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Welcome/Introduction

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

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

The English Society, run by students for students, organises all manner of events (notably the annual May Ball) in which the President, Emily Lukas, warmly encourages you to participate. 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.

We strongly encourage you to attend or get involved with the 8th annual Literary Leicester Festival, 11-14 November 2015, organised by the School of English, during which world-renowned writers will give public lectures and workshops. Make the most of the many extra-curricular events taking place during your time in Leicester by checking the events listing on our website http://www2.le.ac.uk/departments/english/news or by liking us on Facebook (University of Leicester School of English) or following us on Twitter (UolEnglish).

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

Dr Philip Shaw
Acting Head of School of English

Using this Handbook

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

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

**For International Students**

All International Students receive a ‘Guide to starting at Leicester’ handbook which explains what to expect on arrival and during the first weeks. For a pdf of this document see [http://www2.le.ac.uk/offices/international/documents-swu/EssentialGuide.pdf](http://www2.le.ac.uk/offices/international/documents-swu/EssentialGuide.pdf)

Information on how and when to register including visa check points can be found here [http://www2.le.ac.uk/study/international/offer-holders/registration](http://www2.le.ac.uk/study/international/offer-holders/registration)

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

**Department Details**

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

**Departmental Communications**

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

You can also use the pigeonholes to contact members of staff. Each tutor and administrator has their own allotted pigeonhole on the 15th floor of the Attenborough Tower; please pass any correspondence you wish them to receive onto the receptionist in Att 1514. If you wish to speak in person to an academic member of staff, consult the Blackboard Admin site for details of office hours (at other times, you will need to make an appointment). Alternatively, you can contact staff by telephone or email: details appear on the School website, on Blackboard and also on the 14th-floor notice board. Tutors will normally reply to emails within a 3-4 day period, but this may take longer at busy times of the year, such as admission or assessment periods. Please do not expect tutors to reply to emails over weekends or after 6.00 p.m. on weekdays. During University vacations tutors are occupied with research and administration, so you may have to wait longer for a reply at these times. As a general rule, please remember to observe formal modes of address in all correspondence.
The School Office is located in Att 1514 and is open from 9.00am to 5.00pm, Monday to Friday. The telephone number is 0116 252 2620 and the email address is englishug@le.ac.uk.

**Staff List and Key Contacts**

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

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<td>252 5363</td>
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<tr>
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<tr>
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<tr>
<td>1514</td>
<td>252 2662</td>
<td><a href="mailto:av128@le.ac.uk">av128@le.ac.uk</a></td>
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</table>
Dr Kate Loveman is the point of contact for English-related enquiries for students taking a joint degree in Modern Languages and English, Film Studies and English, or History of Art and English. She can be contacted via her email kate.loveman@le.ac.uk, or telephone (0116) 252 2627.

**Student Communications and Personal Details**

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

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

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

**Course Details**

**Programme and Module Specifications**

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

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

**ERASMUS Exchanges, Years Abroad, Industrial Placements**

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

If you are a first-year student interested in taking an accredited year abroad in your third year, please see the ERASMUS section of the School website, [http://www2.le.ac.uk/departments/english/undergraduate/baenglish.eu](http://www2.le.ac.uk/departments/english/undergraduate/baenglish.eu). If you are a BA English and American Studies student, then see the American Studies Handbook or contact the American Studies Administrator, Amy Bentley ab543@le.ac.uk, 0116 2525009 for further details. ERASMUS enquiries can be
directed to the ERASMUS tutor responsible in the School of English, Dr Martin Dzelzainis (md240@le.ac.uk). For BA English and History contact Dr David Clark (dc147@le.ac.uk).

**Attendance and Engagement Requirements**

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

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

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

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

Whether or not you inform your tutor beforehand, it is a matter of urgency that you complete the online absence form which can be found at: [https://www2.le.ac.uk/departments/english/undergraduate/absences](https://www2.le.ac.uk/departments/english/undergraduate/absences) Completion of this form will inform the office and your tutor of the circumstances of your absence. Registers are taken at classes and if your tutor is not informed of why you are absent, 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. Your tutor will not provide you with notes for any seminar missed and cannot be expected to offer you another seminar. It may be possible, however, to arrange to join another seminar group taken by the same tutor that week, though you will not be able to make a habit of this.

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

**Teaching Timetable**

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

**Coursework Submission**

Assignments and all written work, whether part of formal assessment or not, should be posted in the essay collection box on the 14th floor landing. **Cover-sheets** must be completed and attached to each piece of work that is submitted. These can be picked up on the 14th floor landing, or downloaded from Blackboard.
You will normally be expected to submit your essay by **12.00 noon** on the deadline date and the box will be emptied then. For assessed essays, an additional copy of your work must be submitted via Turnitin. This does not constitute a substitute for the hard copy but is an additional copy that is used for the detection of plagiarism.

Work that is completed later than the due date and time must be submitted to the School Office rather than in the collection box. A late submission form will be completed, which you will sign, confirming the date/time the work was handed in.

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

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

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

For further information on submitting coursework, please see the ‘Assessment and Examinations’ section of the School of English Study Guide.
# Essay/Assignment Submission Dates

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

## Year 1

<table>
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<th>MODULE CODE</th>
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<th>ASSESSMENT</th>
<th>SUBMISSION DEADLINE</th>
<th>RETURN TO STUDENTS BY</th>
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<tr>
<td>EN1010</td>
<td>READING ENGLISH</td>
<td>500-WORD ASSIGNMENT (1)</td>
<td>FRIDAY 23 OCTOBER 2015</td>
<td>FRIDAY 13 NOVEMBER 2015</td>
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<td>EN1010</td>
<td>READING ENGLISH</td>
<td>500-WORD ASSIGNMENT (2)</td>
<td>FRIDAY 13 NOVEMBER 2015</td>
<td>FRIDAY 4 DECEMBER 2015</td>
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<tr>
<td>EN1010</td>
<td>READING ENGLISH</td>
<td>500-WORD ASSIGNMENT (3)</td>
<td>FRIDAY 4 DECEMBER 2015</td>
<td>FRIDAY 18 DECEMBER 2015</td>
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<td>EN1010</td>
<td>READING ENGLISH</td>
<td>PORTFOLIO</td>
<td>MONDAY 11 JANUARY 2016</td>
<td>MONDAY 1 FEBRUARY 2016</td>
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<tr>
<td>EN1020</td>
<td>THE NOVEL</td>
<td>SECONDARY SOURCES</td>
<td>MONDAY 9 NOVEMBER 2015</td>
<td>MONDAY 30 NOVEMBER 2015</td>
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<td>EN1020</td>
<td>THE NOVEL</td>
<td>SECOND ESSAY</td>
<td>FRIDAY 15 JANUARY 2016</td>
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<td>EN1025</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
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<td>TUESDAY 19 JANUARY 2016</td>
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<td>EN1035</td>
<td>INTRODUCTION TO WRITING CREATIVELY</td>
<td>ASSIGNMENT</td>
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<td>FRIDAY 3 JUNE 2016</td>
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<td>EN1036</td>
<td>STUDYING LANGUAGE</td>
<td>PORTFOLIO ELEMENT 1</td>
<td>WEDNESDAY 28 OCTOBER 2015</td>
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<td>EN1036</td>
<td>STUDYING LANGUAGE</td>
<td>PORTFOLIO ELEMENT 2</td>
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<td>WEDNESDAY 16 DECEMBER 2015</td>
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<td>EN1036</td>
<td>STUDYING LANGUAGE</td>
<td>PORTFOLIO ELEMENT 3</td>
<td>TUESDAY 19 JANUARY 2016</td>
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<td>EN1040</td>
<td>HISTORY OF ENGLISH</td>
<td>PRESENTATIONS</td>
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<td>EN1040</td>
<td>HISTORY OF ENGLISH</td>
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<td>TUESDAY 10 MAY 2016</td>
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<tr>
<td>EN1050</td>
<td>RENAISSANCE DRAMA</td>
<td>FILM REVIEW</td>
<td>MONDAY 14 MARCH 2016</td>
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<td>EN2020</td>
<td>RENAISSANCE LITERATURE</td>
<td>3,000-WORD ESSAY</td>
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<td>EN2030</td>
<td>THE STUDY OF LANGUAGE: OLD ENGLISH</td>
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<td>MONDAY 18 JANUARY 2016</td>
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<td>EN2040</td>
<td>MEDIEVAL LITERATURES</td>
<td>3,000-WORD ESSAY</td>
<td>MONDAY 16 MAY 2016</td>
<td>TUESDAY 7 JUNE 2016</td>
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<td>EN2050</td>
<td>FROM SATIRE TO SENSIBILITY: LITERATURE 1660-1789</td>
<td>TEXTUAL ANALYSIS</td>
<td>THURSDAY 25 FEBRUARY 2016</td>
<td>THURSDAY 16 MARCH 2016</td>
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<td>EN2060</td>
<td>CONCEPTS IN CRITICISM</td>
<td>1,500-WORD ESSAY</td>
<td>FRIDAY 4 MARCH 2016</td>
<td>THURSDAY 24 MARCH 2016</td>
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<tr>
<td>EN2060</td>
<td>CONCEPTS IN CRITICISM</td>
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<td>WEDNESDAY 11 MAY 2016</td>
<td>THURSDAY 2 JUNE 2016</td>
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<td>EN2070</td>
<td>USING STORIES</td>
<td>ASSIGNMENT</td>
<td>TUESDAY 19 JANUARY 2016</td>
<td>TUESDAY 9 FEBRUARY 2016</td>
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<td>EN2080</td>
<td>RESEARCH, REFLECTION AND REVIEW: A CREATIVE WORKSHOP</td>
<td>ASSIGNMENT</td>
<td>THURSDAY 12 MAY 2016</td>
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<tr>
<td>EN3XXX</td>
<td>SPECIAL SUBJECT (SEMESTER 1)</td>
<td>5,000-WORD ESSAY OR FINAL ESSAY IF TWO</td>
<td>TUESDAY 12 JANUARY 2016</td>
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</table>
### Change of Course/Module

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

See [http://www2.le.ac.uk/offices/sas2/courses/transfercourse/changing-course](http://www2.le.ac.uk/offices/sas2/courses/transfercourse/changing-course) and [www.le.ac.uk/sas/courses/transfermodule](http://www.le.ac.uk/sas/courses/transfermodule) for details of the procedures involved and deadlines that apply.

