

English Literature at Kingston covers all the major genres and periods of literature, with modules specialising in key periods and special topics. Students can focus on issues of diversity, identity, political writing, popular fiction, and experimental literature.

Introductory (level 4) modules cover a wide range of literary texts and build upon skills in close reading, argumentative and analytical essay writing and conceptual frameworks. As well as classic texts, popular and world literature are covered, considering subjects such as gender, sexuality, class, race, and selfhood. Introductory literary theory is also offered, studying ideas such as Marxism, feminism and psychoanalysis in relation to a range of classic texts.

Intermediate (level 5) modules focus upon specific periods of literature, covering Medieval, Early Modern, Romantic, Victorian, Modernist, and 20th- and 21st-century literature.

Advanced (level 6) modules reflect faculty research interests and can vary annually. They can include Gender and Sexuality, Black and Asian Writing and Shakespeare.

Updated April 2025/PJW

Entry requirements: GPA of 2.75 or above (out of 4.0) or equivalent.

Pre-requisites:

- Previous academic study of English literature is essential for entry onto any EL modules.
- Level 5 and 6 modules are progressively more advanced and will require more substantial previous literary study, which is indicated in each module description.

Taught at: Penrhyn Road campus

KEY TO MODULE DESCRIPTORS

SUITABILITY OF MODULE FOR STUDENTS VISITING KU ON STUDY OPTION _____

1: Indicates module is suitable for students visiting KU on Study Option 1 (Whole Year)

2: Indicates module is suitable for students visiting KU on Study Option 2 (Autumn)

3: Indicates module is suitable for students visiting KU on Study Option 3 (Spring)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

English Literature Modules for Visiting Students 2025/26

Notes:

1. All modules are at undergraduate level only.
2. Students enrolled on Study Option 1 are required to study the entire module.
3. Whilst the University makes every effort to ensure that this information is correct at the time of updating (April 2025), it cannot accept responsibility for omissions or subsequent changes. Module availability and content may be subject to change, as part of the University's policy of continuous improvement and development.
4. Details of assessment for students enrolled on either Study Option 2 or 3 where provided are **indicative** only and may also be subject to change as part of the above policy.

MODULE CODE	LEVEL	MODULE TITLE	SUITABILITY
CW4004	4	Writing that Works	1, 2, 3
EL5007	5	Deadly Desires/Dangerous Discourse: Gothic Literature and Theory	1, 2, 3
EL5010	5	Sex and the City: From Victorian Metropolis to Modernist Wasteland	1, 2, 3
EL5011	5	Transforming Realities: Innovation and Social Change in Twentieth Century and Contemporary Literature	1, 2
EL6023	6	Radical Writers	1, 2
EL6029	6	Making Shakespeare: Text, Performance and Adaptation	1, 2
EL6030	6	Gender and Sexuality	1, 2

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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LEVEL 4 – INTRODUCTORY

Module Code: CW4004

Module Title: Writing that Works

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 4

Prerequisites: previous academic study of English literature useful

Suitability:

- Study Options 1 or 2 or 3
- Not open to Erasmus students as Level 4

Module Content:

This module is designed to familiarise students across the humanities with a range of rhetorical strategies, aesthetic techniques, redrafting and editing skills, while also providing the opportunity to practise writing and editing in a number of academic, popular genre and non- literary forms.

Students are introduced to key techniques for writing effectively and they develop their ability to identify strengths and weaknesses in writing by studying exemplary texts in each form.

These abilities are first developed by reading and examining good and bad examples of writing in a variety of non-fiction forms for different audiences – from speech writing and campaign writing, to newspaper articles, commercial writing, blogs, ads, emails, and informational pamphlets.

Then the writing skills required for academic success are considered, learning to organise ideas in order to write compelling essays, succinct and informative reading logs, insightful critical analyses, intellectually astute self-reflections and comprehensive and convincing portfolios.

In addition, some examples of very successful genre writing are looked at in order to identify the techniques used in best-sellers and how we can make use of those same techniques in our own work.

