Study Abroad UG Sample Module List

By Theme

Please note, generally Level 3 modules are final year classes and will usually require demonstration of prior academic learning related to the class. The relevant academic School will make a final decision on a Study Abroad applicant's suitability for a class of study.

*Modules subject to change. Students are advised that not all modules will necessarily be offered in each academic year. Also, the delivery of a module may be subject to a minimum number of enrolments as well as unforeseen circumstances (e.g. illness of a member of staff). The range and content of modules may change over time and students' choice of optional modules may also be limited due to timetabling constraints.

- **THEME: ENGLISH STUDIES**

SEMESTER ONE: FALL	
Module Details	**Description**
LEVEL 1	
ENG1001 English in Transition	This module is envisaged as introducing students to literary interpretation as conceived by English studies at university level. It aims to provide students with critical skills and technical vocabulary necessary to study poetry and prose for the rest of their degree. The module focuses on a small selection of texts designed to help students make the transition from the critical strategies used at A-level to those of academic English. In turn, the two sections of the module include contributions from the Heaney Centre and creative writing colleagues and the mode of assessment will allow for reflective development of writing skills through resubmission of formative writing for summative assessment.
ENL1001 Introduction to English Language	This module offers a broad introduction to key topics in English language. It lays the foundations for the systematic study of the language in all its diversity. Among the topics covered are: common beliefs about "good" and "bad" accents and dialects; phonetics, syntax and morphology; and the social, situational and geographical variation in language, with an emphasis on the history and development of the English language. Another important area of

	inquiry is how language works in cultural contexts and intersects with issues of power and gender. In summary, the module enables students to move beyond 'common-sense' ideas about language towards the academic and analytic perspective appropriate for university level.
ENG1008 Adventures in the History of Ideas .	This module is designed to introduce Stage One students, in English but potentially across AEL and AHSS (as an elective), to a range of social, historical, philosophical and moral concepts that have been central to the historical emergence and current predicaments of Western culture, broadly conceived. Students undertaking the module will be introduced to the historical and intellectual development of key concepts in the Arts and Humanities by means of the assessment of literary representations of, and responses to, them, from classical and Judeo-Christian literatures, via medieval and early modern texts, to Enlightenment, modern, postmodern and contemporary texts. Provision of a broad chronological understanding of the emergence, development and various crises of Western culture is an ancillary objective of the module: students will complete the module with a more nuanced understanding of cultural and historical periodisation and will be able to apply the interrogative modes they have encountered on the module to a range of thematic issues.
LEVEL 2	
ENL2001 Foundations for Speech Analysis: The Phonetics of English* **Some previous knowledge may be required*	This module offers you an introduction to the study of speech analysis. We begin by investigating the mechanisms which are used to produce speech and providing a framework for the convenient classification and description of pronunciation features. We then examine accent variation, in terms of aspects such as contextual effects, intonation and voice quality. Finally, the module gives you the chance to acquire an understanding of the acoustic characteristics of speech. Throughout the module, you will be required to develop your oral and aural skills in phonetics by means of various practical and online facilities. While the module concentrates on normal English speech, we may also have the opportunity to consider data from non-English speech and from non-normal speech.
ENG2003 Mapping the Anglo-Saxon World* **Some previous knowledge may be required*	This module aims to map the world of the Anglo-Saxons through their language, literature and material culture. Students will learn about the heroic past and values of the Anglo-Saxons, magical rituals and prognostications, and systems of faith and beliefs. A fascinating range of texts and genres from the period (c. 7th-11th centuries) will be studied in relation to their cultural context and audience. These include: heroic poetry; elegies; riddles, charms and

