses, and examinations. If a student wishes to come and talk to us about their circumstances or problems they have encountered on their course we will offer guidance about where to go and what to do.

The Education Unit(ED) is based within the redeveloped Students' Union on the West Wing. Opening hours are weekdays 10.00 am till 4.00 pm and you can either pop in or book an appointment by contacting us on the details below. The service is available for all students and you can be assured that the Education Unit(ED) has a policy of treating all casework in the strictest of confidence.

Telephone: 0116 223 1132/1228 Email: educationunit@le.ac.uk

Website: <http://leicesterunion.com/yourunion/ed> the education unit

AccessAbility Centre

The Centre offers a range of services to all University of Leicester students who have specific learning difficulties, such as dyslexia, disabilities or long-term conditions. Staff offer one-to-one support, assessment of dyslexia, the co-ordination of alternative examination arrangements and assistance with applications for the Disabled Students' Allowance. The open access Centre acts as a resource base for students and staff, and is a relaxed place for students to work. Some of its computers have specialised software such as screen enlargement (Zoomtext) and scanning and speech output software (ZoomEx). Essay planning software (Inspiration) and speech output software (Texthelp Read and Write) are on the University wide CFS network. The Centre also has some specialised equipment (CCTV, enlarged keyboard, and chairs) and some for loan (chairs, laptops and digital recorders). Its computers are equipped with specialised software for speech output (essay planning software and basic speech output software are on the University wide CFS network). Low-level photocopying, printing and scanning facilities are also available. The Centre welcomes self-referrals as well as referrals from academic staff.

Contact: AccessAbility Centre, Accessibility Zone, David Wilson Library.

Tel/minicom: 0116 252 5002 Fax: 0116 252 5513

email: accessible@le.ac.uk Web: <http://www.le.ac.uk/accessability/>

*Alternatively, contact Dr Sarah Carter, AccessAbility Officer for the School of English,
Tel: 0116 252 5073*

PRACTICAL MATTERS

Student Welfare Service

The Student Welfare Centre offers wide-ranging support for students. Practical advice and information is available on a range of issues. Financial advice is offered, with information on budgeting and State benefits. Students can apply for hardship grants and loans through the Service; Welfare staff can assist with applications to charities and trusts.

For international students, the Student Welfare Service runs various Welcome programmes throughout the year. Information is provided on specific hardship funds, and advice is given on immigration. Students are advised to renew their visas through the scheme provided by Student Welfare. The Service also co-ordinates HOST visits to British families and hospitality visits to local families in Leicester. International students with children may be eligible for help with childcare costs, which are claimed through the Service.

The Student Welfare Service works closely with Residential and Commercial Services in providing pastoral care for students living in University residences. Postgraduate and mature students are invited to apply for Resident Advisor positions; information and application forms are available on the University website. The Service also works closely with the local community to intervene in disputes with neighbours and to improve living conditions for those students who choose private rented accommodation.

A legal advice clinic is held in conjunction with the School of Law.

Contact: Student Welfare Service, 1st Floor Percy Gee Building.

Telephone: 0116 223 1185 Fax: 0116 223 1196,

Email: welfare@le.ac.uk Web: <http://www.le.ac.uk/welfare>

COUNSELLING, HEALTH AND WELLBEING

Student Counselling, Healthy Living and Mental Wellbeing Service

The staff of this Service offer a range of expertise and support for both the physical and psychological aspects of health and wellbeing in the context of your academic journey. The Service is available, at no cost, to all students of the University. The Service can also provide advice and information to all members of the University community who have general concerns about supporting students with needs relating to their physical or mental health. Services on offer include:

Student Counselling support offers confidential counselling sessions on a one-to-one or group basis as appropriate. Students may seek counselling for a variety of reasons: both academic and/or personal, some just want to come once to talk over something that is troubling them, others may wish to see a counsellor regularly for a period of time, or explore issues together with others in a group. For initial appointment and explanatory leaflet, please ring or email the Service or visit the website.

Contact: Student Counselling Service, 161 Welford Road

Office hours 10 am to 8 pm, Monday and Thursday, 10 am to 5 pm Tuesday, Wednesday and Friday

Appointments can be made by telephone, email, or call in and speak to a receptionist in person.

Telephone 0116 223-1780

Email: counselling@le.ac.uk

Website: www.le.ac.uk/counselling

Student Mental Wellbeing support offers discreet and confidential support on a one-to-one basis to students managing mental health issues at university. The aim of this support is to assist students to lessen the impact these issues might have on their studies. If required, the service can co-ordinate a network of support from those available both at the University and in the wider community. Related group activities and educational workshops are offered for all students from time to time. The service will also, with the students' permission, liaise on their behalf with their Departments or other parts of the University.

Students are welcome to make contact with the service at any point in their course. Pre-entry contact is also encouraged, from prospective students who wish to discuss any support they may require on their course. An appointment to meet with an adviser can be made by telephone, letter or email.

Contact: Student Support (mental wellbeing), 161 Welford Road

Telephone 0116 252 2283

Email: mentalhealth@le.ac.uk Website: www.le.ac.uk/mentalhealth

Student Healthy Living strives to help students enjoy a balanced life, the service helps individuals to identify an approach to life which can improve their wellbeing, enhance study and reach their full potential. The service is committed to the delivery of health and wellbeing activities that support students in developing life skills. As well as supporting academic achievement, these skills are transferable and should prove beneficial through the transition from University to the demands of employment and graduate careers. The Student Healthy Living Service works closely with the Freeman's Common Health Centre and also provides direction to appropriate health care services. More information can be found on the Healthy Living Service website.

Contact: The Student Healthy Living Service, 161 Welford Road

Telephone 0116 223 1268

Email: healthyliving@le.ac.uk Website: <http://go.le.ac.uk/healthyliving>

SUPPORT WITHIN THE SCHOOL OF ENGLISH

Personal Tuition

What is a personal tutor? Your personal tutor is your first point of contact should you need to discuss matters of a general academic nature and/or should you require personal support, for example if you are experiencing difficulties as a result of illness which may effect your studies. Normally you will have the same personal tutor throughout the period of your degree. Your personal tutor will also be available to advise on issues or concerns related to equal opportunities (ethnicity, gender, disability etc.), or for further clarification, see the Equal Opportunities tutor Dr Victoria Stewart, vas6@le.ac.uk.

Where, when and who? Personal tutors are assigned at the beginning of the first year. Your personal tutor's name, office hours and contact details can be found on the main notice board on the 14th floor.

In the first semester of the first year your personal tutor will establish initial contact with you. In subsequent semesters you should make contact with your tutor within the first three weeks of the semester. This rule applies also to the second semester and to every semester thereafter. Dr Gowan Dawson is responsible for the allocation of personal tutors. You should make contact with him if, for instance, you need or wish to change tutor.

In summary, your personal tutor will offer confidential advice and support on a range of matters, from official dealings with the University, College or School (this includes advice on issues relating to modules on which your personal tutor also teaches; as personal tutor their role is to provide you with support, not discipline!) to guidance on how to proceed in the event of a failure. **It is in your interests to ensure that your personal tutor is kept informed about anything that might affect your ability to fulfil your assignment and attendance obligations.** Your personal tutor will be able to put you in touch with a range of specialist advisers within the university, qualified to give financial, medical and welfare advice. For further details of the range of services available see pages 143-45.

N.B. The School will provide the opportunity for students to discuss personal matters with a more appropriate individual than the personal tutor if the case warrants it (for example, a female student might wish to consult a female member of staff about a particular issue).

Personal Development Planning (PDP)

Personal development planning (PDP) is a structured and supported process designed to give students the opportunity to reflect on their progress and plan for their future development. In doing so, it is hoped that PDP will better enable students to improve and enhance both their academic performance and their prospects for professional and career success after graduation. School of English staff – in particular personal tutors – will assist students in their self-assessment of their own academic, personal and career development, and in the formulation of action plans based on this process of self-appraisal. Incoming first-years will be introduced to PDP in the course of the EN1010 ('Reading English') module during the first semester. All students are also encouraged to take time to reflect on their progress and goals using the resources provided on Blackboard for PDP. It is hoped that by introducing students to PDP at the outset of their English degrees, they will come to consider this act of self-assessment as a valued part of their studies and progress.

Study Skills

How do I learn how to adapt to university study?

The first year study-skills workshops are designed to help you understand the differences between A-level and undergraduate study. They are listed under the course descriptions for Reading English and History of the English Language. In these sessions you will learn how to present your course-work, how to use secondary sources, what you can expect from us, what we expect from you, how to avoid plagiarism, how to prepare for exams, how to do oral presentations, how to do group-work, what computer facilities are available to you, what library facilities are available to you, and more. Social Sciences has an excellent website, relevant to English students: <http://www.le.ac.uk/socsci/skills/>.

Teaching methods/study skills

A series of free study and research guides are available from the Student Development Zone on the 2nd floor of the David Wilson Library, on the Careers Service website (www.le.ac.uk/careers), and in the institutional content folder on Blackboard.

ASSESSMENT

Where a module is assessed on the basis of course-work essays, these essays will be returned to the students after marking during a seminar in the subsequent term.

You must be present for all examination papers you are required to sit. Anyone who is unwell must obtain a medical practitioner's note, appropriately dated, formally certifying an inability to sit the examination either in the examination room or in the sick-bay or in one of the other special rooms on the day in question.

For any course contributing to your final assessment you may (exceptionally) be required at the discretion of the examiners to attend an oral examination.

Please note that you must not repeat any assessed work.

FIRST YEAR

The first year of your course is a qualifying year only. Completing it gives you the right to proceed to the second year. For a single-subject degree in English the marks for first-year modules do not count in any way towards the final assessment and the class of degree.

In order to proceed to the second year of the course, you must obtain the 80 credit-units for your four double-modules of English and the 40 credit-units for your Option modules. To obtain the credit-units for each module you must:

- a) attend classes in accordance with the School's normal requirements
- b) submit by the stipulated date all specified essays, dissertations, or project-work, completed in accordance with the School's requirements as to length, layout, and style

and, in the assessment process:

- c) achieve a mark of at least 40 in each module contributing to the total of 60 credit-units being sought in that semester.

Subject to the achievement of an overall average of 40%, modules may be passed at a level sufficient for the award of credit (marks between 35% to 39%). This means that students with a credit-weighted average of less than 40% overall will be deemed to have failed all modules in which a mark of less than 40% has been obtained; students with a credit-weighted average of 40% or more overall will be deemed to have failed all modules in which a mark of less than 35% has been obtained.

In short, this means that if you get a module mark of between 35 to 39 but have an overall average of 40 or above then it will be deemed a 'pass for credit' mark and you won't be asked to retake it (and indeed won't be able to). However, any marks of 34 or below will be deemed a fail and in most circumstances, require a retake/resubmission regardless of your overall average.

After the assessment-period for the first semester (and before the end of February at the latest) students will be notified whether they have passed or failed in their various first-semester modules and will be given guidance by their tutors as to how well they have performed. Since the marks for any module are provisional until they have been before a meeting of a School's Board of Examiners at which the external examiners are present and since such a meeting will normally take place only at the end of the second semester, the official – and final – marks for first-semester modules will not be released until the end of the academic year.

Students declared by a Board of Examiners to have failed any modules taken during the session will normally be allowed to re-sit any examination associated with a failed module in the September immediately following the end of the academic year in which the failure occurred, and students who have failed or not completed any elements of assessed course-work will normally be given the opportunity to (re-)submit the work either before the end of the academic year or by the end of the September examination period.

SECOND YEAR

In order to proceed to the third year of the course you must obtain 120 credit-units for English. The requirements for obtaining the credit-units for each of the six double-modules in English that you take are the same as in the first year. The same rules about provision of information, and the handling of failures also apply.

THIRD YEAR

You must obtain 120 credit-units for your six double-modules of English.

The requirements for obtaining the credit-units for each of the six double-modules in English that you take are the same as in the first and second years. The same rules about the provision of information about first-semester performance also apply. Failures are, however, handled differently.

Students who fail to satisfy the examiners in the Final Examinations may be allowed by the Board of the College of Arts, Humanities and Law to present themselves for re-examination on one subsequent occasion only, which will be in the following year (January and/or June), and they will be considered for the award of a classified degree in June of that year. The College Board will decide whether such students are required to resit all final-year modules or only those failed.

Examination anonymity: The University has a system of anonymous marking for written examinations and assessed essays, and students must use their original UCAS numbers (printed on the Student Library Card). Students use the same number for the duration of their course.

SCHOOL OF ENGLISH MARKING CRITERIA

In order to maintain consistency in marking, tutors in the School of English will be employing the following criteria to assist assessment. Depending on the nature of the assignment, higher achievement in some areas may compensate for lower achievement in others.

	First	Upper Second	Lower Second	Third	Pass	Fail
Relevance to the question	Directly relevant to the subtleties of the question	Directly relevant to the question	Substantially relevant to the question	Some irrelevance or generalization	Substantial irrelevance or generalization	Little relevance
Knowledge	Evidence of wide and detailed reading in the literature, its contexts and in literary studies	Evidence of resourceful reading (beyond core texts, and lecture and seminar topics)	Good knowledge of the core texts, and issues covered in lectures and seminars, and evidence of background reading	Gaps in subject knowledge	Substantial gaps in subject knowledge	Little subject knowledge
Critical Analysis and Evaluation of Texts	Detailed, subtle and probing analysis	Detailed and thorough analysis	Analysis offered in support of the argument	Limited or superficial analysis with a tendency to description	Descriptive or narrative presentation	Little analysis
Independent Thinking	Independent approach to making argument and selecting evidence	Demonstrates some independence in choice of evidence or shape of argument	Some evidence of independent thinking	Little evidence of independent thinking, even derivative	Limited independent thought, derivative	Little evidence of independent thought, highly derivative
Argument	Thoughtful, conceptually rich, well-structured and exploratory	Thoughtful, coherent and well-organized	Coherent and organized argument, with some evidence of thinking about the question	Deficient in thoughtfulness, clarity and coherence	Limited or underdeveloped argument and thinking about the problem	Little or no logical argument or thought
Substantiation/Use of Evidence	Argument well-supported with a range of primary and secondary sources	Substantial relevant evidence	Substantial evidence	Gaps in the illustration of the argument	Some relevant illustration and evidence	Little evidence
Readability	Clear, fluent and pleasing to read	Accurate and clearly intelligible	Some minor losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Flaws in expression, problems with intelligibility	Widespread lack of intelligibility, inarticulate
Presentation	Near faultless use of conventions and proof-reading	Some unsystematic errors and proof-reading oversights	Some systematic errors in presentation and evidence of inattentive proof-reading	Systematic errors, insufficiently careful proofing and referencing	Careless proof-reading and poor knowledge of conventions for referencing	The conventions of referencing have not been learned; the work has not been proof-read

MARKING CRITERIA FOR LANGUAGE ASSIGNMENTS

	First	Upper Second	Lower Second	Third	Pass	Fail
Clarity of Aims and Argument	Clear and sophisticated	Clear and coherent	Clear	Some irrelevance or generalization	Substantial irrelevance or generalization	Little relevance
Project Design	Thoughtful project informed by background reading and making excellent use of data. Clear understanding of methodological limitations	Thoughtful project design, showing some evidence of background reading and consideration of limitations. Good quality data	Coherently designed project, though not always acting on background reading or methodological limitations to produce good quality data	Unsophisticated project design. Methodological flaws	Underdeveloped project producing poor quality data. Methodological flaws present not identified	Insubstantial project producing little or poor quality data. Major methodological limitations
Ethics (where applicable)	Ethical issues central to all aspects of the project	Careful and informed consideration of ethical issues	Some thought given to ethical issues. Conforms to University ethical standards	Conforms to University ethical standards	Insufficient attention paid to ethical considerations, but no outright violation of University standards	Fails to meet University ethical standards
Independent Thinking	Independent approach to project design and evidence selection	Demonstrates some independence in choice of evidence or shape of argument	Some evidence of independent thinking	Little evidence of independent thinking, even derivative	Limited independent thought, derivative	Little evidence of independent thought, highly derivative
Data Analysis	Detailed, subtle and probing analysis	Detailed and thorough analysis	Analysis offered in support of the argument	Limited or superficial analysis with a tendency to description	Largely descriptive presentation	Little analysis
Knowledge and Accuracy	Evidence of wide and detailed knowledge in the field, accurately applied and evaluated	Evidence of resourceful reading (beyond core texts, and lecture and seminar topics),	Good knowledge of the field and evidence of background	Gaps in subject knowledge	Substantial gaps in subject knowledge	Little evidence of subject knowledge
Use of Terminology and Conventions	Near faultless use of linguistic terminology and conventions	Accurate and appropriate use of linguistic terminology and conventions	Some use of linguistic terminology and conventions, largely accurately	Inaccurate or inadequate use of linguistic terminology and conventions	Limited or largely inaccurate use of linguistic terminology	Little use of linguistic terminology and conventions
Readability	Clear, fluent and pleasing to read	Accurate and clearly intelligible	Some minor losses of clarity and accuracy	Flaws contribute to lack of intelligibility in some passages	Flaws in expression, frequent problems with intelligibility	Widespread lack of intelligibility, inarticulate

MARKING CRITERIA FOR CREATIVE WRITING

Individual module tutors will supply additional criteria where relevant, e.g. response to source text, handling of genre, etc.

	First	Upper Second	Lower Second	Third	Pass	Fail
Voice/ point-of- view	Full control of narrative voice and dialogue; excellent, very imaginative handling of register	Overall control of narrative voice and dialogue; assured, imaginative handling of register	Sound control of narrative voice and dialogue; for the most part competent handling of register	Limited control of narrative voice and dialogue; in places weak handling of register	Poor control of narrative voice and dialogue; weak handling of register	Very limited control of narrative voice and dialogue; very poor handling of register
Language and Observation	Full control and precise, very imaginative handling of language and observed detail	Overall control and assured, imaginative handling of language and observed detail	Sound control and for the most part competent handling of language and observed detail	Limited control and in places weak handling of language and observed detail	Poor control and in places incompetent handling of language and observed detail	Very limited control and very poor handling of language and observed detail
Structure	Full control and very imaginative handling of structure and organisation	Overall control and assured, imaginative handling of structure and organisation	Sound control and for the most part competent handling of structure and organisation	Limited control and in places weak handling of structure and organisation	Poor control and in places incompetent handling of structure and organisation	Very limited control and very poor handling of structure and organisation
Intellectual Engagement	Excellent, very imaginative engagement with ideas and works on course	Very good, imaginative engagement with ideas and works on course	Good, for the most part competent engagement with ideas and works on course	Limited and in places weak engagement with ideas and works on course	Engagement with ideas and works on course generally weak	Very poor, seriously limited engagement with ideas and works on course
Presentation	Excellent, near-flawless presentation	Very good presentation with very few errors; formatting correct	Good presentation with not many errors; formatting for the most part correct	Inconsistent presentation with a number of errors; formatting acceptable	Poor presentation with many errors; formatting in places incorrect	Very poor presentation with many and/or major errors; formatting incorrect

MARKING CRITERIA FOR REFLECTIVE COMMENTARIES ON CREATIVE WRITING

	First	Upper Second	Lower Second	Third	Pass	Fail
Explanation of Aims	Excellent: fully explained; very lucid and cogent; highly perceptive in identifying and responding to relevant issues	Very good: process mainly explained; mainly lucid and cogent; perceptive in identifying and responding to issues	Good: process competently, if not fully, explained; some clarity and cogency; competently identifies and responds to some issues	Limited explanation of process; some cogency and/or clarity; identification of some relevant issues	Poor explanation of process; little cogency; identification of a few relevant issues	Very limited explanation of process; negligible cogency; very poor identification of relevant issues
Engagement with Significant Features	Excellent: very cogent and perceptive engagement with, and understanding of, all significant features	Very good: mainly cogent and perceptive engagement with, and understanding of, most significant features	Good: some cogency and perceptiveness in engagement with, and understanding of, some significant features	Limited cogency and/or perceptiveness in engagement with, and understanding of, a limited number of significant features	Poor cogency and/or perceptiveness in understanding of significant features	Very limited cogency and/or perceptiveness in understanding of significant features
Situating Work in Relevant Context	Excellent: completely convincing and very perceptive in relating work to a good range of existing literature (and, where appropriate, criticism)	Very good: mainly convincing and perceptive in relating work to fair range of existing literature (and, where appropriate, criticism)	Good: some cogency and perceptiveness in relating work to some existing literature (and, where appropriate, criticism)	Limited cogency and/or perceptiveness in relating work to some existing literature (and, where appropriate, criticism)	Poor cogency and/or perceptiveness in relating work to limited amount of existing literature (and, where appropriate, criticism)	Very limited cogency and/or perceptiveness in relating work to limited amount of existing literature (and, where appropriate, criticism)
Response to Feedback	Excellent: evidence of very intelligent and productive creative and intellectual response to feedback	Very good: evidence of intelligent and productive creative and/or intellectual response to feedback	Good: evidence of adequate, if limited, creative and/or intellectual response to feedback	Limited evidence of some creative and/or intellectual response to feedback	Poor evidence of some creative and/or intellectual response to feedback	Very limited evidence of some creative and/or intellectual response to feedback

SCHOOL OF ENGLISH MARKING CRITERIA FOR ORAL PRESENTATIONS

	First	Upper Second	Lower Second	Third	Pass	Fail
Knowledge, and relevance of content	Evidence of systematic, independently-minded reading and thought. Directly relevant to the nuances of the topic	Evidence of careful and resourceful reading and thought. Directly relevant to the topic	Evidence of some careful reading and thought. Mainly relevant to the topic	Significant gaps in reading and thought. Often irrelevant to the topic	Substantial gaps in reading and thought. Substantially irrelevant	Limited evidence of reading and thought. Little relevance
Organisation of material	Remarkably meticulous and clear structure. Skillful and subtle signposting	Orderly and clear structure. Systematic signposting	Fairly clear structure. Substantial effort made in signposting	Some evidence of structuring, but frequently muddled. Inconsistent signposting	Some thought given to structure, but usually unclear. Limited signposting	Little or no thought given to structure. Little or no evidence of signposting
Critical analysis and evaluation of material	Subtle, detailed and independent-minded analysis. Confident and balanced evaluation	Detailed and thorough analysis. Clear effort made to weigh up evidence	Usually thorough analysis, going into some detail. Substantial effort made to weigh evidence	Limited or superficial analysis. Tendency to describe rather than evaluate	Limited analysis. Heavily descriptive rather than evaluative	Little or no analysis. Little or no evaluation
Clarity and range of expression	Highly articulate, fluent, wide-ranging expression with strong command of critical language	Clear expression, generally fluent, and very good command of critical language	Some minor losses of clarity. Largely accurate use of critical language	Flaws in clarity at times. Limited expression. Efforts to use critical language, not always accurately	Flaws in expression and lack of clarity. Some limited use of critical language	Widespread lack of clarity. Often inarticulate. Very little use of critical language
Pace and timing	Excellent time keeping and excellent delivery pace	Good time keeping and well paced delivery	An ability to keep to agreed time and an attempt to keep the delivery paced	Substantially kept to agreed time and some evidence of keeping the delivery paced	Limited ability to keep to agreed time limits. Fast or slow delivery	Inability to keep to agreed time limits. Too fast or too slow delivery
Engagement/ rapport with audience	Excellent ability to establish eye-contact, to directly address and to engage the audience	Very good ability to establish eye-contact, to directly address and to engage the audience	Good ability to establish eye-contact, to directly address and to engage the audience	Limited ability to establish eye-contact, to directly address and to engage the audience	Sufficient ability to establish eye-contact, to directly address and to engage the audience	No ability to establish eye-contact, to directly address or engage the audience
Response to questions	Excellent response to questions	Very good response to questions	Good response to questions	Limited response to questions	Sufficient response to questions	No response to questions
Use of handout, visual and other aids	Highly confident use of aids, which are fully integrated, thoroughly relevant to the presentation, and entirely clear	Assured use of aids, which are well integrated, directly relevant to the presentation and very clear	Fairly confident use of aids, which are largely well integrated, relevant to the presentation and clear	Limited confidence in use of aids, which are not always well integrated, relevant to the presentation or clear	Unconfident use of aids, which are poorly integrated, often irrelevant to the presentation, and at times lacking in clarity	Very unconfident use of aids, which are not integrated, substantially irrelevant, and show a widespread lack of clarity
Team interaction	Show an excellent division of roles, communication, and an excellent group balance	Show a very good division of roles, communication, and a very good group balance	Show a good division of roles, communication, and a good group balance	Show a limited attempt at agreeing division of roles, evidence of communication, and group balance	Show a sufficient attempt at agreeing division of roles, little communication, and little group balance	Show no attempt at agreeing division of roles, no communication, and no group balance

BA (ENGLISH) DEGREE CLASSIFICATION

Before any student can be awarded a degree they must have obtained the credit-units (as explained above) for all the modules they have taken.

Third-year students already know the assessment-marks for the six double-modules they took in the second year. They should, however, be aware that the Board of Examiners that will be awarding them their degree class at the end of their course may ask for second-year work to be read again, in order to establish the clearest possible picture of the academic profile. Where work is read again, students should be aware that the mark for such work may remain the same, may be raised, or may be lowered.

Students will be given guidance on their performance in the three autumn-semester modules contributing towards their degree classification as soon as possible after the January assessment period. They are, of course, entitled to know the full details of their third-year performance (and of any changes that may have been made to second-year marks) once these have been confirmed by the Board of Examiners. The Board of Examiners will assign a student to a class on the basis of the twelve marks gained for the six second-year modules and the six third-year modules each student will have taken. All work that counts in any way towards a student's degree-class will have been double-marked.

The Board of Examiners in English is made up of all the full-time members of the School, other examiners formally appointed by the university, and three external examiners (who are senior members of English departments in other British universities). The Board meeting in the June of a student's second year provisionally confirms the results that student would carry forward to the third year. The Board meeting in the June of the student's third year first confirms the results for the modules students have taken in the third year and then looks at all twelve second- and third-year marks and assigns each student to a class.

The Board of Examiners has available any relevant medical information (see below) and all the course records. It will know if any student has submitted any work late without permission, failed to observe the rubrics for any of the components of the degree, or submitted any incomplete or unusually short work. The Board also knows whether any result showing a pass mark on aggregate contains within it a failing element, or whether any result showing an upper-second-class aggregate actually contains first-class elements. The Board has full details of any cases of plagiarism that may have been detected and it deals with any such cases in the light of the university's guidelines.

Students will note how important it is to meet all deadlines, take great care to observe examination-paper rubrics - which exist to ensure not only that all candidates are treated fairly relative to one another but also that each of the question papers tests exactly what the examiners want it to test - and submit complete scripts at the end of a three-hour examination session.

Rubric Violations

Make sure you know what is required of you in an exam. How many authors do you have to cover? How many texts? How many questions do you have to answer? Clear instructions are written at the beginning of each exam paper. Failure to follow these instructions will be penalized by a deduction of 8 marks from your total. Where this deduction has been made, there will be an 'r' (for 'rubric violation') on the marksheet.

Timing must be properly judged! A script with only two answers instead of three can be marked out of only 67%, and one with just one answer can be marked out of only 33% - already a clear fail. Needless to say, such a mark severely damages a final average. Examiners may at their discretion give some credit to a last answer partially in note form, but such an answer will never achieve as high a mark as a properly-produced essay-type answer would have done.

For each piece of assessed work or three-hour examination paper the examiners submit an agreed mark. The scale used throughout the university is:

First	70+
Upper second (2.1)	60–69
Lower second (2.2)	50–59
Third	40–49
Pass	35–39

The School of English uses the following code at the bottom of the scale:

0–34 Fail, 34 is a clear and unalterable fail and the marks down to 0 denote increasing awfulness.

The School of English uses the following code at the top of the scale within the First-Class band.

90–100 Work of a truly exceptional standard, demonstrating remarkable originality of thought, profound understanding, and characterized by stylistic clarity and elegance and intellectual rigour. Parts of the work may be of publishable quality.

80–89 Work of an exceptional standard, demonstrating highly original thought and striking understanding; ideas and argument articulated in a confident, thoughtful manner.

70–79 Excellent work fulfilling all of the criteria for first-class work detailed in the School of English Marking Criteria.

FOR SINGLE SUBJECT, JOINT DEGREE, AND COMBINED SUBJECT STUDENTS

Pass/Fail threshold for the programme (*at the first attempt an overall failure entails a resit; at the second attempt it entails course termination*)

Students who fail modules to the value of 45 credits or less may be considered for the award of a degree under the rules below, unless the department has specifically required a pass in a given module, in which case the student will fail the programme.

Students who fail modules to the value of 50 credits, or have a weighted average mark of less than 35%, will fail the programme.

First

Modules to the value of at least 120 credits at 70% or better, a weighted average mark greater than or equal to 65%, and failed modules worth less than 40 credits

Or Weighted average mark greater than or equal to 70%

2.1

Modules to the value of at least 120 credits at 60% or better, a weighted average mark greater than or equal to 55%, and failed modules worth less than 40 credits

Or Weighted average mark greater than or equal to 60%

[Or Weighted average mark greater than or equal to 65% and modules to the value of at least 120 credits at 70% or better, and modules to the value of 40 or 45 failed credits
(*Dropped class from 1st because of failures*)]

2.2

Modules to the value of at least 120 credits at 50% or better, a weighted average mark greater than or equal to 45%, and failed modules worth less than 40 credits

Or Weighted average mark greater than or equal to 50%

[Or Weighted average mark greater than or equal to 55% modules to the value of at least 120 credits or better, and modules to the value of 40 or 45 failed credits
(*Dropped class from 2.1 because of failures*)]

Third

Weighted average mark greater than or equal to 40%

[Or Modules to the value of at least 120 credits at 40% or better, a weighted average mark greater than or equal to 50%, and 40 or 45 credits
(*Dropped class from 2.2 because of failures*)]

Pass

Weighted average mark greater than or equal to 35%

Additional Rules

(a) Calculating the weighted average

Three-year Programmes

In order to calculate the weighted average, the scheme fixes the relative weighting of the third-year and second-year marks in three-year programmes at 60:40, on the grounds that most students perform better in their final year. The weighted average is to be calculated on the basis of all second and third year marks. The second year and third year averages are calculated first, and then combined with a weighting of 60:40 in favour of the final year average. If the modules in a year have different credit values (e.g. some 10 and some 20) then they are weighted by their credit value in calculating the year average. If all modules in a year have the same credit value then the average for the year is a simple average.

For the purposes of identifying students' best performances on a module-by-module basis in order to meet the 120 credit threshold for a particular class, all second and third year modules are equal (only differentiated by their credit value where applicable). Differential weighting is only for the purposes of calculating the average mark between the two years.

BA English (European)

The same general principles apply to the calculation of the weighted average as for three-year programmes, but the second, third and fourth years are included, with a relative weighing of 20:30:50. For the purposes of identifying students' best performance on a module-by-module basis, all second, third and fourth year modules are equal, but the credit threshold for a particular class is 180 rather than 120 credits.

(b) Borderlines

External examiners will be involved in the consideration of borderline cases, and of those just below the borderline with special/mitigating circumstances. *Viva voce* examinations may still be permitted where there is a genuine need to substantiate the information available to a Board of Examiners, but it is anticipated that the current trend away from *vivas* will continue as the new rules become embedded.

Candidates will be considered for promotion to the next higher degree class under the following borderline rules:

First

Modules to the value of at least 120 credits at 68% or better, including modules to the value of at least 90 credits at 70% or better, a weighted average mark greater than or equal to 65%, and failed modules worth less than 40 credits.

2.1

Modules to the value of at least 120 credits at 58% or better, including modules to the value of at least 90 credits at 60% or better, a weighted average mark greater than or equal to 55%, and failed modules worth less than 40 credits.

2.2

Modules to the value of at least 120 credits at 48% or better, including modules to the value of at least 90 credits at 50% or better, a weighted average mark greater than or equal to 45%, and failed modules worth less than 40 credits.

Note: for four-year integrated programmes, the requirement is 180 credits at the 68/58/48% level and 150 at the 70/60/50% level.

Allowance should be made for exceptions to the borderline rules for individual students with an extraordinary profile of marks, but such exceptions should be rare, and not be made a pretext for generating a sub-set of rules. The single scheme does not take away the discretion of Boards of Examiners, but seeks only to ensure that this is exercised in the context of a clear set of standard procedures.

(c) Limits on the number of failed modules

A student cannot graduate with more than 45 failed credits.

BA (ENGLISH: EUROPEAN UNION) DEGREE CLASSIFICATION

The scheme of classification for the BA (English: European Union) degree is similar to that for the BA (English) degree except that there are sixteen elements to be taken into account instead of twelve. Six of these are second-year modules from Leicester, four come from the student's year abroad, and six are the Leicester third-year modules. Because there are sixteen elements rather than twelve, references to six elements in a particular class in the BA (English) scheme for the award of classes should be read as references to eight elements in a particular class.

COMBINED STUDIES DEGREE CLASSIFICATION

The Scheme of Assessment for the BA Degree in Combined Studies in the College of Arts, Humanities and Law takes into account the work done in the second and third years of the course.

Ten marks, each out of 100, are considered, two of which come from the two-year subject and the remaining eight from the two three-year subjects.

Where a student has split the third year half and half between two departments (60/60), four marks come from each of the two three-year subjects, one of those marks being an average mark for the second-year work in that subject.

Where a student has split the third year two thirds in one subject and one third in the other subject (80/40), five marks come from the 80-credit subject and three from the 40-credit subject, in each case one of those marks being an average mark for the second-year work in that subject.

Where a third-year subject is a modern language, *all* the marks in that subject come from third-year work only.

The basic marking scheme is the same as that used for Single Subject English:

First	≥70
Upper second	60-69
Lower second	50-59
Third	40-49
Pass	35-39
Fail	0-34

To be placed in a particular degree-class a candidate must have at least five marks lying within that class after the application, where necessary, of the following rules of compensation:

- i. to achieve the required number of marks in a specific class, higher marks may be traded off against lower ones (thus, for example, one upper-second mark plus one third-class mark can be regarded as two lower-second marks)
- ii. where four first-class marks have been obtained, two further marks in the range 65-69 may be deemed the equivalent of a further first-class mark
- iii. a mark of 75 or over is counted as a “super-first-class” mark and can be traded off against an upper-second mark to produce another first-class mark.

The resulting classification is subject to the provision that the minimum average for the appropriate class must be achieved. The averages are as follows:

First	65
Upper second	58
Lower second	49
Third	40

Since the classification of Combined Studies students is a matter for the Board of Examiners of the relevant College and not for any individual department, Combined Studies students should consult the Combined Studies handbook or their Combined Studies Senior Tutor for guidance.

GETTING INVOLVED

STUDENT-STAFF COMMITTEE

What is the SSC?

The Student-Staff Committee for the School of English, which is attended by both tutors and student representatives from each year, meets twice a term to discuss issues that affect all areas of the School, its undergraduates, and their degree courses – from the matter of books available in the Library to the timing of assessment deadlines, as well as English society events. Most importantly, the committee is an essential forum for constructive feedback to be given by students to the School on modules and courses, and it offers the opportunity for students to initiate improvements wherever possible.

Based on the responses from questionnaires (completed by you for every module you take each semester), and on the comments made and issues raised in the meetings themselves, the SSC has been responsible for many significant improvements to the way certain aspects of the School are now approached. For instance, the SSC has successfully helped to clarify the way the university bookshop orders books needed by our undergraduates, and it held a useful meeting with the bookshop's manager to do so. Feedback from SSC members helped the School of English to revise the syllabus for the first year, and to plan the Study Skills workshops and EN1010 course. But traditionally the Committee has a sociable function too. We established an English Society to organise theatre trips, guest speakers and social events to enable students from all years in the School to meet. We also run a second-hand bookshop for students to buy course books at a discounted price and to make money by selling their unwanted books.

SSC convenor: Dr Felicity James (fj21@le.ac.uk)

How Can I Help?

By its very nature, the SSC relies entirely upon student input for it to 'work', both in terms of the student representatives who attend meetings and in terms of undergraduates contacting SSC members with important issues that need to be raised.

In order to represent everybody's interests in the School, mature students, international students, single subject, combined and options students are welcome to join. Volunteering to be a representative is the best way to get your views heard. Apart from the obvious benefit of it looking great on your CV, the SSC is a genuine way to make a difference in the School. Our concerns are listened to and addressed. Moreover, it is a way to meet students from the entire School and to get to know your tutors informally. So if you are interested in becoming a member of the SSC, or wish to know more about it, just contact the convenor of the committee, or any other current member. A list of names and email addresses of committee members is on the SSC notice board, opposite 1405.

But you don't have to be an SSC member to contribute. Make your views known by contacting committee members directly, as your representatives, and they can raise your queries in subsequent meetings. You can do this by emailing members or by entering a query on the SSC page on the School website [look under Student Resources and follow the link to Societies and Committees: <http://www2.le.ac.uk/departments/english/studentresources/societiesandcommittees/student-staff-committee-ssc>]

You can also drop a note in the SSC pigeon-hole (you can find it where your own pigeon-hole is on floor 13, at the very bottom on the right hand side of the pigeon holes). In any case, SSC undergraduate members will make themselves known and can be approached at any time with any concerns, suggestions, and compliments.

Training for student representatives on departmental committees is provided by the Students' Union's Education Unit (223 1202). Information about the support the Union provides for representatives can be found on the S.U. website at <http://www.leicesterstudent.org/main/advice/edu>

THE ENGLISH SOCIETY FOR LANGUAGE AND LITERATURE

*'Let schoolmasters puzzle their brain,
With grammar, and nonsense, and learning
Good liquor, I stoutly maintain,
Gives genius a better discerning.'* Oliver Goldsmith

The English Society is now in its eighth year of revival, and shall continue to enrich the social and academic lives of its members. Like any society, we need your support to provide a worthwhile function; membership could not be simpler: you can join at Freshers' Fayre. There will also be numerous opportunities to join outside lectures.

Membership has many advantages, including discounted ticket prices to social events and a regular newsletter via email. This year, we aim to repeat the hugely popular Christmas Social, in addition to more casual outings such as regular bar crawls. In addition, we have forged links with both the RSC and REP theatres, and will make a concerted effort to organise a trip to one of these. The English Society is also linked with local venues, including the Curve, the Little Theatre and the Phoenix Arts Centre. Even when we are not directly involved with productions, we will endeavour to promote plays and other events to our members – and to the school as a whole.

We are keen to improve the English Society and nurture its growing success, so we welcome suggestions and comments throughout the academic year. A vital priority this year is to recruit first years that show an interest in joining the committee: not only is this great for the CV, it's also a great way to get to know everyone on the English course! We must find students who are dedicated and committed enough to take over the society: we want our legacy to continue! So, if you are interested, please contact us at the Freshers' Fayre.

The highlight of The English Society's social calendar is the phenomenal Grand Annual Summer Ball, which attracts over 200 staff and students. It truly does have to be seen to be believed!

We are proud to be one of the largest – and most active – academic organisations, and with your help it can continue to grow from strength to strength.

If you would like to join the society, feel free to speak to our representatives at the Freshers' Fayre.

THE FINAL CHAPTER...?

The World was all before them
John Milton, *Paradise Lost*

FINAL RESULTS, ACADEMIC PRIZES, AND GRADUATION ARRANGEMENTS

When will I know my final results?

Lists of marks (in candidate number order) will be posted on the main notice board on the 14th floor during the last week of term. Marks will also be posted onto Blackboard shortly after. Students unavoidably absent from Leicester on the relevant date may wish to leave a stamped, addressed envelope with the School Office, so that results can be posted out to them.

Students cannot obtain their marks over the telephone or by email.

What academic prizes exist?

Each year, when results are announced, the School of English awards academic prizes in recognition of academic attainment:

The Dr Wallace Henry Prize (current value £65) is awarded to the top graduate of the year in English. This prize was established in 1932 by Margaret Wallace Henry in memory of her husband. Dr Wallace Henry was a Leicester medical practitioner based at 6 Market Street.

The three Waddington Prizes (each of £45) are awarded for outstanding performance in final-year English. These prizes were founded in 1959 with a donation from Miss Mary Waddington and Miss Norah Waddington.

The Jean and Arthur Humphreys Prize is given for the best assessed English dissertation submitted by a final-year student. This prize is worth £50. A. R. Humphreys was Professor of English in the School from 1947 to 1976, and was also Dean of the College of Arts from 1957 to 1960. Mrs Jean Humphreys, (MA), received an honorary degree from the University in July 2001 in recognition of her contributions to the development of the University of Leicester for over 50 years.

The John Coleman Creative Writing Prize. This prize was donated in memory of John Coleman, who was a mature student at the School of English and went on to become an inspirational teacher of creative writing. It is to be awarded annually to a student of the School of English. Entrants will submit a short story or opening chapter of a novel of 3000 words or fewer (shorter entries will not be disadvantaged) by the end of the spring term. The competition will be judged by the School and/or the Coleman family (by agreement). A £50 prize will be awarded to the winner, and other entrants may receive an honourable mention.

Each year, the College of Arts, Humanities and Law awards three prizes of £50 to the best second-year undergraduates in the College.

The College also awards two annual Arthur Humphreys Memorial Prizes for outstanding performance in the final undergraduate examinations. One of these prizes (which are worth £50 each) will usually be awarded to the best Combined Studies finalist.

Following the retirement of G. S. Fraser in 1979, from 1980 the School's creative writing prize became known as the G. S. Fraser Poetry Prize. This is an annual competition, open to all students currently enrolled at the University. Entrants may submit a maximum of three poems, on any subject, of forty lines or fewer. The poetry competition is adjudicated by the School: judging takes place during June, and the winner is announced when the academic results are posted. A fifty-pound prize is awarded to the writer of the winning poem, and other entrants may receive an honourable mention. Check the 14th notice board in spring for entry details, and also for the announcement of results in June.

What happens on Graduation day?

The Graduation ceremony will take place during July at the De Montfort Hall. Details will be circulated to final-year students via email at the start of the summer term.

Full academic dress must be worn for the ceremony: hire details will be included in your graduation pack. You may also wish to organise official photographs or a video to commemorate the occasion. You will be allocated tickets for two guests initially. You may, if you wish, request additional tickets: you will then be placed on a waiting list for any spare tickets.

You and your guests will also be invited to attend a reception following the Graduation ceremony. This is usually held in the Charles Wilson building, and refreshments are provided. This is a good chance to catch-up with friends and members of the School.

How will I be able to keep in touch with the School after Graduation?

All graduates of the School of English automatically become members of the University of Leicester Graduates' Association and are invited to attend regular reunion events, such as the 'Homecoming'. For more details of the services provided, please visit the Graduate Relations Office web page at www.le.ac.uk/alumni/.

Careers For English Graduates

When you graduate with an English degree from the University of Leicester you will be following a strong tradition of English graduates who have established themselves firmly in a wide variety of careers: from commercial jobs such as marketing and retail management and financial jobs like accountancy, insurance and banking to the professions of nursing and social work and the entertainment world of acting, film and radio. Other graduates have chosen to enter postgraduate courses, either taking further specialist studies in English (see Postgraduate Opportunities in the School of English) or other related disciplines, or training courses for professions such as teaching, law, information technology and publishing.

The above selection represents just a few examples of the opportunities available to graduates in English. When employers are selecting graduates for these posts they look for academic ability together with good personal skills that will have been developed through a combination of academic study, involvement in University societies, vacation activities and voluntary work. Successfully managing your own time for study, and efficiency in producing written work are two of the most valuable skills to be gained on an English degree. The emphasis on student choice in the third year enables you to express your independence in your work (especially in planning and writing the dissertation) as a visible sign of your interests and motivation to potential employers. Our emphasis on Writing, Oral Communication, Team Work and Research Skills are important areas for you to stress when you write to potential employers to show that you have far more than a degree when you graduate. Some of the areas to which English graduates are attracted, such as publishing, media and arts management, are particularly competitive and careful planning to develop the right combination of skills and to gain relevant experience whilst at University is essential in order to succeed.

The Careers Tutor in the School of English, Dr Lucy Evans, works closely with the Careers Service, based in the David Wilson Library to provide an integrated programme of Careers Talks for English undergraduates. Notification of the sessions will be given in lectures well in advance and details are displayed on the notice board on Floor 14 of the Attenborough Tower and on Blackboard. The Careers Service can be used at any stage during your degree, but early use does give you an advantage and we recommend that you seriously start to consider your plans during the second year.

POSTGRADUATE OPPORTUNITIES IN THE SCHOOL OF ENGLISH

MA in English Language and Linguistics

The MA in English Language and Linguistics offers students the opportunity to develop their linguistic skills and knowledge and to focus on the areas of linguistics or English language study that interest them most. Students will also acquire advanced research skills to enable independent scholarly enquiry.

This course offers the opportunity to write a dissertation of 20,000 words with one-to-one support from a supervisor. This will help those thinking of subsequent research to doctoral level as well as providing evidence of a wide range of transferable skills for those wishing to pursue careers in other areas. In addition to the dissertation, the course consists of an assessed module in English Language and Linguistics Research; introductory modules on Description of English (grammar and phonetics) and Language, Discourse and Society; and two specialist modules.

MA English Language and Linguistics may be taken in one year (full time) or two years (part time). In their first year, part-time students take Description of English, English Language and Linguistics Research and an option module. In the second year, students take Language, Discourse and Society and their second option module, and complete their dissertation.

MA in English Studies

The MA English Studies offers students the opportunity to focus on the area of English literary studies that interests them most, with modules covering literature and language from the Anglo-Saxon period to the present day. Students will also acquire advanced research skills to enable independent scholarly enquiry.

This Master's course offers the opportunity to write a dissertation of either 20,000 or 30,000 words and is therefore suited to those thinking of subsequent research to doctoral level as well as to those wishing to pursue careers in other areas.

As well as the dissertation, the course consists of an assessed module in Bibliography and Research Methods and either three or four specialist modules, depending on the dissertation length chosen. Students will be asked to decide at the end of Semester 1 which dissertation they wish to take (at the start of the second year for part-time students). Students may opt to take Creative Writing Options.

The course may be taken in one year (full-time) or two years (part-time). In their first year, part-time students take the Research Methods module, Editing and Textual Cultures and may also take an Option Module. In the second year, they complete the Option requirement and take either Cities of Words plus a 20,000-word dissertation, or a 30,000-word dissertation.

MA in Modern Literature (and Creative Writing)

This course focuses on twentieth-century and contemporary literature, and includes Creative Writing options. It aims to enlarge students' knowledge of modern literature and enhance powers of critical analysis as well as research and presentation skills through the study of an author (e.g. Muriel Spark), a movement (e.g. Modernism), a genre (e.g. AIDS Narratives) and a decade (e.g. The 1940s). The core seminar modules (which last for twenty-four weeks) run alongside either a critical or creative special subject (e.g. 'Literature and Gender: Deviant Bodies and Dissident Desires' or 'Poetry Writing and Contemporary Poetry'; 'Literature and Exile: American Writers in Paris' or 'Writing Fiction').

In the first semester, students take a module in research methods and academic writing, and in the summer they write either a critical or creative 20,000-word dissertation on a topic agreed in consultation with the MA tutors. The MA course lasts for twelve months for full-time students or two years for part-time students. The course is examined by assessed essays and the dissertation.

MA in Victorian Studies

The school offers an interdisciplinary taught MA course in Victorian Studies in collaboration with members of the School of Historical Studies, the Department of History of Art and Film, the Urban History Centre and the Centre for English Local History. The course may be taken in one year full-time and two years part-time. The taught element consists of two core modules, one on Approaches to Victorian Literature and Culture, and one on Victorian Society, together with optional modules on:

Charles Dickens
Evolution and Entropy
Victorian *Lives*: Life-writing in the Victorian Period
Literature and Culture in 1859
The English Country House in Literature
Narrative: Theories, Texts and Practices
Understanding English and Welsh Communities and Cultures, 1800-2000
Vices and Virtues: Behaving and Misbehaving in British Society

A one-semester module in bibliography and research methods is also included.

M.Phil. or Ph.D.

The School of English can provide supervision for individual research projects in most periods of English literature and some aspects of American literature. Research students are normally admitted as Advanced Postgraduate Students, and transfer at a later stage to the degree of either M.Phil. or Ph.D. The School has many part-time postgraduate students as well as full-time ones working both for research degrees and for the MAs.

All new postgraduate students undertake a module in Bibliography and Research Methods in their first term of registration.

For further details please consult Professor Marshall (gm181@le.ac.uk) or any member of staff or tutor, and the University *Postgraduate Prospectus*.

The School's postgraduate office is Attenborough room 1312.

FACILITIES

IT SERVICES

The computing service on campus is referred to as the CFS service and this provides Windows and Microsoft Office 2007 as well as many other programs that will help you with your studies.

Computer Accounts: When you complete your online University registration you will be issued with an email address and a username for accessing the CFS service.

Regulations of Use: Students must abide by Senate's Regulations Concerning the Use of Computing Services as well as the other policies located at:
<http://www2.le.ac.uk/offices/itservices/about/regulations>

Access to Computers: There are many PC areas across campus where there are PCs you can use and some of these rooms provide overnight and week-end access. There are also several Student PC Areas in the David Wilson Library.

Printing on Campus: Most PC areas on campus have a printer and printouts can be paid for using a bank card. The costs of printing are automatically debited from your 'Print and Copy' account which is created when you register for a computer account. See go.le.ac.uk/studentprinting.

Wi-Fi: The eduroam wi-fi service provides free wi-fi access across campus, allowing web browsing, access to your University email and filestore. See go.le.ac.uk/wifi NOTE: Your laptop or smartphone must be suitably configured to use the wi-fi service.

Off-campus Access to University Email: Outlook Web Access provides access to your University email from anywhere in the world via <http://webmail.le.ac.uk/>

Blackboard: the University of Leicester's virtual learning environment (VLE). Here you can access support and information for all your courses of study at the University. See blackboard.le.ac.uk

Online Resources: The University subscribes to a number of online resources that can be accessed through the Leicester Digital Library from the library home page library.le.ac.uk. NOTE: Support for these services is provided by staff in the David Wilson Library.

Halls of Residence Network: All of the study rooms in University accommodation include internet access. This residential network is provided by a commercial company.

IT Support: IT help on campus is provided through the combined Library and IT Services Help Zone in the David Wilson Library. Alternatively, email: ithelp@le.ac.uk or phone +44(0)116 252 2253, or your department may have computer support staff who can offer you help.

ITS Website: For more information about the services see:
<http://www2.le.ac.uk/offices/itservices>

Contact Details

IT Service Desk

Open: Monday to Friday, 9:00 - 17:00

Tel: 0116-252-2253

Email: ithelp@le.ac.uk

UNIVERSITY REGULATIONS

All students are issued at registration with a web-link to the University's General Regulations. This is an important document which should be read carefully. It contains specific information on residential accommodation, using the Library, freedom of speech, student discipline, parking, the Students' Union, appeals and complaints procedures, the Data Protection Act and Fee Regulations. You should also be aware of the Statement on Harassment and Discrimination, and the Internet Code of Practice and Guide to Legislation, which is available at <http://www.le.ac.uk/portals/regulations.html>, along with a range of other guidance documents relating to computer usage. You are asked to note in particular that the Regulations regarding Registration, the General Regulations Concerning Undergraduate and Taught Postgraduate Students and the Regulations Regarding Student Responsibilities at the beginning of the document cover some important matters. These are summarised below:

Attendance: Attendance is an essential requirement for a first degree or taught postgraduate programme. Full-time students must reside in Leicester or within easy commuting distance of the city for the duration of each term, and all students are normally required to attend such lectures, seminars, practicals and other formal classes as are specified in their course timetables.

In addition to existing attendance monitoring practices, departments will monitor **international student** attendance at two 'checkpoints' during each academic year and report any absences to the University Registry. Where possible, checkpoints will be lectures, seminars, practical or other formal classes as specified in student course and examination timetables, or the submission of coursework, where this is made in person by the student to the department. As such, students will NOT normally be notified of specific checkpoint dates. Where the department cannot utilise either of these mechanisms, they will determine a suitable alternative interaction and notify students of the time and date.

Departments are empowered to authorise short absences for personal reasons, but requests for absences of more than one week must be explicitly approved by the University and will only be granted if the department is in agreement with the proposal, and if the student concerned takes full responsibility for the completion of outstanding academic work. This procedure also applies if the absence is required for religious reasons, but as students are required to notify the Registry at the beginning of each academic year if there are likely to be religious reasons for any absence during that year, academic departments and administrative offices are expected to utilise this information pro-actively, so that any specific religious needs can be anticipated, and where practicable, met. **Authorisation of short absences will also apply to attendance checkpoints for international students.**

Personal Conduct: The University expects students to conduct themselves with propriety, both in and around the University buildings and also in public places.

Term-time employment (full-time students): Paid employment during term-time should not exceed 15 hours per week. Such part-time work will not be accepted as a mitigating circumstance to excuse absence from classes, late submission of work, or examination failure.

Neglect of academic obligations: Unsatisfactory attendance, work and progress may lead to termination of course. Students are advised to take note of the attendance and submission requirements for their individual course as provided by the department.

Students who are neglectful of their academic obligations by failing to attend teaching sessions and/or submit the required assessments will be warned by their department and, if their performance does not improve, may be issued with a formal warning by the University. Unsatisfactory attendance, work and progress may result in a student losing their right to re-sit failed assessments, or in some circumstances, termination of course.

In addition to this, any **international student's** failure to meet attendance and/or checkpoint requirements could lead to the termination of your course and the reporting of this to the UK Border Agency, in line with the University sponsor obligations.

Withdrawal: *Students who wish to withdraw from the University, either temporarily or permanently, should consult their personal tutor and/or other members of the academic staff, and where applicable, seek advice from the Learning Development team in the Careers Service and/or Student Welfare Service. A guidance leaflet on withdrawal and an application form are obtainable from the Reception Desk in the Fielding Johnson Building. Requests for temporary withdrawal and associated conditions of re-entry require the approval of the University.*

Examinations: *You should ensure that you are familiar with the University's Examination Regulations. These contain a variety of regulatory information and instructions relating to examinations, including rules governing:*

- *admittance*
- *student conduct*
- *permitted and prohibited items*
- *use of calculators and dictionaries*
- *absence due to illness*
- *cheating in examinations*

The University's full regulations regarding Examinations can be found at:
<http://www.le.ac.uk/academic/et/ex/ExaminationRegulations.html>

Scheduling of Examinations: *Examinations are normally scheduled utilising two periods a day for the First Semester examinations (9.30 am and 2.30 pm), and two slots a day for the Second Semester examinations (9.30 am and 2.30 pm). Examinations are held on six days a week, Monday to Saturday, and special arrangements cannot be made to accommodate students' personal preferences, unless these arise from specific religious requirements identified by the student at the commencement of the academic year, or are associated with approved measures to support students with disabilities. Students with disabilities who require special examination arrangements should contact the AccessAbility Centre.*

The extent to which the timetabling of examinations can be adapted to meet the specific religious requirements of individual students will vary from case to case, but the University will make such alternative arrangements as are in its power, subject to the overriding requirements that the examinations must be scheduled within the published examination periods, and that alternative arrangements introduced for individual students must not disadvantage the majority. Students making requests for special treatment on religious grounds should recognise that measures designed to meet their needs might therefore involve an unavoidable element of inconvenience (for example, the requirement to remain incommunicado for a period of time).

CODE OF PRACTICE

The following is excerpted from the website of the University Research Ethics Committee:
<http://www2.le.ac.uk/institution/committees/research-ethics/code-of-practice>

You MUST consult the WHOLE document before you consider undertaking research concerning human subjects (whether that is for your Compulsory Dissertation or in taught modules).

I. Introduction

The Research Ethics Code of Practice provides the ethical framework within which the ethical review process will operate across campus. Reference may in addition be made to different professional ethical codes in relation to different subject areas where this is appropriate. A list of related codes of ethics is appended to this document. Ethical approval will be needed prior to commencement of non-clinical research projects concerning human subjects whether undertaken by staff or students. It should be noted that it is unlikely that ethical approval will be mandatory prior to submitting an application for research funding.

II. Basic Principles

1. Researchers must respect the rights, interests and dignity of participants and related persons related to research.
2. Research must be undertaken in accordance with any relevant common law or legislation.
3. Informed consent should normally be obtained from participants.
4. Consent itself shall be given freely without force or other coercion.
5. Researchers have an obligation to protect research participants wherever possible from significant harm consequent upon the research.
6. The confidentiality of information supplied by research subjects and any agreement to grant anonymity to respondents should be respected
7. All research involving human subjects whether undertaken by academic staff, other university staff or students is to be subject to ethical approval. Where research projects fall within the scope of the NHS Research Governance Framework such research this should be referred to an appropriate NHS Research Ethics Committee[1]. All other research concerning human subjects should be dealt with through the University research ethics review structure.
8. Both the design of research and its conduct should be with the aim of ensuring integrity and quality.
9. Research is to be undertaken subject to the principle of academic independence. Where any conflicts of interest or partiality arise these must be clearly stated prior to ethical approval being obtained.

NOTES:

1. For these purposes the definition of human subjects includes living human subjects, research involving deceased people with living relatives and human material.
2. Excluded from the requirement for ethical review is “routine audit, performance reviews, quality assurance studies, testing within normal education requirements, service evaluations, polling on current public policy issues, and literary or artistic criticism.” In addition use of published material, newspaper articles concerning individuals, radio or television broadcasts will not require ethical review. [2]
3. “Harm” may cover physical harm, psychological stress or discomfort. The degree of ethical review should be proportionate to the likely harm which may arise.

COMPLAINTS AND APPEALS

The University is committed to providing the highest quality of education possible within the limits imposed by the resources available to it, and it strives to ensure that its students gain maximum benefit from the academic, social and cultural experiences it offers. Where students feel that their legitimate expectations are not being met, or where misunderstandings about the nature of the University's provision occur, the University expects that problems will be speedily and effectively dealt with at local level. Its complaints mechanism is based on the assumption that staff will at all times deal thoughtfully and sympathetically with students' problems, so as to minimise the extent to which formal procedures need to be followed.

Students are expected to utilise the consultative and organisational arrangements in place at departmental and institutional level (these include heads of department, the personal tutor system, student/staff committees and the Staff/Student Council, the services of the Students' Union's sabbatical officers and its Education Unit, Hall JCR officials, and various user groups). Students are expected to familiarise themselves with the constitution and membership of those bodies which are intended to represent their interests, and for general complaints about academic matters to avail themselves of the opportunities provided for direct feedback on the performance of individuals or in relation to the provision of services (feedback may include course questionnaires, comment boxes and user surveys).

If matters cannot be resolved informally, students should address any formal complaint in writing to the senior officer responsible for the relevant area of activity. This must be done within three months of the conclusion of any departmental consideration of the complaint.

Senior officers comprise:

- *The Heads of the Colleges (in relation to academic and other College matters) – in such cases, assistance to the Heads in the consideration of the complaint will be provided by the Heads of College Administration.*
- *The Librarian (in relation to the Library)*
- *The Director of IT Services (in relation to IT Services)*
- *The Director of Residential and Catering Services (in relation to student accommodation, and the University's catering and conference services)*
- *The Registrar and Secretary (in relation to any aspect of the University's administration and the operation of its administrative offices)*
- *The Academic Affairs Officer of the Students' Union (in relation to the Students' Union; a complaint to the Academic Affairs Officer will initiate proceedings under the Union's own complaints procedure, as set out in the Regulations of the Union).*

At this formal stage, the complaint must include full details of the unresolved issue, the attempts made to secure a resolution, and the identification of the desired remedy. The complaint must be accompanied by a complaints form which can be found on CWIS

<http://www.le.ac.uk/academic/registry/AppealsComplaints/ComplaintsForm.doc>. The form requires complainants to provide their personal details (name, address, etc), and a short summary of their complaint and the way in which it has been pursued to date, including the names of those to whom their concerns have been addressed to date. The senior officers have the right to refuse to consider complaints where students have made no attempt to find a negotiated solution.

Students must complain on their own behalf; senior officers will not discuss or correspond about such matters with third parties, including family members, other than in the most exceptional circumstances, and then only with the student's written permission. Anonymous complaints are disallowed. Complaints submitted by email will be accepted by senior officers and will trigger the initiation of formal procedures. Complainants will, however, be contacted by letter and asked to submit a signed complaints form in order to ensure that the submission is genuinely their own.

Senior Officers will immediately acknowledge in writing the receipt of any complaint, and will initiate a review by seeking a written report from the head of the department/section/unit against which the complaint is being issued. So far as is practicable the senior officer will respond to the complainant

in full within twenty eight days. The complainant will normally, unless there is a significant practical impediment (for example because the student is overseas or is for some other reason unable to attend the University), be called for interview during the period of investigation.

The University will respect a complainant's desire for confidentiality unless this impedes the course of the investigation, in which case the complainant will be given the options of pursuing the complaint with a reduced level of confidentiality or accepting the status quo.

This procedure applies to current students (including students whose registration may be temporarily in abeyance). Students who have initiated a complaint but permanently withdrawn from the University before a conclusion has been reached may pursue their concerns up to and including the final appeals procedure. Former students who have not initiated a complaint during their period of registration may not retrospectively utilise the complaints procedure.

Appeals

An Academic Appeal is a procedure which allows you in certain circumstances to ask for a review of the decision relating to your academic progress or award. Circumstances in which you may submit an appeal include:

- *a decision which prevents you from continuing your studies, usually a termination of course*
- *a decision which requires you to interrupt your studies, for example a re-sit without residence*
- *you have been transferred to a lower award*
- *a decision has been taken not to make an award to you and the consequence is that your course will be terminated*
- *you have been awarded a lower qualification than that for which you registered.*

You may not appeal if your results are not as good as you hoped or worse than you feel you deserve. Appeals which simply challenge the academic judgement of the examiners are not permitted. The grounds for appeal given in the regulations are summarised below:

- *there are circumstances which materially affected your performance, for which supporting evidence exists, which were not known to the Board of Examiners or other academic body at the time its decision was taken and which it was not reasonably practicable for you to make known beforehand*
- *there were procedural irregularities in the conduct of examination or assessment procedures of such a nature as to create a reasonable possibility that the result may have been different if it had not occurred*
- *there is evidence of prejudice or bias or lack of proper assessment on the part of one or more of the examiners*

It is important to note that the regulations on mitigating circumstances require students to notify their departments of any matters which may be relevant to their academic performance, for example, personal or medical circumstances at the time they occur and to supply supporting documentary evidence, such as medical certificates. Unless there were very good reasons why you were unable to notify your department or supply evidence at the time it is likely that an appeal will be disallowed.

If you decide that you have eligible grounds for an appeal you should complete and submit an appeals form with supporting documentary evidence, by the stated deadline. The Appeal form and further details on the process for conducting an appeal hearing, the composition of the Appeal Panel, communication of appeals outcomes and details of the Office of the Independent Adjudicator are available on the Student and Academic Services website via the following weblink: <http://www.le.ac.uk/academic/registry/studentindex.html>

The Education Unit in the Students' Union is able to provide support and advice to students compiling an appeal.

Appeals against the response to a formal complaint

Appeals against the responses of senior officers to formal complaints must be submitted in writing to the Academic Registrar, Fielding Johnson Building. This must be done within two months of the conclusion of the formal complaint stage. The Academic Registrar will immediately acknowledge the receipt of any such appeal and assign a member of the administrative staff of Student and Academic Services to manage the appeal process. The appeal will be heard by a panel comprising either the Vice-Chancellor or the Senior Pro-Vice-Chancellor (in the Chair) and one other Pro-Vice-Chancellor. Unless the complaint relates to the activities of the Students' Union, the Academic Affairs Officer will be invited to attend the appeal as an observer. The panel will interview the student, who may be accompanied by a member of the University of his/her choosing, the senior officer responsible for considering the complaint, and such other parties to the complaint as it feels is necessary, and it will review all the relevant paperwork. The panel is also authorised to request further informal discussion between the parties. So far as is practicable, the appeal process will be conducted, and the outcome announced, within twenty five working days of the receipt of the appeal request, and dates in the University's calendar of meetings will be set aside to facilitate this. The decision of the appeals panel shall be regarded as final.

At the conclusion of the appeal, the student will be sent a completion of procedures letter and details about the Office of the Independent Adjudicator.

The University reserves the right to refuse to continue with the operation of complaints procedures if the complaint is conducted in a way which is abusive, offensive, defamatory, aggressive or intimidating, or pursued in any unreasonably persistent or vexatious manner. In such cases the final decision rests with the Senior Pro-Vice-Chancellor.

Advice on the operation of the complaints procedure can be obtained from the Academic Registrar, Fielding Johnson Building (tel. 0116 2522419), or from the Education Unit, Students' Union (tel 0116 2231132, email: educationunit@le.ac.uk). The latter can also provide assistance in formulating complaints, and in supporting students throughout the formal stages of the complaints procedure.

SECURITY

The Security staff are located in the Security Lodge at the far end of the Fielding Johnson building off Wyggeston Drive, University Entrance No 1. Security provision is made 24 hours a day throughout the year.

General enquiries regarding security matters should be addressed to the Security Officer (ext. 2011), the Assistant Security Officer (ext. 2012) or the Head of Facilities & Maintenance (ext. 2504).

In EMERGENCIES dial 888 for an immediate response. The line is attended 24 hours a day 365 days a year by the security staff located in the security control room.

Requests for additional physical security can be made to the Head of Facilities & Maintenance (ext. 2504) or to the Security Officer (ext. 2011).

Bicycles on Campus

Secure cycle racks have been provided at various locations on the main campus. These are designed to take a special lock cylinder which will secure bicycles and prevent the rack from being used by others. The special lock cylinder can be obtained on payment of a £10 refundable deposit from the Senior Clerk (Keys and Card Access) (ext. 5698).

Enquiries regarding bicycle parking or other cycling matters should be made to the Facilities Officer (ext. 5080).

Car Parking Regulations

All enquiries regarding car parking should be made to the Security Officer (ext. 2012). Car parking permits and barrier access cards are allocated on an annual basis. As there are insufficient car parking spaces, allocation is made according to a priority list submitted by departments. Special arrangements are in place for the use of car parking facilities on the Leicester Royal Infirmary site.

The car parking control barriers are in operation from 08.00-17.30 Monday – Friday, including during vacations and at certain other times.

Personal Belongings

Individuals are recommended to arrange their own insurance for personal belongings that are on campus or used for business purposes.

Personal belongings used for University work is done so **at the owners risk** and if Insurance is necessary it should be arranged through the individual's household or specialist policies.

Personal effects are covered when the individual is travelling overseas on University business (see limits under travel insurance).

In the event that damage to personal effects has occurred directly as a result of the University's proven negligence a claim can be submitted via the University's public liability policy.

In this event please contact Estates Office (insurance@le.ac.uk) providing full details of the nature of the loss and circumstances with regard to the cause.

Enquiries regarding lost property should be made to the Security Office either by phone (ext. 2011/2012) or in person at the Security Lodge, Wyggeston Drive, University entrance No. 1.

NOTIFICATION OF ILL HEALTH

Students who suffer a minor illness for a period of less than seven days are required to report this to their departments

- (a) if the illness leads to absence from classes at which attendance is compulsory;*
- (b) where it might be a contributory factor in a failure to meet course deadlines or to perform up to expectations in any academic assignment.*

Students must self-certify their illness using a standard form available from departmental offices, and must report the illness as soon as they are fit to do so.

Where the illness is of more than seven days' duration or is of a non-minor nature, medical advice should be sought and a medical certificate submitted to the University. Students are responsible for collecting medical certificates from the Freeman's Common Health Centre and supplying a copy to their department and to the Registry (for taught postgraduate students and undergraduate students other than MBChB students), the Medical School Office (for MBChB students), or the Graduate Office (for postgraduate research students). Students registered with other general practices should ensure that their medical certificates are similarly distributed.

The seven-day ruling is suspended by the Freeman's Common Health Centre during the First and Second Semester and September resit examination periods, when it is the responsibility of students to seek medical help as soon as possible for any ill health experienced during, or near to, the examinations.

It is the responsibility of students who are required to produce medical evidence of fitness to continue or resume study to acquire such evidence by the date specified to them by the Registry, the Graduate Office or the Board of Examiners.

Freeman's Common Health Centre now charges the University for providing medical certificates and reports. Students and tutors may be asked to complete an application form before a letter is written (this request form is submitted to Freeman's Common Health Centre through the Student Welfare Service for audit purposes). Other general practices may charge for providing reports and such charges must be met by the student concerned.

Mitigating Circumstances

It is the responsibility of students to inform their departments of any matters (whether of an academic, personal, medical or other nature) which may be relevant to their academic performance, and to supply substantiating evidence, for example, a medical certificate. Such information should be submitted before the expiry of any departmental deadlines governing the submission of evidence of special circumstances. If no such deadlines exist, the evidence must be submitted as soon as it is available, and in any event before the meeting of the relevant board of examiners is due to take place.

Appeals against degree classification and appeals against termination of course may be disallowed if the appeal is based on mitigating circumstances which the appeals panel believes should have been communicated earlier to the department concerned.

LIBRARY SERVICES

Using the University Library will make a key contribution to success in your studies.

Facilities

The Library comprises the award winning David Wilson Library on the main campus, together with the Digital Library. The Library building offers inspirational, state-of-the-art services and facilities, comprising in total 1500 study spaces, over 350 student PCs and Wi-Fi throughout the building

The David Wilson Library also provides 13 group study rooms bookable only by students and a Graduate School Reading Room exclusive to postgraduate students.

Opening hours are generous, including 24/5 during term time and 24/7 in the examination periods.

Entrance to the library requires a Student ID/University Library card which is issued as part of registration. To make full use of the Library Catalogue you need a Library PIN which is sent to your University of Leicester email address. For security reasons your card and PIN should not be shared with anyone.

The Library's Collections

The Library's collections are significant with over 1 million books and journals. They are a supplement to the core texts which you will need to own.

Visit the Catalogue at library.le.ac.uk to search for books and printed journals. You can borrow and return books and journals using the self service machines. The number of items that you can borrow will depend on which course you are on. Visit www.le.ac.uk/library/services/borrowing for details. Normal loan books can be borrowed for up to four weeks, but may be recalled because another user wants the book. The original due date will be shortened and the book must be returned by the new date. Loans can be renewed using the Catalogue, email or telephone. Please renew on time to avoid a fine. Books in heavy demand are in the Express Zone.

Self-service photocopiers and printing are available and all students have an electronic 'Print & Copy Account' which can be credited to pay for photocopying.

The English Literature Section

English literature shelfmarks are divided according to literary form, so that:

- 821 English poetry
- 822 English drama
- 823 English fiction
- 824 English prose

Within these divisions, works are arranged chronologically:

- 821.8 Victorian poetry
- 823.8 Victorian fiction

Some major authors also have a separate classification number:

- 823.83 Dickens

Not all your books will be in proximity to one another, so make sure you check the Library catalogue to find the location of the item you wish to consult, rather than just browsing. Books on the English language, for example, are at a distant shelfmark from English literature:

- 420 English linguistics
- 428 Middle English
- 429 Old English

Leicester Digital Library

Visit www.le.ac.uk/library for

- Both on and off campus access to 18,000 journals, databases and electronic books through the internet.
- ‘My Subject’ pages which bring together the most important resources for your subject – providing you with an ideal starting point.

You can also access the Digital Library from the Library tab in Blackboard.

Your CFS user name and password, which you get when you register, is needed to access the Digital Library off campus. For more details on accessing the Digital Library off campus, please visit www.le.ac.uk/library/help

Support

- Visit our home page at www.le.ac.uk/library for opening times, services, introductory vodcasts, online tutorials, and so on
- Visit the Help Zone on the ground floor for both Library and IT enquiries
- The Help Team are there to offer advice; look out for their blue or purple shirts
- Pick up one of our printed guides in the Library
- Many departments organise introductory sessions to the Library during the first term
- Email or phone our Enquiry Service (see contact details below)
- Ask the Information Librarian who specialises in your subject area (see website for details)

Distance Learners and part-time research students can use the Library’s Distance Learning Service, which offers additional help in obtaining material. Visit www.le.ac.uk/library for details and follow the link for ‘Distance Learners’.

Students with dyslexia and other specific learning difficulties, disabilities and long term conditions can make use of additional services and facilities. Visit www.le.ac.uk/library and follow the link for Dyslexic/Disabled Users.

The Library welcomes feedback from students. Please make a suggestion by choosing this link on the Library homepage or complete one of the comment forms available in the Library.

Library Regulations and Charges

The Library is a shared service for all members of the University and, as such, some rules need to be respected when using it. Please note that as a registered student Senate’s Library Regulations apply to you, these can be found by following the link for Regulations at www.le.ac.uk/library/about. The Librarian, or any person nominated by the Librarian, can apply sanctions, or levy a fine on any user who breaks these regulations. Please visit www.le.ac.uk/library/about for current charges and other fees.

Contact Details

Web site: www.le.ac.uk/library

David Wilson Library

Email: library@le.ac.uk

Tel: (0116) 252 2043

We look forward to seeing you in the Library.

University Bookshop

The Bookshop is owned and managed by the University. Established in 1958 the bookshop moved to new premises on the ground floor of the David Wilson Library in April 2008.

All prescribed and recommended texts are kept in stock, so that students can rely on the Bookshop to supply all the books that they are encouraged to buy in the course of their studies. A wide range of paperbacks and books of general interest are also kept in stock. Any book not in stock can be quickly provided to order.

Maps, greetings cards, and a wide range of stationery items are stocked as well as University of Leicester branded merchandise including an ever changing range of clothing and gifts.

The opening hours are as follows:

Monday to Friday 9.00 am – 5.30 pm (during term-time)

Monday to Friday 9.00 am – 5.00 pm (during vacation)

Saturdays 9.00 am – 12.30 pm (all year)

The Bookshop is open to the general public as well as to all students. In addition to accepting payment in cash, using Visa, Mastercard and Maestro, there is a mechanism by which money may be deposited with the bookshop by parents or friends and later used to purchase books and stationery. Money can also be deposited via the website <https://shop.le.ac.uk>

Contact details: Telephone: 0116 229 7440

Email: bookshop@le.ac.uk