### Summary of Courses

#### Single Subject English

**First-Year Modules**

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

- **Semester 1**
  - EN1010 Reading English
  - EN1020 A Literary Genre: The Novel

- **Semester 2**
  - EN1040 Variation and Change in the English Language
  - EN1050 Renaissance Drama: Shakespeare and his Contemporaries

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

**Second-Year Modules**

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

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>EN2010</th>
<th>Chaucer and the English Tradition</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN2020</td>
<td>Renaissance Literature</td>
</tr>
<tr>
<td></td>
<td>EN2030</td>
<td>The Study of Language: Old English</td>
</tr>
<tr>
<td>Semester 2</td>
<td>EN2040</td>
<td>Medieval Literatures</td>
</tr>
<tr>
<td></td>
<td>EN2050</td>
<td>From Satire to Sensibility: Literature 1660–1789</td>
</tr>
<tr>
<td></td>
<td>EN2060</td>
<td>Concepts in Criticism</td>
</tr>
</tbody>
</table>

### Third-Year Modules

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

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>EN3010</th>
<th>Compulsory Dissertation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EN3020</td>
<td>Romantics and Victorians: Literature 1789–1870</td>
</tr>
<tr>
<td></td>
<td>EN3xxx</td>
<td>Special Subject 1</td>
</tr>
<tr>
<td>Semester 2</td>
<td>EN3030</td>
<td>Victorians to Modern: Literature 1870–1945</td>
</tr>
<tr>
<td></td>
<td>EN3040</td>
<td>Post War to Postmodern: Literature 1945 — Present Day</td>
</tr>
<tr>
<td></td>
<td>EN3xxx</td>
<td>Special Subject 2</td>
</tr>
</tbody>
</table>

### Joint English and American Studies

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

#### Year Abroad

In Semester Two first-year students will be invited to a meeting explaining the Year Abroad and they will be asked to complete a form if they are interested in being considered for this option. Final decisions concerning transfer to the 4-year degree will be made on academic grounds and subject to satisfactory performance at the English and American Studies Examinations Board in late June 2015.

Joint English and American Studies students are invited to transfer to the 4-year degree in Semester 2 of their first year. Initial applications can be made by first-year students from the beginning of March to the end of May 2016.

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

To study abroad for a year in Europe at one of the partner institutions of the School of English, under the ERASMUS student exchange scheme contact Dr Martin Dzelzainis (md240@le.ac.uk).

### 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 two workshop sessions designed to help you adjust to studying at university level. These sessions dovetail with induction sessions you will be taking as part of your EN1010 Reading English module. The sessions will support you in the American Studies elements of your degree.

Second-Year Modules

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

Semester 1
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 Concepts in Criticism 20

Semester total 60

Final Year Modules (Year Three, or Four if you have spent a year abroad)
Students on the three year programme may take EN3010 (English Dissertation) or AM3018/AM3019 (American Studies Dissertation). Students who have been to Europe must take EN3010 (English Dissertation). Students who have been abroad in Canada or the USA must take AM3025/AM3026.

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

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>ROUTE A</th>
<th>OR</th>
<th>ROUTE B</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3020 Literature 1789-1870</td>
<td>20</td>
<td>EN3020 Literature 1789-1870</td>
<td>20</td>
</tr>
<tr>
<td>American Studies option*</td>
<td>20</td>
<td>American Studies option*</td>
<td>20</td>
</tr>
<tr>
<td>EN3010 Dissertation</td>
<td>20</td>
<td>AM3018/3025 American Studies</td>
<td>20</td>
</tr>
<tr>
<td>Semester total</td>
<td>60</td>
<td>Semester total</td>
<td>60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
<th>ROUTE A</th>
<th>OR</th>
<th>ROUTE B</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3030 Literature 1870-1945</td>
<td>20</td>
<td>EN3030 Literature 1870-1945</td>
<td>20</td>
</tr>
<tr>
<td>EN3040 Post War to Postmodern</td>
<td>20</td>
<td>EN3040 Post War to Postmodern</td>
<td>20</td>
</tr>
<tr>
<td>(An English Special Subject may be taken in place of one of these two modules)</td>
<td></td>
<td>(An English Special Subject may be taken in place of one of these two modules)</td>
<td></td>
</tr>
<tr>
<td>American Studies option*</td>
<td>20</td>
<td>AM3019/3026 American Studies</td>
<td>20</td>
</tr>
<tr>
<td>Semester total</td>
<td>60</td>
<td>Semester total</td>
<td>60</td>
</tr>
</tbody>
</table>

*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. For information on this contact Dr David Clark (dc147@le.ac.uk) before the end of May 2016.

**First-Year Modules**
**Semester 1 – Core modules**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010 Reading English</td>
<td>20</td>
</tr>
<tr>
<td>HS1010 Europe Reshaped</td>
<td>20</td>
</tr>
<tr>
<td>HS1005 From Renaissance To Enlightenment</td>
<td>20</td>
</tr>
</tbody>
</table>

**Semester total** 60

**Semester 2 - Core modules**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1040 Variation and Change in the English Language</td>
<td>20</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his Contemporaries</td>
<td>20</td>
</tr>
<tr>
<td>HS1015 Monarchy and Society</td>
<td>20</td>
</tr>
</tbody>
</table>

**Semester total** 60

**Second-Year Modules**

**Semester 1 – Core modules**

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

**Semester total 60**

**Semester 2 - Core modules**

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

**EITHER**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HS2000 Historical Research Skills (if the student intends to write a History dissertation in Year 3)</td>
<td>20</td>
</tr>
</tbody>
</table>

**OR**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 credits of approved Historical Studies modules (if the student intends to write an English Dissertation in Year 3)</td>
<td>20</td>
</tr>
</tbody>
</table>

**Semester total** 60

**Third-Year Modules**

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

**Semester 1**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3010 English Dissertation</td>
<td>20</td>
</tr>
<tr>
<td>EN3020 Literature 1789-1870</td>
<td>20</td>
</tr>
<tr>
<td>EN3xxx Special Subject</td>
<td>20</td>
</tr>
<tr>
<td>HS3501/2 History Dissertation (40 credits across two semesters)</td>
<td>20</td>
</tr>
<tr>
<td>HS36xx History Option Module</td>
<td>20</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>HS37xx/</td>
<td>History Special Subject (40 credits across two semesters)</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
<td></td>
</tr>
<tr>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>EN3030</td>
<td>Literature 1870-1945</td>
</tr>
<tr>
<td>EN3040</td>
<td>Post War to Postmodern</td>
</tr>
<tr>
<td>EN3xxx</td>
<td>English Special Subject</td>
</tr>
<tr>
<td>HS3501/2</td>
<td>History Dissertation (40 credits across two semesters)</td>
</tr>
<tr>
<td>HS36xx</td>
<td>History Option Module</td>
</tr>
<tr>
<td>HS37xx/</td>
<td>History Special Subject (40 credits across two semesters)</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
<td></td>
</tr>
</tbody>
</table>

**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**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN1010</td>
<td>Reading English</td>
<td>20</td>
</tr>
<tr>
<td>EN1020</td>
<td>A Literary Genre: The Novel</td>
<td>20</td>
</tr>
<tr>
<td><strong>EITHER</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FR1020</td>
<td>French Language for Beginners I</td>
<td>20</td>
</tr>
<tr>
<td><strong>OR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FR1010</td>
<td>Modern French Language Advanced</td>
<td>10</td>
</tr>
<tr>
<td>FR1017</td>
<td>Understanding Contemporary France 1</td>
<td>10</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
<td></td>
<td>60</td>
</tr>
</tbody>
</table>

Semester 2 — **Core modules**

**EITHER BEGINNERS**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FR1021</td>
<td>French Language for Beginners 2</td>
<td>20</td>
</tr>
<tr>
<td>FR1018</td>
<td>Understanding Contemporary France</td>
<td>10</td>
</tr>
<tr>
<td>FR1014</td>
<td>20th-Century French Literature</td>
<td>10</td>
</tr>
<tr>
<td><strong>OR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FR1015</td>
<td>Civilisation Française</td>
<td>10</td>
</tr>
<tr>
<td><strong>ADVANCED</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FR1010</td>
<td>Modern French Language Advanced</td>
<td>20</td>
</tr>
<tr>
<td>FR1018</td>
<td>Understanding Contemporary France</td>
<td>10</td>
</tr>
<tr>
<td>FR1015</td>
<td>Civilisation Française</td>
<td>10</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
<td></td>
<td>60</td>
</tr>
</tbody>
</table>
Students follow an approved course of study for 3 weeks in France during the long vacation at the end of the first year.

**Second-Year Modules**

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

**Semester 1 - Core modules**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2020 Renaissance Literature</td>
<td>20</td>
</tr>
<tr>
<td>EITHER</td>
<td></td>
</tr>
<tr>
<td>FR2010 Second Year Modern French Language post advanced</td>
<td>10</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>FR2018 French Language Post-Beginners 3</td>
<td>10</td>
</tr>
<tr>
<td>AND</td>
<td></td>
</tr>
<tr>
<td>FR2040 European Texts in Translation 1</td>
<td>10</td>
</tr>
</tbody>
</table>

**Optional Module**

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

**Semester total**  60

**Semester 2 — Core modules**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility</td>
<td>20</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
<td>20</td>
</tr>
<tr>
<td>EITHER</td>
<td></td>
</tr>
<tr>
<td>FR2010 Second Year Modern French Language post advanced 4</td>
<td>10</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>FR2018 French Language Post-Beginners 4</td>
<td>10</td>
</tr>
<tr>
<td>AND</td>
<td></td>
</tr>
<tr>
<td>FR2050 European Texts in Translation 2</td>
<td>10</td>
</tr>
</tbody>
</table>

**Semester total**  60

**Third Year Modules**

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

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

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

**Optional Modules**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3010 Dissertation in English</td>
<td>20</td>
</tr>
<tr>
<td>OR One 20-credit optional module in English from those on offer</td>
<td>20</td>
</tr>
</tbody>
</table>

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

**Semester total** | 60

<table>
<thead>
<tr>
<th>Semester 2 — Core Modules</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3040 Post War to Postmodern</td>
<td>20</td>
</tr>
<tr>
<td>FR3110 Final Year Listening and Speaking</td>
<td>5</td>
</tr>
<tr>
<td>FR3111 Final Year Reading and Writing</td>
<td>5</td>
</tr>
<tr>
<td>FR3070 Modern &amp; Post-modern in World Literature II</td>
<td>10</td>
</tr>
<tr>
<td>OR FR3062 Globalisation, Culture and Communication II</td>
<td>10</td>
</tr>
</tbody>
</table>

**Optional Module**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>One 20-credit optional module in English from those on offer</td>
<td>20</td>
</tr>
</tbody>
</table>

**Semester total** | 60
Joint Italian and English

First Year Modules

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

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

Semester 2 — Core modules

<table>
<thead>
<tr>
<th>AND EITHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT1021 Italian Language Beginners 2</td>
</tr>
<tr>
<td><strong>OR</strong></td>
</tr>
<tr>
<td>IT1010 Italian Language Advanced Year 1</td>
</tr>
<tr>
<td>One 10 credit module in Italian from those available</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>Semester 2 — Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility: Literature 1660-1789 20</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism 20</td>
</tr>
<tr>
<td>IT2050 European Texts in Translation 2 10</td>
</tr>
<tr>
<td>EITHER</td>
</tr>
<tr>
<td>IT2005 Italian Language (Post-Beginners) Year 2 10</td>
</tr>
<tr>
<td>OR</td>
</tr>
<tr>
<td>IT2024 Italian Language (Post-Advanced) Year 2 10</td>
</tr>
<tr>
<td>Semester total 60</td>
</tr>
</tbody>
</table>
Third Year Modules

