

English Literature Modules for Visiting Students 2024/25



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 March 2024/PJW

Entry requirements	GPA of 2.75 or above (out of 4.0) or equivalent.
Pre-requisites	<ul style="list-style-type: none"> • 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)

Notes:

1. All modules are at undergraduate level only.

Study Option 1 = Whole Year

Study Option 2 = Autumn

Study Option 3 = Spring

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The University makes every effort to ensure that module availability & content is correct at the time of publishing, but it cannot accept responsibility for subsequent changes, as part of the University's policy of continuous improvement & development.

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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 (March 2024), 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.

CODE	TITLE	SUITABILITY KEY		
LEVEL 4 – INTRODUCTORY				
EL4006	Reading London: Drama, Poetry and Prose	1	2	3
EL4007	From Prospero to Potter: Reading through Theory	1	2	3
EL4008	Race, Nation and Identity: Literatures of the World	1	2	3
CW4004	Writing that Works	1	2	3
LEVEL 5 – INTERMEDIATE				
EL5007	Deadly Desires/Dangerous Discourse: Gothic Literature and Theory	1	2	3
EL5008	Being Human: Self, Subject, Identity in Medieval and Early Modern Culture	1	2	3
EL5010	Sex and the City: From Victorian Metropolis to Modernist Wasteland	1	2	3
EL5011	Transforming Realities: Innovation and Social Change in Twentieth Century and Contemporary Literature	1	2	3
LEVEL 6 – ADVANCED				
EL6023	Radical Writers	1	2	
EL6029	Making Shakespeare: Text, Performance and Adaptation	1	2	
EL6032	Black and Asian Writing	1	2	

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

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LEVEL 4 – INTRODUCTORY

Module Code	EL4006
Module Title	Reading London: Drama, Poetry and Prose
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	Previous academic study of English literature useful
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus students as Level 4

Content:

This module introduces the literature of London, from the rise of Renaissance theatre culture to its fictional futures, and from explorations of its urban heart to its sprawling suburbs. How numerous writers have depicted everyday life in the metropolis, as well as social upheaval, crime and injustice, will be investigated. The emergence of distinct literary cultures in the capital, the ways London's position at the centre of a global empire has shaped its literature, and how writers have in turn represented the experiences of particular groups, for example, social elites, immigrants, women and children.

The module will also introduce some of the most fundamental categories of literature. The module will be organised into three strands: one on drama, one on poetry, and one on prose (fiction and non-fiction). In each strand students will identify the distinctive characteristics of particular forms and genres of literature, and of modes of writing that developed at particular historical moments.

Through close study of a range of literary texts we will consider, for instance, what distinguishes tragedy, comedy and realism in drama, how poets have engaged with the sonnet form or the epic, what defines the memoir, and how to explain the differences in narrative style between realist and modernist fiction.

Weekly interactive lectures will be complemented by study trips to locations across London, which may include a visit to the Globe Theatre, the London Museum or a walking lecture following the route taken by Mrs Dalloway in Virginia Woolf's novel of the same name.

➤ **Autumn Semester: Renaissance to Restoration; Dark London**

❖ ***Renaissance to Restoration:***

- Immigration and the Global City: Thomas Dekker, The Shoemaker's Holiday

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Study Option 2 = Autumn
Study Option 3 = Spring

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- Plague and Profit: Ben Jonson, The Alchemist
- Performing the City: Francis Beaumont, The Knight of the Burning Pestle
- The Revolutionary City: The English Civil War and its Aftermath- Eikonoklastes; Aphra Behn, The City Heiress
- Fire and Brimstone: Pepys' Diary

❖ **Dark London:**

Consideration of London's occult, dark and romantic reputation by dealing with a range of texts which offer an more esoteric understanding of the city and navigate its routes, leylines and underbelly.

