

Course Information Sheet

BA (Hons) English Literature

Mode and course length – Full-Time (4 years)

Location – ARU Cambridge Campus

Awarding Body – Anglia Ruskin University. As a registered Higher Education provider Anglia Ruskin University is regulated by the Office for Students.

Overview

Learn how different societies have shaped English literature, and how English literature has shaped society. Become a self-reliant researcher as well as developing the skills required for the modern world of work.

Our BA (Hons) English Literature will help you understand the importance of English literature; how it is affected by the culture, language, technology and economics of the period, but also how it influences readers and society itself.

By studying English literature, you will also be exploring a range of other subjects, including history, politics, philosophy, religion, psychology and the history of art.

You will be encouraged to work and think independently, helping you become self-reliant and critically adaptive, with the ability to consider perspectives that are different to your own or to popular opinion. Some exercises will involve you in group work, presenting ideas and information or finding solutions to problems with others, promoting your interpersonal skills and your ability to negotiate.

As well as developing skills such as literacy and communication, which are important for any future career, you will become well-versed in the specific methods of literary research, such as bibliographies, databases and information technology.

Our optional modules will also give you the chance to practise and develop your own creative writing, as well as explore the processes of the modern publishing industry. Your studies will be supported throughout the course by our team of English literature and writing experts.

Course Delivery

Our courses are delivered through teaching and learning methods which provide students with the widest possible exposure to a modern and innovative higher education experience.

These methods vary and could include attendance at lectures and seminars, undertaking laboratory exercises or work-based activities, practical work, performances, presentations, field trips, other relevant visits and e-learning through Canvas, our online learning management system.

Each course is divided into a number of 'modules' which focus on particular areas, each of which has a specific approach to its delivery. This information is published to students for each module they take via the Module Definition Form (MDF) and Canvas.

Assessment

To show your progress towards becoming a reflective and autonomous learner, you will undertake a variety of assessment methods, including: critical reflection; essays; portfolios; reviews; oral presentations; written examinations and discussion boards.

Fees

Information about your course fee including any annual fee increases or deposits (if required) can be found in your offer letter.

Modules

Core Modules

Year 1: Foundation in Humanities, English, Media, Social Sciences and Education

This module will provide students with the necessary skills to begin studying at level 4 in courses related to the Humanities, Social Sciences, English, Media and Education.

Students will be introduced to the core skills necessary to succeed in higher education, including thinking critically, researching, and referencing appropriately, demonstrating appropriate numeracy and ICT skills, and communicating effectively verbally and in writing.

In addition to these fundamental study skills, Students will be given an introduction to a broad range of disciplines whose skills and theories are widely applicable.

Students will study a variety of writing styles in order to recognise, deconstruct and replicate various forms of persuasive, analytical, and informative writing. Students will learn the basics of intercultural studies and how these theories can be applied to real-world problems. Students will consider social perceptions held across western cultures, and the difference between social and self-perception, participating in structured discussion and argument. Students will be introduced to the core principles of psychology and will explore various current applications of psychological theory. Students will also be introduced to ethics and will learn about some of the key theories and thinkers in the development of current ethical considerations in a range of scenarios.

The module is made up of the following 8 constituent elements:

- Interactive Learning Skills and Communication (ILSC)
- Information Communication Technology (ICT)
- Critical Thinking
- Intercultural Studies
- Psychology
- Composition and Style
- Ethics
- Social Perceptions

Year 2: A History of English Literature from the Present to 1789

This chronological approach to a history of English Literature reverses the usual format of starting with Beowulf and ending up at the present and instead starts with the familiar and ends with the earliest literature. This form has been chosen so that students start with texts from the period with which they are familiar, before gradually going back through literary history to a time when no one alive today existed. Mainly utilising volume 2 of The Norton Anthology of English Literature this module precedes the companion semester 2 module: 'A History of English Literature from Equiano to Chaucer', which works with volume one of The Norton Anthology of English Literature. In the course of this module you will study period, genre and form through a range of texts to include: the novel; the short story; the essay; poetry; drama; as well as other forms of texts such as letters and graphic art. Authors will mainly be chosen from the Norton, however there will also be a few texts such as novels that will need to be additionally purchased. Details of the texts will be released to potential students well in advance of commencing the course. The course will be taught by attending a weekly one-hour lecture, followed by a two-hour seminar.