	prognostications; historiography; and biblical writings. Students will engage with selected texts in the original language and consider issues of literary interpretation and translation. They will also be introduced to concepts of authorship, gender, genre, time, health, self, otherness and religion. Students will become familiar with the basics of Old English literary and religious vocabulary and acquire a working knowledge of the Old English manuscript tradition.
ENG2041 Havoc and Rebellion: Writing and Reading Later Medieval England	From the Black Death to the Uprising of 1381; from the usurpation and murder of King Richard II to the Oldcastle Rebellion of 1414; from the rise of the Lollard heresy to the Wars of the Roses – how did late medieval writing, from Chaucer's The Canterbury Tales, Langland's Piers Plowman, and Gower's Vox Clamantis, to the work of a range of anonymous poets, dramatists, and chroniclers, respond to several decades of tumultuous social and cultural change? This module introduces students to the vibrancy and vitality of a crucial period in the history of English writing, and it explores the methodological challenges of reading literature historically. Students will engage with key historicist readings of the period's literature and will consider literature in its material circumstances with reference to online facsimiles of key manuscript books, as well as the museological presentation of the period's material culture. The key genres, conventions and preoccupations of the period will be explored in relation to the explosive social mobility that followed the devastation of the Black Death. The module will conclude on the eve of the coronation of Henry VIII, when it was assumed that the political and religious tumult of the 'calamitous fourteenth century' had finally been settled.
ENG2050 Introduction to Shakespeare and Renaissance Drama* *Some previous knowledge may be required	This module introduces students to the drama of the English Renaissance. It explores texts by a wide range of authors, including Shakespeare, Cary, Marlowe, Middleton, Rowley and Webster and examines the forces working on drama in the early modern period. Lectures will provide an introduction to the dramatic form, close readings of the set plays, and readings in relation to contemporary issues such as nationality, authority, desire, religion, sexuality, gender, strangeness, race, identity, social standing, fantasy, magic and taboo.
ENG2061 Fiction to Austen (1660-1820)	This module examines the development of prose fiction in English from the later seventeenth century to the early nineteenth century. This is the period in which the novel emerged in its recognisably modern form, establishing itself as an important genre within literary culture. It was also an era of generic experimentation, as writers debated the nature

	of the novel, took the form in new directions, and grappled with earlier modes of writing in prose, such as romance and picaresque, allegorical and fantastical fiction. In this module, we explore the variety of prose fiction published during this period: from romance and amatory fiction, through works of realism and social comedy, to the sentimental and Gothic modes that emerged in the later eighteenth century. These works engaged closely with contemporary social, cultural and political issues, and we will consider texts that address topics such as travel and empire; science and civilisation; marriage and gender; crime, morality and the state of the nation. By considering these works in their literary and cultural contexts, the module both highlights the diversity of fiction written during this era and charts the early history of the novel up to the sophisticated narratives of Jane Austen.
ENG2063 Romantic Poetry, 1789-1832	The Romantic period (c.1789-1832) witnessed dramatic social and historical change as the effects of major events such as the French Revolution, the Napoleonic Wars, widespread Enclosure and the Industrial Revolution initiated the sense of 'living in history'. In the midst of these revolutionary changes, poets wrote with new confidence of the importance of the imagination, as a creative and utopian force; of the beauty, fragility and power of the natural world; of political ideals of social justice; of the arguments for gender equality. Poetry became synonymous with the imagination as a force which could unite idealism with social change. This module studies a range of Romantic poetry, including but not restricted to, the work of Anna Laetitia Barbauld, William Blake, Lord Byron, John Clare, Samuel Taylor Coleridge, Mary Robinson, Felicia Hemans, John Keats, Percy Bysshe Shelley, Charlotte Smith, and William Wordsworth. Poems will be studied through the key themes of the revolutionary imagination; the natural world; the language of class; representations of childhood; slavery and feminism. One hour of each week's seminar time will comprise a close reading of one key poem for that week's discussion, with the second hour being used for more generalized and broader discussion. The module will also include a specialised library visit and a field trip connected with the natural world.
ENG2064 Enlightenment and its Discontents	This module introduces students to the intellectual arguments and counter-arguments of the period known as the Age of Enlightenment, running through the long eighteenth century and embodied in its literature. As an increasing emphasis on rationality as a means to human understanding came to challenge earlier forms of social and political legitimacy, attitudes to self and identity;