- London and the Romantics
- Detective fiction - Sir Arthur Conan Doyle - A Study in Scarlet (Sherlock Holmes)
- Elizabeth Barrett Browning and Social Criticism
- Oscar Wilde's Dorian Gray: London in the Fin de Siècle
- Hunting the Ripper - From Hell (Alan Moore - excerpts) and others;

➤ **Spring Semester: The New London Suburbs; London Intersections**

❖ **The New London Suburbs:**

- Suburban Scenes
- Suburbanites Skewered
- Race, Identity and Violence at the Periphery
- Lost Homes: Suburban Memoir
- Surbiton Stories

❖ **London Intersections**

Concentration on texts which deal with the issue of intersectionality in London literature, where that is in terms of personal, racial or sexual identity, or in terms of civic identity. We will ask how writers, dramatists and poets have sought to reflect and engage the ever expanding and convergent diversity of London as a capital city.

- Leaving London: George Bernard Shaw, Mrs Warren's Profession
- Diran Adebayo, Some Kind of Black
- Young London: beneath the surface

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EL4006
Teaching

Weekly three-hour interactive lecture-workshops

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

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Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> Annotated Bibliography (5 x 250 word entries) (40%) Individual project (2,250 words) – exploration of significance of a particular site or institution in London (eg the Globe Theatre, the River Thames, Bloomsbury, the Underground, the suburbs) in one or more literary texts (60%)
	<p>Study Option 2:</p> <ul style="list-style-type: none"> Individual project (100%) that will explore the significance of a particular site or institution in London (1,500 words)
	<p>Study Option 3:</p> <ul style="list-style-type: none"> 1,500-word essay (100%)
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Module Code	EL4007
Module Title	From Prospero to Potter: Reading through Theory
Credits	<ul style="list-style-type: none"> Full Year: 8 (US) 15 (ECTS) Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	Previous academic study of English literature useful
Suitability	<ul style="list-style-type: none"> Study Options 1 or 2 or 3 Not open to Erasmus students, as level 4
Module Content	<p>What does it mean to think critically about literature? What is literary theory, and why is it used? Taking both literary and theoretical texts, this module looks at how we can produce dynamic readings of literature through the use of perspectives from the worlds of philosophy and psychoanalysis. In interactive lectures and small-group discussions, themes such as gender, sexuality, race, class, history and the unconscious are explored.</p> <p>The module looks at how language shapes literature, and how approaches to reading are both socially and historically formed.</p>

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

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	<p>The aims of the module are for students to be able to write a theoretically informed and argumentative essay, and present their ideas in presentation form to an audience.</p> <p>➤ Autumn Semester: Language, Form Text; Self & Society</p> <p>❖ Language, Form, Text:</p> <ul style="list-style-type: none"> • Literature, Criticism, Theory • Formalist Approaches in Literature • Structure: importance of structuralist theories of language to the study of literary texts. Examination of key ideas from the writings of Ferdinand de Saussure and application to fiction and poetry. • Text/intertext: This session will explore Roland Barthes' critical writings to examine theories of Text and Intertextuality and their relevance to the study of literature. • Interpretation: critical approaches to literary interpretation, the text and the 'interpretive community' <p>❖ Self & Society:</p> <ul style="list-style-type: none"> • Marxism • Psychoanalysis • Self and Subject • Homosociality and Atavism • Abjection and Thing <p>➤ Spring Semester: Colonialism, Resistance</p> <p>❖ Colonialism</p> <ul style="list-style-type: none"> • The Colonial Text • Anti-Colonial Narrative • The Atlantic Crossing • Narrating Slavery • Black Experience <p>❖ Resistance</p> <ul style="list-style-type: none"> • Resistance • Blackness • Afrofuturism
Teaching	Three-hour interactive lecture-workshops