Year 2: Prose Fiction

This module is designed to introduce you to the principles of writing prose fiction. You will learn to 'read as a writer', studying sample texts each week in order to understand the decisions that established writers use in the course of writing, and to examine their creative processes. You will also work with these texts to understand principles such as: openings, narrative arc, characterisation, dialogue, setting and place, and point of view, in order to improve your understanding of the craft of writing.

The module will provide you with an environment for sustained creative writing, and a peer group with which you can work to

improve your writing. In weekly practical workshops, you will receive critique of your own writing, and learn how to apply this to improve your work. You will also learn to read and respond to other people's writing, applying the lessons learned from critiquing their work to your own writing. You will learn how to edit your work and present it to a professional standard. The skills developed during this module will relate directly to the advanced modules you will undertake at Level 5 and Level 6.

Year 2: Gods and Heroes

This module will introduce you to some of the key Greek, Roman and Biblical texts which underpin English literature and which have been translated and adapted by each new generation of writers. You will consider the different ways in which writers have depicted the struggles between humanity and the gods, heroic adventures, human suffering and inner conflicts.

You will study creation narratives from different cultures, comparing and contrasting classical stories, such as the myth of Prometheus, with the Genesis narrative. You will explore a key genre, the epic, and gain an understanding both of its development during the classical period and its influence on later culture. You will compare influential Greek tragedies with tragic narratives from the Bible, and consider their impact on later English literature.

Over the course of the module you will engage with the ways in which these pivotal stories have continued to have a shaping influence on English literature, and with the different ways in which they have been interpreted by later readers and writers.

Year 2: Reading Literature and Theory

This foundational module introduces you to an exciting range of social, cultural and political theories that can be used to further the analysis of literary texts; it therefore provides a foundation for your ongoing studies. Selected theories might include psychoanalysis, Marxism, structuralism, feminism, postcolonialism, postmodernism or queer theory. In your seminars, you will apply these theories to a variety of fiction (including extracts from plays, novels, short stories and poems). This process will enable you to develop your own reading skills in more challenging directions, as well as helping you assess the benefits of differing kinds of 'reading'. Overall, you will gain exposure to a range of theoretical ideas and a grounding in how to apply these practically to fictional work. The module is based on a one-hour lecture each week, and a two-hour seminar, during which you will be able to explore theoretical approaches in greater depth.

Year 2: Myth and Magic

Myth and Magic will build on your experience of reading influential classical texts in translation in Gods and Heroes. Its focus will be tales of magic and transformation, and the ways in which such narratives have been adapted and alluded to in English literature, influencing fairy tales and science fiction as well as more canonical literary traditions. A key text for this module is Ovid's *Metamorphoses*, one of the landmarks of Western literature and the most familiar source for many well known mythical narratives. You will learn about the different ways in which the works of Ovid and other classical authors are deployed by later writers – such as adaptation, quotation, allusion, translation and parody – and explore how and why stories mutate over time. You will also learn about the key role played by selected European writers – for example Petrarch and Perrault – in the development of English literature. In the second half of the module our focus will be on the different ways in which some of the writers you are studying in A History English Literature from Equiano to Chaucer draw on classical sources. This will help you appreciate the importance of understanding the larger literary culture within which works such as *Paradise Lost* were produced.

Year 2: Writing Matters

In this module you will learn how to write and how to use writing to learn. Through the study of texts from a range of periods and genres which focus on the power of literacy, libraries, reading and books – such as Rainbow Rowell's *Fangirl*, *If on a Winter's Night a Traveller* by Italo Calvino, Jane Austen's *Northanger Abbey*, and extracts from Jamaica Kincaid's *A Small Place* – you will develop the close reading and note-taking skills necessary to shape a good argument for your essays.

Writing Matters will introduce you to the key skills of close reading, academic writing and critical analysis necessary for a degree in English Literature. The fundamental tenet of the module is that writing is a process composed of a number of stages. Each seminar will focus on a practical element of literary study such as how to undertake appropriate research, how to take notes, how to plan an essay, how to compose and structure an argument, how to write a grammatically correct sentence, and how to write a bibliography. You will undertake writing activities within each seminar to practice these skills whilst considering the role of literature and literacy in society. You will learn how to find appropriate print and digital critical material to support your ideas. During the module you will build up an archive of resources relating to writing that you will use during the rest of your degree.