	science and religion; gender and sexuality; politics and government were significantly reformulated from the eighteenth century onwards, with literature and the arts reflecting and participating in the broad historical movement that this shift in thinking represented. We will introduce and debate some of these key ideas of the Enlightenment (or of the various forms of Enlightenment) in relation to the development of generic categories and poetic forms over the period. The module will be organized around a series of texts and debates implicated in significant cultural and historical developments such as the growth of individualism, consumerism, ideas of political liberty and rights, and of the nation and its overseas empire. The module will include selections of poetry and prose (including literary forms such as the periodical essay, life writings, the political pamphlet, and the novel) to be read in relation to contextual, literary-theoretical, and historical considerations. We will also examine revisionist responses to the Enlightenment, reflecting the interests of contemporary authors seeking to represent the marginalized or silenced voices of the period such as those of women, labouring classes, slaves, and colonial others.
ENG2091 Creative Writing (Scriptwriting)* *Some previous knowledge may be required	This creative writing drama module, focusing on writing for stage, screen and radio, will be structured around the students' own written work. Two or three pieces of work by students will be submitted each week for detailed discussion in seminar. Extracts from other, published texts will also be provided to amplify more general points arising from the group discussion. In this way, in the course of the semester, students will look in depth at practical aspects of dramatic writing – characterisation, story structure and dramatic language – and at the evolution of the main dramatic forms.
ENG2093 Creative Writing (Prose)* *Some previous knowledge may be required	This creative writing prose module will be structured around the students' own written work. Two or three pieces of work will be submitted each week for detailed discussion in seminar. Extracts from other, published texts will be provided to amplify more general points arising from the group discussion. In this way, in the course of the semester, students will look in depth at practical aspects of fiction writing – characterisation, plot construction – and at the evolution of the main prose forms and genres.
ENG2172 Inventing America	This module analyses the historical, literary and philosophical movements that generated the American literary tradition in the nineteenth century. It will introduce students to the key critical and cultural contexts, writers and movements of the American Renaissance as well as the counter narratives (cited in questions of gender, race, slavery as well as US religious

	and historical legacies) that produced enduring documents of the nineteenth century. In part, the module is a digest of canonical American writing of the period but one that allows students to read through and beyond the texts and into the major debates underpinning the writing from the new world between circa 1830 and 1900. Backgrounding the module's discussions are key historical events and phenomena particular to the United States (e.g., the 1830s banking collapse; the American Civil War; demographic and population changes) and students will be encouraged to fuse their literary investigations with appropriate knowledge of historical and social contexts.
LEVEL 3*	
ENL3004 Language in the Media *Prerequisites may apply. Students may need to show evidence of previous study	This module aims to provide a strong background in English language by focusing on the print and broadcast media in Britain. It will also introduce students to some of the theoretical concepts and critical issues associated with Media studies. For students, one of the most effective ways to begin understanding the media is to analyse media texts such as newspaper articles, magazine advertisements, political speeches, television and radio interviews, talk shows in detail. Students will also look at non-verbal communication, layouts, and images to see how language interacts with other modes of communication. The course examines important media issues, such as the myth of a free press, racism, violence and commercialization and also provides important information on areas of media studies essential for analysing media discourse, i.e. media practices (the way reporters and editors work and how audiences shape and are shaped by the media).
ENG3060 Contemporary Irish and Scottish Fiction: Devolutionary Identities* *Prerequisites may apply. Students may need to show evidence of previous study.	The past decades have not only seen an increasing interest in the historical, political and economic crosscurrents between Scotland and Ireland, but they have also witnessed a remarkable literary renaissance on both sides of the Irish Sea. This course explores the transformed literary landscape of Irish and Scottish fiction since the 1980s in relation to the (d) evolutionary processes of cultural and social change in today's Atlantic archipelago, concerning in particular the Irish Republic's economic boom in the 1990s (commonly referred to as the 'Celtic Tiger'), the Peace Process in Northern Ireland, and the movement towards the reconstitution of the Scottish Parliament. We will examine how these changes and the issues that they raise are reflected in an indicative selection of Irish, Northern Irish, and Scottish novels, focusing on the relationship between the formal and stylistic experiments often found in these writings and

	the concepts of identity, society, the nation, history, and gender that they draw on, resist, and/or give rise to. In this respect, we will pay due attention to ideas about the role of literature, gender, sexuality, class, race, and religion in the (re)construction of national identity; questions of power, authority and authenticity, and the impact of globalization on cultural production; the politics of place and the rural/urban divide; revisions and representations of history, and issues of trauma and memory; the literary use of non-standard English; narrative tropes, techniques, and typographic experiments. This course aims to establish a comparative framework in order to trace the shared concerns and noteworthy differences that characterise and constitute a significant part of the contemporary Irish and Scottish literary scene. It is designed to introduce students to dominant critical and literary paradigms as well as key debates in Irish and Scottish Studies raised by postcolonialism, postmodernism, (post-) nationalism, gender studies, and feminism. To that end, literary texts will be read alongside theoretical and cultural perspectives in both fields, copies of which will be provided in a course reader.
ENG3069 Televising the Victorians *Prerequisites may apply. Students may need to show evidence of previous study.	This module aims to raise questions about the relation between works of fiction set in the Victorian period, and made-for-TV reappropriations of these texts. It considers the way that we 'read' the Victorian period through visual image, and the impact of technologies of the visual on the written word. It introduces different theoretical approaches to film, and explains, by means of example, the differences between cinema and television. It explores connection between cinematic practice (montage, the shot, editing, sound, space and mise-en-scène) and notions of writing. It will ask questions about the nature of genre, spectatorship, and issues of ideology and effect. The module will concentrate on identifying the range of different resources required to understand the flow of images on the TV screen, and will examine how 'adaptation' is conceptualised, particularly the ways in which the comparison of book and film is haunted by notions of faithfulness and the 'original' primacy of the literary work.
ENG3087 Shakespeare on Screen* *Prerequisites may apply. Students may need to show evidence of previous study.	The late twentieth century has seen a proliferation of Shakespeare on screen. This module investigates the phenomenon through the cinematic history of four plays - Henry V, Romeo and Juliet, Hamlet and Othello. It looks at the work of directors such as Laurence Olivier, Franco Zeffirelli, Orson Welles, Kenneth Branagh, Baz Luhrmann, Oliver Parker and Michael Almereyda. Debate will focus upon the following areas; the relationship between the