Assessment	Study Option 1: <ul style="list-style-type: none"> • Five critical responses (10%) • Group presentation (20%) • Critical essay (2,000 words) (70%)
	Study Option 2: <ul style="list-style-type: none"> • Five critical responses (25%) • 1,500-word essay (75%)
	Study Option 3: <ul style="list-style-type: none"> • Presentation • 2,000-word essay
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Module Code	EL4008
Module Title	Race, Nation and Identity: Literatures of the World
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	Previous academic study of English literature useful
Suitability	<ul style="list-style-type: none"> • Study Options 1 or 2 or 3 • Not open to Erasmus students as Level 4
Module Content	<p>This module introduces literatures written in places other than Great Britain and considers the links between literature and the formation of cultural, national and racial identities. We will also think about how literature can act as a mode of resistance to imperialist ideologies. In doing so, we will broaden our understanding of what constitutes 'English' literature.</p> <p>Students will study consecutively three areas of geographical focus in detail: early modern English literature; eighteenth-twentieth century Indian literature; and the New World as seen from European eyes, spanning four centuries (1492 to 1890).</p>

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

	<p>➤ Autumn Semester: Introduction; Transnational Exchanges and the Formation of Englishness in Early Modern literature</p> <p>❖ Introduction:</p> <ul style="list-style-type: none"> • Race • Nation • Identity <p>❖ Transnational Exchanges and the Formation of Englishness in Early Modern literature:</p> <ul style="list-style-type: none"> • John Webster, <i>The White Devil</i> • William Shakespeare, <i>Othello</i> • Petrarch, Petrarchism, and the Englishing of the Sonnet • Aemilia Lanyer <p>➤ Spring Semester: Introduction to Indian Literature 1783-1955; Europe and the American Other</p> <p>❖ Introduction to Indian Literature 1783-1955</p> <ul style="list-style-type: none"> • Tora Dutt and the Origins of Indian Poetry in English • Anglo-Indian Writing: Perrin and Kipling • Extracts from Tagore's <i>Gitanjali</i> • Mulk Raj Anand: <i>Untouchable</i> • Begum Rokeya's <i>Sultana's Dream</i> <p>❖ Europe and the American Other</p> <ul style="list-style-type: none"> • Introduction: Representing the New World • On Savages: Noble or Brutish • Puritan America • The Vanishing Indian • Native Ecologies • Writing a Native Discourse pt 1 • Writing a Native Discourse pt 2: Towards a Native American Literature.
Teaching	Two-hour lecture workshops and one-hour seminars
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • Take Home test (40%) • 1000-word Close Reading 1 (30%) • 1000-word Close Reading 2 (30%)

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

	<p>Study Option 2:</p> <ul style="list-style-type: none"> • Take Home test (100%)
	<p>Study Option 3:</p> <ul style="list-style-type: none"> • Close Reading 2 (100%)
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Module Code	CW4004
Module Title	Writing that Works
Credits	<ul style="list-style-type: none"> • Full Year: 8 (US) 15 (ECTS) • Single Semester: 4 (US) 7.5 (ECTS)
Level	4
Prerequisites	Previous academic study of English literature useful
Suitability	<ul style="list-style-type: none"> • Study Options 1 <i>or</i> 2 <i>or</i> 3 • Not open to Erasmus students as Level 4
Module Content	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>

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

	<p>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.</p> <p>➤ Autumn Semester: Building Blocks; Finding Your Voice</p> <p>❖ Building Blocks:</p> <ul style="list-style-type: none"> • 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 <p>❖ Finding your Voice:</p> <ul style="list-style-type: none"> • 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 <p>➤ Spring Semester: Professional Writing</p> <ul style="list-style-type: none"> • 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	<p>Study Option 1:</p> <ul style="list-style-type: none"> • Online Grammar tests (20%) • Writing Exercise (1000 words) (30%) • Portfolio: up-to-date CV and three writing tasks (2,000 words) (50%)