➤ **Autumn Semester: Building Blocks; Finding Your Voice**

❖ ***Building Blocks:***

- Introduction
- Close Reading and Words 1
- Words, Words, Words
- Sentences that Work
- Writing to a Brief and Getting Paid in the Creative/Media/Charity and Business Sectors: Bid Writing and Grant Applications

❖ ***Finding your Voice:***

- Speeches, Advocacy and Campaigning via a range of media: How to Move People
- Writing a Review, and giving and getting feedback.
- Rhetorical Devices
- Structure, Coherence and Cohesion
- Reflective Writing
- Bringing it all together

➤ **Spring Semester: Professional Writing**

- Personal and Professional Writing
- Politeness and Professional Communication
- Writing Professional Summaries
- Editing and Preparing Documents
- Blog Writing
- Screenwriting
- Employability session
- Assessing your Skills
- CV Workshop

Teaching: weekly 2-hour interactive workshops and 1-hour seminars

Assessment:

➤ **Study Option 1:**

- Online Grammar tests (20%)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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- Writing Exercise (1000 words) (30%)
- Portfolio: up-to-date CV and three writing tasks (2,000 words) (50%)
- Study Option 2:
 - Either speech on a subject of own choice OR a review of a book, film or play of own choice (600 words) (60%)
 - Grammar exercises (40%)
- Study Option 3:
 - Portfolio: up-to-date CV and two writing tasks (2,000 words) (100%)

Note: methods of assessment are indicative only

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LEVEL 5 – INTERMEDIATE

Module Code: EL5007
Module Title: Deadly Desires/Dangerous Discourse: Gothic Literature and Theory
Credits: <ul style="list-style-type: none">• Full Year: 8 (US) 15 (ECTS)• Single Semester: 4 (US) 7.5 (ECTS)
Level: 5
Prerequisites: introductory university-level English literature study
Suitability: study options 1 or 2 or 3

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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Module Content:

What does literature do? How does it shape individual and cultural identities? In what ways does it produce affects, construct otherness and celebrate difference?

Studying a range of influential approaches to literature, this module will examine key ideas concerning the creation and interpretation of texts, from the role of language, history and cultural difference to the effects of sexuality, the unconscious, empire and technology. By applying these insights to one important genre of fiction - to works like *Frankenstein*, *Dracula*, *The Beetle*, *Rebecca* and *World War Z* - the module will extend practical analytical skills while introducing exciting new ways of thinking about texts.

➤ **Autumn Semester: Gothic Introductions and Origins; Art, Nature, Matter; Gender and Sexuality; Introduction to Imperial Identities**

❖ ***Gothic Introductions and Origins***

- Introduction to the Gothic
- The Gothic Genre: *The Castle of Otranto*
- Dealing with the Past: *The Castle of Otranto*

❖ ***Introduction to Art, Nature, Matter***

- The Sublime: *Frankenstein*
- The Female Gothic: *Frankenstein*

❖ ***Gender and Sexuality***

- Writing Women: *Frankenstein*
- Monstrous Mothers: *Frankenstein*

❖ ***Introduction to Imperial Identities***

- Queer Creatures: *The Beetle*
- Orientalism and Imperial Gothic: *The Beetle*

➤ **Spring Semester: Human/Monster; Postmodern Gothic; Global Gothic**

❖ **Human/Monster**

- Monster Theory: *The Bloody Chamber*
- Marx and Metaphor: *The Bloody Chamber*

❖ **Postmodern Gothic**

- Cyberpunk: 'The Girl who was Plugged In'
- Cyber Gothic: *Frankissstein*
- Transgothic: *Frankissstein*
- Post-humananism: *Frankissstein*

❖ **Global Gothic**

- Empire: *Frankenstein in Baghdad*
- Trauma: *Frankenstein in Baghdad*
- Terror: *Frankenstein in Baghdad*

Teaching: weekly three-hour interactive lecture workshops

Assessment:

➤ **Study Option 1:**

- 3-5 x critical definitions – 2,500 words total (20%)
- Presentation (30%)

➤ **Study Option 2:**

- Presentation (100%)

➤ **Study Option 3:**

- Portfolio including a critical definition (100%)

Note: methods of assessment are indicative only

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: EL5010

Module Title: Sex and the City - From Victorian Metropolis to Modernist Wasteland

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 5

Prerequisites: introductory university-level English literature study

Suitability: study options 1 or 2 or 3

Module Content:

This module considers key texts from the nineteenth to early twentieth centuries that register the ways in which Britain is transformed by the Industrial Revolution, and which give expression to fears about technology, social mobility and urban culture.

Literature of the period will be considered that questions and resists established theories of gendered identity, and which challenges the literary representation of sexuality, defying censorship in the process.

There is an introduction to writers who engage with contemporary debates about science, religion, the empire, and racial and national identity. A range of consciously modern texts will be encountered which dislocate and make new the reader's experience by technical innovation and experiment. In recent years, writers studied have included Charlotte Bronte, Charles Dickens, Thomas Hardy, George Eliot, T.S. Eliot, James Joyce, and Virginia Woolf.

➤ **Autumn Semester: Victorian Ideals; Anxieties and Uncertainties**

❖ ***Victorian Ideals***

- Introduction to the Victorian City
- Oliver Twist
- Transgressive Femininity: Poetry Selection
- Chartism: poetry selection
- Rebel Women: Jane Eyre

❖ ***Anxieties & Uncertainties***

- The Madwoman in the Attic: Reading Bertha Mason
- Gender and Empire: Mary Seacole
- Imperial Exhibitions and Colonial Travellers
- Arthur Conan Doyle, The Sign of Four

➤ **Spring Semester: Writing Modernity**

This section of the module will move into the early twentieth century and explore the development of modernist literature and aesthetics. By this time, the changes to urban culture had utterly transformed daily life and inculcated increasing feelings of alienation and dislocation. Victorian ideals of progress and civilisation were increasingly criticised. Then came the horrors of WW1.

- Sex and Marriage
- The New Woman
- Modernist Identity Play
- The Lonely Metropolis
- Mrs Dalloway and Modernism
- Modernism, War, Trauma and Mrs Dalloway
- Modernist Poetry

Teaching: weekly 3-hour lectures/workshops

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Assessment:

➤ Study Option 1:

- 2 x close readings (2 x 750-1000 words) (40%)
- 2,000-word essay (60%)

➤ Study Option 2:

- Two close readings (1000 words each) (100%)

➤ Study Option 3:

- 2,000-word essay (100%)

Note: methods of assessment are indicative only

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Module Code: EL5011

Module Title: Transforming Realities: Innovation and Social Change in Twentieth Century and Contemporary Literature

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 5

Prerequisites: introductory university-level English literature study

Suitability: study options 1 or 2 or 3

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Content:

The module begins by exploring literature published from the 1930s through to the present day and will examine the strategies writers have used in response to a changing Britain and wider world. Students will consider how twentieth and twenty-first-century texts adapt realist, modernist and postmodern techniques to engage with issues such as the rise of mass culture, the threat of totalitarianism, the establishment of the Welfare State, post-war immigration, sexual liberation and the development of new technologies.

➤ **Autumn Semester: Literature of the 1930s and Post-war Literature**

❖ ***A low and dishonest decade: Literature of the 1930s***

In this first section, some key British literature of the 1930s is examined, including poetry by the Auden Group (W.H. Auden, Stephen Spender, C. Day Lewis and Louis MacNeice), fiction by Evelyn Waugh, reportage by George Orwell, and memoir by Virginia Woolf.

There will be examination of how these writers engaged with ideas of Englishness, changing sexual mores and behaviour, and with poverty and war. We'll consider the literary modes they employed in order to achieve these ends, and how they wrestled with the relationships between writing, authenticity and political commitment.