	playtext and the film; the malleability of Shakespeare as a cultural icon; the relevance of Shakespeare to a modern audience; the shifting status of Shakespeare as a signifier of gender, race, technology and politics.
ENG3184 Contemporary Literature: Poetry and Precariousness in the Twenty-First Century *Prerequisites may apply. Students may need to show evidence of previous study.	This module investigates the way in which the contemporary era is registered in a range of texts published in the twenty-first century. Precariousness is central to its reflection on the contemporary period and condition. It considers the precariousness of political economies, state security, ecology and social bonds, to ask if and how contemporary literary form registers precariousness, syntactically, structurally and in its modes of speech and address, and what alternatives it might offer to the precarious contemporary condition. Beginning with an introduction to neoliberalism, the module will consider the contemporary period by encompassing debt and accumulation, collective life, contemporary warfare and violence, non-human animals and environments, and networked, digital technologies. It includes satirical short stories, long poems addressing contemporary crises, lyric depictions of modern warfare and violence, individual volumes that examine non-human animals, plant and mineral life, traditional lyric forms and cut and paste poetics.
ENH3008 Contemporary US Crime Fiction *Prerequisites may apply. Students may need to show evidence of previous study.	This module examines some of the different manifestations of contemporary U.S. crime fiction since the late 1960s. Beginning with a section on 'policing the city' and the ways in which the genre negotiates the complex inter-relationship of race, class and capitalism, the module moves on to consider state violence and public corruption before concluding with an examination of the limitations of state power and the international reach of some crime fiction. Rather than arguing for the genre as a singular, static entity, the module examines its proliferation and diversity in the contemporary era (focusing on novels, TV series and films) and explores connections between crime fiction and other genres (e.g. urban realism and espionage fiction). In doing so, the module aims to situate different kinds of crime fiction as a series of complex negotiations with different forms of political authority (e.g. the police, the state, capitalism etc.).
ENL3011 Stylistics: Analysing style in language* *Prerequisites may apply. Students may need to show evidence of previous study.	Stylistics is the application of analytical models and methods from linguistics to rhetorical texts, including (but not limited to) fictional and persuasive texts. In this module, the students are introduced to the analytical frameworks used in contemporary Stylistics, which draw on a range of approaches from Pragmatics, Corpus Linguistics and Cognitive Psychology. The frameworks are applied to texts to demonstrate how the linguistic patterns employed lead to

Module Details	Description
	stylistic effects. The students will practice applying the models to a variety of texts, identifying the linguistic features that contribute towards style in language.

SEMESTER TWO: SPRING	
Module Details	**Description**
LEVEL 1	
ENG1002 English in Context	This module examines a broad sample of recent fiction. In doing so, it raises a set of general questions: 1) Whose contemporary experience does this literature address? 2) What economic or political factors lead to a shared sense of the contemporary? 3) How does modern fiction relate to these broader social forces? The module has a three-part structure. Section 1 examines the sociology of contemporary taste; it focuses on the institutions and practices that shape aesthetic judgement. Section 2 analyses literary treatments of contemporary political issues and examines the suitability of literature as a vehicle for political reflection. The final section of the module explores the ways in which recent fiction has raised questions about the nature and function of religion in the modern world.
ENG1090 Introduction to Creative Writing	This module is designed as an introduction to creative writing, and will cover the three main creative genres: poetry, prose fiction, and scriptwriting. The focus throughout will be on the rules of successful creative writing, both generally and in relation to each kind of writing's specific requirements. The module will be split equally between reading and writing: a series of set texts will be used as a platform for discussing what each literary form requires, technically and aesthetically. Students will then be expected to emulate these forms in their own writing exercises. There will be a heavy emphasis on standard grammar, stylistic clarity, accuracy of language, and proper presentation of work.
LEVEL 2	
ENG2000 An Introduction to Critical and Cultural Theory	'Critical and Cultural Theory' names a panoply of intellectual movements, philosophical currents and political perspectives emerging out of the crisis in European culture and identity precipitated by the pace of political, technological and social change in the nineteenth century. That crisis was exacerbated by the world wars of the twentieth century, the rise of Communism, and the collapse of Western imperialism. This module introduces students to key issues in critical and cultural theory, historicising its emergence and reflecting on its current preoccupations. Beginning with the 'masters of suspicion', Freud, Nietzsche and Marx, who are often perceived to have brought the project of