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

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	<p>Study Option 2:</p> <ul style="list-style-type: none"> • 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%)
	<p>Study option 3:</p> <ul style="list-style-type: none"> • Portfolio: up-to-date CV and two writing tasks (gf2,000 words) (100%)
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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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
Module Content	<p>What does literature do? How does it shape individual and cultural identities? In what ways does it produce affects, construct otherness and celebrate difference?</p> <p>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 <i>Frankenstein</i>, <i>Dracula</i>, <i>The Beetle</i>, <i>Rebecca</i> and <i>World War Z</i> - the module will extend practical analytical skills while introducing exciting new ways of thinking about texts.</p> <p>➤ Autumn Semester: Gothic Introductions and Origins; Art, Nature, Matter; Gender and Sexuality; Introduction to Imperial Identities</p> <ul style="list-style-type: none"> ❖ <i>Gothic Introductions and Origins</i> <ul style="list-style-type: none"> • Introduction to the Gothic • The Gothic Genre: <i>The Castle of Otranto</i> • Dealing with the Past: <i>The Castle of Otranto</i> ❖ <i>Introduction to Art, Nature, Matter</i> <ul style="list-style-type: none"> • The Sublime: <i>Frankenstein</i> • Gothic matters: <i>Frankenstein</i> ❖ <i>Gender and Sexuality</i> <ul style="list-style-type: none"> • Writing Women: <i>Frankenstein</i> • Monstrous Mothers: <i>Frankenstein</i> ❖ <i>Introduction to Imperial Identities</i> <ul style="list-style-type: none"> • Queer Creatures: <i>The Beetle</i> • Orientalism and Imperial Gothic: <i>The Beetle</i>

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

	<p>➤ Spring Semester: Human/Monster; Posthuman</p> <p>❖ Human/Monster</p> <ul style="list-style-type: none"> • Monster Theory • Marx and Metaphor • Desire • Cybergothic <p>❖ Posthuman</p> <ul style="list-style-type: none"> • Transgothic • Posthumanism • Empire • Terror • Trauma
Teaching	Weekly three-hour interactive lecture workshops
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2000-word essay (60%) • 4 x critical definitions (20%) • Group Presentation (20%) <p>Study Option 2:</p> <ul style="list-style-type: none"> • 4 x critical definitions (3 individual, 1 group) 1000 words (100%) <p>Study Option 3:</p> <ul style="list-style-type: none"> • Portfolio including a critical definition (100%)
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Module Code	EL5008
Module Title	Being Human: Self, Subject, Identity in Medieval and Early Modern Culture
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

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

Suitability	Study Options 1 or 2 or 3
Module Content	<p>This module provides an introduction to the literary culture of England during the years 1380-1650. This module considers medieval and early modern English texts in relation to influential works from the Continent (mostly from Italy, the ‘birthplace of the Renaissance’), and by situating canonical literature in relation to non-canonical writings of the medieval and early modern periods.</p> <p>➤ Autumn Semester: Medieval Poetry and Medieval Drama</p> <p>The module begins by studying English literature and culture in the sixteenth and early-seventeenth centuries in relation to Continental influences, especially Petrarch. The second half of the autumn semester will be devoted to drama, and a number of different playwrights, including Marlowe, Shakespeare, and Webster will be studied.</p> <ul style="list-style-type: none"> • Introduction & Medieval Lyrics • Breton Lays: <i>Sir Orfeo</i> and <i>Lanval</i> • Three Prologues: Chaucer, <i>General Prologue</i>; Gower, <i>Prologue to Confessio Amantis</i>; Boccaccio, <i>Introduction to the Decameron</i> • Representing Women I: Chaucer's <i>The Wife of Bath's Prologue and Tale</i>, Boccaccio • Representing Women II: Chaucer's <i>The Merchant's Tale</i> and <i>The Franklin's Tale</i> • Courtly Love and Stilnovist poetry • The language of love in religious and mystical writing • Introduction to Medieval Drama & Mystery Plays I: York <i>Nativity</i> and <i>Crucifixion</i> • Mystery Plays II: Wakefield <i>Second Shepherds' Play</i> • Morality Plays: <i>Everyman</i> and <i>Mankind</i> • Marlowe, <i>Dr Faustus</i> <p>➤ Spring Semester: Renaissance Drama; Renaissance Poetry and Prose</p> <p>This semester begins with an examination of poetry and drama written in the late-Medieval period, including some of Chaucer's Canterbury Tales. Again, for the second half of this semester, the focus is on medieval drama – from mystery plays to morality plays – highlighting continuity and change with later, Renaissance drama.</p> <ul style="list-style-type: none"> • <i>Richard III</i> • Petrarch • Petrarchism I: Women Petrarchists • Petrarchism II : Shakespeare • The Limits of Petrarchism: Donne and Milton • Milton: <i>Paradise Lost</i> • The Elizabethan erotic epyllion: <i>Hero and Leander</i>, <i>Venus and Adonis</i>