- The Auden Group
- Evelyn Waugh, *A Handful of Dust*
- George Orwell, *Down and Out in Paris and London*

❖ ***Literature in the Post-war Decades (1950s and 1960s)***

In this part of the module some key British literary texts from the immediate post-war decades will be examined. This will involve looking at how such writers responded to the changed post-war world, and the radically different literary techniques they used to make sense of it.

- Rodney Garland, *Heart in Exile* (1953)
- Shelagh Delaney, *A Taste of Honey* (1958)
- Sam Selvon, *Lonely Londoners* (1955)
- Mid-twentieth-century Short Stories
- Jean Rhys, *Wide Sargasso Sea* (1966)

➤ **Spring Semester: Millennial Tensions: Late-twentieth-century writing;**

❖ ***Millennial Tensions: Late-twentieth-century writing***

This part of the module will examine writings produced in the later part of the twentieth century. It will look in detail at formal aspects of poetry, drama and fiction and consider the changing contexts and concerns of the period. In times of significant social, political, economic and technological transformation, ideas of nation, self, culture and nature are subject to criticism, revision and renewal.

- Ballard, Crash
- Churchill, Top Girls
- Rushdie, Shame
- Barnes, England, England

❖ ***Contemporary Visions: Literature of the Twenty-first Century***

This section of the module explores a range of innovations in literature of the late twentieth and early twenty-first century. It examines the conceptual innovations that have recontextualised, and redefined, what British literature is. This latter half of the module emphasises methodology, and how these new and developing ways of writing emerge from specific social and aesthetic developments. From the visual to the sonic, the conceptual to the handwritten, these weeks lead us into new forms, with the emphasis equally on your creativity as much as your critical thinking.

- Smith, *White Teeth*
- Ishiguro, *Never Let Me Go*
- Contemporary Short Stories
- Evans, *26a*

Teaching: weekly lectures/seminars/workshops

Assessment:

➤ Study Option 1:

- Portfolio (40%):
 - Critical report: 1,500-word essay
 - Three commentaries on secondary sources (500 words)
- Critical essay or creative project (2,500 words) (60%)

➤ Study Option 2:

- Portfolio (100%):
 - Critical report about two of the set texts (2,500-words)
 - Three commentaries on secondary sources (500 words)

➤ Study Option 3:

- Critical essay or creative project (2,500 words) (100%)

Note: methods of assessment are indicative only

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

LEVEL 6 – ADVANCED

Module Code: EL6023
Module Title: Radical Writers
Credits: <ul style="list-style-type: none">• Full Year: 8 (US) 15 (ECTS)• Single Semester: 4 (US) 7.5 (ECTS)
Level: 6
Prerequisites: substantial academic study of English literature at university level
Suitability: study options 1 or 2

Module Content:

At every point in literary history there are writers who break the mould and challenge the status quo. Whether it is through writing epics that endure through centuries, addressing the injustices of the time or challenging the very notion of what a novel, poem or a play can do, writers can be radical in a number of exciting ways. This module looks at works by radical writers in depth, studying texts in detail across a range of time periods and taught by lecturers who are experts in these writers. The context of each text will be examined as well as the way the text is written, determining why these radical writers have been so successful and looking at the effects their texts have had on the world around them. The idea of the literary 'canon' will be considered, made up of writers who have been radical in some way, and consider the way that this idea can be challenged, reinvigorated or refreshed.

➤ **Autumn Semester: Radicalism, Revolution, Romanticism; Radical Homosexuality**

❖ ***Radicalism, Revolution, Romanticism***

Consideration of the radical writings in the eighteenth and early nineteenth centuries from the English debates about rights that responded to the French Revolution to questions of women's rights and examples of political fiction and Romantic poetry. Texts discussed include: Edmund Burke, *Reflections on the Revolution in France*, Thomas Paine, *The Rights of Man*, Mary Wollstonecraft, *Vindication of the Rights of Men and Vindication of the Rights of Women*, William Godwin, *Caleb Williams*, Wordsworth, Coleridge and Shelley's writings on poetry (from the Anthology) and selected Romantic poetry

Authors:

- Olaudah Equiano
- Mary Prince
- Frederick Douglass
- Emma Dabiri

❖ **Women and the Working Classes**

In this part, the module examines radical writing by women around the world in the nineteenth and early twentieth centuries. Students will chart the origins of the feminist movement as a global struggle. They will read texts by proto-feminist women who challenged patriarchal conventions in terms of gender and sexuality but they will also consider the different issues faced by Indian, Irish, British, and African-American women.

- Chartism (selection of short stories)
- British Feminist Campaigns: Josephine E. Butler and Annie Besant
- Irish Nationalists: Lady Gregory's *Cathleen ni Houlihan* (1902)

➤ **Spring Semester: From Civil Rights to the Climate Crisis**

This half of the module begins with two weeks on Toni Morrison's novel 'Beloved' and look at how this text utilises a range of radical literary forms to try and capture the inexpressible horror of slavery, as well as exploring the day-to-day radicalism of the lived experience of slavery and post-slavery.

The module then focuses on a number of texts by male African-American authors written around the Civil Rights era - we look at the complex reciprocities of influence between the novelist Richard Wright and his controversial and problematic novel '*Native Son*', the queer African-American novelist and essayist James Baldwin and a number of key texts from the Civil Rights era, particularly Martin Luther King's '*Letter from Birmingham City Jail*.' Depending on time, we might also engage with essays from Malcolm X and Franz Fanon, understanding how the civil rights era folds into wider narratives of post-colonial resistance.

The module finishes off by looking at literary and cinematic responses to the climate crisis, thinking about both social media and the form of the court testimonial (in the form of defence speeches given by climate protestors in court) as ways of addressing the climate emergency.

Teaching: weekly three-hour interactive lecture-workshops

Assessment:

➤ **Study Option 1:**

- 3,000-word essay (60%)
- Annotated alternative 'canon' of texts of students' choice, with supplementary notes to justify these choices, or student's own creative 'radical' text - 2000 words (40%)

➤ **Study Option 2:**

- Annotated alternative 'canon' of texts of students' choice, with supplementary notes to justify these choices, or student's own creative 'radical' text - 2500 words (100%)

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Module Code: EL6029

Module Title: Making Shakespeare: Text, Performance and Adaptation

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 6

Prerequisites: substantial academic study of English literature at university level

Suitability: study options 1 or 2

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Content:

This module allows students to pursue Shakespeare studies at an advanced level and is founded upon a detailed and extensive study of the writer and his works. Consideration will be given to a range of critical approaches to Shakespeare as well as the long history and dynamic status of Shakespeare in performance and adaptation, for example in relation to questions of gender, identity and globalisation. Students will be encouraged to reflect upon the role of Shakespeare in culture now as well as relevant contemporary contexts such as the nature of early modern theatregoing alongside crucial political and religious conditions.

Topics:

- Shakespeare: page and stage
 - feminist readings of love, gender and sexuality in Shakespeare's works
 - Shakespeare and material culture
 - the politics of adaptation
 - notions of identity and nationhood in Shakespeare's plays
 - Shakespeare and the critical tradition
- **Autumn Semester: Upstart Crow: Shakespeare in the 1590s; The King's Men; Immortal Longings; The Final Voyage**
- ❖ ***Upstart Crow: Shakespeare in the 1590s***
 - Shakespeare the Feminist: *The Taming of the Shrew*
 - Young Tragedy: *Romeo and Juliet*
 - The Hollow Crown: *Richard II*
 - Misconstruing Everything: *Julius Caesar*
 - ❖ ***The King's Men: From History to Tragedy***
 - *Hamlet*
 - *Twelfth Night*

❖ ***Immortal Longings: Sex and Death***

- Antony and Cleopatra

❖ ***The Final Voyage***

- The Tempest

➤ **Spring Semester: The Poetry; Shakespearean Intertextualities; Shakespeare's Afterlives**

❖ ***The Poetry***

- Sonnets
- Venus & Adonis
- The Rape of Lucrece

❖ ***Shakespearean Intertextualities***

- Othello
- The Two Noble Kinsmen
- Winter's Tale

❖ ***Shakespeare's Afterlives***

- Shakespeare in Art
- Rosencrantz and Guildenstern Are Dead

Teaching:

- Three-hour interactive lectures, which will include lecture presentations, workshop activities, student discussions, and film screenings.
- field trips to relevant exhibitions, theatre productions, and venues such as the Globe and Rose Theatres.

Assessment:

➤ **Study Option 1:**

- A critical essay of 2000 words (30%) (AUTUMN SEMESTER)
- A critical essay of 2500 words (50%) (SPRING SEMESTER)
- Theatre review 1000 words (20%)

➤ **Study Option 2:**

- 2000-word critical essay (100%)

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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code: EL6030

Module Title: Gender and Sexuality

Credits:

- Full Year: 8 (US) 15 (ECTS)
- Single Semester: 4 (US) 7.5 (ECTS)

Level: 6

Prerequisites: substantial academic study of English literature at university level

Suitability: study options 1 or 2

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Content:

This module traces how literature in the early modern period and in more recent times has concerned itself with questions of gender identity and sexuality. We will consider how works of literature have provided a voice to those subjects who have typically been maligned in or excluded from dominant, mainstream discourses. Rooted in feminist and queer theory, we will explore how literature has challenged normative gender roles, and how it has engaged with vital questions regarding the body and the politics of desire. We will also consider how and to what ends writers have worked with and across different literary forms and genres, from experimental writing to popular romance. This module is explicitly intersectional in its approach, and we will frame our discussions with an interrogation of how representations of gender and sexuality are shaped by class, race and place.

➤ **Autumn Semester: Early Modern Sexualities -- and Beyond**

The module provides an insight into the literary and artistic culture of Europe in the 16th and 17th century, with particular focus on love and its representations. We will look at a wide variety of genres, from male- and female-authored sonnets to epic and drama, and their role in constructing models of men's and women's erotic and romantic engagement.

- Sexual Language and the Economics of Sex in Medieval French Fabliaux and Boccaccio
- Women Poets of the Italian Renaissance
- Veronica Franco
- Aretino's *The Marescalco*
- Homoerotic Early Modern poetry: sonnets by Shakespeare, Richard Barnfield and Michelangelo
- Renaissance pornography
- Jonson's *Epicoene*
- Ariosto's *Orlando Furioso* and Harington's translation
- Lesbian narratives in Ovid, Ariosto and Ali Smith's *Girl Meets Boy*
- *Orlando*

➤ **Spring Semester: Queer Stories**

In this part of the module, it turns to twentieth-century and contemporary literature and explore how writers have articulated marginal and dissident sexualities and modes of gender expression. This literature will be approached mainly through the framework of 'queerness'. Students will think about what makes a story distinctively 'queer', formally and thematically, and examine how such writing helps to both produce and undermine various norms and identities. Students will consider too what constitutes queer reading practice and investigate how queer stories emerge from and serve particular constituencies. Thus students will interrogate not only what these narratives *represent*, but also what they seem to *do* and what might be done with them.

Students will address these issues through our reading and discussion of the work of salient figures in twentieth-century queer literature - Djuna Barnes, Jean Genet, Tennessee Williams, James Baldwin, Tony Kushner, Leslie Feinberg and Alice Walker - and students will have the chance to focus on a work of contemporary queer literature of your choice. Our discussions will be informed by material from various critics and thinkers, some of which draws from a body of work widely referred to as 'queer theory'.

Teaching: weekly three-hour interactive lectures

Assessment

- Study Option 1:
 - Presentation (40%)
 - Critical Essay or Creative Piece (3,000 words) (60%)
- Study Option 2:
 - Presentation (100%)

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