	Enlightenment humanism to a shuddering halt, the module will trace the development of a variety of important theoretical perspectives, including Marxism, psychoanalysis, structuralism and poststructuralism, historicism, gender studies, and bio-politics and posthumanism. The module will build on the questions asked by the Stage One module ENG xxx Adventures in Literature and the History of Ideas and will complement the approaches taken on other Stage Two modules, given its historicising agenda.
ENL2002 The English Language: Language and Power	This module investigates the ways in which language intersects with the social and political reflexes of power and ideology. Students are encouraged to challenge, through exposure and then analysis, the discourse conventions that characterise the language of powerful groups and institutions. This module places particular emphasis on print and broadcast media, legal, political and advertising discourse, and on other forms of institutional rhetoric. Among the topics covered are: The Discourse of Institutions and Organisations; Power and Talk; Language and Gender; Language and Race; Language and the Law; Humour as Power; Political Discourse and the Language of Advertising.
ENL2004 History of English: Studying Language Change	This module explores the linguistic history of English from prehistoric times to the present day. Adopting a chronological approach and working always with reference to texts, it traces the development and use of the language through varieties of Old English, Middle English, Early Modern English and Present Day English. The key topics of the course, applied to each of the periods studied, are (i) internal features, examining underlying grammatical characteristics; (ii) external features, with particular reference to vocabulary; and (iii) transitional and sociolinguistic features, considering the social context of language change, paying attention to changing practices in language writing.
ENG2045 Reading Revolutions: the English Bible, medieval to early modern	The Bible was the well-spring of a rich and diverse literary culture, from the Middle Ages to the Renaissance, that marks the beginnings of modern literatures in English. But it was also a source of extraordinary intellectual and political controversy and debate, from the Wycliffite heresy in the 14th century to the central role Scripture played in the ideological formations of the English Civil War. This module assesses how the Bible irrigated the English literary imagination, from the 14th to 17th centuries, in a variety of genres: from the civic Cycle Plays of Chester and York to the biblically-immersed protest poetry of Piers Plowman; from the Lollard promoters of 'scriptura sola' and their self-hereticating critic Bishop Reginald Pecock, to the translators of the Geneva Bible. The module will explore writers such as Elizabeth Clarke, Abiezer Coppe, Alexander Montgomery, Andrew Marvell, Sir Thomas More, Shakespeare and Milton, and will encourage students to develop their understanding of the literary textures of the Bible itself. Students will assess the intellectual and theological controversies of biblical translation