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

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	<ul style="list-style-type: none"> Political Writing: <i>The Prince</i> The Machiavellian on the Stage: <i>The Duchess of Malfi</i> <i>Lear</i> Ariosto/Harington
Teaching	Weekly lectures/seminars/workshops
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> 2,000-word essay (Medieval) (50%) 2,000-word essay (Renaissance) (50%)
	<p>Study Option 2:</p> <ul style="list-style-type: none"> 2,000-word essay (100%)
	<p>Study Option 3:</p> <ul style="list-style-type: none"> 2,000-word essay (100%)
Last updated:	22/03/23 PJW

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Module Code	EL5010
Module Title	Sex and the City: From Victorian Metropolis to Modernist Wasteland
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
Module Content	<p>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.</p> <p>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.</p>

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

	<p>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.</p> <p>➤ Autumn Semester: Victorian Ideals; Anxieties and Uncertainties</p> <p>❖ Victorian Ideals</p> <ul style="list-style-type: none"> • Introduction to the Victorian City • Oliver Twist • Transgressive Femininity: Poetry Selection • Chartism: poetry selection • Rebel Women: Jane Eyre <p>❖ Anxieties & Uncertainties</p> <ul style="list-style-type: none"> • The Madwoman in the Attic: Reading Bertha Mason • Gender and Empire: Mary Seacole Evolutionary Theory & The Crisis of Faith • Changing Landscapes: England's Industrialisation • Changing Ideas: Sexual Morality and the Victorian Novel <p>➤ Spring Semester: Writing Modernity</p> <p>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.</p> <ul style="list-style-type: none"> • 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

Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 2 x close readings (2 x 1000 words) (50%) • 2,000-word essay (50%) <p>Study Option 2:</p> <ul style="list-style-type: none"> • Two close readings (1000 words each) (100%) <p>Study Option 3:</p> <ul style="list-style-type: none"> • 2,000-word essay (100%)
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Module Code	EL5011
Module Title	Transforming Realities: Innovation and Social Change in Twentieth Century and Contemporary Literature
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 <i>or</i> 2 <i>or</i> 3
Module Content	<p>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.</p> <p>➤ Autumn Semester: Literature of the 1930s and Post-war Literature</p> <p>❖ <i>A low and dishonest decade: Literature of the 1930s</i></p>