Year 2: A History of English Literature from Equiano to Chaucer

This module gives you an outline of the history of English Literature from the end of the eighteenth century to the Anglo-Saxon period. It uses a selection of texts taken from volume 1 of *The Norton Anthology of English Literature*, supplemented by handouts, to give you examples of different literary forms belonging to every period of English literary history prior to the Romantic movement. The juxtaposition of pieces by well-known authors such as Chaucer, Marlowe, and Milton with less familiar texts is intended to encourage reflection upon what constitutes the 'canon'. You are expected to acquire a basic knowledge of the terms used in English literary history ('Medieval', 'Tudor', 'Renaissance', 'Reformation', 'Early Modern', 'Restoration', 'Augustan', 'NeoClassical', 'Enlightenment', 'Sensibility') and are encouraged to think critically about these terms.

Year 3: Romantic Conflicts

Conflict can be found in all literature. However, in the Romantic period it seems to have been the essence of the spirit of the age. Percy Shelley called the French Revolution of 1789 'the master theme of the epoch in which we live', and indeed many critics and historians date the beginning of the Romantic period from then. In fact Britain was at war with France for most of this period (from 1793 to 1815) trying to undo the revolution, restore a king, and with him, the old aristocratic ruling class. Class conflict was in the air well before 1789 as William Hazlitt notes: 'the French revolution might be described as a remote but inevitable result of the invention of the art of printing.' What he means here is that an overwhelming public consensus had to be achieved before a revolution could occur and the only way to achieve this is through the mass dissemination of ideas – through literature. Conflict can occur in any arena: class, race, debates over animal welfare, the lecture theatre (for example the debates between Hazlitt and Coleridge) and of course in personal relationships. Therefore, the scope of this module is a large one and you, the student are invited to read as widely as possible in this period and not merely stick to the set texts or the subjects of lectures and seminars.

Year 3: Postcolonial Writing

Much of the most exciting and provocative writing of the last century has emerged from regions of the world that were formerly colonised. This module offers you a selective survey of postcolonial writing and theory, using an expansive conception of what might constitute the 'postcolonial'. Regions covered might include South Asia, Africa, the Caribbean, South East Asia and the Middle East. The module considers the socio-historical contexts behind the emergence of postcolonial studies and asks you to think critically about the institutionalisation, and challenges, of the field. You will also reflect on issues of colonialism, decolonisation, nationalism and neo-colonialism, along with the accompanying themes of migration, gendered/sexual politics and the role of history. Finally, the module will encourage you to think critically about globalisation, including where and how the colonial legacy feeds in to this master-process.

Year 3: Modernism and the City

In this module you will examine literary Modernism as an artistic response to the social conditions and technological advances of modernity. You will explore the ways in which the distinctive features of Modernist writing - subjectivity, the psychological, innovations in form, style and genre - are produced by urban experience. You will study a range of canonical and non-canonical texts that 'write' the city in order to explore the centrality of urban culture to modernity and to consider the connections between cultural geography, historical context and narrative form. You will study poems, novels and manifestos dating from 1900-1940 in the contexts of some of the following: the influence of the First World War; suffrage; changes in visual art (primitivism, post-impressionism); cinema and photography; the movements of Imagism, Futurism and Surrealism. Ideas of exile and expatriation will underlie discussion of the cultural exchanges occurring in London, Paris and New York. □ The texts studied provide differing reactions to the early twentieth-century city, in relation to ethnicity, sexuality, gender, nationality and class.

Year 3: Victorian Literature and Culture

This module is structured around three main themes: 'The Impersonating I', 'Victorians and Globalization' and 'Sensation, Scandal and Serialization'. These themes are central to the current re-formulation of Victorian studies and, as we work through them, you will be asked to engage with new critical developments in the field.

In considering 'The Impersonating I', you will be asked to examine uses of first-person narratives in 'autobiographical' *bildungsroman*, the incorporation of multiple first-person perspectives in fiction and the impersonation of an individual in the dramatic monologue. The second strand of the module, 'Victorians and globalization', will involve how different forms imagine 'the globe', how the practice of imperialism both shaped, and was shaped by, the works that described it. The final theme of the

course will involve a careful engagement with print culture and the development of sensation fiction. Through the course of the trimester, you will experience something of the practices and rhythms of serial reading as we discuss the weekly instalments of a selected novel.

From the outset of the module, textual study will be embedded in an examination of key historical developments and the issues - political, social, cultural and intellectual - to which these developments gave rise and currency. Formative and summative assessments will give you the opportunity to investigate particular historical and contextual phenomenon and will stretch your abilities of close analysis.