	and how the Bible played a central role in developing notions of British identity across the medieval and early modern periods.
ENG2060 Modernism and Modernity	This module introduces students to the literature and culture of the period 1900-1930, with a focus on the literary movements grouped under the term 'modernism'. These literary texts will be examined as complicated and ambivalent responses to the experience of modernity. Students will cover key figures of British and Irish 'High Modernism', including James Joyce, Virginia Woolf and T.S. Eliot, alongside American modernists and writers of the so-called 'middle brow'. Particular attention will be paid to the historical contexts in which these texts were produced, and on their conditions of publication and consumption. These contexts include: the aftermath of the Great War; gender politics, from the New Woman to Suffrage and beyond; the politics of race; terrorism and violence; queer sexualities; urban decay and urban development; the relationship between cultural centres and peripheries; poetry and its publics; American cultural politics; media, and the rise of youth cultures. More broadly, the modules will explore theories and manifestations of 'modernity', examining the challenges of modern technologies and social formations to literary practice.
ENG2065 Utopia/ Dystopia: The Future in Nineteenth- and Twentieth- Century Literature	In the late nineteenth century, utopian literature met speculative fiction: the 'nowhere' of utopia was reimagined as the future, which was conceived as both the best and worst possible worlds. This course examines a variety of late nineteenth-century utopias and dystopias, but also shows the ways this imaginative tradition shaped literary prediction in the twentieth century (including works by Aldous Huxley, George Orwell and Margaret Atwood). It considers the ways twentieth-century writers both engaged with their literary predecessors and rewrote utopian and dystopian traditions to speak to the urgency of their own political moments. From the dangers and promises of science and technology to the future of feminism, socialism, race and mass culture, we will explore what utopias and dystopias reveal about their own historical moments, and analyze the claim that one person's utopia is another's dystopia.
ENG2066 Dickens and the Cult of Celebrity	We are all familiar with people who have recently been quickly catapulted to the heights of fame and public attention. The status of such individuals is often associated with wealth and public exposure, and the rise of mass media makes it much easier for them to gain publicity and recognition instantly, across the world. But has it always been this way? This module will examine the career and legacy of Charles Dickens, who was first recognised for his extraordinary creativity, in producing the works of literature for which he is best known. He was also, however, a careful and intelligent manipulator of his own public image, to the extent that the catchphrase 'the man who invented Christmas' survives to this day. By carefully scrutinising Dickens through fiction,

	journalism, letters, advertising, biography, photography, and film, students will come to understand just how 'constructed' this Victorian superstar was; they will also understand how the means he, his publishers, agents, and advisors, and his inheritors employed to develop and maintain his public image serve as forerunners for the phenomenon of celebrity culture in our own day.
ENG2081 Irish Literature	This module introduces students to the extraordinary diversity and achievement of Irish literature, from the Act of Union in 1800 to the late twentieth century. The module is chronologically structured, and places particular emphasis on situating texts in their wider historical contexts, as well as developing their relations to broader European movements and traditions. Encompassing poetry, fiction, and drama, the module considers a range of themes, such as romanticism, gender, the gothic, cultural nationalism, the politics of modernity, liminality and exile, and northern perspectives on an Irish tradition. Writers studied will include W. B. Yeats, James Joyce, Samuel Beckett, and Seamus Heaney.
ENG2092 Creative Writing (Poetry)* *Some previous knowledge may be required	This creative writing poetry module will be structured around the students' own written work. Two or three poems by students will be submitted each week for detailed discussion in seminar. Other works by established poets will also be brought to class each week and discussed in detail. These will function as templates for students' own writing exercises. In this way, in the course of the semester, students will look in depth at practical aspects of writing poetry and become familiar with a wide range of different poetic styles and techniques.
ENG2173 Modern American Fiction: Race, Class, Gender, Sexuality	This module introduces students to some of the key American novelists, contexts and critical issues associated with the modern era, roughly interpreted as the first half of the twentieth century (c.1920-1950). It does not ignore the orthodox intellectual approaches to the era, namely that of the modern or modernism and how the representative fiction of the era sought to find new forms and languages suitable to the task of interrogating this modernity. However, rather than rehearsing old debates about national particularity, the "melting pot" and US exceptionalism, the focus of this module is the ways in which exemplary African-American, female, working class and gay novelists, as well as their white, male counterparts, sought to undo and re-write narratives of identity and belonging according to particularities of race, class, gender and sexuality. Particular attention is paid to the interplay between narratives of affirmation and negation (or 'noir'). The module examines these axes of difference as multiple and overlapping, rather than mutually exclusive; hence the focus is on the narrative, formal and linguistic complexities thrown up the re-making of American fiction through the related and diverging prisms of class and race, for example, or gender and sexuality, or even in terms of race, gender, class and sexuality. A repeated concern of the module is whether or to