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

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***

English Literature Modules for Visiting Students 2024/25

	<p>This section of the module explores fictions of the twenty-first century, examining representations of cultural change and the effects of mobile and mixed populations, global markets, biotechnological innovation and political illusion.</p> <ul style="list-style-type: none"> • Smith, <i>White Teeth</i> • Ishiguro, <i>Never Let Me Go</i> • Contemporary Short Stories • Evans, <i>26a</i>
Teaching	Weekly lectures/seminars/workshops
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • Critical analysis: 1,500-word essay (30%) • Critical Essay or Creative project (2,500 words) (60%) • Discussion posts (10%)
	<p>Study Options 2 or 3:</p> <ul style="list-style-type: none"> • Critical Analysis (2,000 words) and Portfolio of Discussion posts
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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	<p>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.</p> <p>➤ Autumn Semester: Radicalism, Revolution, Romanticism; Radical Homosexuality</p> <p>❖ Radicalism, Revolution, Romanticism</p> <p>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, <i>Reflections on the Revolution in France</i>, Thomas Paine, <i>The Rights of Man</i>, Mary Wollstonecraft, <i>Vindication of the Rights of Men and Vindication of the Rights of Women</i>, William Godwin, <i>Caleb Williams</i>, Wordsworth, Coleridge and Shelley's writings on poetry (from the Anthology) and selected Romantic poetry</p> <ul style="list-style-type: none"> • Rights, Reason, Romance • Women, Rights, Brutes • Political Romance • Radical imagining • Shelley

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

	<p>❖ Radical Homosexuality Focus on Homosexual writings and writers from the 1860s to early 1910s.</p> <ul style="list-style-type: none"> • Homosexuality 1860-80 • Fin de Siècle Homosexuality • Maurice <p>➤ Spring Semester: Victorian Radical Women; Radical Murdoch</p> <p>❖ Victorian Radical Women</p> <p>There is an examination of radical writing by women around the world in the nineteenth and early twentieth centuries. We chart the origins of the feminist movement as a global struggle. We will read texts by proto-feminist women who challenged patriarchal conventions in terms of gender and sexuality but we will also consider the different issues faced by Indian, Irish, British, and African-American women.</p> <ul style="list-style-type: none"> • Early British Feminism - Butler and Besant • Indian Feminist Utopias • Irish Nationalist Women • African American Feminism • A Room of One's Own <p>❖ Radical Murdoch</p> <p>There is investigation of the radicality of Iris Murdoch's writings by focusing on one of her most popular novels, <i>A Fairly Honourable Defeat</i> (1970). The themes, form and characters of this novel will allow us to explore a range of topics, including 1960s Society; Gender and Sexuality; Art, Religion and Philosophy; Love, Relationships and Letter-Writing; and Psychopathy and Deception.</p> <ul style="list-style-type: none"> • Murdoch in the 1960s • Murdoch on Gender and Sexuality • Art, Religion and Philosophy in Murdoch's Fiction • Murdoch, Love and Letter-Writing • Deception and Psychopathy in Murdoch's Fiction
Teaching	Three-hour interactive lecture-workshops
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • 3,000 - 4,000 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 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

	<p>Study Option 2:</p> <ul style="list-style-type: none">• 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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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code	EL6029
Module Title	Making Shakespeare: Text, Performance and Adaptation
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	<p>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.</p> <p>Topics:</p> <ul style="list-style-type: none"> • 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 <p>➤ Autumn Semester: Upstart Crow: Shakespeare in the 1590s; The King’s Men; Immortal Longings; The Final Voyage</p> <p>❖ Upstart Crow: Shakespeare in the 1590s</p> <ul style="list-style-type: none"> • Shakespeare the Feminist: <i>The Taming of the Shrew</i> • Young Tragedy: <i>Romeo and Juliet</i> • The Image of a King: <i>Richard II</i> • Misconstruing Everything: <i>Julius Caesar</i> <p>❖ The King’s Men: From History to Tragedy</p> <ul style="list-style-type: none"> • <i>Hamlet</i> • <i>Twelfth Night</i>