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

Final Year Modules

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

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

Optional Modules

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

Semester total 60

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

Optional Module

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

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
SP1010 Spanish Language Advanced 1 (Year Long) and 10
One optional module in Spanish from those on offer 10

Semester total 60

Semester 2 — Core Modules
EN1040 Variation and Change in the English Language 20
AND EITHER
SP1021 Spanish Language Beginners 2 20
Two 10 credit optional modules in Spanish from those on offer 10, 10
OR
SP1010 Spanish Language Advanced 2 (Year Long) 10
Three 10 credit optional modules in Spanish from those on offer 10, 10, 10

Semester total 60

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

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

Semester 1 — Core Modules

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2020 Renaissance Literature</td>
<td>20</td>
</tr>
<tr>
<td>SP2040 European Texts in Translation 1</td>
<td>10</td>
</tr>
<tr>
<td><strong>AND EITHER</strong></td>
<td></td>
</tr>
<tr>
<td>SP2005 Spanish Language (Advanced)</td>
<td>10</td>
</tr>
<tr>
<td><strong>OR</strong></td>
<td></td>
</tr>
<tr>
<td>SP2010 Spanish Language (Post-Advanced)</td>
<td>10</td>
</tr>
<tr>
<td><strong>Optional Module</strong></td>
<td></td>
</tr>
<tr>
<td>One 20-credit optional module in Spanish from those on offer</td>
<td>20</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
<td>60</td>
</tr>
</tbody>
</table>

Semester 2 — Core Modules

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility</td>
<td>20</td>
</tr>
<tr>
<td>SP2050 European Texts in Translation 2</td>
<td>10</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
<td>20</td>
</tr>
<tr>
<td><strong>EITHER</strong></td>
<td></td>
</tr>
<tr>
<td>SP2005 Spanish Language (Advanced)</td>
<td>10</td>
</tr>
<tr>
<td><strong>OR</strong></td>
<td></td>
</tr>
<tr>
<td>SP2010 Spanish Language (Post-Advanced)</td>
<td>10</td>
</tr>
<tr>
<td><strong>Semester total</strong></td>
<td>60</td>
</tr>
</tbody>
</table>

Third Year Modules

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

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

<table>
<thead>
<tr>
<th>Semester 1- Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>SP3005  Spanish Language 5 Oral/Aural Skills</td>
</tr>
<tr>
<td>SP3010  Spanish Language 5 Written Skills</td>
</tr>
<tr>
<td>SP3060  Modern &amp; Postmodern in World Literature I</td>
</tr>
<tr>
<td><strong>OR</strong> SP3061 Globalisation, Culture and Communication 1</td>
</tr>
<tr>
<td><strong>Optional Modules</strong></td>
</tr>
<tr>
<td>EN3010 Dissertation in English</td>
</tr>
<tr>
<td><strong>OR</strong></td>
</tr>
<tr>
<td>One 20-credit optional module in English from those on offer</td>
</tr>
<tr>
<td><strong>PLUS</strong></td>
</tr>
<tr>
<td>One 20-credit optional module in Spanish from those on offer</td>
</tr>
</tbody>
</table>

**Semester total 60**

<table>
<thead>
<tr>
<th>Semester 2 - Core Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN3040 Post War to Postmodern</td>
</tr>
<tr>
<td>SP3005  Spanish Language 6 Oral/Aural Skills</td>
</tr>
<tr>
<td>SP3010  Spanish Language 6 Written Skills</td>
</tr>
<tr>
<td>SP3070  Modern &amp; Post-modern in World Literature II</td>
</tr>
<tr>
<td><strong>OR</strong> SP3062 Globalisation, Culture and Communication II</td>
</tr>
<tr>
<td><strong>Optional Module</strong></td>
</tr>
<tr>
<td>One 20-credit optional module in English from those on offer</td>
</tr>
</tbody>
</table>

**Semester total 60**

Modern Language Studies

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

First Year Modules

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

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

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

Second Year Modules

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

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

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

Third Year Modules

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

Students must take
EITHER Route A OR Route B in both semesters

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

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

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

### SEMESTER 2 ROUTE A

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

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

### SEMESTER 1 ROUTE B

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

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

### SEMESTER 2 ROUTE B

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

**Semester Total 60**

**Appendix 2: Module specifications**
See module specification database [http://www.le.ac.uk/sas/courses/documentation](http://www.le.ac.uk/sas/courses/documentation)
Joint Film Studies and English

First Year Modules

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

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1007 Reading Film</td>
</tr>
<tr>
<td>EN1020 A Literary Genre: The Novel</td>
</tr>
<tr>
<td>EN1010 Reading English</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA1114 Realism and the Cinema</td>
</tr>
<tr>
<td>EN1050 Renaissance Drama: Shakespeare and his Contemporaries</td>
</tr>
<tr>
<td>HA1115 Film and Art: Academic Study and the Workplace</td>
</tr>
</tbody>
</table>

Second Year Modules

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

<table>
<thead>
<tr>
<th>Semester 1 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA2224 American Film and Visual Culture</td>
</tr>
<tr>
<td>HA2429 Film Production</td>
</tr>
<tr>
<td>EN2020 Renaissance Literature</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2 — Core modules</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN2050 From Satire to Sensibility: Literature 1660-1789</td>
</tr>
<tr>
<td>EN2060 Concepts in Criticism</td>
</tr>
<tr>
<td>HA2030 Researching World Cinemas</td>
</tr>
</tbody>
</table>

Third Year Modules

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

SEMESTER 1 ROUTE A

Core Modules Credits
HA3401 Dissertation (taken over both semesters) (20)
Optional Modules
Two modules selected from list below, with no more than one English special subject module: 40
- HA3020 Classical Aesthetics (20)
- HA3424 Conceptual Art and its Aftermath (20)
- HA3478 Television Drama
- HA3480 Science Fiction Cinema (20)
- EN3020 Romantics to Victorians: Literature 1789-1870 (20)
- EN3xxx Choice of English Special Subject (20)

SEMESTER 2 ROUTE A

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

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

SEMESTER 1 ROUTE B

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

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

SEMESTER 2 ROUTE B

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

Semester Total 60

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

First-Year Modules

EN1010: Reading English (Year 1, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: tbc

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

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

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

Learning outcomes
By the end of the module students will be to:

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

Assessment scheme
The module mark is calculated by 40% portfolio and 60% examination.

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

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

READING LISTS
The module text is Margaret Ferguson, Mary Jo Salter and Jon Stallworthy, eds., The Norton Anthology of Poetry, 5th edn (New York: W. W. Norton, 2005)

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

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:

LECTURES AND WORKSHOPS
Please see the Blackboard site for a lecture schedule and a list of workshops you will need to attend.
EN1020 A Literary Genre: The Novel (Year 1, Semester 1)

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

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

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

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

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

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

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

Assessment Scheme
One literature review, which will require students to find and evaluate three critical articles on one of the set texts (1500 words). This assignment is designed to develop their skills in locating and using secondary sources. This will count for 30% of the module grade.

One essay which will require students to analyse two or three of the set texts (2500 words). This will count for 70% of the module grade.
Reading List
Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/DAD38C7F-CCCE-BAFB-3452-16E0C639163F.html

Lectures
Please see Blackboard for further details.

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

Number of credits: 20
Core/Optional: Optional for BA English, core as part of Creative Writing Pathway.
Convenor: Dr Harry Whitehead/Dr Jonathan Taylor

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

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

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

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

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

READING LIST
http://readinglists.le.ac.uk/lists/C667AB8C-45DF-5980-080A-4E1403F91BB2.html

N.B. At the end of the first year, students who have taken the Year One option, EN1025/1035 ‘Introduction to Writing Creatively’ may decide to continue with Creative Writing as a ‘minor pathway’ (i.e. to constitute a third of their overall degree).

EN1036 Studying Language (Year 1, Semester 1)

Number of credits: 20
Core/Optional: Optional for BA English, core as part of English Language Pathway.
Convenor: Dr Cathleen Waters

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

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

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

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

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

They will develop the following transferable skills:

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

Assessment scheme

Portfolio tasks:

Entry 1 Analysing conversation (1000 words)
Entry 2 Analysing dialect features (1000 words)
Entry 3 Analysing news reports (1000 words)
Entry 4 Critiquing prescriptivism (1000 words)

READING LIST
http://readinglists.le.ac.uk/lists/9232F4E5-2368-194E-41B0-FA0AD8642098.html
EN1040  History of the English Language (Year 1, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Cathleen Waters

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

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

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

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

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

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

Reading List
Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/0347A1FE-3999-E5DE-FFFF-8235A526EBE6.html

Lectures
Please see Blackboard for further details.
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:


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

READING LIST

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

http://readinglists.le.ac.uk/lists/264A1857-F02C-241B-8025-940361659A67.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, Study Skills Talks, Film Screenings

Please see Blackboard for further details.

http://readinglists.le.ac.uk/lists/264A1857-F02C-241B-8025-940361659A67.html

EN1037 Describing Language (Year 1, Semester 2)

Number of credits: 20

Core/Optional: Optional for BA English, core as part of English Language Pathway

Convenor: Dr Cathleen Waters

Module aims

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

Content

This module covers basic phonetics, phonology, inflexional morphology and syntax, focussing on the sounds and grammatical structures of English, but touching on other languages as necessary. Students taking this module
should emerge with a fuller understanding and appreciation of the formal descriptive tools of language that form the basis of the language modules in their second and final years, including the final year dissertation.

**Learning and Teaching**

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

**Learning outcomes**

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

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

**Assessment scheme**

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

IMPORTANT NOTICE TO SECOND-YEAR ENGLISH BA STUDENTS

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

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

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

Students taking a joint degree who are considering doing a dissertation in English are most welcome to attend.

EN2010: Chaucer and the English Tradition (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Anne Marie D’Arcy

Module aims

This module will introduce students to one of the most important periods in the development of English literature, the fourteenth and fifteenth centuries. The course will begin with Geoffrey Chaucer as the ‘father of English poetry’, but will also pose questions about the validity of this label. Students will see how Chaucer’s dizzying mixture of different voices and strands of thought make it difficult to claim his work as the bedrock of any single, cohesive tradition; they will also be shown how the fluid boundaries of his work, which draws equally from Italian, Latin and French, challenges the notion of a securely ‘English’ literature. In later weeks the course will look beyond Chaucer and consider some of his contemporaries, such as William Langland, and followers, particularly the Scottish Chaucerians. Since these poets were writing for different reasons and audiences, their work again highlights the problems of referring to a singular, seamless English tradition. By engaging closely with the poets’ use of language and genre, and by considering their work from a variety of critical viewpoints, students will gain an appreciation of the richness and complexity of medieval poetry, and of the incipient English tradition it produced.

Content

The module will focus on a selection of Chaucer’s Canterbury Tales and other late medieval works. From Chaucer, students will read The General Prologue, The Knight’s Tale, The Miller’s and The Reeve’s Tales, The Wife of Bath’s Prologue and Tale, and The Franklin’s Tale; alongside these texts they will study extracts from Langland’s Piers Plowman, Gower’s Confessio Amantis, and a range of post-Chaucerian authors. These works encompass the genres of dream vision, romance, fabliau, and estates satire, which will be discussed in lectures. There is also the possibility of exploring other texts in seminars, in consultation with the seminar tutor.

Learning and Teaching

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

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

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

Assessment scheme
The module will be assessed by a passage analysis (20%) and a two-hour examination (80%). The passage analysis will be set by the course convenor and made available on Blackboard three weeks in advance of the submission deadline (12 noon on Monday 2 December, 2013). Two questions must be answered during the two-hour examination, one from each of two sections: a thematic question (answers for which must cover at least TWO texts), and a question directed at a specific named text. Two short poems will be considered equivalent to one longer core text.

READING LIST
All students should own the Riverside Chaucer, ed. Larry D. Benson et al., 3rd edition (Boston, MA 1987); Elaine Treharne (ed.), Old and Middle English: An Anthology, 3rd edition (Blackwell, 2009), and Derek Pearsall (ed.), Chaucer to Spenser: An Anthology of Writing in English, 1375-1575 (Blackwell, 1998). Please note that these anthologies will also be used on EN2040: Medieval Literatures.

Students are also encouraged to make use of the interlinear translations at Larry D. Benson’s Geoffrey Chaucer Page. This can be accessed at the following link:

http://courses.fas.harvard.edu/~chaucer/CTlist.html.

Secondary Reading
http://readinglists.le.ac.uk/lists/BB5E3291-196D-C2B6-1F87-4838E4118268.html

Lectures
Please see Blackboard for further details.

EN2020: Renaissance Literature (Year 2, Semester 1)

Number of credits: 20
Core/Optional: Core
Convenor: Dr Sarah Knight
Module aims
The module introduces you to a variety of (non-dramatic) genres and to authors writing in the sixteenth and seventeenth centuries. It covers a longer period than EN1050 ‘Renaissance Drama: Shakespeare and his Contemporaries’ and thus sets your existing knowledge of Renaissance drama within a wider context. You will become familiar with some of the following literary genres and modes of writing: the sonnet, the epic poem, ‘metaphysical’ poetry, satire, political allegory, philosophical writing, travel writing, radical writing. Since most texts written and published in the Renaissance were either religious or at least informed by the controversies that followed the Reformation, much of the module is designed to help you grasp the impact of religion and politics on the literature of the period. The module places special emphasis on the “material” dimension of the Renaissance, including the movement of people and ideas, theories of matter, conceptions of the body, sense of place, the physical features of texts, and the business of writing.

Content

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

Learning and Teaching

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

Learning Outcomes

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

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

Assessment scheme

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

READING LIST

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

Lectures

Please see Blackboard for further details.
EN2030: The Study of Language (Old English) (Year 2, Semester 1)

Number of credits: 20

Core/Optional: Core

Convenor: Dr David Clark

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

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

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

Learning outcomes
By the end of the module students will possess:

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

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

Assessment scheme
20% will be awarded for the completion of a number of short assessments based on the Language lectures, which will be administered and completed via Blackboard (where further information will be found). 80% of the marks will be accounted for by an examination. This 2½-hour examination will demonstrate a range of student skills through its emphasis on language and textual analysis in its first part, and through the evaluation of an essay theme in relation to three texts in its third. The first part is a brief stylistic analysis evaluating method of translation with detailed reference to the original language. The second part will consist of a series of essay questions from which students must select one, and discuss three texts in total, at least one being a core text. It
is expected that this essay will provide detailed textual analyses, demonstrating depth of understanding of the issue chosen for discussion.

**READING LIST**

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/CB963E4E-DESC-2FFE-EDD5-BC84108BC187.html](http://readinglists.le.ac.uk/lists/CB963E4E-DESC-2FFE-EDD5-BC84108BC187.html)

**Lectures**

Please see Blackboard for further details.

**EN2070 Using Stories (Year 2, Semester 1)**

**Number of credits:** 20

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

**Convenor:** Dr Jonathan Taylor

**Module aims**

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

**Content**

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

**Topics may include:**
- Using historical stories
- Using place-based subject-matter
- Using other art-forms
- Using scientific concepts
- Using libraries and museums

**Forms and genres covered in the creative exploration of these topics may include:**
- Fiction and historical fiction
- Creative non-fiction
- Scriptwriting
- Poetry (including ekphrastic and found)
- Site-specific writing
- Speculative fiction
As well as practical creative writing exercises, students will be encouraged to think critically and reflectively about the topics covered.

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

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

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

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

Learning outcomes

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

Transferable skills:
By the end of the module, students should be able to:
- write, using techniques they have acquired, in different forms, genres and contexts
- effectively communicate ideas through different kinds of narratives
- reflect critically on their work

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

READING LIST
http://readinglists.le.ac.uk/lists/B543BB72-B90A-0145-AB88-2DACC252D74F.html

EN2040: Medieval Literatures (Year 2, Semester 2)

Number of credits: 20

Core/Optional: Core

Convenor: Dr Anne Marie D’Arcy

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

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

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

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

Learning outcomes
By the end of the module students will have attained:

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

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

READING LIST

Compulsory Textbooks
NB: only the second volume is required.

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: [http://readinglists.le.ac.uk/lists/05A7F613-E4A3-0018-8AA2-87C43AF45701.html](http://readinglists.le.ac.uk/lists/05A7F613-E4A3-0018-8AA2-87C43AF45701.html)

Other Primary Sources

Anthologies

Individual Editions

Lectures
Please see Blackboard for further details.
EN2050 From Satire to Sensibility: Literature 1660-1789 (Year 2, Semester 2)

Number of credits: 20

Core/optional: Core

Convenor: Dr Kate Loveman

Module aims
This module has three aims:

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

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

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

Content
Students will study a selection of the following:

The writings of the 1660s and 1670s to elicit instances of the clash between Puritan seriousness and the licentious scepticism of the newly restored court.

The comic plays of writers such as Etherege and Wycherley will be studied as examples of new developments in drama, following the reopening of the theatres in 1660. Treatments of gender and sexuality will be examined in these comedies.

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

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

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

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

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

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

Assessment scheme

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

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

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

READING LIST

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

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

Lectures

Please see Blackboard for further details.

EN2060: Concepts in Criticism (Year 2, Semester 2)

Number of Credits: 20

Core/Optional: Core

Convenor: Dr Corinne Fowler

Module aims

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

Content

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

Learning and Teaching

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

Learning outcomes

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

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

Assessment

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

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

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

**READING LIST**

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

**Lectures**

Please see Blackboard for further details.

**EN2080 Advanced Creative Writing Skills (Year 2, Semester 2)**
Number of credits: 20
Core/Optional: Compulsory as part of Creative Writing Pathway
Convenor: Dr Harry Whitehead/Dr Jonathan Taylor

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

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

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

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

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

Learning outcomes
Subject knowledge:

After completing this module, learners should be able to:

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

Transferable skills:

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

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

Assessment scheme

There are three elements to the assessment:

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

READING LIST

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

Third-Year Modules

EN3010: Compulsory Dissertation (Year 3, Semester 1)

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

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.

**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 prior lecture and a voluntary computer lab session will give you more details and help prepare you for the presentation which will take place in the second half of November. You will be informed of the exact date/time/place well in advance.

**Learning and Teaching**

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

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

- **PowerPoint Presentations:** Supervisors will answer questions about the PowerPoint presentation. They will also, if requested, give verbal feedback on the PowerPoint slides. Students who use a script may talk it through with their supervisors, but will not be given written feedback on their script. Supervisors will not witness the complete presentation before the assessment takes place.

There will be **two compulsory introductory lectures** to help students with the process of researching their topic early in the semester. These will advise students on researching and writing their dissertations and will include advice on the aims of a dissertation, defining and developing their topic, compiling a bibliography, searching for
sources, planning and writing the dissertation. Your first lecture will also give you more information about the content of the PowerPoint presentation. You will also have a lecture and a voluntary 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.

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

A 5,000-word dissertation. The oral presentation is assessed and will constitute 10% of the module mark. (Please note that the mark given for the presentation cannot lower your overall mark for the module). The presentation will take place in the second half of November; you will be notified nearer the time of the exact date, time and place.

LECTURES

These usually take place on Fridays in October and November between 12.00 – 13.00. Topics include:

- Introduction to the Dissertation (2 parts)
- Powerpoint and Oral Presentation Skills
- Employability

A representative from the Library will run two compulsory Library Research Training Sessions (you only need to attend one). Check your timetable for your session which will take place in the first two weeks of the semester.

A representative from IT services will run voluntary PowerPoint computer lab sessions on a Friday in late October and/or early November to help you with your PowerPoint presentation. You will have been assigned to ONE of these sessions which will show on your timetable.

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

Number of credits: 20

Core optional: Core Convenor: Professor Philip J Shaw

Module aims

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

Content

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

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

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

Learning and Teaching

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

Learning Outcomes

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

- demonstrate detailed knowledge and critical understanding of a substantial range of literature
- discuss authors, texts and issues addressed by the module in a clear and concise manner, thereby demonstrating progression in communication and presentation skills, both oral and written
- place the work of individual writers in relation to significant social, cultural and literary developments of the period
- outline, analyse and assess the formal and thematic characteristics of the major literary genres (e.g. the ballad, the lyric, the ode, the epic, and the novel)
- compare and contrast works by a range of authors from across the period, describing and accounting for continuities as well as differences
- demonstrate a familiarity with key works of criticism and with relevant critical approaches.

Assessment

A three-hour seen examination paper. The exam paper will be released on Blackboard 48 hours before the exam is due to take place. Students are required to answer two questions and must write on the work of at least four of the following authors: Blake, Wollstonecraft, Wordsworth, Coleridge, Keats, Shelley, Byron, Austen, Dickens, Eliot, Tennyson or Rossetti.
READING LIST

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

http://readinglists.le.ac.uk/lists/440228E1-6AAE-029E-639A-7683EB956A14.html

LECTURES

Please see Blackboard for further details.

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

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

Module Aims

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

Content

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

Learning and Teaching

The module’s outline structure is delivered through a series of lectures on individual authors and major critical and cultural topics. These provide direction and contexts for students’ private study of the literary texts, the important body of literary criticism on the period, and background historical and theoretical sources. Weekly seminars provide an opportunity for students to work with their tutors to develop their critical analysis of particular authors and texts, and to relate them to the larger contexts of literary and cultural history. In preparation for the exam, students will give a non-assessed collaborative seminar presentation. In addition, they may hand in a practice essay (2,000 words maximum). The deadline for this will be Friday 4 March
Learning Outcomes

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

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

Assessment

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

READING LIST

Your reading list is available via the Blackboard course for this module (see ‘Reading List’ on the left-hand menu) and can also been found online via the following link: http://readinglists.le.ac.uk/lists/2D42983A-837A-20E5-29C1-1980769CCB01.html

LECTURES

Please see Blackboard for further details.

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

Number of credits: 20

Core/Optional: Core

Convenor: Dr Emma Parker

Module aims

The aim of this module is to introduce students to the legacies of Modernism and to a selection of new literatures in English. It will investigate how the writing of the period – drama, poetry and fiction – reflects and responds to changes in post-war and contemporary culture (for example, the decline of empire, the impact of feminism, the development of media society and consumer culture), assessing the ways in which dominant ideologies are represented and contested. It also considers the challenges posed to the tradition of realism by the literature of the period and examines experiments and innovation in form.

Content

Students will be invited to relate their study of named authors to questions about gender, class, race, sexuality and national identity, and about belief and authority, as well as issues of canonicity. The named authors are Graham Greene, Sam Selvon, Harold Pinter, Joe Orton, Philip Larkin, Seamus Heaney, Angela Carter, Jeanette Winterson, Salman Rushdie, Sarah Kane, and Bernadine Evaristo. 8 out of 11 authors will be studied in seminars. Students will be encouraged to develop their conceptual grasp of the intellectual and cultural contexts of contemporary writing, paying particular attention to feminism, post-colonialism and postmodernism.
Learning and Teaching

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

Learning outcomes

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

- outline the key themes and concerns of the period
- situate texts in the social, historical and political contexts
- identify the salient features of literary realism, postmodernism and postcolonialism
- demonstrate an awareness of the relationship between theme and form

Transferrable Skills

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

- use appropriate critical skills and vocabulary to debate texts, perform a close reading of a passage, and undertake a comparative analysis of at least two texts
- communicate complex ideas in a clear and coherent manner, in person and on paper
- evaluate and synthesise critical views
- construct a persuasive, well-illustrated argument about literary texts.

Assessment scheme

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

*Please note that assessment on this module has been changed since 2013/14 in response to feedback from students.*

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

READING LIST

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

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

Please see Blackboard for further details.

Third-Year Special Subjects for 2015 - 16

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

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

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

SEE YOUR TIMETABLE FOR VENUES FOR SPECIAL SUBJECT SEMINARS.

Please note that these Special Subjects are for 2015–2016; they are likely to vary in subsequent years.

Assessment

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

†NOT available to joint subject English and American Studies students
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Tutor</th>
<th>Assessment</th>
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<tbody>
<tr>
<td>EN3004</td>
<td>Coming of Age in America†</td>
<td>Dr. Sarah Graham</td>
<td>1,500-word essay, 3,500-word essay</td>
</tr>
<tr>
<td>EN3071</td>
<td>Modern American Poetry†</td>
<td>Mr Nick Everett</td>
<td>Essay, poetry portfolio</td>
</tr>
<tr>
<td>EN3078</td>
<td>Love and Death: The Novel in Nineteenth-Century Russia and France</td>
<td>Dr Mark Rawlinson</td>
<td>5,000-word essay</td>
</tr>
<tr>
<td>EN3119</td>
<td>Writing Voices</td>
<td>Dr. Jonathan Taylor</td>
<td>Presentation, essay, reflective commentary</td>
</tr>
<tr>
<td>EN3128</td>
<td>Late Victorian Gothic: Texts and Context</td>
<td>Dr. Gowan Dawson</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3131</td>
<td>Gothic: From <em>Otranto</em> to <em>Wuthering Heights</em></td>
<td>Dr. Julian North</td>
<td>5,000-word essay</td>
</tr>
<tr>
<td>EN3142</td>
<td>Crime and Literature 1600-1750</td>
<td>Dr. Kate Loveman</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3165</td>
<td>Literature and Culture of the 1890s</td>
<td>Prof. Gail Marshall</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3169</td>
<td>Detective Fiction from Sherlock Holmes to the Second World War</td>
<td>Dr. Victoria Stewart</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3174</td>
<td>Writing Prose Fiction</td>
<td>Dr. Harry Whitehead</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3194</td>
<td>Tragedy</td>
<td>Prof Sarah Knight</td>
<td>Presentation and 4,000-word essay</td>
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<tr>
<td>EN3200</td>
<td>Twenty First Century Global Fiction</td>
<td>Dr. Lucy Evans</td>
<td>5,000 word essay</td>
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**SECOND SEMESTER (Spring and Summer Terms)**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Tutor</th>
<th>Assessment</th>
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<tbody>
<tr>
<td>EN3102</td>
<td>Contemporary Women’s Writing: 1960-Present Day</td>
<td>Dr. Emma Parker</td>
<td>2 x 2,500-word essay</td>
</tr>
<tr>
<td>EN3105</td>
<td>War, Trauma and the Novel</td>
<td>Prof. Phil Shaw</td>
<td>5,000-word essay</td>
</tr>
<tr>
<td>EN3111</td>
<td>Autobiography and American Literature†</td>
<td>Mr Nick Everett</td>
<td>Essay, creative portfolio</td>
</tr>
<tr>
<td>EN3112</td>
<td>Writing the Middle Ages: Medievalism in Contemporary Literature</td>
<td>Dr David Clark</td>
<td>Essay, creative portfolio</td>
</tr>
<tr>
<td>EN3141</td>
<td>Representing the Holocaust</td>
<td>Dr Victoria Stewart</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3148</td>
<td>Classical and Post-Classical Latin</td>
<td>Prof Sarah Knight</td>
<td>Examination, commentary, essay</td>
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<tr>
<td>Code</td>
<td>Course Title</td>
<td>Instructor</td>
<td>Requirement</td>
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<tr>
<td>EN3158</td>
<td>Jane Austen: The Novels, their Contexts and their Adaptations</td>
<td>Dr. Julian North</td>
<td>5,000-word essay</td>
</tr>
<tr>
<td>EN3159</td>
<td>Modern European Fiction</td>
<td>Dr. Mark Rawlinson</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3175</td>
<td>Understanding Screenplays</td>
<td>Dr. Harry Whitehead</td>
<td>Film script adaptation, reflective essay</td>
</tr>
<tr>
<td>EN3190</td>
<td>Kingdoms of Ice and Snow: Exploration in Writing and Film</td>
<td>Dr. Mary Ann Lund</td>
<td>5,000-word essay</td>
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<tr>
<td>EN3192</td>
<td>Transcultural Writing and the Publishing Industry</td>
<td>Dr. Lucy Evans</td>
<td>Essay, reflective commentary</td>
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<tr>
<td>EN3195</td>
<td>Writing on the Threshold</td>
<td>Dr. Jonathan Taylor</td>
<td>Creative writing portfolio, reflective</td>
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<td>commentary</td>
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<tr>
<td>EN3196</td>
<td>English and Education</td>
<td>Dr. Richa Dwor</td>
<td>Project, Journal</td>
</tr>
<tr>
<td>EN3203</td>
<td>Early Modern Fantasies and Fears</td>
<td>Dr. Ben Parsons</td>
<td>5,000-word essay</td>
</tr>
</tbody>
</table>
Third-Year Special Subjects: Semester 1

EN3004: Coming of Age in America (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Sarah Graham

Module aims

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

Content


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

Learning and Teaching

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

Learning Outcomes

By the end of the module, students will have:

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

Assessment Scheme

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

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

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

**Module aims**

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

**Content**

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

**Learning and Teaching**

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

**Learning Outcomes**

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

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

**Assessment Scheme**

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

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 (YEAR 3, SEMESTER 1)

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

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

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

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

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

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

Assessment Scheme
An essay of not more than 5000 words.
EN3119: Writing Voices (YEAR 3, SEMESTER 1)

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

Module aims

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

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

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

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

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

Assessment Scheme
The oral presentation (10%) may consist of either a short reading from the student's own creative writing OR a talk on a chosen subject OR a recording of a reading or talk undertaken elsewhere (e.g. at an external event, or in a studio). The Creative piece (60%) will consist of the student's own creative writing, up to 3000-3500 words (or the equivalent, dependent on genre), in one of the genres covered in the module. [Summative, submitted with the Reflective commentary]. The Reflective commentary (30%) will discuss the process of writing the Creative piece, in relation to its wider context, 1000-1500 words. [Summative, submitted with the Creative piece.]
EN3128: Late Victorian Gothic: Texts and Context (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Gowan Dawson

Module aims

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

Content

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

Learning and Teaching

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

Learning Outcomes

By the end of the module students will have acquired:

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

Assessment Scheme

One 5000-word essay.

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

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

Module aims

Gothic literature brings our fears and desires to the surface in tales of terror and the supernatural. On this module we will be studying the gothic phenomenon 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), 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 Brinsely 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 (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 conventions of gothic literature between texts and across the period under consideration;
• describe and analyse the relationships between these texts and their cultural and historical contexts;
• construct a clear, analytical, written argument, based on an appropriate level of knowledge and understanding of the primary texts and secondary literature encountered on the module.

Assessment

One 5000-word essay.

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

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

Module aims

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

Content

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

Learning and Teaching

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

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

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

Assessment Scheme

One 5000-word essay.

EN3165: Literature and Culture of the 1890s (YEAR 3, SEMESTER 1)

Number of credits: 20
Core/Optional: Optional
Convenor: Professor Gail 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, 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 5000 words.

EN3169: Detective Fiction from Sherlock Holmes to the Second World War (YEAR 3, SEMESTER 1)

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

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

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

**Learning and Teaching**

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

**Learning Outcomes**

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

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

**Assessment**

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

**EN3174: Writing Prose Fiction (YEAR 3, SEMESTER 1)**

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

**Module aims**

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

**Content**

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

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

Learning outcomes

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

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

Assessment

- 3,500 - 4,000 words of prose fiction
- 1,000 - 1,500 word essay on how learning the core elements of creative writing practice has affected the development of their own work through the term.

EN3194: Tragedy (YEAR 3, SEMESTER 1)

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

Module Aims

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

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

Content

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

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

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

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

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

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

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

Learning and Teaching

The module will be taught as ten two-hour seminars, allowing ample time both for preparatory reading and discussion within the seminar. In addition to the weekly two-hour discussion, seminar participants will be divided into Autonomous Learning Groups (ALGs): the ALGs will be asked to consider discussion points relating to the reading and to formulate their own questions for seminar discussion. Each member of the seminar group will be expected to give a short assessed presentation on his/her ideas, to be discussed beforehand with the tutor.

The Greek and Roman plays will be read in English translation. The University Library holds a comprehensive collection of secondary criticism of ancient and Renaissance tragedy, which will be listed in the module bibliography. Students will be able to re-use the *Complete Works of Shakespeare* edition purchased for the first- and/or second-year Renaissance modules, and will need to buy paperback translations of Seneca and Sophocles’s plays.

Learning Outcomes

By the end of the module, students will:

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

Assessment

There are two forms of assessment for this module:

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

**EN3200: Twenty First Century Global Fiction (YEAR 3, SEMESTER 1)**

**Number of credits:** 20

**Core/Optional:** Optional

**Convenor:** Dr Lucy Evans

Module Aims

What characterises twenty-first century fiction? Does it have distinctive formal and thematic features? What does it tell us about the times we are living in? As Peter Boxall notes, the contemporary moment is ‘always difficult to bring into focus, and often only becomes legible in retrospect’. It is tempting to read contemporary literature through the lens of postmodernist theory of the 1980s and 90s, and yet as we move further and further away from those decades, new critical frameworks are needed.

This module will consider how ideas, concerns and events which shape our experience in the twenty-first century inform the work of contemporary writers. The texts covered on this module are global in two respects: firstly, they are produced by a diversity of Anglophone writers from across the globe, and set in multiple locations including the UK, India, Africa, the Caribbean and North America. Secondly, looking beyond the nation, they engage with global phenomena.

Drawing on relevant theoretical and contextual material, we will discuss a wide range of twenty-first century issues such as globalisation, global capitalism, digital cultures, environmental change, terrorism, religious fundamentalism, multiculturalism and its failures, cosmopolitanism and (in)voluntary migration. We will also consider how long-standing questions of race, class and gender are addressed by twenty-first century writers. We will ask: how does writers’ engagement with contemporary issues impact on their use of the novel form? Is the novel becoming a global genre? What are the possibilities and potential problems of reading twenty-first century fiction from a global perspective?
Content

The progress of the module will be roughly chronological, beginning with early twenty-first century fiction and ending with fiction published this year. At the same time, we will pay attention to common themes and concerns that link the novels. We will begin with Hari Kunzru’s *Transmission* (2005), a satirical novel about cybercrime set in India and North America, which explores the increasing interconnectedness of people and cultures in an age of globalisation. We will then compare two novels with very different portrayals of the 9/11 terrorist attacks and their global impact, Ian McEwan’s *Saturday* (2006) and Mohsin Hamid’s *The Reluctant Fundamentalist* (2007).

Next, we will look at Aravind Adiga’s *White Tiger* (2008), which tells the story of a village boy’s transformation into a successful entrepreneur, and in doing so comments on the exclusions and inequalities of capitalism in modern urban India. Like *White Tiger*, Monique Roffey’s *Archipelago* draws attention to the complex relationship between the local and the global, but with a focus on the environment rather than the economy; charting a seafaring journey from Trinidad to the Galapagos, *Archipelago* deals with the adverse effects of global tourism on island landscapes and societies. The module will end with Chimamanda Ngozi Adichie’s *Americanah* (2013) and Caryl Phillips’ *The Lost Child* (2015), focusing on these writers’ portrayal of migrant identity, race and belonging in the UK, Nigeria and North America.

Learning and Teaching

The module will be taught in weekly two-hour seminars. Discussions will combine a consideration of the module’s key issues and ideas with close reading of the primary texts in relation to critical, contextual and theoretical material. Preparation sheets will be provided each week with questions to help direct independent study, and supporting material will be available on Blackboard. Seminars will vary in format, combining whole-class discussion with structured tasks in smaller groups. Each student will be required to introduce one of the set texts in an unassessed oral presentation.

Learning Outcomes

Subject knowledge

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

- Demonstrate an awareness of twenty-first century issues and how they impact on twenty-first century writing
- Show knowledge of theoretical debates relevant to contemporary fiction
- Situate a range of literary texts within specific social, cultural and historical contexts
- Analyse the style, structure and narrative mode of literary texts, and examine the relationship between form and content
- Combine detailed textual analysis with a critical assessment of relevant secondary sources

Transferable skills

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

- Communicate ideas clearly and confidently both orally and on paper
- Work effectively both independently and as part of a team
- Research a topic, locate relevant sources and critically analyse them
- Construct a coherent, persuasive and well-supported argument
Assessment

Students will submit one 5000 word essay focusing on two or more of the set texts.

Third-Year Special Subjects: Semester 2

EN3102: Contemporary Women's Writing: 1960 - Present Day (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Emma 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 2500-word essays.

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

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

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

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

Learning Outcomes
Specifically, the module will enable students to:

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

Assessment Scheme

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

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

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

Module aims

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

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

Content

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

Learning and Teaching

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

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

Assessment Scheme
An essay of no more than 2000 words on some aspect of American autobiography.
A portfolio of one, two or three creative exercises written on the module and totalling between 1500 and 2000 words. These may be revised before submission in the light of feedback from the class and tutor.

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

Number of credits: 20
Core/Optional: Optional
Convenor: Dr David Clark

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

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

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

Learning Outcomes

By the end of the module, students will possess:

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

Assessment Scheme

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

EN3141: Representing the Holocaust (YEAR 3, SEMESTER 2)

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

Module Aims

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

Content
Texts to be examined will include autobiographical writing by authors including Primo Levi and Anne Frank, novels including 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 5000 words

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

**Number of credits: 20**
**Core/Optional: Optional**
**Convenor: Prof Sarah Knight**

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

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

Content

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

Learning and Teaching

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

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

Learning Outcomes

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

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

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

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

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

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

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

• *Northanger Abbey* (dir. Andrew Davies, 2007)
• *Sense and Sensibility* (dir. Ang Lee, 1995)
• *Bride and Prejudice* (dir. Gurinder Chadha, 2004)
• *Mansfield Park* (dir. Patricial Rozema, 1999)
• *Clueless* (dir. Amy Heckerling, 1995)
• *Persuasion* (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 5000-word essay. The essay will be based on detailed reference to at least two Austen novels. Students may choose to discuss these novels EITHER in relation to their contemporary historical and/or literary contexts OR in relation to their contemporary adaptations OR both.

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

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

Module aims

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

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

Content

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

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

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

**Learning and teaching**

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

**Learning outcomes**

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

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

**Assessment**

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

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

**EN3175: Understanding Screenplays (YEAR 3, SEMESTER 2)**

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

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

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

The course will progress in this way:

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

Learning and teaching

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

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

Learning outcomes

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

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

Assessment

- a short film script adaptation of around 10 pages, that illustrates comprehension of the medium’s formatting requirements and rules.
- a 1,000 - 1,500 word essay, critically evaluating this script adaptation in terms of its use of plot, conflict, dialogue, characterization and other aspects of the medium.
| UG Marking Criteria for Reflective Commentaries on Adapted Screenplays for Understanding Screenplays |
|--------------------------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|
| Process (including redrafting & response to feedback) | First | Upper Second | Lower Second | Third | Pass | Fail |
| Excellent discussion of drafting & redrafting process, including evidence of very intelligent, productive, creative and intellectual response to the module’s subject matter. | Very good discussion of drafting & redrafting process, including evidence of intelligent, productive, creative and/or intellectual response to the module’s subject matter. | Good discussion of drafting & redrafting process, including evidence of adequate response to the module’s subject matter. | Limited discussion of drafting & redrafting process, with little evidence of adequate response to the module’s subject matter. | Poor discussion of drafting & redrafting process, with very little evidence of response to the module’s subject matter. | Very limited discussion of drafting & redrafting process, with little or no evidence of response to the module’s subject matter. |
| Research (including reading & contextualization) | Evidence of excellent, imaginative engagement with ideas and works on course, and extensive reading and research. | Evidence of imaginative engagement with ideas and works on course, and relevant reading and research. | Evidence of engagement with ideas and works on course, and reasonable reading and research. | Some evidence of engagement with ideas and works on course, and limited reading and research. | Poor evidence of engagement with ideas and works on course, with very limited reading or research. | Very little evidence of engagement with ideas and works on course, with little or no reading or research shown. |
EN3190: Kingdoms of Ice and Snow: Exploration in Writing and Film (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Mary Ann Lund

Module Aims
The exploration, mapping, and conquest of distant lands has long captured the British imagination, and formed an essential part of colonial ambitions. During the first quarter of the twentieth century (the ‘heroic’ age of exploration), British expeditions attempted to reach first the world’s most extreme points, the unconquered South Pole and the world’s highest mountain, Mount Everest, and in doing so to further scientific and geographical knowledge about these isolated regions. The expeditions became the front-page stories of their day, and quickly assumed the status of national myth, while their protagonists — Robert Falcon Scott, Ernest Shackleton, George Mallory — came to redefine or complicate ideals of Britishness, masculine valour, and heroism.

The stories that came out of these expeditions, of human endurance, physical and psychological suffering, and death, continue to haunt us; the current Scott centenary commemorations (2010-13) have brought the subject back to national prominence and are once again provoking a reassessment of his reputation, while the forthcoming centenary of Shackleton’s Endurance expedition (2014-17) will surely do the same. This module aims to explore the major role that writing and film have played in this myth-making process. It will introduce students to works which are, for the most part, not the product of the study or film studio, but convey with startling immediacy the first-hand experience of exploration: Captain Scott’s journals, for example, were written throughout his Antarctic expedition and were recovered from his frozen body after his death on the return journey from the South Pole, while the expeditions’ official cinematographers developed pioneering techniques of working in sub-zero conditions. The module will question why writing and film played an important part in the process of exploration, and what purposes they were deemed to serve as records — official or unofficial — of the expeditions, and as later reflections upon their triumphs and failures. Building on the work of core modules EN1020 The Novel, EN2060 Critical Theory, and EN3030 Victorian to Modern on concepts of gender and masculinity, and the British Empire and its legacy, students will explore the changing significance of exploration accounts in relation to the First World War and the Empire, as well as other responses to them later in the twentieth century. By critically analysing key texts and films, it will consider the artistic legacy of expeditions to places of extreme cold, but also of great beauty.

Content
The course is divided into four sections. The Great Ice Barrier examines Scott’s Terra Nova expedition (1910-13) through study of his Journals, Herbert Ponting’s film The Great White Silence (1924, recently restored by the British Film Institute), and Apsley Cherry-Garrard’s memoir of his experience on Scott’s expedition, The Worst Journey in the World (1922), which includes a harrowing account of his midwinter journey to collect Emperor penguins’ eggs, in temperatures down to -60°C. Endurance studies Ernest Shackleton’s South (1919), his account of his Antarctic expedition, and an 800-mile journey in an open boat to rescue his men, alongside Frank Hurley’s film of the same name (1919, also recently restored by the BFI). Everest examines the mountaineering expeditions between 1921 and 1924 to Tibet, through a combination of the accounts of team members, including George Mallory’s writing on mountaineering, and contemporary newspaper reports and images. Afterlives
considers the changing attitudes to expeditions and their protagonists during the twentieth century, including the film *Scott of the Antarctic* (1948), a comparison with Hillary and Tenzing’s successful summit of Everest, as documented in the film *The Conquest of Everest* (1953) (narrated by Louis MacNeice), and W. E. Bowman’s brilliant parody of expedition literature, *The Ascent of Rum Doodle* (1956).

**Learning and Teaching**

The module is taught by two-hour weekly seminars, along with film screenings. Students will be required to read set texts in advance and take notes on films for discussion in seminars. They will be expected to contribute actively to class through discussion and through (unassessed) group work.

**Learning Outcomes**

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

- demonstrate knowledge of the original expeditions including their organisation, purposes, geography, major issues and setbacks
- situate the set texts and films in their immediate historical and political contexts
- recognise the conventions of expedition publications and evaluate their individual distinguishing features
- critically analyse the texts and films with relation to issues including colonialism and empire; heroism and masculinity; the legacy of World War I; mourning and memory; humankind and the natural world
- assess the ways in which texts and films contribute towards the process of myth-making and establish narratives about the expeditions
- compare the depictions of figures such as Scott, Shackleton and Mallory in contemporary accounts at the time and in later writing and film

**Assessment**

One essay of 5,000 words. Students are encouraged to use images in their essays.

**EN3192: Transcultural Writing and the Publishing Industry (YEAR 3, SEMESTER 2)**

**Number of credits**: 20

**Core/Optional**: Optional

**Convenor**: Dr Lucy Evans

**Module Aims**

Are you interested in working in publishing or another area of the creative industries after graduation? If so, this module will enable you to gain some valuable experience and find out more about the options open to you. The module focuses on the sector of the book trade that deals with fiction and poetry (publishing and publishing related). It combines the study of literary texts and the circumstances of their production with hands-on involvement in the work of independent publishers and literary organisations, exploring the methods and processes through which writers share their work with the public. You will have an opportunity to glimpse the book trade from the inside by means of an e-placement with one of the following organisations: Peepal Tree Press; Inscribe; Commonword; Flipped Eye Publishing; Sable Litmag; Renaissance One; Tilt; Dahlia Publishing; Halban Publishers; Kube Publishing; HopeRoad Publishing. The module introduces you to the world of
contemporary British publishing and considers the most urgent concerns of today's writers and publishing/literary professionals in the independent sector.

Content
Seminars and Workshops
Both the number of set texts and the number of timetabled sessions are lower than for other special subjects in order to make time for the e-placement. In the first seminar we will explore theoretical perspectives on transcultural writing and the publishing industry. In the second and third seminars, you will be invited to critically analyse two internationally bestselling novels. Which elements of Zadie Smith's *White Teeth* (Hamish Hamilton, Random House, Penguin) and Monica Ali’s *Brick Lane* (Doubleday, Black Swan), subsequently adapted into a TV series and a film, made them so appealing to a worldwide audience? How has the publicity surrounding these books impacted on how they have been read? Looking at these two novels’ cover images, book jacket blurbs and reviews, we will identify which readerships have been targeted by the publishers and what kinds of marketing strategies have been used to attract those audiences. The fourth seminar will focus on a poetry anthology produced by an independent publisher: Jackie Kay, James Procter and Gemma Robinson (eds), *Out of Bounds: British Black and Asian Poets* (Bloodaxe). We will compare this anthology to *White Teeth* and *Brick Lane*, examining similarities and differences in their form, subject matter, and how they have been promoted to readers.

The four seminars will be complemented by two practical workshops, run in collaboration with the Career Development Service. The first workshop will prepare you for the e-placement. The final workshop will focus on writing an effective CV and covering letter, offering you an opportunity to reflect on the skills gained on the e-placement.

E-Placement
Each student on the module will work with one of the eleven organisations listed above on a project set by the employer. No previous work experience in the book trade is required. Descriptions of all the e-placements will be circulated in advance, and you will submit a form placing them in order of preference along with a statement about your own expectations. We will then attempt to match you to the e-placement that best suits your interests. The nature of the projects will depend on the needs of each organisation, but are likely to focus on editorial work, publicity, online marketing or events management (*please note that there is no guarantee that you will be given editorial work*). The e-placement will take place over the course of the semester and you will spend 7 hours per week on it for a total of 10 weeks. You will agree with the organisation the exact nature of the project and goals to be reached.

The e-placement will begin with a face-to-face meeting with the employer either on campus or at their office (expenses provided). For the remainder of the placement, you will remain in Leicester but you will work closely with your employer as you complete the project (there may be opportunities to be involved in live events such as book launches or literary festivals, and in those cases expenses will be provided). During the course of the e-placement your progress will be monitored by the employer and you will also keep an unassessed activity log of the time spent and work done on the e-placement project. This will be monitored by the module tutor, who will also be available to answer any queries about the e-placement. The e-placement will offer you a chance to learn more about the mission and activities of a particular organisation while at the same time enabling you to develop skills relevant to the workplace. You will gain an insight into some of the challenges faced by independent publishers and literary organisations in the twenty-first century, as they compete with the expanding commercial sector and respond to new technologies.
Learning and Teaching
The module will be taught in four two-hour seminars and two two-hour practical workshops. This will be combined with the practical training provided by an e-placement. There are fewer timetabled commitments than for other special subjects to make time for the e-placement. Preparation sheets will be provided in advance of seminars with questions to help direct independent study.

Intended Learning Outcomes
By the end of the module, students should be able to:
• Extend their analysis of literary texts to the circumstances of their production, marketing and reception
• Identify different kinds of readerships and evaluate how marketing strategies have been used to target particular audiences
• Show knowledge of the literary sector in the UK, both theoretical and practical
• Understand the importance of multi-media capabilities to twenty-first-century publishing
• Apply the professional skills gained on this module within the workplace and recognise the long-term value of transferable skills gained on an English degree
• Demonstrate effective verbal and written communication skills
• Work effectively on their own (using their own initiative) and as part of a team

Assessment
• An essay of 2000 words analysing a literary text and the contexts of its production and reception
• A reflective commentary of 2000 words relating to the e-placement. This reflective piece will be submitted along with a reference provided by the employer and will draw on the unassessed activity log.

Assessment for the module will be either 60% for the essay and 40% for the reflective commentary OR 40% for the essay and 60% for the reflective commentary, depending on which one gains the higher mark.

EN3195: Writing on the Threshold (YEAR 3, SEMESTER 2)

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

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

Content
This creative writing module has various strands, all of which concern the relationship between writing and the world beyond the workshop. These strands may include subjects such as:
• Writing for specific ‘markets’ and outlets – e.g. literary magazines, commissions, competitions
• Editing
• Writing pitches and proposals
• Publishing and professional contexts for writing
• Electronic resources
• Creative writing and teaching
• C.V.s for writers

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

Learning and Teaching

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

Learning Outcomes

Subject knowledge:
By the end of the module, students should be able to:
• demonstrate an understanding of the various contexts in which creative writing is published and disseminated
• recognise, analyse and engage with some of the professional contexts in which writers work

Transferable skills:
By the end of the module, students should be able to:
• write to specific, professional briefs
• demonstrate an understanding of some of the vocational aspects of writing

Assessment Scheme

There are two modes of assessment:
• The Creative Writing Portfolio will consist of up to 3500 words or equivalent (dependent on genre) of either creative writing written to one or more external, professional brief(s) (e.g. for a particular magazine, a call for submissions, a competition, etc.), OR a self-published piece (e.g. a pamphlet, professional blog or personal website).
• The Reflective Commentary will consist of no more than 1500 words contextualising the creative work in relation to the wider literary and publishing world.
EN3196: English and Education (YEAR 3, SEMESTER 2)

Number of credits: 20
Core/Optional: Optional
Convenor: Dr Richa Dwor

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

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

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

Learning Outcomes
Through this module students will gain:

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

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

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

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

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

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

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

Content

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

Learning outcomes

By the end of the module, students will gain:

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

Learning and Teaching

A series of weekly two-hour seminars.

Assessment

One essay of not more than 5000 words.

Learn at Leicester

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

Make the most of the Library
Develop your IT skills
Manage your own learning
Improve your English language
Get independent advice about your course
Manage your student information

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

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

The Library provides you with:

- access to a huge range of specialist information resources including a print collection of over 1 million items and a Digital Library of over 500,000 eBooks and 50,000 electronic journals which you can use from anywhere on the Web;
- help in finding and using information; online, face to face and by telephone;
- individual and group study space;
- PCs, netbooks and wireless networking for your laptop;
- services for distance learners.

The Library is a shared resource for all members of the University. Please respect it and observe the Library regulations available at www.le.ac.uk/library/about.

To get started, visit www.le.ac.uk/library.

For information about your subject, please visit http://www2.le.ac.uk/library/find/subjects/english

IT Services

Whilst studying at the University you will have a University IT account and email address. There are hundreds of University PCs available with Office 2010 and many specialist programs to help you with your studies.

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

- **Student email**: access your email and calendar anywhere, including on your smartphone or other mobile device;
- **Printing**: print, copy or scan on campus; pay by topping up your print and copy account;
- **IT Help**: visit the Help Zone in the Library, phone 0116 252 2253, email ithelp@le.ac.uk or attend a training course;
- **Wifi**: free access to eduroam wifi on campus, in halls or at other universities;
- **PCs on campus**: there are over 900 PCs available, with 350 located in the David Wilson Library (including 24/7 access during exam periods). Download the map to find a Student PC area on campus from: www.le.ac.uk/pcareas;
- **Files**: store files on your Personal Z: drive, which is backed up and available anywhere;
- **Blackboard Virtual Learning Environment**: support and information for all your courses;
- **Leicester Digital Library**: access to journals, databases and electronic books online;
- **Mobile app**: download the University mobile app to find a University PC available near you or access Blackboard Mobile Learn.

More information can be found at www.le.ac.uk/it4students

Student Learning Development

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

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

Education help and advice is provided by the Students’ Union for all students. If you would find it helpful to talk to someone outside of your department, we offer a confidential and impartial service to help and advise you about where to go and what to do. If you wish to come and talk to us about your personal circumstances or academic worries, for example, exams or putting together an academic appeal, we will provide a professional and friendly service.

You will find the Education Unit staff in the Students’ Union Building on the first floor within the West Wing. Opening hours are 10.00 am to 4.00 pm, online chat facilities are available (visit our website for further details), you can either pop in or book an appointment by contacting us on the details below:

**Contact:** Students’ Union Education Unit (ED), Students’ Union (First Floor)  
+44 (0)116 223 1132/1228 | educationunit@le.ac.uk | http://leicesterunion.com/support/education

**Languages at Leicester**

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

Study with the *Languages at Leicester* Team on campus, and you will be taught by expert native tutors who are based within our School of Modern Languages. We offer 16 different languages including Arabic, British Sign Language, Chinese and Spanish to name just a few, six different levels of learning and two different course lengths, so you can study in a way that suits you. Classes take place during evenings and Wednesday afternoons, as well as intensive ‘fast track’ courses on Saturday mornings.

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

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

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

**University Bookshop**

The Bookshop is owned by the University and is located on the ground floor of the David Wilson Library.

All prescribed and recommended texts are stocked, so that students can rely on the Bookshop for the books that they need in the course of their studies. We also sell a wide range of paperbacks and books of general interest. Books not in stock can be quickly provided to order. The Bookshop has a range of deals in the Autumn term which are exclusively for students.

Greetings cards, a wide range of stationery items and University of Leicester branded merchandise and clothing are always available.
The opening hours are:

- Monday to Friday: 9.00 a.m. - 5.30 p.m. (5.00 p.m. in vacations)
- Saturday: 10.00 a.m. - 2.00 p.m.

Contact: University Bookshop, David Wilson Library
+44 (0)116 229 7440 | bookshop@le.ac.uk | www.le.ac.uk/bookshop
Twitter: @LeicUniBookshop | Facebook: www.facebook.com/UoLBookshop

**University Regulations**

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

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

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

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

**Student Responsibilities**

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

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

These can be found at [www.le.ac.uk/senate-regulations](http://www.le.ac.uk/senate-regulations)

**Attendance and Engagement Requirements**

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

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

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

**Neglect of Academic Obligations**

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

**Examination Regulations**

If your course involves any exams you must ensure that you are familiar with the University’s [Examination Regulations](www.le.ac.uk/sas/assessments/examregs). These contain a variety of regulatory information and instructions relating to exams, including the rules governing:

- scheduling
- admittance
- student conduct
- permitted and prohibited items and clothing
- use of calculators and dictionaries
- absence due to illness
- cheating

You can also find information about exams in the [Students’ Guide to Exams](www.le.ac.uk/sas/assessments/examsguide)

**Marking and Assessment Practices**

With the exception of oral presentations and non-assessed work, all coursework and examinations will be marked anonymously, in accordance with University policy. 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.

Further details can be found in the ‘Assessment Procedures’ section of the School of English Study Guide.

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

Specific deadlines for the assessed coursework on each module can be found in the module descriptors in the current Handbook and on Blackboard. Where a module is assessed on the basis of coursework essays, these essays will be returned to the students after marking during a seminar in the subsequent term, or be made available for collection from the undergraduate pigeonholes on the 14th floor of the Attenborough Tower or the reception desk in ATT 1514. Examination results will be made available to you on Blackboard.

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

General principles:

- Feedback and provisional grading on coursework will be returned within 21 days of the submission date;
- In exceptional circumstances where this is not possible, you will be notified in advance of the expected return date and the reasons for the longer turn-round time and where possible staff will provide some interim feedback: for example in the form of generic feedback to the class regarding common errors and potential areas for improvement.
- Following the approval of the provisional results by examination boards, examination results should be available to students within 14 days. Where appropriate, this should include a breakdown at the level of the examination and coursework.

Progression and Classification of Awards

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

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

Referencing and Academic Integrity

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

What we mean by ‘plagiarism’, ‘self-plagiarism’ and ‘collusion’

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

Collusion is where work is prepared or produced with others but then submitted for assessment as if it were the product of individual effort. Unless specifically instructed otherwise, all work you submit for assessment should be your own and must not be work previously submitted for assessment either at Leicester or elsewhere. For more detailed information on how the university defines these practices, see also: www.le.ac.uk/sas/assessments/plagiarism

The University regards plagiarism and collusion as very serious offences and so they are subject to strict penalties. The penalties that departments are authorised to apply are defined in the Regulations governing student discipline (see www.le.ac.uk/senate-regulation11 ‘Plagiarism and collusion: Departmental penalties for plagiarism and/or collusion).

Resource and advice to help you study with integrity and avoid committing plagiarism

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

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

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

Referencing style

You must use a consistent referencing style when referring to books and other publications that you have read for your coursework. Most academic departments have a specific referencing style which you are required to use. Please note that some of your modules may be taught by different departments. To find out which referencing style each department uses, and for information and help on each referencing style, please visit http://www.le.ac.uk/library/help/referencing

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

Students should submit evidence of mitigating circumstances within five working days of the relevant assessment deadline. This should be submitted to the Programme Administrator either via the School Office (Attenborough 1514) or by email.

Completed mitigating circumstances forms and supporting documentation will be considered by a Mitigating Circumstances Panel. Mitigating Circumstances Panel meetings are held every week during term time, and you can expect to receive a decision in relation to your form and evidence within ten working days of this having been submitted.

The Mitigating Circumstances Panel membership comprises colleagues from the School of English, School of Modern Languages, and the Department of History of Art and Film. This allows us to schedule regular Mitigating Circumstances Panel meetings so as to present timely responses to our students. Please note that student confidentiality is of utmost importance to the Mitigating Circumstances Panel, and specific information will never be disclosed outside of the Mitigating Circumstances Panel.

If you have any questions about this, or if you would like to find out when the next Mitigating Circumstances Panel meeting will be held, please contact the Programme Administrator for your degree.

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

Ethical Approval of Student Projects (if applicable)

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

Personal Support for Students

Departmental Student Support Arrangements

Each student is allocated a Personal Tutor at the beginning of their degree. This will normally be in English, but joint honours students may have a Personal Tutor in the department corresponding to their other subject. You can find out who your Personal Tutor is by consulting Blackboard. You will be able to contact your Tutor for confidential advice and support on a range of issues. Normally you will have the same Personal Tutor throughout the period of your degree. 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. 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).

From discussion of academic progress, to friendly advice on personal matters; personal tutors are there to provide support, advice and guidance on an individual level. Common topics for discussion may include course changes, study progress, module choices, exam results, career opportunities or more personal problems such as accommodation or financial difficulties. The Department’s personal
tutor system operates in accordance with the Code of Practice on Personal Support for Students: www.le.ac.uk/sas/quality/personaltutor

Equal Opportunities

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

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

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

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

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

University Student Support Arrangements

AccessAbility Centre

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

Contact: AccessAbility Centre, David Wilson Library
Tel/minicom: +44 (0)116 252 5002 | Fax: +44 (0)116 252 5513 | accessable@le.ac.uk | www.le.ac.uk/accessability
Student Welfare Centre

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

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

Information and guidance is available in relation to private rented accommodation.

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

Contact: Student Welfare Service, Percy Gee Building (First Floor).
Tel: +44 (0)116 223 1185 | Fax: 0116 223 1196 | welfare@le.ac.uk | www.le.ac.uk/welfare

Counselling and Wellbeing Service

This Service offers a range of expertise and support for the psychological aspects of health and wellbeing.

Services on offer include:

Student Counselling Support

Time-limited, free and confidential counselling on a one-to-one or group basis to help students find ways of dealing with academic-related or personal issues that may be affecting ability to study or engage with student life.

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

Contact: Student Counselling Service
+44 (0)116 2231780 | counselling@le.ac.uk

Student Mental Wellbeing Support

Practical and emotional one-to-one and group support to students managing mental health issues whilst at the University.

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

Student Healthy Living Service

The Student Healthy Living Service provides direction to health care and health related activity which will contribute to wellbeing and help students to enjoy a balanced life. Students should register for health care local to the University; The University works closely with the Victoria Park Health Centre where staff have expertise in student health. More information can be found on the Healthy Living Service website.
Contact: Student Healthy Living Service
+(0)116 223 1268 | healthyliving@le.ac.uk | go.le.ac.uk/healthyliving

Health Care and Registering with a Doctor

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

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

More information about registering with a doctor and other health and well-being services can be found at: www2.le.ac.uk/students/info/new/undergrad/health

Careers and Employability

Career Development Service

You need a first-class education; that’s a given. But you also need an edge, an advantage, a head-start in the competitive graduate recruitment world. Based in the Students’ Union, your award winning Career Development Service is here to guide and support you from your arrival at Leicester through to graduation and beyond.

Throughout your studies you will engage with the Career Development Journey which is your personal guide to working out what you want to do after University and how to get there. Starting early is key, and completing the first step of the journey is simply achieved by logging onto MyCareers with your university username and password. You can access this through our homepage.

MyCareers is your gateway to:

- Booking one-to-one appointments with our career consultants for support with career planning, job hunting, CVs and applications, and mock interviews;
- Booking workshops, such as mock assessment centres and psychometric testing;
- Invitations to employer events;
- Finding all the opportunities available exclusively for Leicester students such as paid internships, volunteering, and enterprise and business start-up activities.

Get involved by:

- Signing up to Unitemps If you are looking for part time work whilst studying. We are based next to the Career Development Service in the Students’ Union.
• Coming along to fantastic employer events throughout the year including the Festival of Careers. We are one of the top 25 universities targeted by the largest number of top employers!
• Reflecting on your skill development throughout your academic studies and extra-curricular activities, as you will need to show employers how you can communicate, work in a team and much more. For more information on the Transferable Skills Framework go to our website.

Come and visit us in the Students’ Union and log onto your MyCareers account to get started. We’re here to support you throughout your time at university so make the most of the services we offer, to make the most of you.

Contact: Career Development Service, Level 0, Students’ Union, Percy Gee Building
0116 252 2004 | careershlp@le.ac.uk | www.le.ac.uk/careers | @uolcds | fb.com/uolcds

TALENT ACADEMY

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

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

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

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

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

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

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

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

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

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

Student Feedback Questionnaires
As part of the 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 Committees
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. 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. Further information is available
at: http://www2.le.ac.uk/departments/english/studentresources/societiesandcommittees/student-staff-committee-ssc/

**Departmental Prizes**

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

**The English Society**

**Who we are**

The English Society is one of the best established academic societies at the University. With over 200 members we have a huge presence on and around campus. Membership is currently on a yearly basis and is priced at £5. This entitles members to reduced prices on events, trips and merchandise organised and produced by the Society.

**Our aims**

The aim of the Society is to hold social events where students from different year groups can get to know each other in a formal and relaxed atmosphere. Previous events have ranged from a Freshers’ Bar Crawl, a pub quiz, several theatre trips around the country, an Alice in Wonderland-themed evening, a cinema trip and a Christmas Cocktail party. We also have the Book Club and mixed Netball team to get involved with and meet new faces. The theme, size and day of the social events are all different in order to appeal to as many of our members as possible. Non-members are always welcome and we encourage links to be made with other departments. We also support the English department attending optional lectures and running exam workshops. A representative also sits on the Student-Staff Committee to provide a link between the School of English and the Society.

**Always improving**

We are keen to improve the English Society continually and to nurture its growing success, so we welcome suggestions and comments throughout the academic year. A vital priority this year is to recruit any 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. Look out for us in induction week when we’ll be introducing ourselves and recruiting new members!

Contact: President of the English Society, 2015-16: Emily Lukas el129@student.le.ac.uk
Safety and Security

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

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

Note that the Attenborough Building fire alarm is tested at 9.30 a.m. every Thursday morning. The alarm rings only briefly, and there is no need to evacuate the building. At other times throughout the year a full fire drill will take place. The alarm will sound constantly and a recorded announcement will tell you to leave the building. The power to the lifts and paternoster will be cut and it is therefore vital that you exit the building, in an orderly fashion, via the staircase. Leave the building by the nearest available exit, closing all doors behind you. Report to the person in charge of the assembly point (the paved area in front of the Computer Science and Attenborough Buildings).

The Attenborough Building is designated a no-smoking zone.

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

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

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

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

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

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

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