Year 3: The European Novel: Desire and Transgression

This module will introduce you to a representative selection of some of the most memorable and significant European novels, ranging from ancient Greek prose narratives and Renaissance romances to contemporary fiction. You will compare the ways in which different writers have handled elements of the novel such as characterisation, dialogue and narrative voice, as well as consider different sub-genres of the novel, for example magic realism and the epistolary novel. Texts will be selected to complement the novels you have studied on other modules, giving you a fuller understanding of the origins of the genre, and of its wider European context.

Desire was a key focus of the very first European proto-novels, and continues to be a preoccupation today. You will engage with some of the changes and continuities in fictional depictions of romantic and sexual relationships, examining the ways in which topics such as same-sex desire, elopement and adultery have been depicted.

Year 4: Spectacle and Representation in Renaissance Drama

You will consider a range of plays from the period 1580 to 1642 in the light of issues of stage spectacle and representation in a variety of forms, including identity, sexuality, violence, and death. You will experience one of the greatest periods of dramatic writing that English literature has known, which has subsequently continued on the English stage under the UK's great acting companies, including the Royal Shakespeare Company and National Theatre. Primary texts will be taken from Shakespeare and his chief contemporaries, including a changing range of authors chosen from Thomas Kyd, George Chapman, Ben Jonson, Christopher Marlowe, John Marston, Thomas Middleton, Francis Beaumont, John Fletcher, John Webster, John Ford, Richard Brome, and James Shirley. You should check the reading list each year to determine specific plays. You will become familiar with relevant theory and criticism of Shakespeare and his contemporaries. In seminars you will be attentive to issues of performance, which can include active learning through play-reading and walking through a scene, or in independent learning through attending relevant performances or viewing film adaptations.

Year 4: Contemporary Fiction

In this module you will look at a range of fiction written in the last 10 years, examining formal and thematic issues and the relationships between them. You will consider narrative experimentation and the recycling of old stories and forms; the representation of and return to history; posthumanism and the limits of the human; globalization and technology. The module will invite you to consider the power and role of literature in contemporary society and the impact of literary prize culture on publishing and publicity. Taking place in the final trimester, it will also encourage you to reflect upon literary developments that have led to 21st-century writing and thus the texts' relationship to those studied on other modules on the degree, such as *Modernism and the City*. Since there is inevitably an absence of established critical texts on the contemporary works studied, you will consider alternative sources of critical opinion (academic journals, the internet, broadsheet and broadcast journalism); and the ways in which new novels demand and shape new criticism. The reading list will be updated annually to ensure that all texts are those written during the last decade.

Optional Modules

(Subject to availability)

Year 2: Fundamentals of Publishing

The literary texts you study on your English Literature and Creative Writing modules are inevitably shaped by the publishing process. This module introduces you to publishing in the 21st century. You will explore the complex and rapidly changing role of publishing in defining what a text is and how and in what form and for what price that text will reach readers. You will use Darnton's Communication Circuit as a model through which to examine the cycle of interdependent players in content

development, distribution, and consumption. Through weekly seminars, the module will incorporate fundamental elements of theory, economics, law, and professional practice. You will interrogate the ways in which specific publishing contexts enable, or constrain, writers, editors, distributors and readers at different times. The module will serve as a foundation if you want to take *History of the Book* (level 5) and *Publishing in Practice* (level 6). Ultimately, you may continue to a career and/or graduate study in Publishing (level 7 and research degrees).

Year 2: Poetry and Plays

This module is designed to introduce you to techniques involved in writing poetry and writing for the stage. You will 'read as a writer', reading a selection of poetry or scenes from a play each week in order to understand the decisions that established writers use in the course of writing, and to examine their creative processes. You will also work with these texts to understand principles such as poetic form and the practicalities of writing for the stage, in order to improve your understanding of the craft of writing.

The module will provide you with an environment for sustained creative writing, and a peer group with which you can work to improve your writing. In weekly practical workshops, you will receive critique of your own writing, and learn how to apply this to improve your work. You will also learn to read and respond to other people's writing, applying the lessons learned from critiquing their work to your own writing. You will learn how to edit your work and present it to a professional standard. The skills developed during this module will relate directly to the advanced modules you will undertake at Level 5 and Level 6.

Year 2: A Module from the Anglia Language Programme

Year 3: Writing Short Fiction

This intensive reading and writing module is compulsory for all students studying Writing, as a single subject or in combination with another subject. It runs across two trimesters of the academic year. The assessment includes a contribution to the student's PDP file. The module teaches the techniques of effective short fiction writing, beginning with the literary short story and moving on to explore short fiction for younger readers and some areas of genre fiction. Students are introduced to the scope and the conventions of short fiction in English through analysis of a diverse range of classic and contemporary examples. The creative process is examined, from the collection of ideas at the notebook stage to the production and editing of a finished narrative, and students are required to engage in this process themselves by maintaining a reading journal and writer's notebook where responses to literature that is read, and created, are recorded, thereby encouraging integration of reading and writing. Authors studied may include Anton Chekhov, Katherine Mansfield and Edgar Allen Poe, alongside those appearing in current anthologies and magazines. Writing exercises focus on practical writing techniques for effective work with key elements such as characterisation, setting, structure, movement in time and space, observation, point of view, opening and closing, voice, dialogue, cliché, description and dialogue. Seminar workshops are based around the reading and writing exercises students have prepared each week. Students read and listen to each other's work and engage in constructive criticism of the techniques and sources used and discuss questions of audience, style and research.

Year 3: Dialogue and Debate: More to Milton

On this module you will study a range of key poetic and prose texts produced by canonical and non-canonical early modern authors. One of the characteristics of the literature of this period is its dialogic nature. The writers on this course lived in an age in which the religion of their immediate forebears was seen as heresy and in many cases, they went through a school system in which students were trained to speak for and against the same proposition. It is not surprising that they were adept at seeing issues from more than one angle. Many texts offer the reader two or more perspectives on an issue, asking questions which often remain unanswered. In addition to these internal debates, texts - translations, adaptations, parodies, flytings, prequels and sequels - were also often in dialogue with each other. You will explore these issues in lectures and seminars, investigating the relationship between the set texts and their literary, cultural and historical contexts. These contexts include politics, religion, mythography, rhetoric, gender and sexuality. Upon successful completion of the module, you will have a greater understanding of Renaissance poetry and prose, as well as appropriate cultural, historical and theoretical contexts.

Year 3: The History of the Book

In this module you will explore the cultural and technological contexts of the publishing of literary works, and the history of the book in Britain, and the effects of globalization on that market. You will examine its styles, types and trajectories, and consider that history in light of the market for books, pamphlets and periodicals, and the issues (such as new technology, new

infrastructure, copyright and censorship) that have affected them. You will look at the way authors and editors have exchanged their works with readers and audiences around the world. You will be able to examine and analyse trends and approaches throughout the history of British publishing, and explore the results.

Year 3: Black British Fiction

This module will introduce you to a diverse range of post-war black British writing. Covering poetry, drama, performance, novels and film, it will offer a sense of the key authors and debates within this growing field. We will ask what constitutes a black British canon, considering the critical and creative tensions between the deceptively straightforward terms 'black' and 'British'. You will have the opportunity to discuss issues such as the colonial legacy, migration, the burden of representation, mixed-race identities and diversity, along with the intersecting concerns of gender, sexuality and class. The module will draw on writing by activists, postcolonial theorists and thinkers from the field of cultural studies, including figures such as Claudia Jones, Stuart Hall and Paul Gilroy.

Year 3: News and Feature Writing

This intensive reading and writing module is optional for all Writing students. It introduces students of creative and professional writing to the techniques of print journalism, focusing on news reports and feature articles. The skills required for effective news and feature writing are a key component of writing craft in any genre of fiction or non-fiction, providing a discipline that can improve the imaginative work and communicative power of those who practice it. The significance of journalistic writing in contemporary life is explored using examples from a range of British tabloid, broadsheet and local publications. Students practise sourcing news reports, developing feature articles and sub-editing for style and content. Seminar workshops combine analysis of journalistic techniques with practical writing exercises. Topics covered include: researching and pitching a story, interviewing, ethics, embargoes, structure, tension, style, register, layout, puns and rhythm, personal values, precise knowledge of context and audience, working to deadlines and economical use of language. Early in the trimester each student is required to produce a set of briefs that must be approved by the seminar leader. They then produce copy for these briefs, giving and receiving constructive criticism as they work in editorial teams.

Year 3: Writing World War One: Trauma, Memory, Resistance

As WWI is commemorated at its centenary, this module examines a range of texts to consider current understandings of WWI and its representations. You will begin the module by looking at the poems that have famously memorialised the experience of soldiers on the Western Front before widening your outlook to explore different forms of texts (including novels, autobiography, short stories and graphic novels) that present a more diverse range of wartime experiences on the 'home front' and 'forbidden zone'. This will include experiences by 'enemy' authors, racial minority groups, the 'insane', women in war zones, and animals. Each two-hour seminar will have a (mini) lecture with a thematic focus. The (mini) lecture will be followed by close reading and discussion of related texts in the seminar group. These seminar discussions and close-reading exercises will help you to explore key ideas and concepts, such as:

- the role of propaganda and the rise of anti-war writing (literatures of resistance)
- changing definition and realities of war through developing technologies
- the politics of remembering and forgetting WWI
- new understandings of WWI derived from global history, race and gender theories
- the relationship of war to literary and visual modernism
- the psychological realities of WWI on combatants and civilians

Year 3: Myth and Medievalism

This module examines a range of medieval English literature, focusing on a specific historical period, the late 14C, and exploring the links between literature and a changing society. Greater realism in the representation of the Judaeo-Christian myth is set in the context of threats to the feudal system, allowing students to examine, through careful close reading, the complex relationship between text and context. Mystery plays, romances and religious literature are studied alongside selected Tales from Chaucer. Re-appropriations of myth are then explored in a case study which suggests the wider links between myth and ideology and larger theoretical issues are raised. Extracts from each text will be presented in the original Middle English and close reading encouraged, though good recent translations by modern poets will also be used, to pursue the question of the inevitable re-inflection of myth in changing cultural contexts.

Year 4: Undergraduate Major Project

The individual Dissertation/Major Project module allows students to engage in a substantial piece of individual research and/or product development work, focused on a topic relevant to their specific discipline. The dissertation topic will be assessed for suitability to ensure sufficient academic challenge and satisfactory supervision by an academic member of staff. The chosen topic will require the student to identify/formulate problems and issues, conduct literature reviews, evaluate information, investigate and adopt suitable development methodologies, determine solutions, develop hardware, software and/or media artefacts as appropriate, process data, critically appraise and present their findings using a variety of media. Regular meetings with the dissertation supervisor will take place, so that the dissertation/project is closely monitored and steered in the right direction.

Year 4: Independent Research Project

This module allows you to engage in an extended piece of individual research focused on a topic relevant to your specific discipline. The student will devise the focus of the research topic in consultation with his or her supervisor. The independent research project will then be assessed for suitability to ensure sufficient academic challenge and satisfactory supervision by the module leader. The chosen research topic will require you to identify/formulate problems and issues, conduct literature reviews, evaluate information, investigate and adopt suitable development methodologies, determine solutions, develop hardware, software and/or media artefacts as appropriate, process data, and critically appraise and present your findings using a variety of media.

This module will help you to develop your independent learning skills. These will include: time management, research planning and organisation, devising research questions, developing research skills using Anglia Ruskin University library and online research sources, such as databases and journals. The focus of this module is independent learning. However, you will receive 3 hours of individual supervision with your supervisor. Supervisions may take place by phone, email, Skype or other media, and include the supervisor's reading time for any draft work submitted.

Year 4: Theorising Children's Literature

You will take as a starting point the need to be critical about literature written for young audiences, including early years and YA fiction. You will read children's literature primarily as *literature*, instead of as a contributing factor towards childhood development. This process will demand that you engage with the primary texts through literary theory, including wider theory that is not typically applied to children's texts, such as the work of Lacan, Bakhtin, Said, Foucault, Derrida, and others. You will consider a full range of contemporary literary and wider theory, which might include eco-criticism, animal studies, disability, race, sexuality, and gender. Primary texts will be selected from the 'Golden Age' of children's literature in the nineteenth- and early-twentieth centuries and form more contemporary works. You will engage with changing historical constructs of childhood and the generic fluidity of children's and fantasy literature. Primary and secondary reading will be set each for you to discuss in two-hour seminars.

Year 4: Elizabeth Gaskell and the Brontës

This module will introduce you to the work of Elizabeth Gaskell and the Brontë sisters and to literary and cinematic adaptations of their fiction. You will begin by reading Gaskell's *The Life of Charlotte Brontë* alongside Lucasta Miller's *The Brontë Myth* and by assessing the way in which the 'Brontë myth' has been sustained by different generations of readers.

The second part of the module will include a detailed survey of the diverse literary outputs of Gaskell and the Brontës. Through this, there will be a focus on the ways in which the four writers engage with their cultural contexts. In addition to thinking about the issues involved in debates about religion, education, social change, gender and familial and romantic relationships, you will be asked to consider the novels through the lens of disability theory and to assess their treatment of Imperialism and Empire.

The final part of the module will involve an introduction to theories of adaptation and to rewritings and cinematic adaptations of Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights* and Elizabeth Gaskell's *North and South*.

Year 4: World Literature

Advances in technology, powerful media conglomerates, wealthy international corporations and the extension of a neo-liberal agenda, mean that we are living in an increasingly globalised world. When a story can go 'viral' in a matter of minutes and popular franchises inspire devotion from fans worldwide, we are forced to ask what the role of literature is in the contemporary

moment. This module therefore asks you to consider how we might understand the term 'world literature'. It combines short theoretical readings with a select body of fiction from regions as diverse as Africa, the Caribbean, the Middle East, South Asia and America. This writing addresses both local conditions and global concerns, encouraging you to think about the interconnectedness, but also the inequalities of modernity. Broader debates in the arena of world literature will be addressed, along with the related fields of postcolonialism, development studies, eco-criticism and transnational feminism. The module asks: what does it mean to read texts in the 'world-language' of English?; how do literary forms and strategies 'travel'?; what are the potentials and limitations of comparison across borders?; how might you think of fiction not only in relation to national traditions but also in the context of the world system?; and how can socially committed fictions challenge the overlapping oppressions of globalisation?

Year 4: Renaissance Magic

This module provides you with the opportunity to specialise in an exciting period of literary history – the English Renaissance – and to pursue a thematic interest: the early modern literary fascination with magic. 'Renaissance Magic' explores the intersections between imaginative literature, science, religion and the occult, through the close study of various literary forms (from journal entries and essays, to epic poetry and drama) both canonical (including the works of Shakespeare, Jonson and Spenser) and more marginal (including seventeenth-century women's writing, and anonymous alchemical poetry.) You will be introduced to various aspects of magic/occult culture of the early modern period: attitudes toward angelology and demonology; the learned figure of the 'Renaissance magus'; alchemy; the fascination with and persecution of witches; and early science fiction. The variety of different texts is designed to challenge perceptions of the 'canon', and to broaden views of what constituted 'literature' in the sixteenth and seventeenth centuries. All texts are either accessible in the Norton Anthology of English Literature, widely available for inexpensive purchase, or will be shared as documents on the LMS.

Year 4: Modern Science Fiction

In this module you will study the development of modern science fiction, concentrating on major texts from the postwar period. You are expected to acquire a detailed knowledge of the history of science fiction and a critical understanding of the problems of defining it in relation to other forms of literature. You are also expected to gain an understanding of the distinctive pleasures which science fiction offers its readers. The emphasis is on science fiction as a literature of ideas. In this module you will be concerned primarily with science fiction as a literary form rather than with its manifestations in other media, but the demands of adapting science fiction to other media will be considered. You will read short stories, novels, and critical essays enabling you to develop a detailed knowledge of science fiction from the 1930s to the present day, and gain an understanding of some key science fiction tropes and sub-genres.

Year 4: Writing Poetry

This intensive reading and writing module is compulsory for students studying Writing as a single subject and optional for students studying Writing in combination with another subject. It is designed to broaden the technical skills required in the writing of poetry by facilitating a flexible use of traditional forms and rhythms. Through critical examination of modern and contemporary poems students learn to explore important developments in technique and to appreciate the benefits of close reading to open up possibilities for language use. Seminar workshops focus on reading poetry and on creative exercises, aimed at helping to develop sophisticated approaches to the relationship between form and content. Students engage in advanced workshop treatment of their poems, moving beyond explanation of sources and meanings to explore process, form and audience. Seminar topics may include modelling, seeds and sources, working with journals, presentation of poetry on and off the page, working with sound and visual material, and redrafting. Some seminar sessions may take the form of individual tutorials, to help students find ways to evaluate and strengthen their poetry and refine their approach to the processes of writing poems.

Year 4: Special Topic 2

This Special Topic module gives students the opportunity to study a topic that will be taught by a member of staff whose particular academic interests and/or research is reflected in the area. This module enables students to extend their research of a specific subject area that they may have met earlier in their studies, and in which there is deemed to be scope for more reading, critical commentary, analysis and discussion. A topic may be the study of a single author, a group of cognate authors, or some aspect of literary theory, for example formalist criticism or deconstruction. Topics may also cover a literary genre such as: the short story, gothic literature, twentieth-century science fiction, crime fiction, or eighteenth-century drama. As the designated topics vary from-year-to-year students will consult with tutors to check which topics are being offered. This information is always

made public in good time for informed student choices to be made. There are no formal lectures and the module is taught in seminars in which group discussion is encouraged.

Year 4: Literature and Medicine

In this module, you will explore the intimate relationship between literature and medicine throughout history, from the writings of medieval mystics to contemporary writings for theatre. You will consider how different literary forms and genres (including drama, poetry, the novel, and the autobiography) each had a significant impact on cultural and historical understandings of medical developments, cures, and experiences of illness. The module will be strongly interdisciplinary in its focus, breaking down common assumptions about the difference between 'scientific' and 'literary' writings. In week 3 there will be a field trip organised to the library of Trinity College, Cambridge, where we will examine early modern anatomical books and drawings. The module will also be team-taught, with contributors from English and Drama offering lectures on topics based on their research expertise. These topics combine attention to canonical works (John Donne; George Eliot) with introductions to lesser-known writers, medical practitioners and performers.

Year 4: Romantic Idealism

The Romantic period heralded not only the beginnings of the Modern world, but it also looked towards futures and ideals that humans have not yet obtained: slavery still exists, and yet it was banned in this period; Britain passed the first animal rights legislation in Law, but species are still disappearing and the human relationship with other animals remains uneasy. This was a period in which old ways were sometimes driven out and everything seemed up for grabs. Even time was altered. In revolutionary France the old 24-hour clock disappeared, making way for a new decimal clock with 100 minutes in the hour, 10 hours in the day, 10 days in the week and three weeks in the month. This module will help you to engage in fresh critical thinking about ideas that you might never have imagined. Ideals explored in this module will include:

Human perfectibility—Godwin's idea that in time we will conquer illness and ageing through the use of our minds;

Overcoming depression;

Veganism;

Animal Rights;

Women's rights;

Children's rights;

Ending slavery;

Human stratification;

Disenfranchisement—only 3% had a vote in who ruled and today a fraction of the world is able to vote for the World Powers;

The Natural Environment;

The purpose of life;

The Imagination;

New Technology

Year 4: Literature and Exile: Displacement, Identity, Self

This module introduces you to a range of C20th and C21st literary representations of exile. To be in exile is to be banished from one's home, to be displaced and/or estranged from one's country, family, community, and even one's self. Exile takes many forms: it can be literal or metaphorical; it can be enforced or self-imposed. Through close readings of novels, graphic novels, poetry, autobiography, and short stories, many of which were written by authors in exile, you will explore various forms of exile writing and consider various conditions and contexts of exile, including politics, race, sexuality, gender and disability. At the start

of the module, you will be introduced to a range of theories of exile; you will explore these theories each week in relation to the selected literary texts and related themes of memory, home, identity, community, nostalgia, self, and language.

Year 4: Publishing in Practice

This module will explore the practical aspects of creating content and compiling content into a published product—and anthology of student work—with a theme to be determined by the module leader. You will learn practical skills such as the basics of desk editing, web editing, project management, scheduling, and working in teams to mimic publishing house departments and using publishing software such as InDesign. You will also learn about legal issues related to sourcing content, the theory behind text and paratext, and the basics behind cover design and typography, and about information architecture. As a student you will be responsible for creating a written and visual component of a larger anthology; as a class you will design and create the anthology of student work which can be printed in book form will be published online. The class will consist of seminars in a computer-lab setting, allowing the group to work together toward a common goal.

Year 4: Employability for English Literature

You should take this Employability module if you have had employment, want employment, need a CV, or have ever wondered how to connect what you do at university with the workplace. If you have been on an International exchange you can use that experience for this module too.

English literature connects with every aspect of human activity including the workplace. This module helps you examine those links as well as gain credit for work that you do. The CV and covering letter you will create can be used and reused after your degree, adapting to the needs of the jobs you apply for.

This module requires you to complete 35 hours of work in any field, full or part time, by the end of your degree. It is envisaged that most students will carry out their work experience in the summer vacation between years two and three.

The 35 hours worked do not have to be consecutive and might be excerpts from periods with various employers. Students with more limited CVs are encouraged to aim for work experience in areas that will aid disenfranchised people or are at prominent companies.

Doing well in this module will be achieved through ambition; evidence of analysis in your work journal and having a tight and interesting covering letter and CV.

This is potentially the most useful module that you will take as it will help you earn money and to apply for employment after university.