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

	<ul style="list-style-type: none"> ❖ <i>Immortal Longings: Sex and Death</i> <ul style="list-style-type: none"> • Antony and Cleopatra ❖ <i>The Final Voyage</i> <ul style="list-style-type: none"> • The Tempest ➤ Spring Semester: The Poetry; Shakespearean Intertextualities; Shakespeare's Afterlives ❖ <i>The Poetry</i> <ul style="list-style-type: none"> • Sonnets • Venus & Adonis • The Rape of Lucrece ❖ <i>Shakespearean Intertextualities</i> <ul style="list-style-type: none"> • Othello • The Two Noble Kinsmen • Winter's Tale ❖ <i>Shakespeare's Afterlives</i> <ul style="list-style-type: none"> • Shakespeare in Art • Rosencrantz and Guildenstern Are Dead
Teaching	<ul style="list-style-type: none"> • 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	<p>Study Option 1:</p> <ul style="list-style-type: none"> • A critical essay of 2000 words (30%) (AUTUMN SEMESTER) • A critical essay of 2500 words (50%) (SPRING SEMESTER) • Theatre review 1000 words (20%) <p>Study Option 2:</p> <ul style="list-style-type: none"> • 2000-word critical essay (100%)
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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Module Code	EL6032
Module Title	Black and Asian Writing
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	<p>This module examines the rich and dynamic presence of British black and Asian writing from the mid-17th century to the present. Exploring the ways in which black and Asian writing has contributed to definitions of Britishness for more than 300 years, it examines how black writers have produced formally innovative and conceptually challenging responses to questions of race, class, gender and identity, while simultaneously making significant creative contributions to the fields of drama, prose, poetry, and life-writing.</p> <p>The module is divided into three topics: Slavery and its Legacies; Protest and Critique; and Borders and Migration. Through these sections, students will read a range of early slave narratives from mid-18th century to contemporary fiction and non-fiction writing that have reflected on black and Asian cultures during this period. Students will also read critical and cultural theories from thinkers such as Salman Rushdie, Paul Gilroy and Stuart Hall.</p> <p>➤ Autumn Semester: Slavery and its legacies; Protest and Critique</p> <p>❖ <i>Slavery and its Legacies</i></p> <ul style="list-style-type: none"> • Introduction to Slave Narratives - Equiano • The Interesting Narrative of Olaudah Equiano • The History of Mary Prince • Narrative of the life of Frederick Douglass, an American Slave • David Olusoga, <i>Black and British</i> • Toni Morrison, <i>Beloved</i> <p>❖ <i>Protest and Critique</i></p> <ul style="list-style-type: none"> • <i>Don't Touch My Hair</i>: Intersectional Feminism • Richard Wright, <i>Native Son</i> • James Baldwin 'Everybody's Protest Novel' and 'Notes of a Native Son' • James Baldwin 'The Fire Next Time' & Martin Luther King 'Letter from Birmingham Jail' <p>➤ Spring Semester: Protest and Critique; Borders and Migration</p>

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

	<p>❖ Protest and Critique Continued</p> <ul style="list-style-type: none"> • The Melting Pot - Wild West 11 • Mangrove • <i>from London is the Place for me to Chanting down Babylon.</i> • <i>Babylon</i> (1980) Franco Rosso • Hari Kunzru 'Red Pill' Scribner, 2020 <p>❖ Borders and Migration</p> <ul style="list-style-type: none"> • Teju Cole '<i>Open City</i>' (2011) • Nella Larsen '<i>Quicksand</i>' (1928) • Jhumpa Lahiri, <i>Stories from Interpreter of Maladies</i> • Andrea Levy, <i>Small Island</i> • '<i>East, West</i>' by Salman Rushdie
Teaching	Three-hour interactive lectures
Assessment	<p>Study Option 1:</p> <ul style="list-style-type: none"> • Close reading – 1000 words (20%) • Annotated Bibliography - 1500 words (30%) • Critical Essay (2500 words) or 2) Creative Response (1500 words) with critical commentary (1000 words) or 3) Recorded performance (5 minutes) with critical commentary (1000 words) (50%) <p>Study Option 2:</p> <ul style="list-style-type: none"> • Close reading – 1000 words (40%) • Annotated Bibliography - 1500 words (60%)
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Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring