

Study Abroad Handbook for Postgraduate students Department of English Literature and Creative Writing

How to Apply

Grade requirement:

You are expected to have a GPA of 3.0, a credit or grade B average or equivalent in a related degree.

English requirements:

If you are a non-native English language speaker, our English requirements are IELTS 6.5 (with at least 6.0 in writing and 5.5 in the other elements); Pearson PTE Academic 58 overall with at least 50 in writing and 42 in equivalent IELTS elements, CEFR B2-C1 or equivalent.

Students who have IELTS 6.0 (with at least 5.5 in each element) or Pearson PTE Academic 50 overall (with at least 42 in each element) can take part in the 4 week [English for Academic Purposes \(EAP\)](#) course instead of retaking their tests.

IELTS and Pearson certificates are valid for 2 years from the test date and your certificate will need to be valid on the start date of your studies at Lancaster.

If you are a non-native English speaker studying at an English speaking university, please include a copy of the Secure English Language Test (SELT) certificate e.g. IELTS, Pearson or TOEFL you submitted when you applied to your home University/College.

Students coming for more than 6 months

We will accept the most recent SELT according to the English Language requirements outlined above or equivalent. There are several ways that you can provide evidence of your English Language ability, details are listed [here](#).

Students coming for less than 6 months

If you are coming to Lancaster for less than 6 months, we will still need to review your English Language ability. However, we can accept a wider range of certificates including qualifications listed [here](#) or confirmation from your home university.

If you have any further questions about this, you can email studyabroad@lancaster.ac.uk

You can study at Lancaster for:

- Michaelmas term (October - December)
- Lent term (January - March)
- Michaelmas & Lent term (October – March)

You are required to take 20 - 30 ECTS credits per term. Please note that 30 ECTS credits is a very high workload.

Modules available to Erasmus+ students

Although we make every effort to ensure the accuracy of information about modules, there may be some unavoidable changes. At the stage of the application, you are only completing a *provisional* study plan and it will only be confirmed when you arrive in Lancaster. We recommend

you to have a strong list of back-up options in case you need to make changes to your provisional study plan.

Please note that you can change your mind if you need to and switch your modules during your first week at Lancaster.

CREW401: Approaching the Novel

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline
- This is a strict quota module, and there will be only a limited number of places (if any) available to visiting students

Module Tutor: Professor Jenn Ashworth

Course Description

This module will allow you to develop an idea for a novel, select appropriate techniques for developing this idea, and prepare you to complete an extract or series of extracts from a novel in progress. Through reflective exploration of several contemporary novelists, targeted writing exercises and workshops, you will explore voice, point of view, genre, form, setting and place.

Note: this module addresses novels aimed at adults – it is not suitable for students wishing to work on a project for children or young adults. You should come prepared with an idea of what you want to work on from the start of the module.

Note on the reading: you should try to read all the set texts. However, page references for extracts that we will pay close attention to will be provided on the Moodle. You will also be directed towards the texts most relevant to your own project at the start of the course.

Outline Syllabus

Each week the seminar time will include:

- **A tutor-led presentation** that will look at the set text in terms of genre, narrative focalisation, character, setting and other techniques of interest.
- **A workshop** where you will read and comment on works in progress and (on alternate weeks) submit your own work for feedback and comment.

You will be expected to provide written and verbal feedback **each week**. There will also be an accompanying **optional writing prompt** linked to each week's reading to support your independent writing time.

1: Introductory session

Tutor presentation: What is a novel? How does this module work? Reading Like a Writer and Reflective Practice

Writing exercise: developing your initial idea.

Workshop: everyone to submit - pitch your novel idea to the group.

2: Genre (Crime), Point of View and Time

Tutor presentation: John McGregor: *Reservoir 13*

Exercise on voice, person, and point of view.

Workshop: Group A to Submit

3: Character, Voice and Identity

Tutor Presentation: Bernadine Evaristo: *Girl, Woman Other*

Exercise on characterisation and scene building

Workshop: Group B to submit

4: Genre (Historical), Coming of Age Stories, Setting and Place

Tutor Presentation: Ben Myers: *The Offing*

Exercise on Description, Times and Places

Workshop: Group A to submit

5: Genre (Science fiction) Speculative Worlds and World Building

Tutor presentation: Jaqueline Harpman: *I Who Have Never Known Men*

Exercise on World building and Exposition

Workshop: Group B to submit

6: Structure: Plot Lines, Cause and Effect and Fragmentation

Tutor Presentation: Anne Enright: *The Gathering*

Writing exercise on character arcs, plot developments and narrative structures

Workshop: Group A to submit

7: Experimentation: Inviting the Reader into the Work

Tutor Presentation: Anna Burns: *The Milkman*

Writing exercise: writing otherwise and performing meaning through language.

Workshop: Group B to submit

8: Writing From Life: Contemporary Worlds and Auto-fictional Lives

Tutor Presentation: Olivia Laing: *Crudo*

Writing exercise: fictionalising the self, using real-world events

Workshop: Group A to submit

9: Planning the Whole, Reflecting on Practice

Tutor Presentation: Synopses and Reflective Writing

Exercise on finding a reflective question
Workshop: Group B to submit

10: Personal Tutorials

You will have a personal tutorial with me – for this you should submit either a draft synopsis or a plan of your reflective essay.

Reading List

Primary Texts: - please make sure you have access to these books for the course:

- Anna Burns, *Milkman*
- Anne Enright, *The Gathering*
- Bernadine Evaristo, *Girl, Woman, Other*
- Jaqueline Harpman, *I Who Have Never Known Men*
- Olivia Laing, *Crudo*
- John McGregor, *Reservoir 13*
- Ben Myers, *The Offing*

Secondary Texts:

- Atwood, Margaret, *Negotiating With the Dead*
- Burroway, Janet, *Writing Fiction: A Guide to Narrative Craft*
- Jauss, David, *Writing Fiction*
- Prose, Francine, *Reading Like a Writer*
- Salesses, Matthew, *Craft in the Real World*
- Woods, James, *How Fiction Works*

Assessment Proportions

At the end of the course you will submit a portfolio that will contain the following elements:

- 4,000 words of prose fiction (*either* one continuous extract, *or* extracts from different chapters of the proposed work) with a synopsis of up to 1 page in length of the proposed project (80%)
- 1,000 word reflective essay with bibliography (20%)

CREW402: Seeing Things. Visualising Poetry

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Course Convenor: Prof Paul Farley

Course Description

This module aims to do two things: to encourage the student to think about contemporary poems in several different visual dimensions but always from the viewpoint of the practitioner; and it offers an opportunity for them to develop their own work in progress, while at the same time actively promoting their critical reflection upon the process of writing and the visual dynamics a poem can activate and contain. The module admits that the 'how to' approach might be of less use when it comes to writing poetry, and instead promotes and explores a wider sphere of influences, encouraging experiment and engagement. A critical exegesis allows the student to reflect upon the decisions made and the effects sought in their creative project. These aims will be achieved through a variety of methods:

Outline Syllabus

The course will be taught by a mixture of tutor presentations and workshops together with personal tutorials. Following a brief contextualising presentation led by the tutor (including definitions of ekphrasis, a brief history of 'looking', vision as theme, the poem itself as visual artefact), students will explore presentations on the specific theme of each session (including photographic ekphrasis, cinematic ekphrasis, the still/moving image poem, the syntax of cinema, looking at the overlooked or marginal, *mise en abyme*, poetry and the archive) with reference to the set texts under discussion. These poems include:

- 'Six Young Men' by Ted Hughes
- 'Portrait Photograph, 1915' by Douglas Dunn
- 'I go back to May 1937' by Sharon Olds; 'Long Exposure' by Neil Rollinson
- 'This is a Photograph of Me' by Margaret Atwood
- 'A Disused Shed in County Wexford' by Derek Mahon
- 'Doves' by C. K. Williams; 'Dinosaurs in the Hood' by Danez Smith
- 'Our Life Stories' by Michael Donaghy
- 'Over 2000 Illustrations and a Complete Concordance' by Elizabeth Bishop
- 'Musee des Beaux Arts' by W. H. Auden
- 'Two Monkeys by Brueghel' by Wislawa Szymborska
- 'Pebble' by Zbigniew Herbert

In addition, when exploring cinematic ekphrasis, there will be discussion of some short experimental films, which may include:

- 'Wavelength' by Michael Snow;
- 'Dog Star Man'/'Moth Light' by Stan Brackhage;
- 'All My Life' by Bruce Baillie (all short films).

Seminar discussions can include practical writing exercises tailored to the theme of the seminar. Workshop discussion allows for the student to apply the insight gained through reading, reflection and practice, to their own creative work, helping to develop the student's own work-in-progress. Students will submit samples of their creative work for fellow students and the course convenor to access, read, and reflect upon. In the workshop session, students will receive formative feedback in tutor-led discussion of the work and offer their own feedback on others' work. This practice-led, workshop model of teaching Creative Writing is as recommended by both NAWA and the AHRC, and replicates the professional experience of responding to feedback from writing groups, first readers, editors and agents. Personal tutorials are to be held at a mid-point of the course, at which point the student will have the opportunity to discuss their ongoing creative project and receive individual formative feedback on their work: a moment of reflection and guidance at a useful point in the course, in advance of assessment.

Primary Texts

See above.

Secondary Texts

- *Ways of Seeing* John Berger
- *The Ongoing Moment* Geoff Dyer
- *The Museum of Words* James Heffernan
- *Camera Lucida* Roland Barthes
- *On Photography* Susan Sontag
- 'Contemporary Ekphrasis' *Cambridge Quarterly* Peter Barry
- *The Haunted Gallery* Lynda Nead
- *The Mirror in the Text* Lucien Dällenbach

Background Reading and Reference

- *The Art of Poetry* Shira Wolowsky
- *Rhyme's Reason* John Hollander
- *The Shape of the Dance* Michael Donaghy

Useful Anthologies and Sources

- *Emergency Kit* Shapcott/Sweeney (eds)
- *Staying Human* Neil Astley (ed)
- *Being Alive* Neil Astley (ed)
- *Identity Parade* Roddy Lumsden (ed)
- *Poetry by Heart* <https://www.poetrybyheart.org.uk/poems/what-if/>
- *The Poetry Archive* <https://poetryarchive.org>

- Poetry Foundation <https://www.poetryfoundation.org/learn/glossary-terms>

Assessment Proportions

The most appropriate form of assessment for the course is a portfolio: a set of 10 poems (each poem a 'page' poem, between sonnet and sestina in length), combined with a reflective essay (1000 words), and students will construct individual projects reflecting their own interests, in consultation with the tutor in their personal tutorial.

CREW406: The Contemporary Short Story

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline
- This is a strict quota module, and there will be only a limited number of places (if any) available to visiting students

Course Convenor: Dr Zoe Lambert

Course Description

The short story is a complex and malleable form, and capable of much more than the quintessential modern form, which explores an intense experience in a single moment in time. The module will explore the multiple forms and styles of contemporary short fiction, from a range of cultural backgrounds and nationalities.

Outline Syllabus

It will develop the students understanding of short fiction, and requires the students to develop their short stories in relation to contemporary forms, styles and techniques. These include the contemporary lyric, retelling folk and fairy tales, writing place, politics and history, speculative short stories, climate fiction, and experimental stories. We will also explore submitting work to journals and competitions. The module will draw upon stories by contemporary writers, which will be available on Moodle, as well as secondary and critical reading. Teaching will include tutor presentations, writing prompts, seminar discussion and workshopping of students' short stories, as well as a personal tutorial to prepare for assessment.

Primary Reading

Individual stories will be available on Moodle.

Further Reading

- Ford, Richard ed., *The Granta Book of the American Short Story* (Volume 2) (2008: London, Granta). May, Charles E. ed., *The New Short Story Theories* (1994: Ohio University Press, Ohio)
- Munro, Alice, *Vintage Munro: Nobel Prize Edition* (2014: Vintage, London)
- Habila, Helen ed, *The Granta Book of the African Short Story* (London: Granta, 2012)
- Hensher, Philip ed., *The Penguin Book of the British Short Story II* (London: Penguin, 2015)
- Normington, Gregory, ed., *Beacons: Stories of Our Not So Distant Future* (London: Oneworld, 2013) Stevick, Philip, ed., *Anti-Story: An Anthology of Experimental Fiction* (London: Simon and Schuster, 1971)
- Page, Ra, ed., *Beta Life: Short Stories from an A-Life Future* (Manchester: Comma Press, 2014)

Assessment Proportions

On completion of the module student will submit:

- a portfolio of short stories totally no more than 4000 words (80% of total mark)
- a reflective essay on the development of their writing in a wider critical context with bibliography. 1000 words (20%).

CREW407: Writing Poetry Today

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Course Convenor: Dr Eoghan Walls

Course Description

This module looks at poetry culture in the UK and beyond, preparing you to enter the world of the publishing poet by closely examining the prize culture, some of the significant prize-winning collections by new poets over the last few years, and current poetry journals.

You will investigate current trends, learning what it takes to get your work read - by editors, publishers and the poetry-consuming public. And you'll put together a publication package with the aim of building your own portfolio in readiness for the vibrant and varied poetry marketplace - which continues to defy predictions of its demise.

Each seminar will be divided into reading and workshopping of your creative work in light of what we've read.

Outline Syllabus

- Week 1: Seamus Heaney's *Seeing Things* 1991 and his Nobel Speech
- Week 2: Kei Miller's *The Cartographer Tries to Map a Way to Zion* (Carcenet 2014)
- Week 3: Sarah Howe's *Loop of Jade* (Chatto 2015)
- Week 4: Andrew McMillan's *Physical* (Cape 2015)
- Week 5: Hera Lindsay Bird's *Hera Lindsay Bird* (Penguin 2017)
- Week 6: A selection of current poetry journals chosen by the students.
- Week 7: Max Porter's *Grief is the Thing with Feathers* (Faber 2015)
- Week 8: Jacob Polley *Jackself* (Picador 2016)
- Week 9: Fiona Benson's *Vertigo and Ghost* (Carcenet 2019)
- Week 10: Stephen Sexton's *If all the World and Love were Young* (Penguin 2019)

Primary Reading

In addition to this reading list, students will be requested to look at an up-to-date selection of contemporary poetry journals, and to seek contemporary poetry beyond these suggestions.

- Benson, Fiona. *Vertigo and Ghost*. Manchester: Carcanet 2019. Bird, Hera. *Hera Lindsay Bird*. London: Penguin 2017.
- Byrne, James and Claire Pollard (ed). *Voice Recognition: 21 Poets for the 21st Century*. Wiltshire: Bloodaxe 2009.
- Hamilton, Nathan (ed). *Dear World and Everyone In it: New Poetry in the UK*. Manchester: Carcanet, 2013.
- Heaney, Seamus. *Seeing Things*. London: Faber 1991.
- Howe, Sarah. *Loop of Jade*. London: Chatto 2015.
- Lumsden, Roddy. *Identity Parade: New British and Irish Poets*. Wiltshire: Bloodaxe 2010.
- McMillan, Andrew. *Physical*. London: Cape 2015.
- Miller, Kei. *The Cartographer Tries to Map a Way to Zion*. Manchester: Carcanet 2014.
- Patterson, Don and Charles Simic (ed). *New British Poetry*. Minnesota: Graywolf, 2004.
- Polley, Jacob. *Jackself*. London: Picador, 2016.
- Porter, Max. *Grief is the Thing with Feathers*. London: Faber 2015.
- Sexton, Stephen. *If all the World and Love were Young*. London, Penguin 2019.

- *The Forward Book of Poetry 2019*. London: Faber 2016.

Assessment proportions

- 10 pages of poetry; 1,000 word reflective essay and bibliography.

CREW410: Writing Radio Drama

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Tajinder Singh Hayer

Course Description

The aim of this module is to enable you to write drama for radio, developing your own scriptwriting style and gaining an awareness of the professional requirements of the genre. We will study exemplar radio dramas and use them to contextualise the creative choices in your own work whilst also exploring the effects of different structural and stylistic approaches.

Peer and tutor feedback will guide the development of your creative portfolio as you work towards a single radio drama script of 25 pages. Reflective practice will help you to master the art of redrafting and editing and you will pen a 1,000-word essay placing your experience of this in the context of radio drama.

Taught through a combination of seminars and workshops, we will initially focus on the key elements of writing for radio, with weekly tasks corresponding to study themes. Latterly, we will move on to more intensive workshopping of your own work.

Outline Syllabus

Indicative study themes:

- The radio landscape
- Series development
- Narrators

- Navigating through and creating soundscapes
- Beginnings
- Character creation and character voice
- Story structure
- Status shifts
- Script format (and software resources)

Primary Reading

- Grove, C. and Wyatt, S., 2013. *So You Want to Write Radio Drama?* London: Nick Hern Books.
- Rodger, I., 1982. *Radio Drama*. Basingstoke: Macmillan.
- Richards, K., 1991. *Writing Radio Drama*. Sydney, Aus: Currency Press.
- Teddern, S. and Warburton, N., 2016. *Writing for TV and Radio: A Writers' and Artists' Companion*. London: Bloomsbury.

Selected Listening

- Baczkiewicz, S., 2017 [radio]. *Arthur: The Sword of the King*. BBC Radio 4 Extra. 25 September. 21:15.
- Brand, N., 2016 [radio] *The Strange Case of Dr Jekyll & Mr Hyde*. BBC Radio 4. 19 November. 14:30.
- Brooks, R., 2015 [radio] *Mort*. BBC Radio 4 Extra. 21 April. 00:00.
- Catherine, L., 2015 [radio]. *Frankenstein*. BBC Radio 4. 20 December. 00:00.
- Colin, B., 2013 [radio]. *The True Story of Bonnie Parker*. BBC Radio 4. 25 August. 10:45.
- Emanuel, O., 2016 [radio]. *A History of Paper*. BBC Radio 4. 26 January. 14:15.
- Forrest, R., 2010 [radio]. *The Voyage of the Demeter*. BBC Radio 7/4 extra. 31 October. 20:00.
- Harris, E., 2017 [radio]. *The Slow Kapow*. BBC Radio 4. 4 October. 14:15.
- James, C., 2016 [radio]. *Cuttin' it*. BBC Radio 4. 25 February. 14:15.
- Kennedy, A.L., 2010 [radio]. *Confessions of a Medium*. BBC Radio 4. 13 March. 14:30.
- Maggs, D., 2013 [radio]. *Neverwhere*. BBC Radio 4. 26 December. 23:00.
- Macmillan, D and WOODS, E., 2016 [radio]. *Modern Morality Plays: Envy*. BBC Radio 3. 17 February. 22:45.
- Murray, L., 2003 [radio]. *Northern Lights*. BBC Radio 4. 4 January. 14:30.
- Prebble, L., 2018 [radio]. *The Effect*. BBC Radio 3. 28 January. 21:00.
- Rebellato, D., 2008 [radio]. *Cavalry*. BBC Radio 4. 28 March. 14:15.
- Warburton, N., 2008 [radio]. *The Last Days of Grace*. 24 September. 14:15.
- Walker, M., 2016 [radio]. *Tsar – Ivan the Terrible: Absolute Power*. 17 September. 21:00.
- Wilson, G. and Woodhead, M., 2016 [radio]. *The 56*. BBC Radio 4. 14 September. 14:15.
- Woods, S., 2017 [radio]. *Borderland*. BBC Radio 4. 13 February. 14:15.
- Wilkinson, J., 2016 [radio] *The Life and Loves of a She Devil*. 27 February. 21:00.
- Winterson, J., 2016 [radio] *Oranges Are Not The Only Fruit*. BBC Radio 4. 16 April. 21:00.

Assessment Proportions

On completion of the module, students will submit a portfolio of creative and reflective work (equivalent to 5000 words in total):

- A single radio drama script of 25 pages. This can be a complete piece or an extract from a longer work. 80%.
- A 1000 word essay reflecting on the writing and redrafting process; this should also place the script within the specific context of radio drama. 20%

CREW413: The Personal Essay

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Course Convenor: Professor Jenn Ashworth

Course Description

This module introduces you to the personal essay: a flexible, hybrid form incorporating elements of cultural and literary criticism, memoir, journalism, fiction and auto fiction. We will explore a number of modes of personal writing, assisting you in the development of a form that best serves your creative intentions.

Taught via literature seminars and creative workshops, you will experience a range of literary techniques, including generative writing prompts and exemplar texts. You will also learn how to respond reflectively and creatively to feedback - to this end, one seminar each term will be replaced by a one-to-one personal tutorial.

Outline Syllabus

(Weekly readings will be provided as extracts and placed on Moodle along with handouts and other seminar preparation material)

- Week 1. Introductory Workshop: what is personal? What is an essay?
- Week 2. The lyric 'I' – finding a voice.

- Week 3. Purpose, meandering, digression and narrative destination.
- Week 4. Unexpected connections: idiosyncrasy, reflexivity and hybrid writing.
- Week 5. Lessons from fiction: dialogue, dramatization and description.
- Week 6. Lessons from journalism: facts, reviews, quotations and critique
- Week 7. Finding your theme and telling it slant.
- Week 8. Finding a form: braids, shapes, lists and gauzes.
- Week 9. Reflective Practice: Turning your Problem into a Question
- Week 10. Individual Tutorials

Primary Reading

(Set essays will be provided for weekly discussion during the course. In addition, a familiarity with the following collections will be useful to you)

- Dodie Bellamy, *When The Sick Rule The World*
- Sinead Gleeson, *Constellations: Reflections From Life*
- *We Wear the Mask: 15 Stories of Passing in America* (ed. Brando Skyhorse and Lisa Page)
- Lesley Jamieson, *The Empathy Exams*
- Andrew O'Hagan, *The Secret Life: Three True Stories*
- Zadie Smith, *Intimations: Six Essays*
- *Bending Genre: Essays on Creative Nonfiction* ed. Margot Singer and Nicole Walker

Secondary Reading

- *Writing the Memoir*, Judith Moore
- *Crafting the Personal Essay*, Dinty W. Moore
- *Writing Creative Non-Fiction: Determining the Form* ed. Laura Tansley
- Extracts and links to additional relevant journals and magazines will be made available on the course Moodle.

Assessment Proportions

Students will receive regular formative assessment throughout the module in the form of written and verbal feedback from peers and tutor on emergent creative works submitted to the workshop sessions on the course. Each student will receive formative feedback and guidance on developing the final portfolio submission during the end of term one-on-one tutorial.

On completion of the module students will submit a portfolio of creative and reflective works (total, 5000 words):

- The creative component (80%) will comprise of a 4000 word submission of personal essays: for most students this will consist of one or two fully realised examples of the form.
- The reflective component (20%) will comprise a 1000 reflective essay placing the creative works in a literary and creative context and exploring the process by which they came to be made, with a bibliography

ENGL421: Postcolonial Women's Writing

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Convenor: Dr Lindsey Moore

Course Description

This module explores twentieth and twenty-first century writing by women from postcolonial, global south and minority ethnic contexts. It distinctively foregrounds literature from writers from, or with heritage links to, the SWANA region (Southwest Asia and North Africa, also known as 'the Middle East'), exploring different dimensions of the 'postcolonial', connections between contexts, and intersecting axes of identity. We examine ways in which creative writers respond to and expand our understanding of historical and contemporary events, social change, and national(ist) politics in SWANA contexts and the West. Fiction, memoirs, drama, poetry, reportage, and selected films are considered alongside literary criticism, critical race theory, feminist geography, women's/gender studies, and anthropology, as well as postcolonial paradigms. Writers respond creatively to colonialism, patriarchy, racism, religion, and globalisation in national, migration, and diaspora contexts. Key themes are bodies in space; mobility; conflict; violence; education; memory; and the politics of representation.

Outline Syllabus

Week 1	Introduction Introduction to Amireh and Majaj, <i>Going Global: The Transnational Reception of ThirdWorld Women Writers</i> (2000) Suhaiymah Manzoor Khan, <i>Postcolonial Banter</i> (2019)
Week 2	Decolonising Fatima Mernissi, <i>The Harem Within/Dreams of Trespass</i> (1985)
Week 3	Nation Assia Djebar, <i>Children of the New World</i> (1962/2005)

Week 4 **Performance**

Linda Grant, *When I Lived in Modern Times* (2000)

Week 5 **Utopia**

Shahrnush Parsipur, *Women Without Men* (1989/2012)

Shirin Neshat, *Women Without Men* (2010) [film]

Week 6 **Migration**

Leila Aboulela, *The Translator* (1999)

Week 7 **Essay Consultations**

Week 8 **Home**

Nayrouz Qarmout, *The Sea Cloak, and Other Stories* (2019)

Week 9 **Britain and the Middle East**

Sabrina Mahfouz, *A History of Water in the Middle East* (2019)

Week 10 **On the Ground**

Zahra Hankir (ed), *Our Women On the Ground* (2019)

Primary (Literary) Reading

Please source and start your primary reading in good time. At the time of publishing this module outline, all material is available on Amazon, either in paperback or on Kindle. Where possible, material will also be made available through the University Library. Any edition of primary texts is acceptable, including digital; you may also read texts in the original language where applicable and if desired.

Content Warning

Please be aware that some of the material on the course represents violence (as an effect of gendered and racialised structures), including sexual violence. If you are concerned about this, please contact the tutor, who will be very willing to accommodate specific reading needs and to suggest alternative texts where necessary.

- Suhaihyah Manzoor-Khan, *Postcolonial Banter* (2019)

- Fatima Mernissi, *The Harem Within: Tales of a Moroccan Girlhood* (1985; **nb.** also published under the title *Dreams of Trespass* - it's exactly the same book)
- Assia Djebar, *Children of the New World*, trans. (from French) Marjolijn de Jager (1962/2005) Linda Grant, *When I Lived in Modern Times* (2000)
- Shahrnush Parsipur, *Women Without Men*, trans. (from Persian) Faridoun Farrokh (1989/2012) Leila Aboulela, *The Translator* (1999)
- Zahra Hankir (ed.), *Our Women On the Ground* (2019)
- Nayrouz Qarmout, *The Sea Cloak and Other Stories* (2019)
- Sabrina Mahfouz, *A History of Water in the Middle East* (2019)

Recommended Introductory Secondary Reading

- Amireh, A. and L. Suhair-Majaj (eds.), *Going Global: The Transnational Reception of Third World Women Writers* (2000)
- Ball, A. and Mattar, K. (eds.), *Edinburgh Companion to the Postcolonial Middle East* (2018)
- Boehmer, E. *Stories of Women: Gender and Narrative in the Postcolonial Nation* (2005)
- Crenshaw, Kimberlé. 'Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color', *Stanford Law Review*, 43: 6 (1991), pp. 1241-1299
- Davis, Angela Y. *Women, Race, and Class* (1983)
- Loomba, A. *Colonialism/Postcolonialism* (1998)
- Lewis, R. and Mills, L. (eds.), *Feminist Postcolonial Theory: A Reader* (Routledge, 2003)
- Moore, L. *Arab, Muslim, Woman: Voice and Vision in Postcolonial Literature and Visual Media* (Routledge, 2008)

Assessment Proportions

- One 5000-word essay. Student-designed titles/topics to be approved by tutor.

ENGL428: Romance And Realism: The Evolution Of 19th Century Fiction

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Andrew Tate

Course Description

This module explores the evolution of prose fiction from the late Romantic era through the first two decades of Victoria's reign. A defining focus of the course will be on the ways in which the Victorian novel negotiates with Romantic legacies: the primacy of self, the necessity of intellectual and personal liberty and an ambivalence towards the past are crucial to the development of the form. The historical frame of the course allows us to move from James Hogg's *Confessions of a Justified Sinner* (1824) to George Eliot's *Daniel Deronda* (1876) and Oscar Wilde's *The Picture of Dorian Gray* (1891). We will consider the shaping presence of other genres in the development of nineteenth-century fiction, including spiritual autobiography, the Gothic and the long poem.

Historical contexts will also be emphasised with particular reference to the religious and political debates of the period. We will explore the emergence of the novelist as a major cultural figure and interrogate the ways in which the writers under review both internalise and contest the ethical, spiritual and economic forces of their historical moment.

Outline Syllabus

- Week 1: Introduction and short stories (via Moodle)
- Week 2: James Hogg, *Confessions of a Justified Sinner* (1824)
- Week 3: Charles Dickens, *Oliver Twist* (1837-9)
- Week 4: Charlotte Brontë, *Jane Eyre* (1847)
- Week 5: Emily Brontë, *Wuthering Heights* (1847)
- Week 6: Elizabeth Barrett-Browning, *Aurora Leigh* (1856)
- Week 7: George Eliot, *Daniel Deronda* (1876)
- Week 8: George Eliot, *Daniel Deronda* (1876)
- Week 9: Oscar Wilde, *The Picture of Dorian Gray* (1891)
- Week 10: Conclusion: On Endings

Primary Texts

- Elizabeth Barrett-Browning, *Aurora Leigh* (1856)
- Charlotte Brontë, *Jane Eyre* (1848)
- Emily Brontë, *Wuthering Heights* (1848)
- Charles Dickens, *Oliver Twist* (1837-9)
- George Eliot, *Daniel Deronda* (1876)
- James Hogg, *Confessions of a Justified Sinner* (1824)
- Oscar Wilde, *The Picture of Dorian Gray* (1891)

Secondary Texts

These works are useful for the intellectual and cultural background of the course. They are not required reading.

- Colón, Susan E., *Victorian Parables* (2012)
- de la Oulton, Carolyn, *Literature and Religion in Mid-Victorian England* (2003)

- Ermarth, Elizabeth, *Realism and Consensus in the English Novel* (1983);
The English Novel in History, 1840-95 (1997)

Assessment Proportions

- One 5000-word essay on two of the set texts (or one set text and one other novel).
Titles/topics to be approved by tutor.

ENGL429: Fiction and Revolution: The British and Irish Novel 1770-1820

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Michael Greaney

Course Description

This module examines a range of British and Irish fiction that appeared against the revolutionary backdrop of the late eighteenth and early nineteenth centuries. It considers the ways in which novelists engaged with and/or resisted the political and intellectual upheavals of the period -- the French revolution, the spread of political radicalism, abolitionism, the rise of feminism -- and shows how novels of the time can be read both as trailblazers for democratic modernity and as gestures of counter-revolutionary consolidation. Focusing on a range of writers that includes Jane Austen, Fanny Burney, Walter Scott and Mary Shelley, the course explores tensions between past and present; between Englishness and otherness; between dangerous experimentation and steadfast loyalty to tradition. Emphasis will also be placed on the formal upheavals that literary fiction underwent in this period, not least the conflicts between realism and rival modes such as Gothic, melodrama, historical saga and science fiction.

Outline Syllabus

- Week 1: Introduction
- Week 2: Frances Burney, *Evelina*
- Week 3: Mary Wollstonecraft, *Mary* and *The Wrongs of Woman*

- Week 4: Ann Radcliffe, *A Sicilian Romance*
- Week 5: Maria Edgeworth, *Belinda*
- Week 6: Charlotte Dacre, *Zofloya*
- Week 7: Jane Austen, *Pride and Prejudice*
- Week 8: Essay tutorial week
- Week 9: Walter Scott, *Waverley*
- Week 10: Mary Shelley, *Frankenstein*

Primary Texts

For the purposes of weekly reading, any edition (including online or e-reader texts) is fine, but if you do decide to write on a particular novel then I'd advise you to use a good quality affordable paperback edition (eg World's Classics).

- Jane Austen, *Pride and Prejudice*
- Frances Burney, *Evelina*
- Charlotte Dacre, *Zofloya*
- Maria Edgeworth, *Belinda*
- Ann Radcliffe, *A Sicilian Romance*
- Walter Scott, *Waverley*
- Mary Shelley, *Frankenstein*
- Mary Wollstonecraft, *Mary and The Wrongs of Woman*

Indicative Secondary Sources

- Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (Oxford: OUP, 1987)
- Fred Botting, *Gothic* (London: Routledge, 1995)
- Marshall Brown, *The Gothic Text* (Stanford: Stanford University Press, 2009)
- Caroline Gonda, *Reading Daughters' Fictions: Novels and Society from Manley to Edgeworth* (Cambridge: Cambridge University Press, 1996)
- Jerrold Hogle, ed., *The Cambridge Companion to Gothic Fiction* (Cambridge: Cambridge University Press, 2002)
- Claudia Johnson, *Equivocal Beings: Politics, Gender and Sentimentality in the 1790s; Wollstonecraft, Radcliffe, Burney, Austen* (Chicago: University of Chicago Press, 1995).
- Gary Kelly, *English Fiction of the Romantic Period, 1789–1830* (London: Longman, 1989)
--- *Women, Writing and Revolution: 1790-1827* (Oxford: Clarendon Press, 1993).
- Deidre Lynch, *Economy of Character* (Chicago: University of Chicago Press, 1998)
- David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day* (London: Routledge, 1996)
- Catherine Spooner and Emma McEvoy, eds, *The Routledge Companion to the Gothic* (London: Routledge, 2007)
- Jessica Volz, *Visuality in the Novels of Austen, Radcliffe, Edgeworth, and Burney* (London: Anthem, 2017)

- Mary Waldron, *Jane Austen and the Fiction of Her Time* (Cambridge University Press, 1999)
- Nicola Watson, *Revolution and the Form of the British Novel: 1790–1825* (Oxford: Clarendon Press, 1994)
- Eamon Wright, *British Women Writers and Race* (Basingstoke: Palgrave, 2005)

Assessment proportions

- 1x 5000 word essay covering two or three of the primary texts.

ENGL433: Fusions

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Prof John Schad

Course Description

This module is concerned with a range of wonderful texts from c.1919 to c.1980 that together suggest a line of broadly modernistic writing that has a fascination both with the city (Paris, Berlin, Oxford, London, Zurich or even that city of death which is the death camp) and with the mixing of genres - in particular, such genres as critical essay, philosophical treatise, poetry, comic dialogue, fragment, novel, anecdote, manifesto, autobiography, history, textual commentary, and travelogue. Special attention will be paid to texts that blur the genre-boundary that, traditionally, separates critical writing from creative writing, and students will be invited, if they wish, to submit such texts themselves.

Outline Syllabus

All texts can be loaned from the Library or bought from Amazon etc., but in all cases they are also freely available either online or via Moodle

- Week 1: *This meets that: an introduction, of sorts*
Reading: John Schad, *Paris Bride* (2020)
<https://punctumbooks.com/titles/paris-bride-a-modernist-life/>

- Week 2: *Man meets signs*
Reading: Walter Benjamin, 'One Way Street'* (1926)
<http://www.mediafire.com/?0d6xpd7sfzber68>
- Week 3: *Surrealist meets arcade*
Reading: Louis Aragon, *Paris Peasant* (1926) – text provided via Moodle
- Week 4: *Painter meets failure*
Reading: Mina Loy, *Insel* [1936] – text provided via Moodle
- Week 5: *Woman meets metro*
Reading: Hope Mirrlees, 'Paris: a Poem' (1919) – text provided via Moodle –
we all have a go at instant post-criticism
- Week 6: *You meet me*
Reading and tutorial week. Each student to see me regarding their assignment.
- Week 7: *One meets many*
Reading: Virginia Woolf, *The Waves* (1931)
<http://gutenberg.net.au/ebooks02/0201091h.html>
- Week 8: *Jew meets death*
Reading: Paul Celan, *Selected Poems* [c.1950-70] – text provided
- Week 9: *Man meets letter*
Reading: Jacques Derrida 'Envois' (from *The Post Card* (1980)) – text provided
- Week 10: *You meet an audience*
You each get to read aloud to the class a 5-minute miniature draft of your essay/work-in-progress

Important websites in the field

- <https://creativecriticalwriting.wordpress.com/>

- <https://www.seameditions.com/>
- <https://punctumbooks.com/>
- <http://www.criticalpoetics.co.uk/news-events/>
- <https://lunejournal.org/editors/>
- <https://errantlancaster.wordpress.com/>

Some Books Worth Reading by Way of General Preparation

- Ashworth, *Notes on Falling* (2019) [criticism-as-memoir-cum-personal/lyrical essay]
- Haas, *Ficto/critical Strategies* [as says on tin]
- Ulmer, 'The Object of Post-Criticism,' in Foster (ed.), *The Anti-Aesthetic [theoretical]*
- Baker, 'The assassination report,' *Foundation* (2012) 40-74 [textual re-mix]
- 'One plus one plus one: the devil's party,' *E.R.O.S.* (2013) [1960s/myth/rock]
- Barnes, *Flaubert's Parrot* (1984) [novel as criticism]
- Barthes, *A Lover's Discourse* (1977) [post-structuralist experimentation]
- Benson and Connors, *Creative Criticism: An Anthology and Guide* (2014) [miscellany]
- Cannon, *Walter Benjamin Re-imagined* [a graphic/visual response]
- Freedman et al, (eds) *The Intimate Critique: Autobiographical criticism* [feministic]
- Friedlander, *Simulcast: Four Experiments in Criticism* (2004) [re-writing existing critical texts]
- Hilevaara and Orley, *The Creative Critic* (2018) [collection of short pieces]
- Kunin, *Folding Ruler Star* [poems re-writing/reading Milton]
- Nabokov, *Pale Fire* (1960) [novel as parody of criticism]
- Robertson, *NILLING: PROSE essays on Noise, Pornography, the Codex, Melancholy, Lucretius, Folds, Cities, and Related Aporias* (2012) [as says on tin]
- Rosenbridge, *To Be, or Not to Be: Paraphrased* (2016)[Hamlet's words as never before]
- Schad and Dalmasso, *Derrida|Benjamin. Two Plays for the Stage* [quotational stage-plays]
- Schad and Tearle (eds), *Crrritic! Cries, Lies, Insults, Outbursts, Hoaxes, Disasters, Letters of Resignation and Various Other Noises Off in These the First and Last Days of Literary Criticism, Not to Mention the University* (2011) [miscellany]
- Schad, *Someone Called Derrida* (2007) [memoir/criticism/murder mystery]
- *The Late Walter Benjamin* (2012) [a found or quotational novel]
- Simon (ed.), *The Anthology of Babel* (2019) [essays on books that do not exist]
- Stacey and Wolff (eds), *Writing Otherwise: Experiments in cultural criticism*

Assessment Proportions

- One 5000-word text that could take the form of either a conventional literary critical essay or a more- or-less wild experiment in critical-creative writing (aka post-criticism).

ENGL435 – Writing the Nineteenth-Century City

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Jo Carruthers

Course Description

This module seeks to explore textual constructions of nineteenth-century urban spaces and those who inhabit them. What does it mean to live in the city in the nineteenth century and what might the city mean to its inhabitants and to the English population at large? We will consider the ways in which different types of space - the street, the graveyard, the house – are meaningful as well as the different ways more general conceptions of ‘the city’ are articulated across the century. We will pay attention to issues such as mobility, transport, technology, Englishness, class, gender, ethnicity, and religion, and we will engage with different theories of space, place and materiality by writers such as Georg Simmel, Gaston Bachelard, Doreen Massey and Jane Bennett. Throughout the course we will address the relationship between representation and place and how different types of imaginative literature present their urban spaces

Outline Syllabus

- Week 1: William Wordsworth, *The Prelude, Book VII* (1805)
- Week 2: Maria Edgeworth, *The Absentee* (1812)
- Week 3: Charles Dickens, *Bleak House* (1852-3) alongside extracts of Henry Mayhew, *London Labour and the London Poor* (1861)
- Week 4: *Bleak House* cont’d.
- Week 5: Elizabeth Gaskell, *North and South* (1855)
- Week 6: *North and South* cont’d.
- Week 7: James Thomson, *The City of Dreadful Night* (1874) Gutenberg text: <http://www.gutenberg.org/files/1238/1238-h/1238-h.htm>
- Week 8: Amy Levy, *The Romance of a Shop* (1888)
- Week 9: City poetry: a selection of poems by Wordsworth, Blake, Hopkins, Rossetti and Amy Levy (available on Moodle).
- Week 10: Short stories: Arthur Conan Doyle, Sherlock Holmes (tbc) and H. G. Wells, ‘A Story of Days to Come’ (available on Moodle).

NB. Many of these texts are out of copyright and available on the Gutenberg website. For texts you want to write an essay on I would advise you use a scholarly edition.

Indicative Secondary Reading

- Bachelard, Gaston, *The Poetics of Space: The Classic Look at How we Experience Intimate Places* (Boston MA: Beacon Press, 1994)
- Baudelaire, Charles, *The Painter of Modern Life and Other Essays* (London, Phaidon 1995)
- Baucom, Ian, *Out of Place: Englishness, Empire and the Locations of Identity* (Princeton, NJ: PrincetonUniversity Press, 1999)
- Bavidge, Jenny, *Theorists of the City* (London: Routledge 2006)
- Benjamin, Walter. *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: Verso, 1983)
- *Illuminations: Essays and Reflections*, ed. by Hannah Arendt, trans. by Harry Zohn (New York: Schocken, 1968).
--- *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. by Peter Demetz., trans. by Edmund Jecott (New York: Schocken, 1978).
- Bennet, Jane, *Vibrant Matter: A Political Ecology of Things* (Duke University Press, 2010)
- Carruthers, Jo, Nour Dakkak and Rebecca Spence, *Anticipatory Materialisms in Literature and Philosophy, 1790-1930* (Palgrave, 2020)
- Cresswell, T., *Place: A Short Introduction* (Blackwell, 2004)
- De Certeau, Michel, *The Practice of Everyday Life* (Berkeley, CA: University of California Press, 1984) Dewsbury, J. D. 'The Deleuze-Guattarian assemblage: plastic habits', in *Area* 43.2 (2001), 148-153
- Epstein Nord, Deborah, *Walking the Victorian Streets: Women, Representation and the City* (Cornell University Press, 1995)
- Farias, I, Bender, T. (eds) *Urban Assemblages: How Actor-Network Theory Changes Urban Studies* (London, Routledge, 2010).
- Farley, Paul and Michael Simmons Roberts, *Edgelands: Journeys into England's True Wilderness* (Jonathan Cape, 2011).
- *Feminist Review on Urban spaces: gender, genre, mediation*, ed. by Liz Oakley-Brown and Ann Cronin (2010) <http://www.palgrave-journals.com/fr/journal/v96/n1/index.html>
- *Literary London*, online journal, <http://www.literarylondon.org/london-journal/index.html>
Heidegger, Martin, 'Building Dwelling Thinking', in *Poetry, Language, Thought* (New York, NY: HarperCollins, 2001)
- Hubbard, P., Kitchen, R., Valentine, G, *Key Thinkers On Space and Place* (Sage, 2004).
- Lehan, Richard, *The City in Literature: An Intellectual and Cultural History* (University of California Press 1998)
- Lefebvre, Henri, *Writings on Cities* (Oxford: Blackwell 1996)
- Legates, Richard T., and Frederic Stout, *The City Reader*, 3rd edn (Oxford: Routledge, 2003)
- Massey, Doreen, *Space, Place and Gender* (Minneapolis: University of Minneapolis Press, 1994).
- Mighall, Robert, *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares* (Oxford: Oxford University Press 1999)

- Nead, Linda, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (YaleUniversity Press, 2000)
- Parsons, Deborah, *Streetwalking the Metropolis: Women, the City, and Modernity* (Oxford: OxfordUniversity Press, 2000)
- Georg Simmel, "The Metropolis and Mental Life" (1903) in Gary Bridge and Sophie Watson (eds.) *TheBlackwell City Reader* (Oxford and Malden, MA: Wiley-Blackwell, 2002)
- Sweet, Matthew, *Inventing the Victorians* (London: Faber 2001)
- Thesing, William, *The London Muse: Victorian Poetic Responses to the City* (Athens: University ofGeorgia Press 1982)
- Walkowitz, Judith, *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (London: Virago 1992)
- Williams, Raymond, *The Country and the City* (London: Chatto and Windus 1973)
- Wolfreys, Julian, *Writing London, Volumes 1-3* (Basingstoke: Palgrave 1998-2007)
- Wylie, John, *Landscape* (Routledge, 2007)

Assessment Proportions

- One 5,000-word essay on two of the set texts. Titles/topics to be approved by tutor.

ENGL445 - Nineteenth Century Literature: Place – Space – Text

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Convenor and Tutor: Professor Sally Bushell

Course Description

This module offers an introduction to understanding and exploring ideas of space, movement and identity in relation to major writers and texts across the nineteenth century. We will read key writers of place alongside a range of relevant spatial and philosophical texts and extracts for each of the thematic themes that are addressed across the module. As the title suggests the course is particularly interested in the challenges involved in moving across and between direct physical and embodied experiences and the representation of place in different literary forms. The course encourages the combination of rigorous secondary and theoretical reading with original thinking in order to develop

new understandings of the relationship between place, space and text in texts from the Romantic and Victorian periods.

The module focuses on three themes: walking and writing; mapping literary place and space; and interior and exterior spaces. We will use these themes to think about how place and space are constructed through movement, action and reaction, as well as to consider how the visual representation of place through literary maps bears upon verbal description within a text. What can and cannot be mapped? What does a literary map do? What resists acts of mapping? We will place these themes in the context of twentieth-century thinking on place and space via the works of phenomenologists like Maurice Merleau-Ponty and spatial theorists, including Gaston Bachelard, Michel de Certeau, Henri Lefebvre, Franco Moretti and Yi Fu Tuan amongst others.

The module will run in 10 x 2-hour sessions across the term. In reading week, students will be asked to prepare the unassessed formative exercise, in which we will explore how digital technology can help us understand these relationships, and how such tools might assist us in developing and articulating close analyses of literary works.

Week 5 will use Mary Shelley's *Frankenstein* as a case study through which students will be introduced to digital cartographic tools. This training will allow students to undertake the reading week task, in which students will select a text to map and experiment with visualising place and space in the digital domain.

In Week 7, students will present their work to the group and participate in a roundtable discussion on the critical, literary and theoretical issues raised by this exercise.

Ordinarily, sessions will be arranged around the discussion of the set text(s), theory and relevant secondary reading. You will be expected to prepare thoughtfully and come to the sessions with plenty to contribute to the group.

Books you will need access to (purchase or borrow)

- *The Norton Anthology of English Literature 9th Edition*: (W. W. Norton & Co., 2012) Vol D. *The Romantic Period*, eds. Lynch and Stillinger, and Vol. E: *The Victorian Age*, eds. Robson and Christ.
- Mary Shelley, *Frankenstein* (1818). Ideally Norton ed. (J. Pau Hunter) but if not Worlds Classics version.
- Dorothy Wordsworth. *The Grasmere Journals*. Ed. Pamela Woof. (Oxford 1991).
- John Clare. *Major Works*. (Oxford)
- Robert Louis Stevenson, *Dr Jekyll and Mr Hyde*. Ideally Norton but if not Penguin.

Other Useful Books

- John Clare. *By Himself*. Ed. Eric Robinson. (Fyfield, 2006).
- De Quincey, Thomas. *Confessions of an Opium Eater*. (Penguin).
- William Wordsworth: *The Major Works*. Ed. Stephen Gill. (Oxford 1984).
- William Wordsworth: *The Prelude: 1799, 1805, 1850*. Ed. Jonathan Wordsworth, M. H. Abrams and Stephen Gill (Norton ed. 1979).

You will find additional and secondary readings for each week on Moodle.

Outline Syllabus

WEEKS 1-7: OUTSIDE

Week 1: Introduction to Place – Space – Text

- Primary Texts (all on Moodle):
 - Extracts
- Secondary Reading:
 - Yi Fu Tuan, 'Space and Place: Humanist Perspective' Extract from Henri Lefebvre, *The Production of Place*
 - Doreen Massey, 'A Global Sense of Place'
 - Extract from Gillian Rose *Feminism and Geography* (The Limits of Geographical Thought)

Week 2: A Sense of Home

- Primary Texts:
 - Wordsworth: *The Ruined Cottage*. Home, homelessness and the value of things.
- Secondary Reading:
 - Extracts from Yi Fu Tuan and others.

Week 3: Walking in the World

- Primary Texts: (all in the *Norton Anthology: Romantics*) or on Moodle
 - Samuel Taylor Coleridge, 'This Lime-Tree Bower My Prison'; Notebook extract [Moodle]
 - Dorothy Wordsworth, extracts from *The Grasmere Journals*
 - William Wordsworth, extract from *The Prelude*: Book Fourteen: The Vision on Mount Snowdon
- Secondary Texts:
 - Jonathan Bate, 'A Language that is Ever Green', from *Romantic Ecology: Wordsworth and the Environmental Tradition*
 - Jane Bennett, 'Preface' and 'Chapter 1: The Force of Things', from *Vibrant Matter: A Political Ecology of Things*

Week 4: City Spaces

- Primary Texts:
 - Thomas De Quincey, extracts from *Confessions of an English Opium Eater* (Norton Anthology:Romantics)
 - Charles Dickens, 'Night Walks' (Moodle)
- Secondary Text:
 - Michel de Certeau, 'Walking in the City'.

Week 5: Mapping *Frankenstein* – exploring Digital Approaches + Training Session

- Primary Text:
 - *Frankenstein* (1818)
- Secondary Sources:
 - Online links

Week 6: Independent Project with Python + GEPHI

Week 7: GROUP Presentations And Round-Table On DIGITAL MAPPING

WEEKS 8-10: INSIDE

Week 8: Micro-Mapping John Clare

- **Primary Texts:**
 - John Clare, 'The Nightingale's Nest', 'Pastoral Poesy', '[Mouse's Nest]', 'The Peasant Poet', extracts from 'Autobiographical fragments' (Norton Anthology: Romantics), 'Cowper Green', 'Helpstone', "Journey out of Essex".
- **Secondary Texts:**
 - Extract from Franco Moretti, Atlas of the European Novel
 - John Barrell, 'The Sense of Place in the Poetry of John Clare', in The Idea of Landscape and the Sense of Place.

Week 9: Poetic Subjectivity and the Ballad

- Primary Texts:
 - Keats, "La Belle Dame sans Merci"

- Coleridge, "The Rime of the Ancient Mariner"
- Wordsworth: "The Idiot Boy"
- Tennyson: "The Lady of Shallott"
- Secondary Text:
 - Gaston Bachelard, *The Poetics of Space*, pp. 211-231 (Ch. 9, 'The Dialectics of Outside and Inside)

Week 10: Subjective Spaces 2: Victorian Subjectivity

- Primary Texts:
 - Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; 'A Gossip on Romance' Browning: "Childe Roland to the Dark Tower Came"
- Secondary Texts:
 - Extract from Maurice Merleau-Ponty, *The Phenomenology of Perception*
 - Extract from Michel Foucault, *Of Other Spaces: Utopias and Heterotopias*

Suggested Secondary Literature

- Alter, Robert, *Imagined Cities: Urban Experience and the Language of the Novel* (Yale University Press, 2005).
- Amin, Ash and Nigel Thrift, *Cities: Reimagining the Urban*, 3rd ed. Cambridge: Polity Press, 2007.
- Andrews, Malcolm. *The Search for the Picturesque*. Cambridge, CUP, 1994.
- Armstrong, Isobel, 'Theories of Space and the Nineteenth-Century Novel.' *19: Interdisciplinary Studies in the Long Nineteenth Century*, 17 (2013), <<http://www.19.bbk.ac.uk/issue/view/84>>.
- 'Space as Experience and Representation in the Long Nineteenth Century', *19: Interdisciplinary Studies in the Long Nineteenth Century*, 17 (2013) <<http://www.19.bbk.ac.uk/issue/view/84>>.
- Barrell, John. *The Dark Side of the Landscape*. (Cambridge, CUP, 1981).
--- *The Idea of Landscape and the Sense of Place 1730-1840*. (CUP, 1972).
- Baker, Samuel, *Written on the Water: British Romanticism and the Maritime Empire of Culture* (Virginia: University of Virginia Press, 2010).
- Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*. Routledge, 1991.
--- *The Song of the Earth*. London: Picador, 2000).
- Bicknell, Peter. *The Picturesque Scenery of the Lake District 1752-1851*. Cambridge, CUP, 1987.
- Bode, Christoph and Jacqueline Labbe eds., *Romantic Localities: Europe Writes Place*. London: Pickering and Chatto, 2010.
- Carlson, Julia S., *Romantic Marks and Measures: Wordsworth's Poetry in Fields of Print*. University of Pennsylvania Press, 2016.
- Chard, Chloe and Helen Landon eds. *Transports: Travel, Pleasure, and Imaginative Geography, 1600-1830*. New Haven & London: Yale University Press, 1996.

- Convery, Ian, Gerard Corsane and Peter Davis (eds.), *Making Sense of Place: Multidisciplinary Perspectives*. Woodbridge: The Boydell Press, 2012.
- Copley, Stephen. *The Politics of the Picturesque*. Cambridge: CUP, 1994.
- Crawford, Rachel, *Poetry, Enclosure, and the Vernacular Landscape, 1700-1830*. Cambridge: Cambridge University Press, 2002.
- Dear, Michael, Jim Ketchum, Sarah Luria and Douglas Richardson (eds.), *Geohumanities: Art, history, text at the edge of place*. London and New York: Routledge, 2011.
- Dixon Hunt, John. *Gardens and the Picturesque*. Cambridge, CUP: 1992. Fuss, Diana, *The Sense of an Interior*. London: Routledge, 2004.
- Gill, Stephen. *William Wordsworth: A Life*. Oxford, 1989.
---*Wordsworth and the Victorians*. Clarendon Press, Oxford, 1998.
- Gomel, Elana, *Narrative Space and Time: Representing Impossible Topologies in Literature*. Routledge, 2014.
- Homans, M.B. *Studies in the Feminine Poetic Imagination: Dorothy Wordsworth, Emily Bronte and Emily Dickinson*. Ann Arbor, 1985.
- Hones, Sheila. *Literary Geography*. Routledge: 2016.
- Hwang, Haewon, *London's Underground Spaces: Representing the Victorian City, 1840-1915*. Edinburgh University Press, 2013.
- Jarvis, Robin. *Romantic Writing and Pedestrian Travel*. Palgrave Macmillan 1997.
- Kroeber, Karl. *Ecological Literary Criticism*. Columbia University Press 1984.
- Levin, Susan M. *Dorothy Wordsworth and Romanticism* (Rutgers University, 1987).
- Lindenberger, H. *On Wordsworth's Prelude*. Princeton University Press 1963.
- MacClean, C. M. *Dorothy and William Wordsworth*. Cambridge: CUP, 1927.
- Matlick, R. *The Poetry of Relationship: The Wordsworths and Coleridge 1797-1800*. Macmillan, 1997. McCracken David, *Wordsworth and the Lake District: A Guide to the Poems and Their Places*. Oxford, OUP: 1984.
- Mellor, Anne K. ed, *Romanticism and Feminism. Bloomington and Indianapolis: Indiana University Press, 1988*.
- Michie, Helena and Ronald R. Thomas eds., *Nineteenth-century Geographies: The Transformation of Space from the Victorian Age to the American Century*. Rutgers University Press, 2003.
- Moorman. Mary. *William Wordsworth: A Biography. The Early Years 1770-1803*. Oxford: OUP, 1957.
--- *William Wordsworth: A Biography. The Later Years 1803-1850*. Oxford: OUP, 1965.
- Mucignat, Rosa, *Realism and Space in the Novel, 1795-1869: Imagined Geographies*. Routledge, 2016. Nead, Lynda, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London*. Yale University Press, 2000.
- Nicolson, Marjorie Hope, *Mountain Gloom and Mountain Glory: The Development of the Aesthetics of the Infinite*. Seattle and London: University of Washington Press, 1959; repr. 1997.
- Tally, Robert T. (ed.), *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies* New York: Palgrave Macmillan, 2011.
- Tally, Robert. T. *Spatiality*. Routledge, 2013.
- Walford Davies, Damian, *Cartographies of Culture: New Geographies of Welsh Writing in English*. Cardiff: University of Wales Press, 2012.
- Wallace, Anne D. *Walking, Literature, and English Culture: The Origins and Uses of Peripatetic in the Nineteenth Century*. Oxford, OUP: 993.

- Watson, Nicola J., *The Literary Tourist: Readers and Places in Romantic and Victorian Britain*. PalgraveMacmillan, 2006.
- Wiley, Michael. *Romantic Geography: Wordsworth and Anglo-European Spaces*. Macmillan, 1998. Wolfreys, Julian, *Dickens's London: Perception, Subjectivity and Phenomenal Urban Multiplicity*. Edinburgh University Press, 2012.
- Yoshikawa, Saeko, *William Wordsworth and the Invention of Tourism, 1820-1900*. Farnham and Burlington VT: Ashgate, 2014.

Assessment Proportions

Students will be given a focussed project to research and prepare in Week 6 involving the digital mapping of literary place and space using Gephi and Python. In week 7 they will present to the group and receive immediate feedback on their oral skills as well as some written response to any work submitted. This is not an assessed piece. Students may if they wish submit a final essay centred on digital mapping of 19th Century texts.

At the end of the MA module students will be required to submit a 5,000 word essay. Some titles will be provided but students can make up their own title in consultation with the course convenor.

ENGL446 – Affliction: Writing Illness and Disease In The Gothic Mode

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Sara Wasson

Course Description

This module will explore Gothic representations of pain and illness experience, chronic illness, psychiatric confinement, eating disorders, organ harvest and transplantation, genetic testing, and epidemic or disease emergence. Traditional Gothic tropes find ready echoes in illness. Subjects may experience their bodies as uncanny, once familiar but now strange; they may feel helpless and physically vulnerable; they strive to decipher the cryptic signs of the medical record and the body's symptoms; they endure strange temporalities and carceral hospital sites; they are subjected to rituals

of medical monitoring; and they become supplicants to powerful figures with mysterious knowledge. The Gothic mode can be part of a critique of the complex biopolitics of medicine and illness. Yet at the same time, representing illness and pain through a Gothic mode can carry ideological risks, reinforcing problematic cultural assumptions about which human lives are of value. This module will explore the promise and perils of the Gothic mode in the arena of health humanities and critical medical humanities.

Outline Syllabus

PART 1: GOTHIC MODES OF ILLNESS REPRESENTATION: SPACE, TIME AND AFFECT

- Week 1. Useful darkness? Medical Gothic.**
Lorrie Moore, 'People Like That Are the Only People Here: Canonical Babbling in Peed Onk' (1997); Paul Zweig, 'Departures' (1997); Lucille Clifton, 'dialysis' (2000).
- Week 2. Gothic temporalities of illness, diagnosis and uncertainty.** Ellen Samuels, 'Six Ways of Looking at Crip Time' (2017); Roxana Robinson, 'The Treatment' (2002); Nancy K. Miller, 'Is Waiting Also Living?' (2015); art installation by Aoife Cox exploring diabetic experience.

PART 2: CASE STUDIES OF ILLNESS REPRESENTATIONS IN THE GOTHIC MODE

- Week 3. Chronic pain in prose.** Sonya Huber, *Pain Woman Takes Your Keys* (2017); **Leslie Jamison, 'Grand Unified Theory of Female Pain' (2014)**; Johanna Hedva, 'Sick Woman Theory' (2016).
- Week 4. Chronic pain in flash writing, poetry and art.** Christine Friedlander, *Avant Gauze* (Portland, OR: Magic Helicopter Press, 2016); selected poems from Karen Fiser, *Words Like Fate and Pain* (1992) and *Losing and Finding* (2003); excerpts from Deborah Padfield, *Perceptions of Pain* (2003); flash writing at *Translating Chronic Pain: Moments and Fragments*; Jennifer Bartlett, Sheila Black and Michael Northen (eds.), *Beauty is a Verb: The New Poetry of Disability* (2011).
- Week 5. Psychiatric heterotopias.** Anna Kavan, *I Am Lazarus* (1945) and 'The Case of Bill Williams' (1944).
- Week 6. Eating disorders and self-representations of monstrosity.** Katie Green, *Lighter Than My Shadow* (2013).
- Week 7. Tissue transfer and narrative crisis.** Jean-Luc Nancy, 'L'Intrus', trans. by Susan Hanson (2002); the film *L'Intrus*, dir. by Claire Denis (Ognon Pictures, 2004).

PART 3: CRUEL SYSTEMS: SOCIETY, ILLNESS AND HEALTHCARE PRACTICE

- Week 8. Tissue economies and slow violence.** Manjula Padmanabhan, *Harvest* (1997); Nalo Hopkinson, *Brown Girl in the Ring* (1998); Walter Mosley, 'Whispers in the Dark' (2001).

Week 9. Genetic testing, biosocialities, and the curse trope. Robert Louis Stevenson, 'Olalla' (1885), FORCE: FacingOurRisk.org, 'What is A Previsor?' (2009); and the film *Gattaca*, dir. by Andrew Niccol (Columbia, 1997).

Week 10. Epidemic: dehumanisation in Gothic fantasies of disease emergence. Max Brooks, *World War Z: An Oral History of the Zombie War* (2007); John Edgar Wideman, 'Fever' (1991); Tanarive Due, 'Patient Zero' (2010); Junot Díaz, 'Monstro' (2012).

Primary Reading

Students will be asked to purchase the books listed below.

- Bartlett, Jennifer, Sheila Black and Michael Northen (eds.), *Beauty is a Verb: The New Poetry of Disability* (El Paso, TX: Cinco Puntos Press, 2011). Lancaster has an ebook of this which you can certainly use, at <https://idp.lancs.ac.uk/idp/profile/SAML2/POST/SSO>, but you may wish to purchase this.
- Brooks, Max, *World War Z: An Oral History of the Zombie War* (2006)
- Friedlander, Christine, *Avant Gauze* (Portland, OR: Magic Helicopter Press, 2016)
- Green, Katie, *Lighter Than My Shadow* (London: Jonathan Cape 2013)
- Hopkinson, Nalo, *Brown Girl in the Ring* (New York: Grand Central, [1998] 2012)
- Huber, Sonya, *Pain Woman Takes Your Keys* (Lincoln: University of Nebraska Press, 2017)
- Kavan, Anna, *I Am Lazarus* (London: Peter Owen, 1978 [1945]). Lancaster has an ebook of this which you can use, but you may wish to purchase it.
- Padmanabhan, Manjula, *Harvest* (London: Aurora Metro, [1997] 2003)
- Many other texts will be digitised or linked on Moodle.

We will also watch the following films:

- *L'Intrus*, dir. by Claire Denis (Ognon Pictures, 2004)
- *Gattaca*, dir. By Andrew Niccol (Columbia, 1997)

Vacation Reading

I recommend reading Max Brooks, *World War Z*; Nalo Hopkinson, *Brown Girl in the Ring*; and Katie Green, *Lighter than my Shadow*.

Assessment Proportions

- One 5000-word essay. Titles/topics to be approved by tutor.

ENGL447: Medieval Literature and Environment

(PROVISIONAL PENDING UNIVERSITY APPROVAL OF MINOR REVISIONS)

ECTS Credits: 10

Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Convenors – Dr Clare Egan and Dr Liz Oakley-Brown (collaborative module with the University of Lausanne, Switzerland)

Course Description

How did people in the late Middle Ages conceive of the relationships between themselves and the natural world? How did early English literature react to and characterise the environment that seems an increasingly pressing concern for our own modern context? This module will explore the many roles that early literature played not just in reflecting the environment, but also in constructing and shaping human interactions with the natural world. The module examines a type of literary environment each week and investigates the kinds of relationships they posit between the human and non-human to address the above questions. We will work with theoretical approaches such as ecocriticism and encounter a wide range of primary source material that imagines early human interactions with the environment. The module is also an exciting opportunity to participate in collaborative teaching across Lancaster University and its partnership institution, the University of Lausanne, Switzerland. Collaborative modules aim to make the most of shared expertise in early literature across staff at Lausanne and Lancaster, and to add an important international and social experience to the module. The module contains four joint online classes with Lausanne staff and students, where virtual environments will be explored as a connection between the imaginary worlds of the literary past and current priorities of digital connection, accessibility and the reduction of carbon-footprints. It is, after all, only by taking a global approach that we can hope to address the problems of the Anthropocene. No prior experience of medieval literature required.

Outline Syllabus

1. **Introduction to Early Ecocriticism** – Geoffrey Chaucer, ‘The Former Age’ & Jeffrey Jerome Cohen, *Stone: An Ecology of the Inhuman*
2. **Global Perspectives** – *The Book of John Mandeville*
3. **Wilderness** – Anon., *Sir Gawain and the Green Knight*
4. **Built Environments** – *Gawain* continued and adaptations of *Gawain*
5. **Forests** – Robin Hood Ballads

6. **Gardens** – Geoffrey Chaucer, 'The Merchant's Tale' & 'The Franklin's Tale' from *The Canterbury Tales*
7. **Confinement** – *Ancrene Wisse* and *Anchoress* (film)
8. **Imprisonment and Dreamscapes** – James I of Scotland, *The Kingis Quair*
9. **Weather worlds** – John Heywood, *Play of the Weather*
10. **Pastoral** – Anon., *The Second Shepherds' Play*

Primary Texts

- *The Riverside Chaucer*, ed. Larry D. Benson, 3rd Edn (Oxford: Oxford University Press, 2008)
- *The Book of John Mandeville* <https://d.lib.rochester.edu/teams/publication/kohanski-and-benson-the-book-of-john-mandeville>
- *Sir Gawain and the Green Knight: Facing Page Translation*, ed. and trans. by James Winny (Broadview Press, 1995)
- *Robin Hood and Other Outlaw Tales* <https://d.lib.rochester.edu/teams/publication/knight-and-ohlgren-robin-hood-and-other-outlaw-tales>
- *Ancrene Wisse* <https://d.lib.rochester.edu/teams/publication/hasenfratz-ancrene-wisse>
- James I of Scotland, *The Kingis Quair* <https://d.lib.rochester.edu/teams/publication/mooney-and-arn-kingis-quair-and-other-prison-poems>
- John Heywood, *Play of the Weather* http://stagingthehenriciancourt.brookes.ac.uk/resources/play_of_the_weather_script.html
- Anon., *The Second Shepherds' Play* <https://d.lib.rochester.edu/teams/publication/epp-the-towneley-plays>

Indicative Secondary Sources

- Jennifer L. Ailles, 'Ecocritical Heywood and The Play of the Weather', *Early Theatre*, vol. 16, no. 2 (2013), pp. 185-96.
- *Elemental Ecocriticism: Thinking with Earth, Air, Water, and Fire*, eds. Jeffrey Jerome Cohen and Lowell Duckert (Minneapolis & London: University of Minnesota Press, 2015)
- Jeffrey Jerome Cohen, *Stone: An Ecology of the Inhuman* (Minneapolis & London: University of Minnesota Press, 2015)
- Lisa J. Kiser, "'Mak's Heirs': Sheep and Humans in the Pastoral Ecology of the Towneley First and Second Shepherds' Plays", *Journal of English and Germanic Philology*, vol. 108, no. 3 (2009), pp. 336-59.
- *Premodern Ecologies in the Modern Literary Imagination*, eds. Vin Nardizzi and Tiffany Jo Werth (Toronto: University of Toronto Press, 2019)
- Iris Ralph, 'An Animal Studies and Ecocritical Reading of Sir Gawain and the Green Knight', *Neohelicon*, vol. 44 (2017), pp. 431-444
- Gillian Rudd, *Greenery: Ecocritical readings of late medieval English literature* (Manchester: Manchester University Press, 2007)
- Gillian Rudd, "'The Wilderness of Wirral' in Sir Gawain and the Green Knight", *Arthuriana*, vol. 23, no. 1 (2013), pp. 52-65

- Marion Turner, *A Handbook of Middle English Studies* (Oxford: Wiley-Blackwell Publishing, 2013)
- *The Cambridge Companion to Literature and the Environment*, ed. Louise Hutchings Westling (New York: Cambridge University Press, 2014)

Assessment Proportions

- 1x 1000 word essay proposal (compulsory but unassessed) Due: Monday 12 noon, Week 8/Term 1. Students will devise their own titles in consultation with tutors throughout the course and submit an unassessed essay proposal. Students will receive feedback on this proposal.
- 1x 5000 word essay (assessed, 100%) Due: Monday 12 noon, Week 1/Term 2. Essays will compare literary and/or dramatic texts in the context of relevant aspects of the study of environment.

ENGL449: The Neoliberal Novel: Fiction, Politics and Economics 1979

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Prof Arthur Bradley

Course Description

This module explores the relation between the novel and neoliberal politics, economics and philosophy from 1979 to the present. It introduces students to the philosophy of neoliberalism by examining key theoretical texts by Ayn Rand, Friedrich Hayek, Milton Friedman, Michel Foucault and Wendy Brown and tracks how the modern novel historically reflects, reinforces and questions the rise (and fall?) of neoliberalism by reading a series of texts from Ayn Rand's post-war hymn to the heroic individual, *Atlas Shrugged*, to Ali Smith's Brexit novel, *Autumn*. To summarize its aspirations, this module seeks to map the contours of what Walter Ben Michaels has famously called the "Neoliberal Novel" by examining its defining genres, tropes, subjectivities, imaginaries, affects and ideologies. In the course of each seminar, we will seek to address the following questions. To what extent is it possible to speak of a Neoliberal Novel? How far do novels from 1979 to the present reflect, anticipate and contest the history of neoliberalism from the collapse of Keynesianism in the mid- 1970s, through

the monetarist experiments of the Thatcher and Reagan governments in the 1980s, up to the financial crash of 2008 and the rise of 'post-liberal' populists like Trump? To what extent is it possible for the contemporary novel to think with, through and even beyond the neoliberal order?

Outline Syllabus

- Week 1: Introduction
- Week 2: Ayn Rand, *Atlas Shrugged* (Penguin, 1957)
- Week 3: J. G. Ballard, *High Rise* (Jonathan Cape, 1975)
- Week 4: Bret Easton Ellis, *American Psycho* (Vintage 1991)
- Week 5: Michel Houellebecq, *Atomised* (Vintage, 1998)
- Week 6: Self-study week
- Week 7: Mohsin Hamid, *The Reluctant Fundamentalist* (Hamish Hamilton, 2007)
- Week 8: Cormac McCarthy, *The Road* (Knopf, 2008)
- Week 9: Gillian Flynn, *Gone Girl* (Crown, 2012)
- Week 10: Ali Smith, *Autumn* (Hamish Hamilton 2016)

Please note: Ayn Rand's *Atlas Shrugged* is over 1000 pages long, so this is the book to start with if you want to do any preparatory reading for the course over the summer.

Primary Literary Texts:

- J. G. Ballard, *High Rise* (London: Jonathan Cape, 1975)
- Bret Easton Ellis, *American Psycho* (New York: Vintage 1991)
- Gillian Flynn, *Gone Girl* (New York: Crown, 2012)
- Mohsin Hamid, *The Reluctant Fundamentalist* (London: Hamish Hamilton, 2007)
- Michel Houellebecq, *Atomised* (New York: Vintage, 1998)
- Cormac McCarthy, *The Road* (New York: Knopf, 2008)
- Ayn Rand, *Atlas Shrugged* (New York: Penguin, 1957)
- Ali Smith, *Autumn* (London: Hamish Hamilton 2016)

Secondary Reading:

- Nancy Armstrong and John Marx (eds.) *The Novel and Neoliberalism* (Durham, NC: Duke, 2018)
- Walter Ben Michaels, *The Trouble with Diversity* (New York: Holt McDougal, 2007)
- Laurent Berlant, *Cruel Optimism* (Durham, NC: Duke, 2001)
- Arne de Boeve, *Finance Fictions* (New York: Fordham UP, 2018)
- Wendy Brown, *Undoing the Demos* (Boston: MIT Press, 2015)

- Jane Elliott and Gillian Harkins (eds.) "Genres of Neoliberalism." Special issue of *Social Text* (115:2013)
- Jane Elliott, *The Microeconomic Mode* (New York: Columbia, 2018)
- Mark Fisher, *Capitalist Realism* (London: Zero, 2009)
- Michel Foucault, *The Birth of Biopolitics: Lectures at the College de France 1978-9* (London: Palgrave, 2008)
- David Harvey, *A Brief History of Neoliberalism* (Oxford: OUP, 2005)
- Friedrich Hayek, *The Road to Serfdom* (London: Routledge, 1944)
- Mitchum Huehls and Rachel Greenwald Smith (eds.) *Neoliberalism and Contemporary Literary Culture* (Baltimore, MN: Johns Hopkins, 2016)
- Frederic Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2005)
- Emily Johansen and Alissa Karl (eds.) *Neoliberalism and the Novel* (London: Routledge, 2016)
- Naomi Klein, *The Shock Doctrine* (London: Penguin, 2008)
- Dominic Sandbrook, *Seasons in the Sun: The Battle for Britain 1974-79* (London: Penguin, 2013)
- Katy Shaw, *Crunch Lit* (London: Bloomsbury, 2015)
- Simon Springer and Kean Birch (eds.) *The Handbook of Neoliberalism* (London: Routledge, 2016)
- Manfred B. Steger and Ravi K. Roy, *Neoliberalism: A Very Short Introduction* (Oxford: OUP, 2010)
- Michael K. Walonen, *Contemporary World Narrative Fiction and the Spaces of Neoliberalism* (London: Palgrave, 2016)

Assessment Proportions

- 1 x 1000 word unassessed in class seminar paper (Weeks 3-10). This will be an in class presentation on a neoliberal theoretical concept chosen from a range of options. Verbal feedback will be provided in seminars.
- 1 x 5000 word assessed essay to be submitted 4 weeks after the conclusion of the module. Students should begin to work on their essays in Week 6 and submit a detailed plan by Week 10 at the latest. They will obtain feedback on plan either verbally (in one-to-one meeting) or electronically (via email). Written feedback and grade for essay will be provided by seminar tutor.

ENGL454: Tudor Gothic

ECTS Credits: 10

Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Liz Oakley-Brown

Course Description

Taking our cue from Haruko Maeda's remarkable painting *Heartbeat of the Death, Queen Elizabeth I* (2013), we will critically consider the relationships between traces of Tudor history and culture in three gothic novels (Deborah Harkness's *Shadow of Night* (2012), Jane Austen's *Northanger Abbey* (c.1803) and Horace Walpole's *The Castle of Otranto* (1764)) and proto-gothic tropes (such as wonder, terror, strange places, clashing time frames) in select poetry, prose and drama produced in the Tudor period (1485-1603) itself. Rather than viewing the Tudor Gothic as an anachronistic term, the module suggests that Tudor Gothic informs and shapes the literary gothic.

Students will be asked to purchase any edition of the following set texts:

- William Shakespeare, *Hamlet*
- William Shakespeare, *Titus Andronicus*
- Deborah Harkness, *Shadow of Night* (2012)
- Jane Austen's *Northanger Abbey* (c.1803)
- Horace Walpole's *The Castle of Otranto* (1764)

Other set texts (Sophia Lee, *The Recess, or a Tale of Other Times*, William Baldwin, *Beware the Cat*, Thomas Nashe, *The Terrors of the Night*, Various, *Tudor Ghost Stories*) will be available via Early English Books Online (EEBO) and Eighteenth-Century Collections Online (ECCO).

Outline Syllabus

- Week 1: Harkness, Hamlet and Henry VII: Introduction to Tudor Gothic
- Week 2: Bells, Books and Candles: Deborah Harkness, *Shadow of Night* (2012)
- Week 3: Sixteenth-Century Spectres: Jane Austen, *Northanger Abbey* (c.1803)
- Week 4: A Tudor Gothic Story: Sophia Lee, *The Recess, or a Tale of Other Times* (1784)
- Week 5: Tudor Thresholds: Horace Walpole, *The Castle of Otranto* (1764)
- Week 6: Embodying Tudor Gothic: William Shakespeare, *Titus Andronicus* (1594) & *Hamlet* (1601)
- Week 7: Supernatural Animals: William Baldwin, *Beware the Cat* (c.1553)
- Week 8: Tudor Terror: Thomas Nashe, *The Terrors of the Night* (1594)
- Week 9: Tudor Ghosts on Land & Sea: Poetry and Prose (1485-1603)
- Week 10: Writing on Tudor Gothic: Planning Your Essay

Secondary Texts will include:

- Catherine Belsey, *Tales of the Troubled Dead: Ghost Stories in Cultural History* (Edinburgh: Edinburgh University Press, 2019)
- Clive Bloom, 'Now Welcome the Night: The Origins of Gothic Culture', in *Gothic Histories: The Taste for the Terror, 1764 to the Present* (London: Continuum, 2010), pp. 1-23
- Fred Botting, 'In Gothic Darkly: Heterotopia, History, Culture', in *A New Companion to the Gothic*, ed. by David Punter (Oxford: Blackwell, 2012), pp. 13-24
- Elisabeth Bronfen and Beate Neumeier (eds), *Gothic Renaissance: A Reassessment* (Manchester: Manchester University Press, 2014)
- Jonathan Dent, *Sinister Histories: Gothic Novels and Representations of the Past, from Horace Walpole to Mary Wollstonecraft* (Manchester: Manchester University Press, 2016)
- Christy Desmet and Anne Williams (eds), *Shakespearean Gothic* (Wales: University of Wales Press, 2009)
- John Drakakis and Dale Townsend (eds.), *Gothic Shakespeares* (London: Routledge, 2008)
- Nick Groom, *The Gothic: A Very Short Introduction* (Oxford: Oxford University Press, 2012)
- William Hughes, David Punter and Andrew Smith (eds), *The Encyclopedia of the Gothic* (Oxford: Wiley-Blackwell, 2013)
- Robin Sowerby, 'The Goths in History and Pre-Gothic', in *A New Companion to the Gothic*, ed. by David Punter (Oxford: Blackwell, 2012), pp. 25-37
- Mary Spongberg, 'History, Fiction, and Anachronism: The Tudor 'Past', and the 'Gothic' Present', *Textual Practice* 26.4 (2012): 631-648
- Dale Townshend, 'Gothic Shakespeare', in *A New Companion to the Gothic*, ed. by David Punter (Oxford: Blackwell, 2012), pp. 38-63
- Dale Townshend, *Gothic Antiquity, Gothic Architecture, Gothic Romance* (Cambridge: Cambridge University Press, 2019)
- Dale Townshend, *The Literary Gothic Before Horace Walpole's The Castle of Otranto*, in *The Cambridge History of the Gothic: Volume 1*, ed. by Dale Townshend and Angela Wright (Cambridge: Cambridge University Press, 2020), pp. 67-95

Assessment Proportions

- 5000 word essay