	what extent we can use US fiction of the era to trace and interrogate wider social and political challenges to dominant/normative understandings of the United States, modernity, capitalism, and national identity. The set texts reflect this heterogeneity in terms of the writers to be studied and in terms of the diversity of styles, forms and genres that make up American fiction of the era.
LEVEL 3*	
ENL3003 Speech Worlds: Phonology in Acquisition and Disorder *Prerequisites may apply. Students may need to show evidence of previous study.	The module focuses on four main areas of phonetics. First, you will refine your existing skills in phonetic description and transcription by expanding your knowledge of articulatory categories and distinctions. We then examine methods of profiling speakers' phonetic and phonological systems, using a range of appropriate models. The third component of the module concentrates on intonational aspects of speech. Here, we will examine recent theoretical developments alongside traditional accounts, and we will assess the role of intonation in various communicative situations. Finally, you will gain knowledge of and practical ability in the acoustic analysis of speech. Building on the basic acoustic skills you acquired in Patterns of Spoken English, you will now move on to understand the role of instrumental analysis in the quantification of speech production characteristics. In each of these four areas, we will analyse speech from a wide range of contexts, including disordered speech and children's speech. Throughout the module, you will be encouraged to develop your aural phonetic skills by means of an audio-tape, specifically designed to accompany the course, along with CD-ROM packages.
ENL3110 The Structure of English* *Prerequisites may apply. Students may need to show evidence of previous study.	This module offers students the opportunity to explore the syntax and morphology of English. Starting from the insight that sentences have structure, and that all native speakers of English have knowledge of the rules that underlie that structure, this course focuses on the grammatical tools and theoretical concepts that allow us to investigate and describe the nature of our syntactic knowledge. Students are introduced to a basic formal framework for syntactic analysis (a simple phrase-structure model informed by modern Principles-and-Parameters Theory) and the kinds of questions and problems that such a model allows us to address, including those relating to child language acquisition and syntactic variation across different dialects of English. Throughout the course, the emphasis is placed on developing practical skills for data analysis alongside scientific skills of hypothesis formation and argumentation, and on setting the English language within the wider context of human language more generally.
ENG3011 Marvels, Monsters and Miracles in Anglo-Saxon England* *Prerequisites may apply. Students may need to show evidence of previous study.	The very nature of marvels insists on their subjectivity: they are defined by the experience of their viewer. To marvel from the Latin mirari or to wonder from the Germanic wundar is to be filled with

	awe, surprise, admiration or astonishment. When we try to generalise about the meaning of marvels and the use of wonder in the Middle Ages, we are confronted with multiplicity. How do we read marvels? What's their role in medieval texts? Are monsters and miracles to be read as marvels? One of the most critical tools for discussing the nature of difference that is central to the marvellous is the idea of the 'Other' which offers both psychological and political means of analysing the experience of wonder. The Anglo-Saxons were fascinated by the idea of encounters with strangeness and difference – a fascination that expressed itself in a rich and diverse range of textual, artistic and geographical representations of such imaginings. Difference was considered both marvellous and monstrous; terrifying and fascinating; disgusting and desirable. This module examines the perceptions of the marvellous and monstrous in the literature of the Anglo-Saxons. It investigates the nature of those phenomena which the Anglo-Saxons experienced as marvels, how they interpreted their experiences of astonishment and how they recreated them for others. It analyses the importance of 'marvellous difference' in defining ethnic, racial, religious, class and gender identities, as represented in different genres including historiography (i.e. The Anglo-Saxon Chronicle), travel narratives (Wonders of the East, Alexander's Letter to Aristotle etc), hagiography (i.e. The Life of St Christopher) and other literary texts including Beowulf, Judith, Genesis B. Texts in Latin, Old Norse and Middle English may be used for comparative purposes. Modern English translations will be provided for all the texts. Students are also expected to be able to engage with texts in Old English.
ENG3020 Women's Writing 1660-1820 *Prerequisites may apply. Students may need to show evidence of previous study.*	This module considers a range of women writers who wrote in the 'long eighteenth century', a time when the professional woman writer grew steadily in cultural significance and public prominence. We will focus particularly on the genres of poetry and fiction, although we will also consider the role of the female journal in the period and we will also be mindful of the wider diversity of writing with which women of this period engaged, both as writers and readers.
ENG3090 Restoration to Regency in Contemporary Fiction *Prerequisites may apply. Students may need to show evidence of previous study.*	This module examines contemporary (twenty-first century) novels set during the period 1660-1820: from the Restoration of Charles II to the Regency era popularly associated with Jane Austen. These works form part of the boom in 'historical fiction', a branch of the novel genre that dates at least as far back as Walter Scott's Waverley (1814) but which has gained renewed popularity and prestige in recent years. By examining narratives set during a specific time-period, the module assesses the strengths and limitations of historical fiction, the reasons for its cultural and commercial purchase, its relationship to the past and to our contemporary moment, and the usefulness of the term 'historical fiction' itself. 'Historical fiction' encompasses a variety of modes,

	sub-genres and aesthetic categories, and the module addresses examples of 'popular', mass-market fiction and 'literary' (highbrow) fiction; intersections with other novelistic forms (such as crime, mystery and fantasy fiction); and the place within historical fiction of literary adaptations (of Austen's novels especially). Historical fiction often returns to familiar motifs and historical events – such as the Napoleonic Wars or the decade of the 1660s, which saw the return of the monarchy, the spread of plague and the Great Fire of London. At the same time, contemporary writers have also revisited this period in order to recover marginalised voices: to reclaim, and re-imagine, historical identities in relation to gender, sexuality, race and class. Among other elements, we will consider narratives that focus on servants and slaves, and that explore such topics as crime and the city; social hierarchy and the status of women; empire and national identity; fact, fiction and historical 'truth'. Via a dual focus on history and the present, the module will thus ask what contemporary fiction tells us about our understanding of the past, and about our own contemporary concerns, anxieties, and obsessions.
ENG3178 Digital Textualities and the History of the Book* **Prerequisites may apply. Students may need to show evidence of previous study.*	This module will explore the extent to which literary meaning is dependent upon the materiality of textual transmission. With the development of the codex in the early Middle Ages, to the 'advent' of print in the fifteenth century, culminating in the age of hypertext, the module will explore what happens to text, as a medium both of cultural information and aesthetic practice, when it is situated in and 'removed' from its historically specific material frames, such as the manuscript or printed page. The module will assess the extent to which the book as a technology is an instrument of cultural authority and will trace the implications for literary culture of the contemporary development of disaggregated modes of cultural creativity, represented by social media, folksonomies, mash-ups, and so on. The module will invite students to reflect the periodisation of literary cultures as they consider the future, if any, of literature in an age 'after' the book. Students will have the opportunity to read medieval literary and interpretative texts (including a range of religious lyrics, theological commentaries, and poetic fictions, including Piers Plowman) which foreground their material contexts; early printed books which wrestle with the traditions of the manuscript; and modern and post-modern, 'meta-fictions' which deploy the book as an aesthetic device or play with their own status as texts (in work, for example, by Jorge Luis Borges, Julio Cortazar, B.S. Johnson, Italo Calvino, Mark Danielewski, Michael Joyce, Ann Carson, among others). Practices of engaging with the book such as marginalia and annotation, and visual representations of the act of reading, will allow the module to better situate students in relation to reception history and materialist hermeneutics.

ENG3185 Writing Africa: The Colonial Past to Colonial Present *Prerequisites may apply. Students may need to show evidence of previous study.*	This module provides an overview of Anglophone prose fiction from and about the African continent, from the late 19th century to the present. Beginning with texts written at the height of British imperial power, the course charts imperial decline and decolonisation through literary eyes. Coming to focus on the African novel in English, students will study major concepts and debates in colonial and postcolonial studies and, by interrogating globalisation and the 'colonial present', will reflect critically on postcolonial theory itself. This course is structured around five themes: 1) Adventure, Exploration, Empire 2) Imperial Decline 3) Decolonisation: The Rise of the African Novel 4) Gender, Trauma, Conflict 5) Postcolonialism or Neo-imperialism.
ENG3330 Irish Gothic* *Prerequisites may apply. Students may need to show evidence of previous study.*	This module explores Ireland's unique contribution to the Gothic through an extraordinary range of texts that encompasses classics of the genre (such as Bram Stoker's Dracula) alongside lesser-known writers such as Gerald Griffin and James Clarence Mangan. Whilst the reading for the module exemplifies the formal diversity of the genre, particular emphasis is placed on the accelerating use of the short story as a literary vehicle for terror (notably in the work of Sheridan Le Fanu and Elizabeth Bowen). The module pursues several interrelated lines of intellectual inquiry: the longstanding perception of Ireland as a site of Gothic horror; the role of Gaelic folklore and myth in creating supernatural terror; the reception and development of Gothic themes in Irish writing; and current critical debates in the field. In tracing the widespread prevalence of Gothic motifs and themes, the module seeks to delineate the contours of a distinctive aesthetic, and reflects on questions of colonial and gender politics, as well as dilemmas of national and sexual identities as they appear in the dark glass of Irish Gothic writing.
ENG3333 Stevens and Bishop* *Prerequisites may apply. Students may need to show evidence of previous study.*	This module examines in depth the work of two major twentieth-century American poets: Wallace Stevens and Elizabeth Bishop. The work of the module will divide evenly between the two writers, with the first five weeks concentrating on Stevens and the second five on Bishop. Students will engage with two main texts (the collected poems of each poet) and assess their writings either in terms of individual collections or as examples of a longer career in poetry.

* Modules may require demonstration of prior learning