

SCHOOL OF ENGLISH

MODULE DESCRIPTIONS

2011-2012

Modules Available in 2011-2012

STAGE 1

| SEMESTER 1 | SEMESTER 2 |
|--|--|
| ENG1001 English in Transition | ENG1002 English in Context |
| ENL1001 Introduction to English Language | ENG1006 Sounds of the City (available to Single and Major Hons. English students and Joint English/Linguistics students only) |

STAGE 2

| SEMESTER 1 | SEMESTER 2 |
|---|--|
| ENL2001 The English Language: Patterns of Spoken English | ENL2002 The English Language: Language and Power |
| ENG2003 Discovering the Earliest Writings in English | ENL2004 History of English: Studying Language Change |
| ENG2040 Late Medieval Literature | ENG2050 Introduction to Renaissance Literature |
| ENG2062 Eighteenth-Century and Romantic Literature | ENG2070 Literature and Society, 1850-1930 |
| ENG2072 Introduction to American Writing | ENG2081 Irish Literature |
| ENG2090 Introduction to Creative Writing | ENG2091 Creative Writing (Drama) |
| | ENG2092 Creative Writing (Poetry) |
| | ENG2093 Creative Writing (Prose) |

STAGE 3

| SEMESTER 1 | SEMESTER 2 |
|---|--|
| ENG3000 Double Dissertation module on an approved topic in English Literature | ENL3003 Speech Worlds: Phonetics and Phonology in Communication |
| ENL3000 Double Dissertation module on an approved topic in English Language | ENL3004 Language in the Media |
| ENL3008 Language and Narrative Style | ENL3007 Corpus Linguistics |
| ENL3009 English Syntax | ENG3009 The Bible and Biblical Literature in English: Beginnings to King James version |
| ENG3001 Critical History: Reading the Classics of Literary Criticism | ENG3011 Marvels, Monsters and Miracles in Anglo-Saxon England |
| ENG3012 Discovering the Earliest Writings in English | ENG3020 Women's Writing 1660-1820 |
| ENG3016 Society, Piety, Dissent: English Culture, 1300-1550 | ENG3039 Critical Fictions |
| ENG3053 Creative Writing (Prose Fiction) | ENG3054 Creative Writing (Poetry) |
| ENG3056 The Fairytale in Nineteenth Century Culture | ENG3058 The Irish Literary Revival 1880-1930 |
| ENG3069 Televising the Victorians | ENG3070 Contemporary Indian Literature in English |
| ENG3075 Discovering the Orient 1660-1832 | ENG3076 Creative Writing (Drama) |
| ENG3080 Reading Shakespeare Historically | ENG3078 Premodern Cultures of Performance |
| ENG3087 Shakespeare on Screen | ENG3089 Renaissance, Revenge, Tragedy |
| ENG3096 Irish Fiction in the Twentieth Century | ENH3006 Mock Epic in the 'Long Eighteenth-Century' |
| ENH3004 Nineteenth-Century Irish Writing | ENH3008 Contemporary US Crime Fiction |
| ENH3005 Poet, Philosopher and Anti-Christ: Friedrich Nietzsche | ENH3010 Interacting with the Late Medieval |
| ENH3007 British Poetry 1940-1995 | ENH3014 American Fiction 1945-60 |
| | ENH3017 Early Lyric Voices |

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| | ENH3019 Special Topic Creative Writing |
| | ENH3020 Special Topic Irish Writing |

PART-TIME DEGREE

| SEMESTER 1 | SEMESTER 2 |
|---|--|
| ENG3096 Irish Fiction in the Twentieth Century | ENG1002 English in Context |
| ENG3056 The Fairytale in Nineteenth Century Culture | ENG2050 Introduction to Renaissance Literature |

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|---------------------------------------|---|
| Module Title: | English in Transition |
| Module Number: | ENG1001 |
| Teaching Method and Timetable: | Lecture (Monday 12 – 1pm) and one weekly tutorial. Autumn semester |
| Module Convenor: | Professor Mark Burnett |

Module Content: ENG1001 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 module includes contributions from the Heaney Centre and creative writing colleagues and the mode of assessment will allow for reflective development of writing skills through the provision of feedback on the first summative assignment.

Module objectives:

1. To manage the transition from pre-degree work to undergraduate work.
2. To provide an environment in which you can reflect upon and interrogate your current reading while developing a critical self-reliance and a sense of the central topics in English literature.
3. To develop your close reading skills by focusing on the relationship between formal devices and textual effects across the genres of poetry and prose.
4. To introduce you to ways of reading literary texts that depend upon theoretically derived understandings of terms such as nation, race, gender and sexuality, and to ask you to reflect upon the place, value and status of literature and culture in the modern world.
5. To cultivate and develop your abilities to write about language in an informed and academic way.
6. To refine and develop your oral and written skills.
7. To equip you with the critical skills necessary for second and third level work in the School of English.

Learning Outcomes: At the end of this module students will have learned to:

- Read and analyze poetry and prose using the techniques, vocabularies and approaches of contemporary academic English studies.
- They will have made the transition from reading and writing at A-level, having learned the research skills and critical terminologies necessary for the close, contextual reading of prose and poetry and writing about both genres in a suitably academic register.
- They will be equipped to undertake advanced study of literary works in semester two modules.

Set texts (To purchase): Henry James, The Turn of the Screw (Harmondsworth: Penguin Classics, 2011); David Lodge, Changing Places: A Tale of Two Campuses (Harmondsworth: Penguin, 2002); Edna Longley, ed. The Bloodaxe Book of 20th Century Poetry (Newcastle: Bloodaxe, 2000); Arthur Miller, The Crucible ((Harmondsworth: Penguin, 2000); Luigi Pirandello, Six Characters in Search of an Author (London: Methuen, 2004); William Shakespeare, Macbeth (Oxford: Oxford University Press, 2008); Muriel Spark, The Prime of Miss Jean Brodie (Harmondsworth: Penguin Classics, 2000).

Assessment: Tutorial Contribution 10%; 1500-word poetry analysis 30%; 2500-word essay 60%.

Lecture and Seminar Topics

Week 1 *Introduction: Structure of the module, assessment, your role as critics*

PART ONE: Poetry

Week 2 *Understanding Formal Structure in Poetry*
Readings: Selections from the *Bloodaxe* anthology

Week 3 *Understanding Metre, Rhythm and Syntax*
Readings: Selections from the *Bloodaxe* anthology

Week 4 *Understanding Tone, Voice and Diction*
Readings: Selections from the *Bloodaxe* anthology

PART TWO: Drama

Week 5 William Shakespeare, *Macbeth*

Week 6 Luigi Pirandello, *Six Characters in Search of an Author*

Week 7 **READING WEEK**

Week 8 Arthur Miller, *The Crucible*

PART THREE: Prose

Week 9 David Lodge, *Changing Places*

Week 10 Muriel Spark, *The Prime of Miss Jean Brodie*

Week 11 Henry James, *The Turn of the Screw*

Week 12 *Writers on Writing*

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Module Title: Introduction to English Language

Module Number: ENL1001

Teaching Method Lecture (Monday 2-3pm) and one weekly tutorial.
And Timetable: Autumn semester

Module convenor: Dr Andrea Mayr

Module Content: This module offers the broadest possible 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” language, aspects of accent and dialect, and issues to do with language and power. The course also explores children’s acquisition of language and examines the connections between language and the brain. Other important areas of inquiry are social, situational and geographical variation in language, with particular emphasis placed on the history and development of the English language across the centuries. In summary, the module enables students to move beyond naïve ideas about language towards the academic and analytic perspective appropriate for university level.

Learning Outcomes: On successful completion of this module, you will have become aware of the levels of structure which make up the spoken and written varieties of a language, the communicative functions of these levels, and the concepts used to describe these levels. You will have acquired a set of elementary skills with which to analyse and describe these levels, with regard both to present-day English and to stages in its historical development. You will also have acquired some experience in writing about language topics in an academically respectable way.

Assessment: Tutorial Contribution 10%; 2000-word essay 45%; two-hour exam 45%.

The **summative** essay, of 2000 words and worth 45% of your mark, will reflect the issues covered in Units One and Two of the module. You will be offered a choice of topics to write on: a polemic-type essay which addresses the issues covered in Unit One (weeks 1-3), or an essay on language acquisition to reflect issues covered in Unit Two (weeks 4-6). The submission date for this essay is Monday 21 November (week 9).

The **two-hour exam**, worth 45% of your mark, will address the issues covered in Units Three and Four. You will be required to answer two questions in all, one relating to Unit Three and one relating to Unit Four.

This module also incorporates **formative work**, which will take the form of seminar tasks throughout the semester. The tasks and activities will be appended to seminar handouts.

Set Texts

- Laurie Bauer and Peter Trudgill, eds. *Language Myths*. London: Penguin, 1998.
- Jonathan Culpeper. *History of English*. 2nd ed. London: Routledge, 2005.
- Linda Thomas et al, eds. *Language, Society and Power*. 3rd ed. London: Routledge, 2011.

Readings on child language, and on the role of the brain in language production, will be supplied on QOL.

Lecture and Seminar Topics

The module topics are organized into four units, as follows:

Unit One: Introduction to the Study of Language

- Week 1 Why bother with Language?
- Week 2 English language: The Myths and the Attitudes
- Week 3 Varieties of Language

Unit Two: The Development of Language

- Week 4 An Introduction to Child Language Acquisition
- Week 5 Child Language: The Language Instinct?
- Week 6 Language and Mind

Week 7 READING WEEK

Unit Three: The History of English

- Week 8 History of the English Language (1)
- Week 9 History of the English Language (2)

Unit Four: Language, Society and Power

- Week 10 Language and Power
- Week 11 Language and Gender
- Week 12 Studying English Language: Recap, Summary and New Directions

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Module Title: ENGLISH IN CONTEXT: AN INTRODUCTION TO CONTEMPORARY FICTION

Module Number: ENG1002

Teaching Method Lecture (Monday 12-1pm) and one weekly tutorial.
And Timetable: Spring semester

Module convenor: Dr David Dwan

Module Content: This module examines a broad sample of recent fiction. In doing so, it raises a set of broad 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.

Module Objectives: The module introduces students to range of contemporary fiction and to different forms of critical inquiry. Building on Eng101, it subjects texts to a technical or formal analysis. The course also sets out to read contemporary literature contextually; it situates specific texts within a broader literary marketplace and examines the institution of literature within a wider social and political setting. In an effort to understand these contexts, it introduces students to a set of concepts that shape contemporary aesthetic, political and religious debates. The course will ultimately explore the way literature invokes, tests or extends these concepts.

Learning Outcomes: At the end of this module students will have gained a general understanding of the theoretical and methodological issues that surround the study of contemporary literature. Students will have learned to subject a range of recent fiction to a technical or formal analysis. They will also be able to read texts in context and will have a basic understanding of the social, economic, and political forces that shape these contexts.

Key Skills: Students will learn to develop a) analytical skills b) methods of textual analysis c) an understanding of meta-critical issues d) a clear and succinct writing style e) oral presentation skills f) a capacity for independent insight g) an ability to collaborate and work in groups h) computer skills

Assessment: Tutorial Participation 10%; 2000-word essay 40%; One-hour and fifteen minute written Exam 50%.

Key Texts: Ronan Bennett, *The Catastrophist* (Headline Review, 1999); £7.99; David Nicholls, *One Day* (Hodder, 2010), £7.99; Philip Pullman, *The Good Man Jesus and the Scoundrel Christ* (Canongate, 2010), £10.99; J. M. Coetzee, *Disgrace* (Vintage, 2000), £7.99; Zoe Heller, *Notes on a Scandal* (Penguin, 2007), £7.99; Jhumpa Lahiri, *Interpreter of Maladies* (Flamingo, 2000), £7.99; Cormac McCarthy, *The Road* (Picador, 2007), £7.99

Cost: £58.93

1) Globalisation and its Discontents: Contemporary Literature in Context: This session will introduce students to some of the methodological and theoretical issues surrounding ideas of 'contemporary literature'. Of whose contemporary experience and literature do we speak? What – if any - are the social, economic and political factors that make a shared sense of the contemporary possible? And how does literature relate to or embody these factors? In addressing these questions, we shall explore some basic accounts of the meaning, merits and drawbacks of 'globalisation'.

On Beauty

This section of the course builds on the discussion of method in week 1. It focuses on the sociology of 'taste', and examines the economic, social and political factors that shape contemporary notions of aesthetic value.

2) Global Markets and Global Audiences: Jhumpa Lahiri, *Interpreter of Maladies*

This novel offers critical perspectives on 'globalisation', but this session also aims to explore how – and to what extent – this text may embody the process it sometimes condemns. Have global markets produced a global audience, or is this novel addressed to a very specific set of readers? How might this readership determine in advance the form and content of the text?

3) Prize-Giving and Celebrity: Jhumpa Lahiri, *Interpreter of Maladies*

As a winner of the Pulitzer Prize for Fiction (along with several other awards), this collection of short stories provides scope for critical reflection on the way prizes both reflect and determine contemporary tastes. This week's lecture will explore the way the Nobel, Booker, Pulitzer, Costa and Orange prizes play a key role in contemporary canon-construction and sets out to determine the conditions of entry to this canon.

4) Popularity and Value: David Nicholls, *One Day*

This session continues the discussion of contemporary aesthetic mores by considering more 'middle-brow' forms of literature. It examines the conditions of success of these books and asks if they lie within or without the work itself. Do these texts articulate a zeitgeist or do they go on to shape it; do they repress as much as they facilitate critical reflection on the values of our time?

On Power

This section of the course module the impact of contemporary politics on literature. It analyses the way recent literature has engaged with some of the dominant political questions of our time and assesses the effectiveness of this engagement. The extent to which our critical assessments reflect are mediated by political and/or aesthetic prejudgements will also be examined.

5) Humans and Other Animals: J. M. Coetzee, *Disgrace*

Coetzee's novel examines sexual and racial violence, but it also raises a broader set of political questions: which justice and whose justice should we execute? To what extent do appeals to justice invariably sustain forms of domination between genders, ethnic groups and even species?

6) Sexual Politics: Zoe Heller, *Notes on a Scandal*

This session explores modern sexual mores and the gender politics that mediate them. How, it asks, does contemporary literature help us to re-visit or re-think these relationships? Heller's novel also raises broader questions about the relationship between morality and power which we will consider in some length.

7) The Writer and Political Commitment: Ronan Bennett, *The Catastrophist*

This session raises the general question about the political responsibilities – if any – of the author. It examines different and rival interpretations of these responsibilities in a short selection of short stories, focussing in particular on literary responses to public security and terror.

On Faith

Discussion of contemporary politics these days inevitably triggers debates about the political function of religion. The third section of the module examines these political issues, but it also raises a broader question about what a religion is.

8) Fanaticism and Faith: Jhumpa Lahiri, *Interpreter of Maladies*;

Does literature provide a basis for theological reflection or does it provide a – poor - substitute for this reflection? We will examine the representation of religious faith in contemporary literature: is it a source of or a solution to social evils? The nature and meaning of the 'secular' will also be an object of inquiry: to what extent is a division between the sacred and secular possible in a modern context? And is such a distinction morally or politically desirable?

9) Sacred or Secular?: Philip Pullman, *The Good Man Jesus and the Scoundrel Christ*

It asks to what extent the story endorses orthodox Christian, agnostic or atheistic views of the world. Do these remain different and rival outlooks in the novel or are they on some level reconciled?

10) Bleak Prospects: Cormac McCarthy, *The Road*

McCarthy's vision of a post-apocalyptic future raises a range of questions about the nature and possibility of the 'good'. His use of traditional religious structures of narrative and symbolism inevitably raises queries about the relationship between religion and morality.

11) Conclusion: Summary

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| Module Title: | Sounds of the City: Belfast and Beyond |
| Module Number: | ENG1006 |
| Teaching Method + Timetable: | Lecture (Mondays 2-3pm) and one weekly tutorial. Spring semester |
| Module Convenor: | Dr Daniel Roberts |

Module content

This module explores the changing representations and theorizations of the city across a variety of texts and genres, from the medieval period to the late twentieth century. Students will investigate the historical and social tensions underlying cultural constructions of urban space. Focusing on themes of conflict and community, citizenship and otherness, students will be asked to consider the ways in which we experience the city. Having established a broad chronological and critical remit, the module will ultimately examine in particular the urban culture and literary representation of Belfast.

Module Objectives

To build upon and enhance students' skills in reading and interpreting texts with particular theoretical and social constructs in mind; to ask students to reflect upon the changing concept and meaning of the city, and to relate its representation and construction in cultural texts to wider social and historical processes; to engage critically with familiar urban environments; to develop points of contrast and comparison between Belfast and other cities, past and present; to provide students with skills and knowledge that will be valuable for modules in Stages 2 and 3, including presentation, written, and oral skills.

Learning Outcomes

On completing this module the student should have a broad understanding of the development of the city as a complex and vital dimension of cultural production. They should be able to identify prevailing themes and tensions in urban texts, and relate these to theoretical and secondary material. They will have developed interdisciplinary skills in identifying and discussing the relations between cultural texts and historical, political, social, and ideological contexts.

Method of Assessment

1500-word textual analysis (30%); 2500-word essay (60%); 10% tutorial contribution.

Set texts for Purchase

Ben Jonson, Volpone, ed., Robert Watson (London: New Mermaids, 2003)

Walter Mosley, Devil in a Blue Dress (London: Serpent's Tail Press, 1990)

Stewart Parker, Plays 2 (London: Methuen Drama, 2000)

Glenn Patterson, The International (London: Anchor Books, 2000)

Edna Longley, ed., The Bloodaxe book of 20th Century Poetry (Bloodaxe Books, 2000)

Rohinton Mistry, A Fine Balance (Faber and Faber, 2006)

Film:

Fritz Lang, *Metropolis* (1927; 153 mins)

(Screening on Week 4 Wednesday, 22 February, 2-5pm)

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Module Title: English Language: Patterns of Spoken English

Module Number: ENL2001

Teaching Method and Timetable: Lecture (Tuesday 10-11am), one weekly tutorial and one hour.
Autumn semester

Module Teacher: Dr. Joan Rahilly

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: This module offers you an introduction to the study of speech sounds. 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 encouraged to develop your oral and aural skills in phonetics by means of tutorial participation, lab facilities and web-based training programs. 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.

Module Objectives: The aim of this module is to give you a solid grounding in understanding the practical nature of phonetic study. A knowledge of how speech works is needed for a wide variety of occupations. Students who intend to proceed to an English teaching career, for example, will find that phonetic skills are helpful in implementing the oracy requirements of the National Curriculum and in assessing phonological awareness skills in children. Drama students can benefit from a knowledge of phonetics regarding aspects of voice projection and accent learning. For those wishing to teach or learn a foreign language, phonetics provides a framework for achieving target pronunciations. Within a broader context of communication, students will find that phonetics not only complements their study of linguistic communication, but also allows insights into many aspects of pragmatic and sociolinguistic variation. Finally, those interested in communication disorders and speech and language therapy need a detailed knowledge of speech production and perception in order to understand specific impairments and their effects.

Learning Outcomes: When you have completed this module, you should be able to apply your knowledge of speech production and variation to a variety of communicative and educational situations. By means of your oral and aural training, you should have developed skills in detailed, analytic listening and in accurate production of various phonetic distinctions.

Method of Assessment: A three hour written examination accounts for 70% of the total marks for *Patterns of Spoken English*. In the written exam, three essays on the material covered in the module will enable you to demonstrate your understanding of speech. During the semester, you will be given a number of opportunities to submit work which will prepare you for the written paper. A further 20% is allocated to an aural examination. The content and format of the aural, in which you will apply your perception and production skills, will reflect the tutorial and audio work you have undertaken throughout the module. The final 10% is awarded for contribution.

Set Texts: You will need to buy Collins, B. and Mees, I.M. (2008) Practical Phonetics and Phonology. Routledge (2nd. Edition). Guidance on further reading, along with a detailed module bibliography, will be issued during the semester.

Cost of Module Texts: The textbook costs approximately £14, and all other reference material will be made available on QOL.

Preparatory Reading: During the summer period, you should undertake various activities which will prepare you for this module. Most obviously, you should familiarise yourself with the contents of the textbook so that you are familiar with the basic goals of phonetic study. You will also find that Crystal's The Cambridge Encyclopaedia of Language, offers a useful overview of speech features (see Section IV: "The medium of language: Speaking and Listening").

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Module Title: Discovering the Earliest Writings in English

Module Number: ENG2003

Teaching Method and Timetable: Lecture (Wednesday 10-11am), one weekly tutorial and one hour.
Autumn semester

Module Convenor: Dr Marilina Cesario

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules. Students on other programmes may be admitted to the module, with permission of their Advisor of Studies.

Module Content: This module introduces Old English literature in its linguistic, cultural, and historical contexts. It explores selected texts in the original language and considers issues of literary interpretation and translation.

Module Objectives: To introduce the study of Old English; to introduce the world of Anglo-Saxon literature and culture.

Learning Outcomes: Having completed the module, students should have acquired a basic understanding of the Old English language, the ability to translate and discuss critically selected Old English texts and the ability to relate texts to their cultural contexts.

Method of Assessment: Essay (30%); written examination (60%) [two-hour paper]; tutorial contribution (10%). The written examination tests knowledge of the Old English language and an appreciation of literary texts. The essay allows students to reflect more widely on Anglo-Saxon literary culture. Your oral communication skills, and ability to stay with a course in its entirety, will be tested through a 10% tutorial attendance and contribution mark.

Set Texts: Magennis, H., and I. Herbison. Discovering Old English: Guided Readings, 2nd ed., Ballymena: Ultonian Press, 2007. Copies are available from your tutor at a reduced price. K. Crossley-Holland, The Anglo-Saxon World: An Anthology, Oxford: OUP, 1982.

Cost: Approximately £14.

Vacation Reading: K. Crossley-Holland, The Anglo-Saxon World: An Anthology, Oxford: OUP, 1982. Read a selection of poems, including Wife's Lament, Wulf and Eadwacer, Wanderer, Seafarer, Dream of the Rood, Battle of Maldon.

You may also wish to begin reading the following books, which provide an introduction to Old English literary studies:

M. Alexander, Old English Literature. London: Macmillan, 1983. M. Godden and M. Lapidge, ed., The Cambridge Companion to Old English Literature. Cambridge: CUP, 1991.

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Module title: Introduction to Late Medieval Literature

Module number: ENG2040

Teaching Method and Timetable: Lecture/seminar (Thursday 10-11am), one weekly tutorial and one hour.
Autumn semester

Module Convenor: Dr Stephen Kelly

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: This module introduces the major themes and genres of late medieval literature by focussing on the work on two poets, Geoffrey Chaucer (1343-1400) and the anonymous *Gawain-* or *Pearl*-poet. The module explores the cultural and intellectual preoccupations of medieval literature as represented by these two writers. The module handbook offers additional materials and excerpts from other writers in the interests of situating Chaucer and the *Gawain*-poet socially and historically. In addition, the module hopes to introduce students to the methodological and theoretical perspectives of *historicism*, the dominant critical mode in contemporary literary studies, in which it is assumed that the historical contextualisation of texts is essential to their interpretation.

Module Objectives: The module is intended to develop students' understanding of a vital and dynamic period of English literature, often neglected at A-level and at Stage 1. In the process, students will encounter a range of themes, genres, and narrative techniques which prove highly influential in later periods. Thus their understanding of English literature will be significantly broadened.

Learning Outcomes: Students should be encouraged to develop skills in the modern historicized interpretation of late medieval literature and culture. The module should offer the opportunity to enhance their skills in writing, in oral presentation, and in group work.

Method of Assessment: the module is formally assessed by long essay (60%), short exercise (30%), and tutorial contribution (10%). Titles for the long essay (maximum 2500 words) and the short exercise (1500 words) will be issued in week 9. Both will be due for submission in week 13 (i.e., immediately after the Christmas vacation). **This written work is part of your final honours examination and will contribute to your degree classification.** All queries concerning the examination deadline for this module should be addressed to the School of English Examinations Officer.

Tutorials and Lectures: The module has been designed to give you plenty of opportunity to debate the issues raised each week in the lectures, student forum and tutorials. The tutorials are intended to follow up and support the lectures. **You will find it difficult to keep up with your work on this module if you do not attend lectures.** The tutorials will cover the set texts, listed below and (in more detail) in the lecture programme. Tutorial attendance is compulsory and absences will be noted by your tutor and formally penalised. (If you miss a tutorial, please contact the School of English Office or your tutor as soon as possible to explain your absence; where appropriate, you should also supply medical certification.)

Before the end of the twelve-week teaching period, you will be given an opportunity to comment formally on the effectiveness of the lectures and tutorials in this module.

If, at any time during the semester, you have further questions concerning the module, or the information you have just been given, please do not hesitate to consult your tutor or the module convenor, Dr Stephen Kelly.

Set Texts:

The Riverside Chaucer (ed. Larry Benson) - £19.99 ; *Sir Gawain and the Green Knight* (ed. J. J. Anderson) - £6.99; module handbook - £5.00.

Total cost (at maximum prices): £31.98

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Module Title: Eighteenth-Century and Romantic Literature

Module Number: ENG2062

Teaching Method and Timetable: Lecture/seminar (Monday 2-3pm), one weekly tutorial and one hour.
Autumn semester

Module Convenor: Dr Moyra Haslett

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: This module reflects new developments in the study of eighteenth-century and Romantic period literature by reading texts published across the 'long eighteenth century' (broadly, 1700-1830) as examples of experiments in literary form. We will consider texts which seem to typify each period (such as eighteenth-century satire and Romantic lyric) as well as those literary forms which emerged and developed across the broader context (such as the radical new forms of the novel and the periodical or prose essay). We will focus on key readings of the following texts and authors: Vertue Rewarded, Moll Flanders, Gulliver's Travels, A Sentimental Journey and Frankenstein and poetry by Pope (The Rape of the Lock), Wordsworth and Coleridge, and a range of eighteenth-century women poets.

Module Objectives: To teach students to synthesise close reading skills with considerations of a range of contexts: historical, literary historical and theoretical. To introduce students to two significant periods in modern literature.

Learning Outcomes: Students should be able to read a select number of exemplary texts in close detail and to situate these texts in relation to each other and to ideas of literary periods and a range of contexts, historical and theoretical. Students should be able to contextualise literary forms in relation to visual and popular culture.

Method of Assessment: Essay (60%); written examination (30%); tutorial contribution (10%).

The essay asks you to read two or more texts in detail. At least one of the texts discussed must be a module set text.

The written examination asks you to compare and contrast two unseen passages, one from an eighteenth-century text and one from a Romantic text. You will be given 60 minutes to complete the exercise, with an additional 30 minutes reading time (90 minutes in all). It thus asks you to reflect upon literature across the broad period of eighteenth-century and Romantic literature.

The oral contribution component tests your oral communication skills, and your ability to stay with a course in its entirety.

Set Texts: Module pack (available September) £2.00; Vertue Rewarded; or the Irish Princess (Four Courts Press; £14.00), Daniel Defoe, Moll Flanders (Oxford World's Classics; £4.99); Jonathan Swift, Gulliver's Travels (Oxford World's Classics; £3.99); Laurence Sterne, A Sentimental Journey (Penguin Classics; £5.99); Mary Shelley, Frankenstein: The 1819 edition edited by Marilyn Butler (Oxford World's Classics; £3.99) and William Wordsworth & Samuel Taylor Coleridge, Lyrical Ballads and Related Writings (New Riverside Editions: Houghton Mifflin; £8.95).

N.B. These are the recommended editions for the module, and lectures and tutorials will refer specifically to these editions. It is especially important that you acquire the Riverside edition of Lyrical Ballads and the World's Classics edition of Frankenstein.

Cost: Approximately £45. Students should read the novels detailed above in advance of the semester- particularly Vertue Rewarded, Moll Flanders and Gulliver's Travels, which we will be considering in the first few weeks.

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Module Title: Introduction to American Writing

Module Number: ENG2072

Teaching Method and Timetable: Lecture (Wednesday 12-1pm), one weekly tutorial and one hour.
Autumn semester

Module Convenor: Dr Philip McGowan

Prerequisites: This module is normally available only to students on English, Linguistics programmes or Creative Writing who have completed six modules and students enrolled on American Studies programmes.

Module Content: This module will introduce students to some of the key writers, contexts, and critical issues associated with the American tradition. It will focus on two crucial chronological junctures: the American Renaissance of the mid-nineteenth century and the modern era. Thematic and contextual analysis will explore the impact of religious, racial, gender and economic issues, while attention will also be paid to the evolution of literary forms. Thematic links will be sought across the set texts and conceptual categories such as democracy and capitalism will be examined. The texts will be broadly canonical, preparing students for less canonical options at stage three.

Module Objectives: To introduce students to some of the key writers, themes, forms of American literature; to encourage students to develop a sense of the critical debates that have surrounded this literature.

Learning Outcomes: Students should be able to generate formal commentaries on American writing from different periods, while situating their study in relation to historical contexts.

Assessment: Assessment will be by seminar contribution (10%), one in-semester essay (40%) and by a two hour, two question examination (50%).

Set Texts: Selected writings from the Norton Anthology of American Literature, vol. B, including prose writings by Emerson, Poe and Melville, Hawthorne's The Scarlet Letter, and poetry by Dickinson, Whitman, Stevens, and William Carlos Williams; Wharton's The House of Mirth; Hammett's The Maltese Falcon, and Wright's Native Son.

Cost: Approximately £40

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Module Title: Introduction to Creative Writing

Module Number: ENG2090

Teaching Method and Timetable: One weekly two-hour seminar.
Autumn Semester

Module Convenor: Dr. Sinéad Morrissey

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: 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.

Module Objectives: To familiarise students with the technical and aesthetic rules of a wide spectrum of texts from a practice-based perspective; to enable students to experiment with various literary forms in order to discover their own strengths (and weaknesses) as writers.

Learning Outcomes: On completion of this module you should have gained an understanding of the problems posed by a range of different creative texts and the strategies employed to overcome them. You should also have learned to write according to strict criteria governing both subject matter and execution.

Assessment: Assessment is by **TWO** final projects, each worth 45%. The two projects must be in two different genres (prose, or scriptwriting, or poetry). Prose and scriptwriting final projects should be 2,000 words. Poetry final projects should consist of 8 poems. In addition, 10% of the mark will be based on reading of set texts, producing work for workshops on time, and contribution to class discussion.

Set Texts: Supplementary reading material will be supplied in a course pack, which will be made available to students at the beginning of the course.

Students should note that this module is taught via workshops. Presenting your work to the class for feedback from both your tutor and fellow students is an integral – and essential – component of the course.

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Introduction

Week 1: Writing as Process (editing/re-drafting).

Prose

Week 2: How to Write a Sentence

Week 3: Plot Types.

Week 4: How to Tell a Story

Poetry

Week 5: Haiku

Week 6: Lineation

Week 7: *Reading Week*

Week 8: Object Poems

Drama

Week 9: Writing for Stage

Week 10: Writing for Radio

Week 11: Writing for Screen

Week 12: Student presentations on their two final projects

| | |
|---------------------------------------|--|
| Module Title: | Language and Power |
| Module Number: | ENL2002 |
| Teaching Method and Timetable: | Lecture (Monday 10-11am), one weekly tutorial and one hour. Spring semester |
| Module Convenor: | Prof. Paul Simpson |

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: 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.

Module Objectives: Students are invited to think in new ways about the English language in relation to its social and political context. Students will also develop skill in ‘unpacking’ a variety of spoken and written texts, and in developing arguments about the way language practice is informed by and reinforces relationships of power. It is hoped that the course itself acts as an empowering tool, helping students to interrogate the discourse that surrounds them in everyday social contexts.

Learning Outcomes: In terms of the practical skills imparted, the key learning outcome of the course is that students are “enabled” linguistically; that is, they should be able to carry out systematic analysis of differing forms of language in different contexts of use. In particular, the module helps students to:

- analyse a range of texts and practices
- understand the ways in which language is used to exercise control
- understand the anatomy of texts and text-types, especially print and broadcast media, and advertising discourse
- analyse critically the interrelation between powerful institutions and the discourses they disseminate in the public sphere
- further develop effective oral and written communication skills

Assessment: An assessed multiple choice test worth 20% tests students’ knowledge across the entire course. An assessed essay worth 70% - the title for which is worked out in consultation with your tutor – offers the chance to undertake a detailed study of a particular text. Your oral communication skills, and ability to stay with a course in its entirety, will be tested through a 10% tutorial attendance and contribution mark.

Set Text: *Language and Power* by P. Simpson and A. Mayr, Routledge.

A recommended list of additional textbooks is provided (see below). Each of the twelve themes of the module also has designated key reading material which is placed in pdf form on the electronic resources for the module.

Additional Reading:

Bloor, M. and Bloor, T. (2007) The Practice of Critical Discourse Analysis. London: Hodder Arnold.

Fairclough, N. (2001) Language and Power 2nd edition Harlow: Longman.

Fowler, R. (1991) Language in the News. London: Routledge.

Machin, D. (2007) Introduction to Multimodality. Hodder Arnold.

Richardson, J. (2007) Analysing Newspapers: an Approach from Critical Discourse Analysis. Palgrave Macmillan.

Talbot, M. et al. (2003) Language and Power in the Modern World. Edinburgh: Edinburgh University Press.

Cost of Module Texts: £20

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Module Title: History of English: Studying Language Change

Module Number: ENL2004

Teaching Method and Timetable: Lecture (Wednesday 10-11am), one weekly tutorial and one hour.
Spring Semester

Module Convenor: Dr Marilina Cesario

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: 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 and paying attention to changing practices in the writing of the language.

Module Objectives: To provide an informed understanding of the history of the English language and of language change, with reference to social and cultural factors; to increase students' analytical and descriptive abilities, enabling them to engage in linguistic analysis of texts from different periods and with different writing conventions.

Learning Outcomes: Students who complete this module should be able to demonstrate knowledge and understanding of the historical development of English, relating language to its socio-cultural context, and they should be able to apply that knowledge and understanding to particular texts, using analytical and descriptive skills.

Method of Assessment: One 2000-word essay (60%); one text-based analysis exercise (30%); tutorial contribution (10%). This mode of assessment allows students to develop a considered response to and analysis of their chosen topics, while also adequately testing the knowledge of the subject that they have acquired.

Set Text: A. C. Baugh and Thomas Cable, A History of the English Language, 5th ed. (London and New York: Routledge, 2002); Thomas Cable, A Companion to Baugh and Cable's History of the English Language, 3rd ed. (London and New York: Routledge, 2002). D Crystal, The Stories of English (Penguin, 2005)

Cost of Module Text: £24.99 (Baugh and Cable), £17.99 (Cable); £7.50 (Crystal).

Preparatory Reading: J. Culpepper, History of English (Routledge, 2005) £45.00

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Module Title: Introduction to Renaissance Literature

Module Number: ENG2050

Teaching Method: Lecture (Wednesday 10-11am), one weekly tutorial and one hour.
and timetable: Spring Semester

Module Convenor: Dr Ramona Wray

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: This module introduces students to the drama and poetry of the English Renaissance. It explores texts by a wide range of authors, such as Shakespeare, Marlowe, Elizabeth I, Jonson and Sidney, and explores the forces working on drama and poetry in the early modern period. Arranged thematically, rather than in a text-based way, the module first lays out some contexts for the interpretation of Renaissance literature, before going on to consider such issues as the self, the other, the domestic and the erotic as they are manifested in a range of texts. After Easter, the module then moves to offer an array of alternative interpretations of Renaissance literature, through ideas of fantasy, taboo and re-vision.

Module Objectives: To familiarize students with the range of drama and poetry produced during the English Renaissance; to provide students with the knowledge and skills necessary to undertake Renaissance modules in Stage 3.

Learning Outcomes: On completion of this module, you should have learned how to study dramatic and poetic form and how to relate a text to its context. Through class discussion and formative assessments, you should have further developed your oral and written communication skills.

Assessment: One 3000 word essay, worth 90% of your overall mark, will require you to demonstrate knowledge of at least three Renaissance texts. Your oral communication skills, and ability to stay with a course in its entirety, will be tested through a 10% contribution mark.

Set Texts: The Norton Shakespeare, edited by Stephen Greenblatt, Walter Cohen, Jean Howard and Katharine Eisaman Maus. Ann Thompson and David Scott Kastan; The Routledge Anthology of Renaissance Drama, ed. Simon Barker (Routledge, 2002); The Penguin Book of Renaissance Verse: 1509-1659, ed. David Norbrook (Penguin, 1993)

Cost: Approximately £40

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Module Title: Literature and Society, 1850-1930

Module Number: ENG2070

Teaching Method: Lecture (Monday 2-3pm), one weekly tutorial and one hour.
Spring Semester

Module Convenors: Dr David Dwan

Prerequisites: This module is normally available to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: This module will examine literary culture within the period 1850-1930. We will explore a broad range of literature in relation to a series of key concepts: perceptions of class and urban culture; constructions of gender; ideologies of empire and nationality; relations between the artist and society; shifting notions of time and space. These themes will be examined in relation to both poetry and fiction, from 19th-century realism, through *fin-de-siècle* aestheticism, to high modernist experimentation in the early 20th century.

Module Objectives: The module aims to examine the relationship between literary texts and their historical contexts. It will introduce both chronological and thematic approaches to the period, as well as examining the problem of literary periodisation. The course will encourage students to study issues of literary form and the ways in which cultural institutions and markets shape literary texts.

Learning Outcomes: After completing the module you will be able to engage with texts on a thematic and formal level. You will have an enhanced awareness of the ways in which texts relate to their historical contexts and an understanding of developments in the literary marketplace from the mid-nineteenth to the early twentieth century.

Methods of Assessment: You will complete an essay worth 90%. There will be tutorial contribution mark worth 10%.

Set Texts: Joseph Conrad, *Chance* (Oxford World's Classics, ISBN 978-0199549771, £5.66), Charles Dickens, *Great Expectations* (Penguin, ISBN 0141439564, £3.99); T. S. Eliot, *The Waste Land and Other Poems* (Faber & Faber, ISBN 057109712X, £8.99); James Joyce, *Ulysses* (OUP, ISBN 0199535671, £7.99); Katherine Mansfield, *Selected Stories*, (OUP, ISBN 0192839861, £4.99); Alfred Tennyson, *Selected Poems*, ed. Aidan Day (Penguin Classics; ISBN 0140445455, £7.99); H. G. Wells, *The Time Machine* (Penguin, ISBN 0141439976, £4.99); Oscar Wilde, *The Picture of Dorian Gray* (OUP, ISBN 0192807293, £3.99); Virginia Woolf, *To the Lighthouse* (Penguin, ISBN 0141183411, £6.99)

Cost: Approximately £54

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Module Title: Irish Literature

Module Number: ENG2081

Teaching Method and Timetable: Lecture (Tuesday 12-1pm), one weekly tutorial and one hour.
Spring Semester

Module Convenor: Dr Michael McAteer

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed six modules.

Module Content: This module is an introduction to the study of Irish literature through a range of texts and literary genres from 1800 to the present day. It explores themes such as religion and the land in nineteenth-century Ireland, the literary impact of the Famine, the politics of modernity, relations between Irish writing and broader European movements and traditions, liminality and exile in Irish writing, and northern perspectives on an Irish tradition. The module is structured around considerations of nineteenth-century Irish fiction and drama; literature of the Irish Revival; twentieth-century fiction, poetry and drama; and contemporary writing from the north of Ireland. Texts include poetry by W.B. Yeats and Seamus Heaney; plays by Dion Boucicault, George Bernard Shaw, J.M.Synge and Samuel Beckett, and fiction by Maria Edgeworth, Sheridan Le Fanu, Oscar Wilde, James Joyce and Elizabeth Bowen.

Module Objectives: To introduce students to key themes and patterns in Irish writing in its historical context; to familiarize students with central debates about the nature and politics of Irish writing and to examine writing about such issues in poetry, prose and drama.

Learning Outcomes: On completion of this module you should have an ability to set Irish literature in its historical context; an ability to make connections between differing genres of Irish writing; an ability to scrutinise the politics of Irish writing.

Assessment: Your oral communication skills, and ability to stay with a course in its entirety, will be tested through a 10% attendance and contribution mark. Two 2000 word essays, each worth 45% of your overall mark, require you to demonstrate knowledge of different genres and themes in Irish literature.

Set Texts: Maria Edgeworth, Ennui (Penguin); Sheridan Le Fanu, In a Glass Darkly (Oxford); James Clarence Mangan, Poems (Gallery); G.B.Shaw, John Bull's Other Island (Penguin); James Joyce, A Portrait of the Artist as a Young Man (Penguin); W.B.Yeats, Selected Poems (Penguin); J.M.Synge, The Playboy of the Western World (Oxford); Samuel Beckett, Waiting for Godot (Faber); Elizabeth Bowen, The Heat of the Day (Penguin); Seamus Heaney, North (Faber), The Bloodaxe Book of Contemporary Poetry from Britain and Ireland, ed. Edna Longley (Bloodaxe).

Cost: Approximately £65

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Module Title: Creative Writing (Drama)

Module Number: ENG2091

Teaching Method & Timetable: One weekly two hour seminar.
Spring Semester

Module Teacher: Mr Tim Loane

Prerequisites: This module is normally available only to students on the English with Creative Writing programme who have completed six modules.

Co-requisites: ENG2090 Introduction to Creative Writing.

Module Content: 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.

Learning Outcomes: Having completed this module, students should have gained a greater understanding of the rules and key techniques of writing for stage, screen and radio and of the processes involved in the creation of dramatic writing, and have learned how to use these tools in their own creative work. Objectivity about their own creative work will have been further fostered by the writing of a self-reflexive commentary to accompany their final submission. Students should have come some way towards developing their own creative voice.

Skills: Students will be encouraged throughout the module to write often and to a deadline, improving their capacities for both sustained creative production and time-management. The environment of the creative writing workshop will also enhance their ability to work as a team, and to successfully communicate constructive feedback on other students' work. By learning how to engage critically with their own writing, to make informed decisions about structure and content, students should also have become better readers of the texts they will encounter in their other modules, as well as better critics of their own work.

Method of Assessment: 90% of the assessment will be based on a final submission of a piece of dramatic writing for stage, screen or radio, some or all of which may already have been discussed in seminar, plus a commentary. This final piece should be 3,000 words and the commentary 1,000 words. 10% of the module will be based on seminar participation.

Set Texts:

Cost of Module Texts:

Preparatory Reading:

| | |
|---|---|
| Module Title: | Creative Writing (Poetry) |
| Module Number: | ENG2092 |
| Teaching Method & Timetable: | One weekly two hour seminar. Spring Semester |
| Module Teacher: | Prof Ciaran Carson |

Prerequisites: This module is normally available only to students on the English with Creative Writing programme who have completed six modules.

Co-requisites: ENG2090 Introduction to Creative Writing.

Module Content: Discussion of poems written by students and read aloud to the group with confidence. Discussion and reading of contemporary poetry; American, English and recent Irish poetry in the Irish language and Gaelic bardic tradition. Some European poetry and the work of women will be looked at. The relationship of the art of poetry to other arts will be explored.

Module Objectives: To encourage the development of individual style within the ongoing literary traditions by imitation of masters. To promote selectivity in the choice of words and fluidity of composition.

Learning Outcomes: You should learn to appreciate and value poetry from the perspective of a writer as well as a reader. You should learn from your mistakes through discussions with others. You should also gain insight into the wealth and variety of the world's poetic heritage in the English language.

Method of Assessment: A portfolio of at least 10-12 poems, preferably newly written or revised during the workshops, to be presented along with drafts of changed work and some prose exploration of your themes and imagery.

Set Texts: Any modern anthologies of contemporary poems, especially local Northern poetry. Wake Forest Press Book of Contemporary Irish Women's Poetry. Essays on poetry by Seamus Heaney and To Ireland, I by Paul Muldoon. Declan Kiberd – Irish Classics.

Cost of Module Texts: About £30-£40

Preparatory Reading: Strong Words – Poets on Poetry – Bloodaxe Press

Other notes:

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Module Title: Creative Writing (Prose)

Module Number: ENG2093

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Convenor: Dr Ian Sansom

Prerequisites: This module is normally available only to students on the English with Creative Writing programme who have complete six modules.

Co-requisites: ENG2090 Introduction to Creative Writing.

Module Content: The module, being a *writing* 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. (Students should note that they will be required to read their work aloud.) 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.

Module Objectives: To encourage students to think as writers and to develop a personal approach to writing fiction. It is a basic premise of this module that all works of fiction improve in the rewriting. Students will be expected to write to strict deadlines (see Method of Assessment below) and to be objective about their writing, becoming in effect their own first and toughest critics.

Learning Outcomes: Having completed this module, students should have gained a greater understanding of the processes involved in the creation of works of fiction. By learning how to engage critically with their own writing, to make informed decisions about structure and content, students should also have become better readers of the texts they will encounter in their other modules.

Method of Assessment: 90% of the assessment will be based on a final submission of approximately 3000 words of fiction (EITHER a complete short story, OR a number of complete short stories, OR a complete chapter from a novel or novella) and 1000 words of critical self-commentary, addressing questions and issues arising from the creative work. The remaining 10% will be allocated for seminar participation.

Set Texts: Poetics, Aristotle; The Art of Fiction, David Lodge. Reading for this module will otherwise consist of the students' own writing, supplemented by extracts from published texts brought to the seminar by the tutor.

Cost of Module Texts: The Penguin Classic edition of Aristotle's Poetics (translated by Malcolm Heath) costs £6.99. The Art of Fiction is published by Penguin and costs £8.99.

Preparatory Reading: Students should read Poetics over the summer. They should, further, be reading as much fiction as possible.

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Stage 3

Autumn Semester

**English Dissertation Handbook
for ENG3000 and ENL3000
Module convenor: Dr Andrew Pepper**

Contents

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1. Introduction

The dissertation module is available to Stage 3 students who have successfully completed ENG1001 and ENG1002 and who have also successfully completed Stage 2. The dissertation module is a double module and runs throughout the academic year.

The **maximum** length for the double dissertation is **10,000** words.

2. Module Description

In this module you will undertake a piece of independent research and write a dissertation presenting that research and your conclusions. You will have the guidance of a tutor, but the emphasis is on your independent research and writing.

Students will select a research topic in English Literary or Language Studies at a level appropriate to Stage 3 and suitable in scope to the time and length constraints of the dissertation; students must also devise an appropriate work regime. The module allows students to pursue their own particular interests in the fields of English Literary and Language Studies, so the dissertation may be based on e.g. an author, a period, a genre or some question or issue in language studies. There should be no overlap between the chosen topic and work that you do for other modules. If the dissertation topic follows on from previous work, then it must add significantly to that work. Students will be expected to develop and exhibit suitable theoretical and methodological frameworks for their chosen topic.

The dissertation will help students to bring together analytical and critical skills in the development of research questions, the formulation of a viable research topic, and the evaluation of appropriate concepts in the course of writing a piece of work based on independent research.

3. Aims

The aim is to engage in a process of research and learning in the field of English studies. To do this will require you to raise pertinent research questions, to read broadly in the area of questioning, to relate the questions and reading to concepts and theories, and to write up your conclusions in a sustained piece of argument. The module will enable you to conduct an independent line of research in the field of English.

4. Objectives and Learning Outcomes

The module will provide an opportunity to explore, to investigate and to identify themes for research within English. You will be able to draw from a variety of theoretical, textual, analytical techniques, to examine and evaluate a given research problem. By the end of the module you will:

- have a developed critical understanding of an area of literary or language study;
- have developed the skills needed to conduct an independent line of research;
- be able to write a cogent, well-illustrated dissertation, which displays originality of consistent thinking and application of ideas, concepts and theories.

5. Undertaking Research

(i) Process

It is important to stress that the dissertation will be the outcome of your independent work. Successful completion of the module will require students to work in a sustained way throughout the year. To this end the student will be required to consult with their supervisor a number of times during the module. (See below for suggested schedule.) These meetings are viewed as components of the module and failure to attend or complete will be subject to regulations regarding compulsory attendance and the submission of medical or other appropriate documentation to explain absences or delays. Failure to complete any part of the process as specified may lead to the student failing the whole module.

In order to adhere to timetable, students will have to establish their topic and the broad outline of their research at a very early stage. They will have to set aside an appropriate amount of time each week (a suggested minimum is about 10-12 hours) to ensure that they are keeping up with the work. It is in the nature of research that it does not always go according to the initial plan, so failure to work in the early part of the semester will have potentially disastrous consequences for the final mark.

Suggested schedule of meetings:

It is expected that students will arrange a meeting with their supervisor early in the process to present and discuss a proposal for a suitable topic. At this meeting the supervisor will give advice on how appropriate the proposal is in terms of level of study, practicability of completion within the set time, initial reading, and, if necessary, gathering of data. A second meeting could involve the presentation of an outline structure of the eventual dissertation and an annotated working bibliography of both primary and secondary material. Students may discuss their ideas about the primary material and the suitability of different theoretical or methodological approaches. It is the responsibility of students to deliver any material that they wish the supervisor to read in advance of the meeting. The supervisor will usually set a cut-off date after which he or she will no longer comment on written drafts. A final meeting may involve

comment on draft chapter(s) and advice on structure and presentation. Students should note that supervisors will not give indications of any eventual mark for the work. It is the responsibility of students to deliver any material that they wish the supervisor to read in advance of the meeting.

The schedule of meetings will be appropriate to the time involved.

(ii) Staff involvement

The main aim of the dissertation module is for students to undertake a piece of independent learning, but each student will be assigned to a supervisor whom they can consult at each stage of the project. There will be a module co-ordinator who will oversee the administration of the module.

(iii) Ethical conduct of research

It is possible that students may want to undertake projects which will involve others in some way (e.g. collecting a linguistic corpus, interviewing for a reader-response survey, requesting questionnaire completion on some aspect of literary or language study). In such cases, the student should discuss these matters with their supervisor at the earliest opportunity and should obtain written authorisation for the project (which can be shown to participants) from the Head of School. In such cases then students must:

- conform to the Data Protection Act;
- ensure that respondents/interviewees understand their participation in the project;
- ensure that the anonymity of any respondents is guaranteed unless express written permission to the contrary is obtained;
- ensure that no identifiable personal information is used without express written permission;
- conform to the University's guidelines on the ethical conduct of research: www.qub.ac.uk/rrs/webpages/download/Policy_on_the_ethical_approval_of_research.

6. Dissertation: Notes on Presentation

(i) Structure

Dissertations will be judged on the quality of their content, as is all written work in the School. The School's marking criteria can be consulted at: www.qub.ac.uk/schools/SchoolofEnglish/Education/StudentStudyInformation

Attention to the detail of presentation and scholarly apparatus is also a requirement.

The dissertation should therefore include (in this order)

- Student declaration
- Title page
- title, student's name & number, school, module code, date.
- Abstract
- a brief (no more than 50 words) outline of the dissertation.
- Acknowledgements
- if applicable.
- Contents
- giving chapter titles and page numbers.
- List of figures
- if needed (including illustrations, photographs or diagrams).
- The body of the dissertation
- Appendices
- if appropriate (this could include questionnaires, interviews or other original data collected for the purposes of the dissertation).
- Bibliography

The dissertation should be word processed in double spacing on one side of A4 paper.

Pages should be numbered consecutively throughout.

Two copies of the dissertation should be submitted.

Some form of binding will be necessary; it is the student's responsibility to ensure that the dissertation and any associated material (e.g. illustrations, appendices, transcripts) are presented in the correct order.

The dissertation will be no longer than 10,000 words.

The maximum length is normally taken to include footnotes and written appendices but to exclude the bibliography and any illustrative materials.

While it is necessary to divide longer pieces of work into chapters or sections (including an Introduction and Conclusion) students should avoid an overly elaborate structure. This is an area in which your tutor will be able to give you guidance.

(ii) References and Bibliography

See School of English Style Sheet (available on Queen's Online) for detailed advice on how to document your work and on how to lay out your bibliography.

NOTE: As the dissertation is an independent piece of research much will depend on the sources that you use and on your ability to assess those sources. University level work should not use primers such as Cole's Notes or Spark Notes. The same is also true for much web-based material. Students are warned that the quality and accuracy of much that is available on the web is, to say the least, dubious. Web-based material accessed through School of English links will generally be acceptable, but if in any doubt either find a printed source or consult your supervisor.

(iii) Illustrations

If you use illustrations (for example photographs, diagrams, maps) these should be clearly titled (with an acknowledgement of their source), and should be numbered consecutively; these numbers can then be used for reference in the written text. Illustrations should normally be on the same size paper as the text pages, but if there is a need for large illustrations, these can be folded at the end of the dissertation.

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Module Title: Language and Narrative Style

Module Number: ENL3008

Teaching Method and Timetable: One weekly lecture and one weekly tutorial.
Autumn Semester

Module Convenor: Prof Paul Simpson

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including at least one ENL module at Stage 2.

Module Content: Stylistics is that branch of language study which brings techniques and concepts in modern Linguistics to the analysis of texts. This module in Stylistics focuses specifically on techniques in narrative composition. Although the main emphasis is on prose fiction, attention is also given to narrative in different media such as film and the stories told in everyday spoken interaction. This Stylistics course also seeks to bridge the gap between the study of language and the study of literature. It works from the assumption that literary expression is a creative exploitation of the resources of the language that we use from day to day. It looks therefore at the different genres and registers of everyday language, and explores the ways in which these resources find their way into narrative fiction. In this way, the language of prose is approached from a variety of perspectives and through a host of different levels of language organisation.

Module Objectives: The module has three main interrelated objectives. The first is to explore the structure and function of narrative, and works on the basis that by looking at what prose writers do, we can find out about language in more general terms. The second is to do with literary interpretation, and works on the basis that by looking closely at language, we can understand better what particular writers are trying to accomplish in their work. Lastly, the course seeks to develop a set of methods in narrative composition by highlighting the techniques and patterns used in a variety of stories.

Learning Outcomes: Students will be encouraged to use linguistic analysis as a means of gaining new insights into a work, and as a way of supporting their intuitive responses to a work. To this end, students should be able to develop a principled method of working from text, through analysis, to interpretation. This method should be "retrievable" in that it will draw on a principled set of procedures that are accessible to others. Finally, the stylistic method is developed as part of a compositional toolkit to support the practice of creative (prose) writing.

Assessment: 90% of this module is assessed by two extended essays, consisting of 45% each. The remaining 10% is made up by class attendance and participation.

Set Texts: The set text for this module is: Stylistics by Paul Simpson (2004, Routledge). Further recommended (academic) reading is provided in a course bibliography from which you are expected to make one other purchase. Other reading on more localised aspects of the course, including references to work in scholarly journals, is provided in lecture slides and seminar handouts. Finally, students should purchase the following two novels:

David Mitchell, Cloud Atlas and Mark Haddon, Curious Incident of the Dog in the Night-time.

Cost of Module Texts: £30

Preparatory Reading: In advance of the course, students should read at least one of the following four books: Linguistic Criticism, 2nd edition, by Roger Fowler (Oxford, 1996); The Language and Literature Reader edited by Peter Stockwell and Ronald Carter, Routledge (2007); Stylistics by Peter Verdonk (Oxford, 2002); Style in Fiction by G. Leech and M. Short (Longman, 1981).

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| | |
|---------------------------------------|--|
| Module Title: | English Syntax |
| Module Number: | ENL3009 |
| Teaching Method and Timetable: | One weekly lecture and one weekly tutorial. Autumn semester |
| Module Convener: | Dr. John Kirk |

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including at least one ENL module at Stage 2.

Module Content: Development of a student's knowledge and understanding of the morphology and syntax of present-day English, and of their analytic skill gained thus far. Provision of a descriptive terminology and a practical taxonomy for systematic application.

Module Objectives: The aim of this module is to equip you with:

- (a) a set of concept-based, analytical skills necessary for you to undertake a full syntactic analysis of any given sentence in English.
- (b) an understanding of the descriptive and theoretical categories used in the analysis.

Module Outcomes: By the end of this module, a student should have a consistent and coherent set of concepts and an accompanying vocabulary with which to analyse and describe any sentence or utterance in English; an understanding of what lies behind those concepts; an ability to analyse and explain the many relationships which hold between forms and functions in the syntax of English; and an insight into syntactic creativeness.

Assessment: 10% class and homework contribution, 30% mid-semester assignment; 60% 'open' summative assignment.

Set texts: Noel Burton-Roberts *Analysing Sentences* (Longman, Second Edition 1997) £27.99

Secondary Reading:

Linda Thomas, *Beginning Syntax* (Blackwell, 1993)

D. Biber, S. Conrad & G. Leech, *Longman Student Grammar of Spoken and Written English* (Longman, 2002)

Preparatory Readings:

David Crystal, *Rediscover Grammar* (Longman, Second Edition 2004)

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Module Title: Critical History: Reading the Classics of Literary Criticism

Module Number: ENG3001

Teaching Method and Timetable: One weekly 2 hour seminar.
Autumn seminar

Module Teacher: Professor Brian Caraher

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2040, ENG2062 or ENG2070.

Module Content: The module contains a selection of classical literary texts in translation, including works by Plato, Aristotle, Horace, Plutarch and 'Longinus'. A selection of Enlightenment writers who make significant linkages between classical critical formulations and modern critical and theoretical issues may also be considered (e.g., Hume, Burke, Kant or Hegel). Alternatively, if students would prefer to read a selection of modern literary critical texts which reform and remake classical critical formulations in relation to distinctly post-classical constructions of literary form, taste, ideology and social psychology, then the seminar may opt to study major critical statements by Wordsworth, Coleridge, P B Shelley, M Arnold, H Morley, T S Eliot, V Woolf, M Bakhtin, K Burke, N Frye, A Rich, E Showalter, and J Derrida. Students are encouraged to drop by and discuss with the tutor which of these pedagogical pathways they would prefer the seminar to adopt. (Students have much preferred to do the earlier classical material.)

Module Objectives: To examine and discuss some of the earliest and most influential statements on the nature, structure and effects of literary art, taste and judgement. To be able to recognise and discuss in comparative historical and conceptual ways developments, articulations and deformations of theories and practical critiques of the social functions, speech genres, linguistic features, rhetorical forms and ideological constructions of a largely Greco-Roman and Eurocentric tradition and revision of critical history.

Learning Outcomes: Successful completion of this module should enhance and facilitate a student's ability to recognise classical and foundational critical problems within the field of literary studies and a refined awareness of the fundamental terminology of literary criticism and the recurrent issues of critical history. Moreover, development and refinement of critical reading skills, argumentative and rhetorical abilities and oral presentational skills should also be integral features of successful completion of this module.

Method of Assessment: Students are expected to prepare and present a segment of a week's seminar. The effort and quality involved in the seminar presentation make up a 10% oral presentational mark. An assessed essay on one of seven set topics (see model papers) will require the student to display familiarity and knowledge concerning one of the major segments of critical history studied on the module.

Set Texts: Classical Literary Criticism (Oxford, 1989); David Hume, Selected Essays (Oxford, 1993); Edmund Burke, A Philosophical Enquiry (Oxford, 1990); Immanuel Kant, Observations on the Feeling of the Beautiful and Sublime (California, 1991); Jed Rubenfeld, The Interpretation of Murder (Headline Review, London, 1997) Alternatively, if students wish to adopt the second option with regard to content mentioned above, then the set text would be Charles Kaplan and William Anderson's Criticism: Major Statements, 4th edition (St Martin's/Palgrave).

Cost of Module Texts: £20 to £28

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Module Title: Discovering the Earliest Writings in English

Module Number: ENG3012

Teaching Method and Timetable: One weekly lecture and one weekly tutorial.
Autumn semester

Module Convenor: Dr Marilina Cesario

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules. Students who have taken ENG2003 may not take ENG3012.

Co-requisites: None.

Module Content: This module introduces Old English literature in its linguistic, cultural, and historical contexts. It explores selected texts in the original language and considers issues of literary interpretation and translation.

Module Objectives: To introduce the study of Old English; to introduce the world of Anglo-Saxon literature and culture.

Learning Outcomes: Having completed the module, students should have acquired a basic understanding of the Old English language, should have the ability to translate and discuss critically selected Old English texts, and should have the ability to relate texts to their cultural contexts.

Method of Assessment: Essay (40%); written examination (60%) [two-hour paper]. The written examination tests knowledge of the Old English language and an appreciation of literary texts. The essay allows students to reflect more widely on Anglo-Saxon literary culture.

Set Texts: Magennis, H., and I. Herbison. Discovering Old English: Guided Readings, 2nd ed., Ballymena. Belfast: Ultonian Press, 2007. Copies are available from your tutor at a reduced price. K. Crossley-Holland, The Anglo-Saxon World: An Anthology, Oxford: OUP, 1982.

Cost: Approximately £14.

Vacation Reading: K. Crossley-Holland, The Anglo-Saxon World: An Anthology, Oxford: OUP, 1982. Read a selection of poems, including Wife's Lament, Wulf and Eadwacer, Wanderer, Seafarer, Dream of the Rood, Battle of Maldon.

You may also wish to begin reading the following books, which provide an introduction to Old English literary studies:

M. Alexander, Old English Literature. London: Macmillan, 1983. M. Godden and M. Lapidge, ed., The Cambridge Companion to Old English Literature. Cambridge: CUP, 1991.

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Module Title: Society, Piety, Dissent: English Culture, 1300-1550

Module Number: ENG3016

Teaching Method and Timetable: One weekly two hour seminar.
Autumn Semester

Module Teacher: Dr Stephen Kelly

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2040 Late Medieval Literature.

Co-requisites: None.

Module Content: Students will be encouraged to embed the literary and non-literary texts they examine in this module within a greater range of historical, literary and social contexts than was possible on ENG2040. They will find that ENG3016 both revises and deepens their understanding of literary and social issues related to the historical and social upheavals of the pre-Reformation period. The module will consider comparatively a range of religious and political writings that seek either to maintain or criticise the social models and distinctions of the period. These will include writings by Chaucer, where such matters are rarely made explicit, William Langland's polemical poem, Piers Plowman; quasi-autobiographical texts by Margery Kempe and Julian of Norwich, that illuminate later medieval women's strategies of self-definition; lyric poetry, mostly anonymous, that develops and explores other models of subjectivity; and other samples of propaganda writings and writings on statecraft and political theory that complement or contradict fictional representations of the dominant ecclesiastical and civic institutions of the period.

Module Objectives: To deepen and enrich your already developed appreciation of later medieval literary and cultural issues; to debunk some of the key critical myths with regard to the Middle Ages (including the assumed centrality of Chaucer to later medieval writing; the servitude of the period to an ideologically formed notion of the Renaissance; and the supposed cultural and political stagnancy of the period); to familiarise you with a range of non-literary vernacular writings in often-neglected genres; to introduce you to a range of ideas regarding the interrelationships between writing and society.

Learning Outcomes: Having completed this module you should have developed a sophisticated range of tools for exploring the motives by which later medieval culture has been historically constituted; you should have learned how to read literary and non-literary texts for their often unconscious political or ideological content; and you should be able to situate discussion of later medieval culture within or against conceptions of historical periodization that dominate current literary studies.

Method of Assessment: This module is examined by assessed essay, worth 100% of your examination result. You will be expected to demonstrate a sophisticated grasp of the module's core issues and to discuss them in relation to the ideas and texts examined in a manner that takes self-conscious account of your role as an interpreter of texts that are historical as well as cultural artefacts.

Set Texts: The set texts for this module Stephen Shepard, ed., The Norton Piers (Norton, pb) and Barry Windeatt, ed. The Book of Margery Kempe (Brewer, pb). Other material will be provided in a coursepack.

Cost of Module Texts: £25. There will be a small charge for the Course Pack.

Preparatory Reading: Students should read as widely as possible, experiencing Piers Plowman in its entirety. They should also review their previous exposure to historicist theories of literary understanding.

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Module Title: Creative Writing (Prose)

Module Number: ENG3053

Teaching Method and Timetable: One weekly two hour seminar.
Autumn Semester

Module Convenor: Dr Ian Sansom

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2090 Introduction to Creative Writing.

Co-requisites: None.

Module Content: The module, being a *writing* 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. (Students should note that they will be required to read their work aloud.) 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.

Module Objectives: To encourage students to think as writers and to develop a personal approach to writing fiction. It is a basic premise of this module that all works of fiction improve in the rewriting. Students will be expected to write to strict deadlines (see Method of Assessment below) and to be objective about their writing, becoming in effect their own first and toughest critics.

Learning Outcomes: Having completed this module, students should have gained a greater understanding of the processes involved in the creation of works of fiction. By learning how to engage critically with their own writing, to make informed decisions about structure and content, students should also have become better readers of the texts they will encounter in their other modules.

Method of Assessment: 90% of the assessment will be based on a final submission of approximately 3000 words of fiction (EITHER a complete short story, OR a number of complete short stories, OR a complete chapter from a novel or novella) and 1000 words of critical self-commentary, addressing questions and issues arising from the creative work. The remaining 10% will be allocated for seminar participation.

Set Texts: Poetics, Aristotle; The Art of Fiction, David Lodge. Reading for this module will otherwise consist of the students' own writing, supplemented by extracts from published texts brought to the seminar by the tutor.

Cost of Module Texts: The Penguin Classic edition of Aristotle's Poetics (translated by Malcolm Heath) costs £6.99. The Art of Fiction is published by Penguin and costs £8.99.

Preparatory Reading: Students should read Poetics over the summer. They should, further, be reading as much fiction as possible. [Back to top](#)

Module Title: The Fairy Tale in Nineteenth-Century Culture

Module Number: ENG3056

Teaching Method and Timetable: One weekly two-hour seminar.
Autumn semester

Module Convenor: tba

Prerequisites: This module is available to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2070 Literature and Society 1850-1930.

Corequisites: None.

Module Content: This module explores the nineteenth-century fascination with the fairy tale, and examines the ways in which British and Irish writers used the codes of fairy tale and fantasy to engage with contemporary cultural politics. We will situate the rise of the fairy tale in the contexts of Romantic debates over the nature of the child, mid- to late-nineteenth century preoccupations with industrialism, evolution and Empire, and Victorian anxieties about gender and sexual identity. The course will focus on writings for both adults and children, and will consider the interaction of text and image, as well as the fairy tale's relationships with other literary genres, including short stories, novels, poetry and non-fictional prose.

Module Objectives: To explore the dynamic relationships between fairy tales and wider nineteenth-century cultural and literary discourses; to foster a critical awareness of the aesthetic and ideological variety of nineteenth-century fairy tale literature. The module will also enable you to explore issues of revision, appropriation and audience, and to engage with a range of theoretical perspectives on the subgenre.

Learning Outcomes: Having completed the module, you should have a stronger appreciation of the political, cultural, and commercial contexts that shaped nineteenth-century fiction. You should be able to engage with problems of literary/generic definition, and evaluate contemporary writings on the fairy-tale as well as modern theoretical approaches. You should have enhanced your skills of independent thought and research, your ability to work as part of a group, and your oral presentation skills.

Method of Assessment: Assessment will be by one essay, which will require you to show a detailed engagement with the module's texts and cultural debates (90%) and by class presentation and participation (10%).

Set texts: Jacob Grimm, *Grimms' Fairy Tales*, with illustrations by George Cruikshank (Penguin Popular Classics, ISBN 014062158X), £2, Charles Kingsley, *The Water-Babies* (Wordsworth Classics ISBN 1853261483), £1.99, *The Classic Fairy Tales*, ed by Maria Tatar (Norton, ISBN 0393 972771), £10.99, *Victorian Fairy Tales: the Revolt of the Fairies and the Elves*, ed. by Jack Zipes (Routledge, ISBN 0415901405), £21, *Tales From the Arabian Nights*, ed. by Andrew Lang (Wordsworth Classics, ISBN 1853261149), £1.99, Oscar Wilde, *The Complete Short Fiction*, ed. by Ian Small (Penguin, ISBN 0140434232) £6.99, *Irish Fairy and Folktales*, ed. by W. B. Yeats (Modern Library, ISBN 0812968557) £13.99 (also available as *Fairy Tales and Folktales of the Irish Peasantry* (Forgotten Books, ISBN 60506145X); Lewis Carroll, *Alice in Wonderland*, ed. by Donald J. Gray (Norton, New York, ISBN 0393958043) £8.99.

A module pack will also be provided (which will include poetry and fairy tales by Christina Rossetti)

Cost of Module: approximately £64 - see above.

It may be possible to cater for those students who have difficulties in using computers due to a medical condition. Please consult the Disability Advisor or Module Convenor in advance.

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Module Title: Televising the Victorians

Module Number: ENG3069

Teaching Method and Timetable: 4 two-hour lectures (weeks 1-4), and 7 weekly two-hour seminars (weeks 5-6, 8-12).
Autumn Semester

Module Teacher: Dr Leon Litvack

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2070 Literature and Society 1850-1930.

Module Content: 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.

Module Objectives: To gain in-depth knowledge of four fictional texts and their made-for-TV adaptations; to 'read' the visual image with critical acumen; to analyse reader/viewer expectations in relation to the two media; to situate these debates within a wider cultural context.

Learning Outcomes: Having completed this module, you should have refined your ability to analyse literary texts sensitively in relation to films made for TV. You should have developed your skills in constructing written and spoken analyses and arguments, based on assembling appropriate primary and secondary evidence from textual and visual media. You should have developed an ability to conceptualise 'adaptations', to speak in a theoretically informed manner about reappropriations of works set in the Victorian period, to distinguish between film and television as visual media, and to 'read' visual images in such a way as to appreciate how literature and film work together to produce cultural artefacts.

Skills: This module should enable you to build upon and substantially enhance the skills that you have already acquired during the course of your degree, and in particular will allow you to acquire and demonstrate the following:

- Broad comprehension of modern scholarly debates concerning 'adaptations'
- Understanding of how Victorian social and cultural contexts are translated or interpreted for the modern age
- Understanding of the fundamentals of film and television art
- The ability to analyse critically the interrelation between works of fiction and their made-for-TV adaptations, in the process identifying their complexities and contradictions
- Effective oral and written communication skills

Method of Assessment: An essay worth 75% (for which you design your own question) will give you an opportunity to perform an extended critical analysis of the interaction between film and text. A segment analysis worth 15% will test your facility with film and television terminology, and will hone your visual sense. A presentation worth 10% will allow you to enunciate your understanding of some of the key issues treated in the module, and will test your ability to communicate your ideas orally in a structured, informed, and persuasive manner.

Set Texts:

Film:

Simon Curtis, Cranford (BBC, 2007)

Julian Jarrold, Great Expectations (BBC, 1999)

Tim Fywell, The Turn of the Screw (2010)

Geoffrey Sax, Tipping the Velvet (BBC, 2002)

Susanna White, Jane Eyre (BBC, 2006)

Fiction:

Charlotte Brontë, *Jane Eyre* (Penguin Classics)

Charles Dickens, Great Expectations (Oxford World's Classics)

Elizabeth Gaskell, Cranford Chronicles (Vintage)

Henry James, The Turn of the Screw and Other Stories (OUP Classics, 2008)

Sarah Waters, Tipping the Velvet (Virago, 1998)

Film Theory:

Material on television adaptation and the mechanics of film will be made available through Queen's Online.

Susan Hayward, Cinema Studies: The Key Concepts (Routledge, 2006)

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Module Title: Discovering the Orient, 1660-1832

Module number: ENG3075

Teaching Method and Timetable: One weekly two hour seminar.
Autumn semester

Module Tutor: Dr Daniel Roberts

Prerequisites: This module is normally available only to students on English or Linguistics programmes who have completed twelve modules, including ENG2062 C18th and Romantic Literature.

Co-requisites: None.

Module Content: In this module we will examine the literary depiction of the 'Orient' through a range of eighteenth-century and Romantic-period texts in relation to the concept of 'Orientalism' as propounded (and contested) in recent postcolonial theory. From early commercial associations of luxury and wealth we will trace the development of this key trope in the literature of the period to more complex forms of literary and critical engagement, as European ideas and fantasies regarding the East encountered and interacted with social and political realities there by way of travel and colonialism. Issues relating to translation, Eastern mythologies and beliefs, Eastern social practices, the construction of the Orient, representations of the 'other', and generic as well as class-based and gendered responses to the Orient will form some of the focal points for critical discussion. Our range of texts includes theory, fiction, travel, a 'gothic' romance, as well as poetry and prose journal writings of the period.

Module Objectives: The module aims to impart a historically and theoretically-informed sense of the literary development of the 'Orient' during a crucial period of its formation. Students will have an opportunity to read a range of key Romantic texts which are implicated in Orientalism, and will be encouraged to develop a complex understanding of the emergence of this literary discourse in Western thinking through their reading. The module will seek to enhance writing skills through the provision of feedback on formative essays and oral skills through presentations and group work on the part of students.

Learning Outcomes: Students will expand their reading in the area of eighteenth-century and Romantic literature and will develop a critical awareness of issues relating to the development of the 'Orient' as a discursive space during this period. They will advance their critical thinking, as well as enhance writing and oral skills through participation in the various activities prescribed.

Method of Assessment: A 3,000 word essay will constitute 90% of the assessment; the remaining 10% will be awarded for a seminar presentation.

Set Texts:

William Jones, Sacontala and the Fatal Ring, Essay on the Poetry of the Eastern Nations

Robert Southey, The Curse of Kehama

George Gordon Byron, The Giaour

William Beckford, Vathek (Oxford World Classics)*

Samuel Johnson, Rasselas (Oxford World Classics)*

As well as shorter essays and pieces which will be made available to students through photocopies.

* Asterisk marked texts will be recommended for purchase in paperback editions.

Cost of Module Texts: approximately £30 + cost of module pack and photocopies.

Preparatory Reading: Students should ideally buy and read the recommended editions of, Fables of the East, The Missionary and Vathek in advance of the module's commencement.

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Module Title: Reading Shakespeare Historically

Module Number: ENG3080

Teaching Method and Timetable: One weekly two hour seminar.
Autumn semester

Module Convenor: Prof Mark Burnett

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2050 Introduction to Renaissance Literature. This will have equipped you with the particular reading skills necessary to enjoy a wide spectrum of Renaissance literature. These skills will be deepened and enhanced by this module's concentration on ONE Renaissance dramatist – William Shakespeare. By the same token, discussions will have left you with a broad sense of the ways in which a text can both interrogate and reflect its own historical moment. Refining and developing such an understanding, this module provides a concentrated focus on the intricate interactions of text and context.

Co-requisites: None.

Module Content: This module assesses the shaping influence of the plays' particular historical junctures. Contextual approaches utilised privilege issues of political vicissitude, class conflict, gender transgression and racial anxiety as topics for discussion. Plays will include such works as *Much Ado About Nothing*, *All's Well that Ends Well*, *Measure for Measure*, *Pericles*, *The Winter's Tale*, *Two Gentlemen of Verona*, *Comedy of Errors*, *Henry IV*, Parts I and II, *Romeo and Juliet* and *King John*.

Module Objectives: To familiarize students with the range of Shakespeare's output; to develop a nuanced understanding of the complex inter-relations between a text and its historical context; to encourage the development of skills in presentation and writing.

Learning Outcomes: Having completed this module you should have a greater understanding of Renaissance drama and you will be able to read a text in relation to context. You should have a more subtle understanding of Shakespeare's social sensitivities and a more complex appreciation of the difficulties inherent in reading history.

Method of Assessment: Oral communication skills will be assessed via a presentation, worth 10%, which you will be required to deliver in front of your tutor and class. An essay, worth 90% will require you to demonstrate a familiarity with Shakespeare and non-Shakespearean literary and non-literary productions. It will also require you to integrate text and context and to demonstrate a sensitivity to the complex relations between the two.

Set Texts: Stephen Greenbatt, ed., [The Norton Shakespeare](#) (Norton); Russ McDonald, ed., [The Bedford Companion to Shakespeare](#) (Macmillan).

Cost of Module Texts: £7.50 for [The Bedford Companion](#). (You will already have your copy of Greenblatt's [The Norton Shakespeare](#) from last year).

Preparatory Reading: Over the summer, students should read ALL of the above-mentioned plays. [Back to top](#)

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|---------------------------------------|---|
| Module Title: | Shakespeare on Screen |
| Module Number: | ENG3087 |
| Teaching Method and Timetable: | One weekly two hour seminar. Autumn semester |
| Module Teacher: | Dr Ramona Wray |

Prerequisites: This module is normally available only to students on English pathways who have already completed twelve modules, including the Stage two module, 'Introduction to Renaissance Literature'. 'Introduction to Renaissance Literature' will have taught you how to read early modern texts in a historical context. Building on your familiarity with the drama and your ability to contextualise the Shakespearean text, this module continues to interrogate issues of cultural production and the Shakespearean original but locates its examples in twentieth-century visual culture.

Module Content: The late twentieth century has seen a proliferation of Shakespeare on screen. This module investigates the phenomenon, looking at the work of directors such as Michael Almereyda, Kenneth Branagh, Baz Luhrmann, Oliver Parker, Michael Radford and Franco Zeffirelli. 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, and the shifting status of Shakespeare as a signifier of gender, race, technology and politics.

Learning Outcomes: Having successfully completed this module, you will have become familiar with a range of ways in which Shakespeare is appropriated in the cinema; you will have learned how to utilise a theoretical filmic vocabulary in the interests of larger analyses; you will be able to discriminate between various filmic versions of a play and to identify some of their cultural and intertextual influences; you will have further honed your presentational skills, and, through regular teamwork, learned the value of collaborative practice.

Method of Assessment: Collaborative work will be assessed via a presentational exercises worth 10%. This team-based exercise will form part of the seminar structure and will involve a practical demonstration of film theory. An essay worth 90% will require you to demonstrate a familiarity with at least three appropriations of Shakespearean texts, a knowledge of theoretical vocabulary and an awareness of contextual influences on the film-making process.

Set Texts: The Norton Shakespeare (purchased for Introduction to Renaissance Literature); Maurice Hindle Studying Shakespeare on Film (Palgrave 2007) and a range of filmic Shakespeares.

Cost of Module Texts: £16 (assuming that you already have The Norton Shakespeare)

Preparatory Reading: Over the summer, students should read The Norton Shakespeare and watch as much Shakespeare on screen as possible.

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Module Title: Irish Fiction in the Twentieth Century

Module Code: ENG3096

Teaching Method and timetable: One weekly two hour seminar.
Autumn semester

Module Convenor: tba

Pre-requisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2081 Irish Literature.

Module content: The novel in Ireland has had a problematic history and is still to a large extent seen as the poor relation in Irish writing. Critical approaches to the novel have only recently moved to a consideration of the factors involved in this situation. This module will engage with the emerging critical debate about the Irish novel and will examine its development during the course of the twentieth century through a consideration of such topics as realism in Ireland, the literary fantastic, experimental fiction, autobiographical fiction; the 'Big House' novel, migrant fictions; fiction of the 'Troubles'; contemporary fiction; women's writing; and representations of the city. Authors to be included will be drawn (subject to the availability of novels in print) from: Somerville & Ross, James Stephens, James Joyce, Samuel Beckett, Flann O'Brien, Kate O'Brien, Liam O'Flaherty, Edna O'Brien, Elizabeth Bowen, Aidan Higgins, Molly Keane, John McGahern, William Trevor, Brian Moore, John Banville, Frances Molloy, Jennifer Johnston.

Module Objectives: To gain in-depth knowledge of 11 Irish novels; to develop an understanding of the critical debate about the Irish novel; to understand the construction of Irish literary history in relation to the novel.

Learning Outcomes: Students should be able to read and critically examine a range of twentieth century Irish novels with an awareness of historical change and the construction of literary history. They should be able to develop a critical understanding of the development of the novel in Ireland and should expand their sense of the formal and thematic properties of the Irish novel.

Skills: This module further develops skills that you have already acquired during the course of your degree and, in particular, will allow you to acquire and demonstrate a knowledge of the current debate about the history of the Irish novel; a knowledge of a broad range of twentieth century Irish novels; an understanding of the different forms and sub-genres of the modern and contemporary Irish novel, with an appreciation of the determinants acting on those forms and sub-genres. You should also be able to refine your written and oral communication.

Assessment: Essay 90%; presentation 10%.

Week 1: Introduction

A. The Big House Novel: Fictions of femininity and the Anglo-Irish

Week 2 Somerville & Ross, *The Real Charlotte*

Week 3 Elizabeth Bowen, *The Last September*

Week 4 Kate O'Brien, *Mary Lavelle*

Week 5 Molly Keane, *Good Behaviour*

B. Experimental Fiction: Ulysses and after

Week 6 James Joyce, *Ulysses*

Week 7 Flann O'Brien, *The Third Policeman*

Week 8 Samuel Beckett, *First Love*

C. The Contemporary Novel

Week 9 Jennifer Johnston, *How Many Miles to Babylon?*

Week 10 Bernard McLaverty, *Cal*

Week 11 John McGahern, *Amongst Women*

Week 12 Robert McLiam Wilson, *Eureka Street*

Cost: £88

Other notes:

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Module Title: Nineteenth-Century Irish Writing

Module Code: ENH3004

Teaching Method and Timetabling: One weekly two hour seminar.
Autumn semester

Module Convenor: Dr Sinéad Sturgeon

Prerequisites: This module is available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2081 Introduction to Irish Literature.

Module Content: This module is a comprehensive survey of the diversity and power of Irish writing in the 19thC. It maintains a particular emphasis on locating texts within their historical and cultural context and investigates the pressures shaping the literary construction of Ireland in conjunction with the emergence and development of a range of literary forms and genres. Issues considered will be national character and identity, questions of authority and legitimacy in socio-political structures and their textual representation, recreation of Gaelic culture as a literary and political resource, ambiguities and tensions inherent in the interplay of narrative and formal literary structure.

Module Objectives: The principal objective of the course is to familiarise students with the scope and importance of nineteenth-century Irish writing before the Revival. The chronological structure of the course aims to impart a broad understanding of the period's history and politics, as well as its dynamic interaction with literary culture. Students should also have gained an awareness of relevant critical debates, refining them into an independent critical perspective.

Learning Outcomes: On completing this module students should have acquired and should be able to demonstrate the following: solid understanding of the literature, politics and culture in pre-Revival 19thC Ireland, and of the relationship between text and context; an ability to identify and analyse recurring themes and tensions in literature of the period; discriminating engagement with relevant critical debates; effective and scholarly writing, communication and presentation skills.

Assessment: Assessed essay 90%, seminar contribution 10%

Set Texts:

Maria Edgeworth, The Absentee (1812)
Charles Robert Maturin, Melmoth the Wanderer (1820)
James Clarence Mangan, Poems, ed. David Wheatley
Sheridan le Fanu, Uncle Silas (1864)
Somerville and Ross, The Real Charlotte (1894)
course handbook (for which there will be a small charge).

Cost: approx. £30

Preparatory Reading: Students should buy and read as much as possible in advance of the module's commencement.

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Module Title: Poet, Philosopher and Anti-Christ: Friedrich Nietzsche

Module Number: ENH3005

Teaching Method: One weekly two hour seminar.

And timetable: Autumn semester

Module Teacher: Dr David Dwan

Prerequisites: This module is available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules.

Module Content: Friedrich Nietzsche was one of the most important and controversial thinkers of the modern era. He had an enormous impact on the literature of the twentieth century and his critique of modernity continues to shape intellectual discussion of our own times. This module examines Nietzsche's most famous works and explores the context, structure, and influence of his writings. His conviction that God is dead; his apparent repudiation of morality, and his complex views on the relationship between truth and power shall be explored in some detail. The module also scrutinises Nietzsche's redemptive ideal of art which he championed as an alternative to modern nihilism.

Module Objectives: The aim of the module is to provide students with a general introduction to the historical background, dominant themes and basic structure of Nietzsche's thought.

Learning Outcomes: Having completed the module students will have developed an understanding of Nietzsche's intellectual environment; the arguments of his major works; and their influence on subsequent writers. Students will also have learned to examine the relationship between the philosophical content and the aphoristic style of Nietzsche's writing. This will serve as a basis for reflection on the genre distinction between literature and philosophy in general.

Method of Assessment: Students will be assessed on the basis of their class presentation and participation (10%) and through an essay (90%), which will require you to demonstrate an understanding of the broad themes of the course and a detailed knowledge of the module's core texts.

Set Texts: Friedrich Nietzsche, The Basic Writings, ed. Peter Gay and Walter Kaufmann (Modern Library Classics, ISBN 9780679783398), £13.99; Friedrich Nietzsche, Thus Spoke Zarathustra; ed. Graham Parkes (Oxford World Classics, ISBN 978-0192805836), £8.99; Friedrich Nietzsche, Twilight of the Idols and the Antichrist (Penguin, ISBN 978-0140445145), £8.99.

Cost of Module: £31.97

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Module Title: British Poetry 1940-1995

Module number: ENH3007

Teaching Method and Timetable: One weekly two hour seminar.
Autumn semester

Module Tutor: tba

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules.

Co-requisites: None

Module Content: This module acquaints students with the work of some of the most significant British poets of the period 1940-95. Starting with Dylan Thomas and Keith Douglas it will move on to poets of the Fifties (Larkin and Gunn), and to the more formally adventurous and self-conscious poetics which ensued with for instance Plath and Hill. It will address such matters as the poetic response to the Second World War, especially to its aftermath. It will consider different representations and accounts of contemporary society, including the development of new myths of nation in Hughes and Hill, and explore the relationship between poetry and gender, among others in Hughes, Plath and Carol Ann Duffy.

Module Objectives: To provide an aesthetically discerning, formally and historically conscious knowledge and understanding of the variety of types of poetry published in Britain between 1940 and 1995, considering particularly the problem for the contemporary poet of offering a large-scale interpretation of history and human experience, which may issue in the refusal of grand narratives, or else in the construction of new myths, and which is accompanied by a crisis in the representation of gender and of the relationship between the sexes.

Learning Outcomes: On completion of this module, students will have refined their ability to read different types of poetry with sensitivity, understanding and due precision, including an ability to understand and analyse its formal devices and their implication in interpretation. They will be able to explore the relationship of a range of poems to their intellectual, literary and social contexts, with a special knowledge of how these contexts were operative in the period 1940-1995.

Method of Assessment: A 3,000 word essay will constitute 90% of the assessment; the remaining 10% will be awarded for a seminar presentation.

Set Texts:

Edna Longley, ed, The Bloodaxe Book of 20th Century Poetry (Bloodaxe, 2000).

Ted Hughes, Crow, 2nd edn (Faber, 1972, and subsequent printings).

Geoffrey Hill, Selected Poems (Penguin, 2006)

Tony Harrison, Selected Poems (Penguin, 2006)

(Some material will be available in photocopy.)

Cost of Module Texts: £37.92

Preparatory Reading: Neil Corcoran, English Poetry Since 1940 (Longman, 2003).

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SPRING SEMESTER

MODULE TITLE: Speech Worlds: Phonetics and Phonology in Communication

MODULE NUMBER: ENL3003

TEACHING METHOD: One weekly lecture and tutorial.
Spring semester

MODULE CONVENOR: Dr. Joan Rahilly

PREREQUISITES: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENL2001 (Patterns of Spoken English).

CONTENT OF MODULE: The module focuses on three main areas of phonetics. First, you will expand your existing skills in phonetic description and transcription by profiling speakers' phonetic and phonological systems, using a range of appropriate models. The second 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 three areas, we will analyse speech from a wide range of contexts, including disordered speech and children's speech.

MODULE OBJECTIVES: The central aim of this module is to develop your theoretical and practical skills in phonetics. We will achieve this aim by examining the processes involved in the production of speech and describing them in detail; by understanding and evaluating models for phonetic analysis; by applying phonetic and phonological analysis as a means of understanding the structure of normal and disordered speech, and by using techniques of acoustic analysis in investigating phonetic data.

LEARNING OUTCOMES: This module should equip you with a firm understanding of the role of advanced phonetic study in assessing and profiling speech. You should be in a position to undertake a detailed analysis of a speaker's output and to account for breakdowns in speech production using appropriate and informed explanations. Your experience of this module should encourage you to appreciate the value of detailed phonetic knowledge in, for example, English teaching where a detailed understanding of oracy skills can be central to educational development, in foreign language teaching and learning, and in clinical speech contexts.

METHOD OF ASSESSMENT: Three pieces of coursework (at 30% each) account for 90% of the marks for this module. The coursework is issued at regular intervals through the semester, and each piece enables you to apply your analytic skills and understanding to real data. There are ample opportunities for you to submit unassessed work which will help prepare you for the coursework questions. The remaining 10% is determined by class contribution and participation.

SET TEXTS: There is no appropriate single set text for this module, since we will be drawing material and data from a wide range of sources. Nevertheless, you should keep your Stage 2 textbook as a basic reference source. Particular reading, including just-published journal articles, will be specified each week.

PREPARATORY READING: One of the helpful means of preparing for this module is to revise the IPA symbols and the descriptive categories for vowels and consonants. You should also do your best, before the module starts, to familiarise yourself with the location and typical contents of the phonetics journals in the Main library.

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Module Title: Language in the Media

Module Number: ENL3004

Teaching Method and Timetable: One lecture and one tutorial per week.
Spring Semester.

Module Teacher: Dr Andrea Mayr

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENL2002 Language and Power.

Module Content: 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, commercialization, tabloidization and crime 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).

Module Objectives: Students will be encouraged to develop an ability to analyse and interpret critically a variety of written and spoken media texts. Another primary objective of the course is to gain an understanding of some of the ideological functions of media language.

Learning Outcomes: By the end of this module, students should have developed skills in a critical linguistic analysis of spoken and written media texts/textual and visual media. They should also have gained an awareness of the place of the media in their broader political, economic, social and cultural contexts.

Assessment: Assessment will be by seminar contribution (10%), one in-semester essay/project (70%) and a one hour multiple choice test examination (20%).

Set Texts: The set text for this module is Media Discourses by Donald Matheson (2005, Open University Press). A recommended list of books will be provided from which students are expected to buy at least one. Other reading will be provided in the form of on-line articles.

Cost: Approximately £40

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Module Title: Corpus Linguistics: Analysing Spoken and Written English

Module Number: ENL3007

Teaching Method and Timetable: Two one-hour seminars weekly
(Tuesdays 2pm – 3pm & Fridays 12noon – 1pm)
Spring Semester

Module Convener: Dr. John Kirk

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including any Stage 2 ENL module.

Module Content: In this module, you will be introduced to the study of English using computerised corpora and computer-based techniques of analysis for descriptive purposes, collectively known as ‘corpus linguistics.’ The module begins with the rationale for corpus linguistics and moves from basic questions such as ‘what is a corpus?’ to ‘how have linguists used corpora?’ to finally on to ‘how can I use a corpus?’ The module will present a range of recent case studies in lexicology, morphology, syntax, pragmatics, sociolinguistics, dialectology, register and variationist studies to show how those various areas of study are utilising a corpus-linguistics methodology.

Module Objectives: The aim of this module is to equip you with: (a) the set of computer-based analytical skills necessary for you then to undertake an empirical investigation of a linguistic topic using a corpus-linguistics methodology; (b) an understanding of the descriptive and theoretical categories used in the analysis; (c) an ability to show a critical awareness in the deployment of a corpus-linguistics methodology.

Module Outcomes: By the end of this module, you should be able to demonstrate a skilled ability to manipulate a computer-based corpus for the purpose of analysis and description. You should also have undertaken, in the form of a project, a limited corpus-based empirical analytic investigation of a particular lexical, syntactic or discourse topic, drawn conclusions and demonstrated a critical awareness. Reading suggestions in addition to those in the set texts will also be supplied.

Assessment: 10% class presentation; 90% Project.

Set Corpus and Handbook: *The ICE-Ireland Corpus*, version 1.2. CD-ROM, Jeffrey L. Kallen and John M. Kirk, *The ICE-Ireland Handbook* (Belfast: Cló Ollscoil na Banríona, 2008)

Set texts: Hans Lindquist, *Corpus Linguistics and the Description of English* (Edinburgh: Edinburgh University Press, 2009) ISBN 978-0-7486-2615 Anne O’Keeffe, Michael McCarthy and Ronald Carter, *From Corpus to Classroom* (Cambridge: Cambridge University Press, 2007) £19.50 ISBN 978-0-521-85146-6

Supplementary reading will be supplied.

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Module Title: The Bible and Biblical Literature in English:
From the Beginnings to the King James Version

Module Number: ENG3009

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Teacher: Dr Ivan Herbison

Prerequisites: This module is normally available only to students on English, Linguistics, Creative Writing or Theology programmes (the latter with the permission of the Director of the Institute of Theology) who have completed twelve modules.

Module Content: This module explores the rich traditions of biblical translation, adaptation and appropriation in English from their earliest beginnings down to the seventeenth century and emphasizes continuity, as well as difference, between medieval and early modern approaches to the Bible. Later medieval and early modern biblical texts in English are studied in the original language, since these are easily comprehensible, but the course also makes use of modern English translations in order to examine early medieval biblical literature (written in Old English). 'The Bible and Biblical Literature' is not conceived as a course for language specialists but rather as an accessible exploration of the growth of biblical literature in English and of medieval and early modern ideas and writings on what was the defining 'Book' of the culture of the era. The module considers the range and nature of English biblical literature, with reference to its uses and audiences. Linking themes throughout the course include ideas of Creation and Fall, the Crucifixion, and Doomsday; popular traditions in biblical literature; and the Bible and art.

Module Objectives: To explore the development of biblical literature in English in the Middle Ages and early modern period, in the context of an appreciation of the history of the Bible and its interpretation.

Learning Outcomes: From this module students should have gained the ability to engage critically with the tradition of biblical literature in English; to offer an informed analysis and comparison of works in this particular tradition; and to relate literary works to cultural and historical contexts.

Method of Assessment: Two 2000-word essays. This mode of assessment allows students to reflect synoptically on what they have learned, and the requirement of two separate essays rewards range of coverage.

Set Texts: Reading for this module is in the form of a Course Pack, and use is also made of internet resources.

Cost of Module Texts: There is a charge for the Course Pack.

Preparatory Reading: Alister McGrath, In the Beginning: The Story of the King James Bible, (London 2001), Karen Armstrong, The Bible: The Biography (London, 2007)

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Module Title: Marvels, Monsters and Miracles in Anglo-Saxon England

Module Number: ENG3011

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Convenor: Dr Marilina Cesario

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules. Students on other programmes may be admitted to the module, with permission of their Advisor of Studies.

Module Content:

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 meanings of marvels and the uses 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 re-created 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 S. 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.

Module Objectives:

- To familiarise students with representations and constructions of the other in a range of Anglo-Saxon texts and genres (i. e., hagiography, historiography, travel narratives, etc.), as well as in material culture (maps and illustrations in particular);
- To develop independent thought and academic research skills.
- To develop an informed sense of the complexity of concepts covered in this module (including 'monstrosity', 'marvellous', 'superstition', 'miracle', 'religion', 'otherness');
- To develop an understanding of various literary texts in relation to their cultural context and audience;
- To develop an ability to engage critically with the primary material, as well as familiarity with modern scholarly and critical approaches;

- To think about how difference (racial, religious, gender, national) was conceptualised in early medieval English culture;

Learning Outcomes:

On completion of the module students should be able to:

- Demonstrate a critical awareness of a variety of early medieval concepts and constructions of otherness and difference
- Show a familiarity with a range of medieval texts, genres and cultural contexts;
- Demonstrate the ability to engage with both contemporary critical concepts and their applicability to pre-modern texts
- Show evidence of independent research and study skills;
- Use relevant electronic databases to further their written work;
- Demonstrate a consistent level of contribution to seminar discussions.

Method of Assessment: One large essay (90%); the title for which may be decided in consultation with the tutor. Seminar participation and group-based tasks (10%).

Set Texts: S. Heaney, *Beowulf* (Bilingual edition, Faber & Faber, 2007 (£12.99)); J.R.R. Tolkien, *The Monsters and the Critics and Other Essays*, Harper & Collins, repr. 2006 (£8.99) Williams, *Deformed Discourse, The Function of the Monster in Medieval Thought and Literature*, Exeter University Press, 1996 (£20.00)

Cost of Module Texts: Approximately £41.00

Module Title: Women's Writing 1660-1820

Module Number: ENG3020

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Convenor: Dr Moyra Haslett

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2062 C18th and Romantic Literature.

Module Content: This module considers how women writers have been constrained by but have also exploited literary traditions and traces the indexes of conformity and subversion in their writing by placing them in contexts of prevailing discourses on femininity. In order to situate women's writing of this period, we will also examine constructions of femininity in visual art and conduct writings. Key texts will include fiction by Sarah Butler, Eliza Haywood, Mary Wollstonecraft and Jane Austen, poetry by Aphra Behn, Anne Finch, Anna Laetitia Barbauld and labouring women poets such as Mary Leapor and Ann Yearsley.

Module Objectives: To address the ways in which literary productions by women have been marginalised by traditional syllabi and to redress the balance, so that the importance of women's writing in literary history can be examined and understood; to examine both the ways in which women writers have adopted literary traditions and the cultural meanings of femininity in the eighteenth century; to situate women's writing in a range of contexts – the material contexts of patronage and publishing, political and discursive contexts concerning class, gender and nationality.

Learning Outcomes: In taking this module, students should acquire a knowledge of major concerns in eighteenth-century women's writing and should be expected to communicate their understanding of the relationships between literary form and production and the social and political issues of proper femininity, class and nationality. Seminars and assessments should require students to address specific issues and to articulate conclusions from their reading clearly and confidently, demonstrating an awareness of the critical debates surrounding women's writing of this period and independent engagement with these debates.

Method of Assessment: An essay worth 90% will require you to demonstrate a knowledge of key issues in the study of 18th-century women's writing in relation to at least two writers studied in the module. A class presentation, worth 10%, tests your ability to articulate your readings to the group.

Set Texts: Course Pack containing selected poetry by Aphra Behn, Ann Finch, Mary Leapor and Anna Laetitia Barbauld, Sarah Butler, Irish Tales (Four Courts Press), Eliza Haywood, The History of Miss Betsy Thoughtless (Broadview Press), Mary Wollstonecraft, Maria (Broadview Press), Jane Austen, Persuasion (Oxford Worlds Classics).

Cost of Module Texts: £55 approximately

Preparatory Reading: Students should attempt to read The History of Miss Betsy Thoughtless in advance of the semester.

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Module Title: Critical Fictions

Module Number: ENG3039

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Convenor: Professor Brian Caraher

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including at least one of: ENG2062 (Eighteenth-century and Romantic Literature) or ENG2070 (Literature and Society, 1850-1930).

Co-requisites: None.

Content of Module: This module features selected work in modern and contemporary fiction, but it also explores a specific set of theoretical problems. The seminar will examine an emergent dimension of critical activity -- indeed, a new genre of critical writing -- that can be as entertaining and instructive as it seems puzzling and heterodox. Since the 1960s there have been an increasing number of "critical fictions," writings that cross generic boundaries between works of prose fiction and works of literary criticism and theory. Frederick Crews's The Pooh Perplex: A Freshman Casebook and Postmodern Pooh, Herbert Lindenberger's Saul's Fall: A Critical Fiction, Marilyn French's The Women's Room, Catherine Clement's and Helene Cixous's The Newly Born Woman, Umberto Eco's The Name of the Rose, Foucault's Pendulum and The Island of the Day Before, Harold Bloom's A Gnostic Fantasy, Terry Eagleton's Saints and Scholars, Jacques Derrida's The Truth in Painting and The Post Card, Ciaran Carson's Fishing for Amber and Shamrock Tea, and Jostein Gaarder's Sophie's World and Vita Brevis provide just a few examples.

I would like to open a discussion of these unusual kinds of texts in this seminar. First, in order to get our bearings, I would like to discuss a small set of 'imaginary conversations' composed by such modern authors as Oscar Wilde and Virginia Woolf. (Yeats, Joyce, Williams, among others, compose other examples.) Such narrative strategies have been around since the time of Plato, but quite a few modern and modernist authors reinvigorate the practice. Second, I would like to discuss in some detail a range of contemporary 'critical fictions' written by critics and theorists, on the one hand, and work by contemporary novelists who interweave fiction and criticism in cunning ways--namely, Vladimir Nabokov, John Fowles and A S Byatt. Third, I would like to consider whatever common set of features emerge from our survey. Are there distinctive features or definitive characteristics of the genre? Are there discursive rules, generic features and literary pragmatics of 'critical fictions'?

Module Objectives: To read and discuss a select set of modern and contemporary prose writings which question and help to redefine such concepts as 'modern,' 'modernist,' 'postmodern,' 'poststructuralist,' 'rhetorical form,' 'discursive strategy,' 'narrative' and 'fiction.' This module will also encourage the development of oral presentational skills, collaborative work, and refined critical skills.

Learning Outcomes: Students should gain awareness of the ways in which generic and critical problems get shaped, articulated and resolved. Also critical distinctions and barriers often drawn up regarding 'modern' **versus** 'postmodern' and 'modernist' **versus** 'poststructuralist' modes of writing and criticism should be fully reconsidered and reconceived.

Methods of Assessment: A threefold or tripartite assessment strategy will be used on this module. There will be a two-question, three-hour set paper which tests knowledge of the primary texts and concepts taught on the module (60%). This examination is supplemented

by an oral seminar presentation (10%) which may then serve as the basis for an extended, but more focussed, assessed essay (30%). Students may also choose to write an assessed essay on a topic from a supplementary set list of projects.

Set Texts: Byatt, Possession: A Romance (London: Vintage, 1990); Crews, The Pooh Perplex (NY: Dutton, 1965), Crews, Postmodern Pooh (2001); Eco, The Name of the Rose, Trans. William Warner (London: Picador, 1984); Fowles, The French Lieutenant's Woman (London: Pan); Gaarder, Vita Brevis, Trans. Anne Born (London: Phoenix House, 1997); Nabokov, Pale Fire (London: Penguin); Wilde, Plays, Prose Writings and Poems (London: Dent/Everyman, 1996); Woolf, A Room of One's Own.

Cost of Module Texts: £30 to £35

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Module Title: Creative Writing (Poetry)

Module Number: ENG3054

Teaching Method & Timetable: One weekly two hour seminar.
Spring Semester

Module Teacher: Mrs Medbh McGuckian

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2090 Introduction to Creative Writing.

Co-requisites: None

Module Content: Discussion of poems written by students and read aloud to the group with confidence. Discussion and reading of contemporary poetry; American, English and recent Irish poetry in the Irish language and Gaelic bardic tradition. Some European poetry and the work of women will be looked at. The relationship of the art of poetry to other arts will be explored.

Module Objectives: To encourage the development of individual style within the ongoing literary traditions by imitation of masters. To promote selectivity in the choice of words and fluidity of composition.

Learning Outcomes: You should learn to appreciate and value poetry from the perspective of a writer as well as a reader. You should learn from your mistakes through discussions with others. You should also gain insight into the wealth and variety of the world's poetic heritage in the English language.

Method of Assessment: A portfolio of at least 10-12 poems, preferably newly written or revised during the workshops, to be presented along with drafts of changed work and some prose exploration of your themes and imagery.

Set Texts: Any modern anthologies of contemporary poems, especially local Northern poetry. Wake Forest Press Book of Contemporary Irish Women's Poetry. Essays on poetry by Seamus Heaney and To Ireland, I by Paul Muldoon. Declan Kiberd – Irish Classics.

Cost of Module Texts: About £30-£40

Preparatory Reading: Strong Words – Poets on Poetry – Bloodaxe Press

Other notes:

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Module Title: The Irish Literary Revival, 1880-1930

Module Number: ENG3058

Teaching Method and Timetable: One weekly two hour seminar.
Spring Semester

Module Teacher: Dr M McAteer

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules including ENG2081, Irish Literature.

Module Content: This module surveys one of the most important periods of literary activity in the history of modern Ireland. We will begin with an examination of the origins of the Revival in narratives of Celtic myth and legend, focusing on the writings of Standish O'Grady and T.W. Rolleston. Of particular concern here will be the centrality of mythic themes and ideas of nationhood established in these works for subsequent Revival literature. We will then examine the early poetry of the Revival, in particular W.B. Yeats, Douglas Hyde and Katharine Tynan, before moving on to examine work of the 1900s, including the drama of J.M. Synge, Lady Gregory and Yeats in addition to the short stories of George Moore. Here the emphasis will be upon the ways in which myth and nationality are developed and revised as the Revival progresses and what kinds of negotiation are made between realism and legend. You will gain insight into the ways the dominance of the genres of poetry and drama shapes the sense of nationhood that emerges in the literature of this period. You will also discover the ways in which forms of gender and class are determined by the dominance of an ideology of nation in the literature of the Revival. Finally we will turn to the later Revival period, looking at changes of attitude in Yeats's later poetry and the emergence of new voices out of the Revival that were sympathetic or hostile to its achievements.

Module Objectives: The development of the literature of the Revival is traced from its origins in narratives of myth and legend of the 1880s to the poetry, drama and fiction of the 1890s and 1900s and on to its final phase in the 1920s. In examining literature of diverse genres that was pre-occupied with the question of nationality, students will become familiar with issues such as the politics of genre, the relationship of myth to history, the creation of tradition and an ethos of the rural in the literature of this period. Students will be required to attend one two-hour weekly seminar/workshop. Assessment will be on the basis of one essay, worth 90% of the final mark, and a 10% seminar participation component.

Completion of the second year module ENG2081 Introduction to Irish Literature, is mandatory for this module.

Learning Outcomes: Students will learn about the development of the literature of the Irish Literary Revival, one of the most important periods of literary activity in the history of modern Ireland, from its origins in narratives of myth and legend of the 1880s to the poetry, drama and fiction of the 1890s and 1900s and on to its final phase in the 1920s. In examining literature of diverse genres that was pre-occupied with the question of nationality, students will become familiar with issues such as the politics of genre, the relationship of myth to history, the creation of tradition, the ways in which forms of gender and class are determined

by the dominance of an ideology of nationhood, and an ethos of the rural in the literature of this period.

Method of Assessment: Assessment will be on the basis of one essay, worth 90% of the final mark, and a 10% seminar participation component, including seminar presentation. The work of three writers and at least two genres in the module must be covered in the essay.

Seminar Schedule

| | |
|---------|---|
| Week 1 | Introduction: background to the Revival |
| Week 2 | Standish O'Grady, <u>History of Ireland</u> . T.W. Rolleston, <u>Myths and Legends of the Celtic Race</u> , Lady Gregory, <u>Cuchulain of Muirthemne</u> |
| Week 3 | W. B. Yeats, <u>The Wanderings of Oisín</u> & early lyric poetry |
| Week 4 | Douglas Hyde, <u>The Love Songs of Connaught</u> . Katharine Tynan, <u>Ballads and Lyrics</u> , Frank O'Connor, <u>My Oedipus Complex and Other Stories</u> . |
| Week 5 | Lady Gregory, <u>Selected Plays, Cuchulain of Muirthemne, Gods and Fighting Men</u> |
| Week 6 | George Moore, <u>The Untilled Field: Hail and Farewell</u> |
| Week 7 | Reading Week |
| Week 8 | W.B. Yeats, <u>Deirdre</u> . Synge, <u>Deirdre of the Sorrows</u> |
| Week 9 | W.B. Yeats, later poetry, <u>Deirdre, Purgatory</u> |
| Week 10 | <u>Æ</u> , <u>Selected Poems</u> , Padraic Colum, <u>Selected Poems</u> |
| Week 11 | Sean O'Casey, <u>The Dublin Plays</u> |
| Week 12 | The Revival's legacy |

Set texts:

Edward Larrissy (ed.), W.B. Yeats: The Major Works (Oxford: Oxford University Press, 1997).

J.M. Synge, The Complete Plays (London: Methuen, 1993).

Mary Fitzgerald (ed.), Selected Plays of Lady Gregory (Gerrards Cross: Colin Smythe, 1983).

Sean O'Casey, The Dublin Plays (London: Faber, 1998).

George Moore, The Untilled Field (Gerrards Cross: Colin Smythe, 2000).

George Moore, Hail and Farewell (Gerrards Cross: Colin Smythe, 1985).

T.W. Rolleston, Celtic Myths and Legends (London: Dover, 1980).

Frank O'Connor, My Oedipus Complex and Other Stories (Penguin Classics, 2005).

A module handbook will be provided that will include material referred to above that is out of print.

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Module Title: Contemporary Indian Literature in English

Module Number: ENG3070

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Teacher: Dr Daniel S. Roberts

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules.

Co-requisites: None

Module Content: Drawing on contemporary theories regarding new national and postcolonial literatures, this module will introduce students to post-independence Indian literature in English through a selection of texts including fiction, poetry, drama, travel writing, and journalism. These will be accompanied by critical readings and discussions engaging with issues such as the role of English in India; the politics of nationalism, regionalism, caste and gender in contemporary India; India's global reach and its (literary) diaspora; as well as current media and travel writing in India. While the emphasis will be placed on canonical literary texts (in printed form), other materials such as film, media, and internet resources will be used to complement and contextualise these literary works.

Module Objectives: This module aims to introduce you to a selected range of texts, genres, and critical theories representing post-independence literature in English from the Indian subcontinent. We will consider what it means to produce literature in a language associated with colonial domination but which is now regarded by many as being Indian, albeit of an urbanised and elite nature. We will consider how the popular genres of prose fiction, drama, and poetry in Indo-Anglian literature are influenced not only by western models but also by national and regional forms of literature, and by narrative traditions that stretch back several centuries in the oral and mythological traditions of India. The significance of this literature in the context of national and international developments in education, economic growth, and globalisation will be explored and debated through discussion and critical engagement.

Learning Outcomes: You will gain a broad understanding of contemporary Indian literature in English within a framework provided by current critical theories regarding new national and postcolonial literatures. You will engage in group work through oral presentations which will enable you to develop communicational skills. Your formative and summative written exercises will allow you to pursue specific interests in authors, texts, and theories, in the form of a closely-argued essay which will generate feedback from the tutor.

Method of Assessment: An essay of 2,500 words will count for 60% and a short examination (one-and-a-half hours) for 30%. The remaining 10% will be determined by class discussion and oral presentation. There will be opportunity for formative work and feedback in the course of the semester.

Set Texts:

1. Jeet Thayil (ed.), *The Bloodaxe Book of Contemporary Indian Poets* (2008). £12.00
2. Girish Karnad et al, *Three Modern Indian Plays* (OUP, 1990). £4.95
3. Amitav Ghosh, *The Shadow Lines* (John Murray, 2011), £8.99
4. Arundhati Roy, *The God of Small Things* (Flamingo, 1997). £5.99
5. Jhumpa Lahiri, *The Namesake* (Harper Perennial, 2004). £7.99

Additional Readings:

A range of other set readings will be provided through library offprints and online resources.

Preparatory Reading:

Students should read all the set texts in advance of the module.

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Module Title: Creative Writing (Drama)

Module Number: ENG3076

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Teacher: Mr Tim Loane

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2090 Introduction to Creative Writing.

Co-requisites: None

Module Content: A two-hour weekly workshop on writing for stage, screen and radio, to which students bring their work to be read and discussed with the tutor and other students. A range of appropriate creative exercises then culminates in students' final projects – a piece of dramatic writing for stage, screen or radio.

Module Objectives: To provide students with an introduction to dramatic storytelling for stage, screen and radio, focusing on such key ideas as characterisation, story structure and dramatic language. Also, to help develop students' own creative potential, to help them in the process of finding a voice of their own.

Learning Outcomes: By focusing on their own writing, and learning how to shape and improve it, learning how to edit and revise, learning how to rewrite – learning, in short, how to be their own best critic – students should be provided with skills that will be of use both in their ongoing creative work and in their approach to the work of other writers.

Method of Assessment: Assessment will be based on a final submission of a piece of dramatic writing for stage, screen or radio, some or all of which may already have been discussed in seminar.

Set Texts: Poetics, Aristotle. (London: Penguin Classics)
The Playwright's Guidebook, Stuart Spencer (London: Faber and Faber, 2002)

Cost of Module Texts: £15 - £20 approx.

Preparatory Reading: Students are expected to read widely in both classic and contemporary dramatic writing.

Other notes:

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Module Title: Premodern Cultures of Performance

Module number: ENG3078

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Tutor: Dr. Stephen Kelly

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2040 Late Medieval Literature. Students on Drama programmes who have completed DRA2002 are also eligible to enrol for the module.

Co-requisites: None.

Module Content: This module will explore the diversity of premodern cultures of performance and ask whether the professionalization of the theatre in the fifteenth century – its establishment as, on the one hand, a coherent secular profession and, on the other, as a dedicated site of performative practice – represented the suspension of the variety of late medieval 'cultures' of performance. For Pre-Reformation British culture, performance suffused almost every aspect of daily life: both secular and religious calendars were organised around ritual performances and notions of individuality, communal identity, and political action were both predicated upon, and contested by, practices of performance. The module will assess late medieval and early Tudor drama, including the so-called Mystery Cycles, Morality Plays and Tudor interludes, alongside accounts of ritual and liturgical practice, riots, pilgrimages, royal entries, burials and other forms of public performance.

Module Objectives: The module aims to unpack the historiographical strategies by which English Studies and Theatre Studies have constructed premodern cultures of performance as inherently primitive and unsophisticated. Drawing on the attempts of 20th century theatre practitioners and theorists to escape the dominance of the theatrical space, the module will introduce students to the spatial and bodily complexity of performance. Perspectives will also be drawn from contemporary anthropological accounts of performance in order to achieve a more nuanced understanding of the centrality of performance to late medieval and early modern culture. Practices of performance will in turn be located in relation to their social and historical milieux, exploring, for example their relationship to: practices of religious pastoral care and their crisis in the Reformation; to the role of performance in political and royal power; to developing notions of 'public' space; and to the role of performance in spectacles of punishment.

Learning Outcomes: Students should have learned to read premodern drama and other spectacles in a genuinely interdisciplinary way, having assessed the role of the performative in the constitution of notions of space, the body, gender, and identity, both individual and collective. Students should have come to an understanding of the value performance theory for the interrogation of premodern drama. Finally, they should have recognised the importance of performance itself as a tool for interpreting and historicising premodern drama and spectacle.

Method of Assessment: There are two alternate modes of assessment, each constitutive of 100%: students can either agree a topic for a 3,000 word essay or they can develop a 'project' of their own: this could involve restaging a performance or spectacle, to be accompanied by a performance diary; or it could involve another type of presentation which represents an imaginative engagement with the issues explored on the module.

Set Texts:

Greg Walker, Medieval Drama: An Anthology (Blackwells, 2000).
Module coursepack

Cost of Module Texts: approximately £20 + cost of module pack and photocopies.

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Module Title: Renaissance, Revenge, Tragedy

Module Number: ENG3089

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Teacher: tba

Prerequisites: This module is available only to students on English, Linguistics and Creative Writing programmes who have completed twelve modules including ENG2050 Introduction to Renaissance Literature.

Co-requisites: None.

Content of Module: The aim of this module is to introduce students to both the literary and cultural importance of revenge in the Renaissance. In particular, students will consider the genesis and development of revenge tragedy; religious and legal attitudes to revenge; memory, alienation and the revenger; eroticism, death and vengeance; revenge and madness; revenge and female agency; various critical and theoretical approaches to revenge. By focussing on the historical, religious, social and political changes that underpin revenge tragedy, students will also be encouraged to critically examine the relationship between Renaissance drama and culture.

Module Objectives: Students will be able to identify, describe and analyse the formal, thematic and generic aspects of early modern revenge tragedy; to show a critical awareness of the relationship between revenge tragedy and the broader contexts of early modern religion, politics, history and society; to demonstrate knowledge of the variety of critical and theoretical approaches to the genre and be able to reflect critically upon these.

Learning Outcomes: Having completed this module, students will have refined their ability to analyse literary texts sensitively and cogently. They will have developed their skills in constructing a written and spoken case based on the marshalling of appropriate primary and secondary evidence and the clear development of an argument. Students will also be able to conceptualise and explore the various cultural, political and religious forms that revenge takes during the Renaissance.

Method of Assessment: A 3,000 word essay 90%; class presentation and participation 10%.

Set Texts: The Norton Shakespeare, ed., Stephen Greenblatt et.al. (Norton: ISBN 0393111350); Seneca, Thyestes, trans. E. Watling (Penguin: ISBN 0140441743); Four Revenge Tragedies, ed. Katherine Maus (World's Classics: ISBN 0199540535); The Duchess of Malfi and Other Plays, ed. Rene Weis (World's Classics: ISBN 0199539286); Middleton & Rowley The Changeling, ed. Michael Neill (New Mermaids: ISBN 0713668849); Ford, 'Tis Pity She's A Whore ed. Martin Wiggins (New Mermaids: ISBN 0713650605).

Cost of Module Texts: Approximately £40

Preparatory Reading: Some reading on theories of tragedy will be helpful for those taking this course. See, for example, Shakespearean Tragedy, ed. John Drakakis (Longman, 1992), John Kerrigan, Revenge Tragedy: Aeschylus to Armageddon (Oxford University Press: 1996) and Terry Eagleton, Sweet Violence: The Idea of the Tragic (Blackwell: 2002).

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Module Title: Mock Epic in the 'Long Eighteenth Century'

Module number: ENH3006

Teaching Method and Timetable: One weekly two hour seminar.
Spring semester

Module Tutor: Professor Estelle Sheehan

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2062, Eighteenth-Century and Romantic Literature.

Co-requisites: None.

Module Content: This module will explore the evolution of the mock epic as a literary form in the 'long eighteenth century' by studying representative poetry and prose of the period and by assessing ways in which authors consistently appropriated, inverted and parodied the conventions of classical epic as a means of satirizing their subject. After an examination of the characteristic features of Homeric and Virgilian epic (achieved through reading a broad selection of relevant extracts from Homer's Iliad and Odyssey [trans. Alexander Pope] and through studying Virgil's Aeneid [trans. John Dryden] in its entirety) we will focus on Alexander Pope's Rape of the Lock and Dunciad; selective eighteenth-century poetry exemplifying the pervasiveness of the mock heroic; Henry Fielding's Tom Jones, and Byron's Don Juan. The module will also address the paradoxical issue of mock epic as both trivialising the serious and lending grandeur to the trivial, and will situate the genre in the broader social and cultural context of eighteenth-century neo-classicism.

Module Objectives: To develop a nuanced awareness of the relationship between neo-classical and classical texts; to impart a textually-informed sense of the evolution of mock epic during the 'long eighteenth century'; to familiarise students with the characteristic features of a classical genre and of ways in which that genre was parodied; to show how a close study of poetry and prose of the period in relation to classical epic in particular and eighteenth-century neo-classicism in general can contribute to the making of meaning.

Learning Outcomes: Having completed this module, students will have acquired a greater understanding of a major literary genre as manifested by a broad range of poetry and prose over the 'long eighteenth century'. They will have come to comprehend the conventions of a classical genre, and ways in which those conventions are appropriated, inverted and parodied. They will also have gained the ability to offer an informed comparison of mock epic with its classical antecedents. They will have acquired an awareness of the links between mock epic and satire and of the social and cultural contexts in which eighteenth-century neo-classicism flourished. This module will enable students to build upon and substantially enhance the skills that they have already acquired during the course of their degree. It will develop their critical thinking, close reading skills, and their ability to compare classical and neo-classical texts. It will also enhance their writing and oral skills.

Method of Assessment: A 3,000 word essay will constitute 90% of the assessment; the remaining 10% will be awarded for a seminar presentation.

Set Texts:

Coursepack (selections from Homer, Iliad, Odyssey, trans. Alexander Pope; selective eighteenth-century poetry exemplifying the pervasiveness of the mock heroic)
Virgil, Aeneid, trans. John Dryden (Penguin Classics, 1997)

Alexander Pope, The Major Works, ed. Pat Rogers (Oxford World's Classics, 2006)
Henry Fielding, Tom Jones, eds. John Bender and Simon Stern (Oxford World's Classics, 1998)
Lord Byron, The Major Works, ed. Jerome J. McGann (Oxford World's Classics, 2000)

Cost of Module Texts: approximately £44

Coursepack (selections from Homer, Iliad, Odyssey, trans. Alexander Pope; selective eighteenth-century poetry exemplifying the pervasiveness of the mock heroic) £4.00

Virgil, Aeneid, trans. John Dryden (Penguin Classics, 1997) £9.99

Alexander Pope: The Major Works, ed. Pat Rogers (Oxford World's Classics, 2006) £10.99

Henry Fielding, Tom Jones, eds. John Bender and Simon Stern (Oxford World's Classics, 1998) £6.99

Lord Byron, The Major Works, ed. Jerome J. McGann (Oxford World's Classics, 2000) £11.99

Preparatory Reading: Students should ideally buy and read the editions recommended above.

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Module title: Contemporary U.S. Crime Fiction:
The Police, the State, the Globe

Module number: ENH3008

Teaching method and timetable: One weekly two hour seminar.
Spring semester.

Module Convenor: Dr Andrew Pepper

Pre-requisites: This module is available to students on English or Linguistics or Creative Writing pathways who have completed twelve modules including ENG2072, Introduction to American Literature.

Module content: 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 crime fiction negotiates the complex inter-relationship of race, class and capitalism, the module moves on to consider state violence and public corruption and accountability before concluding with an examination of the limitations of state power and the international reach of some contemporary 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 related genres (e.g. urban realism and espionage fiction). In doing so, the module aims to encourage new readings of the genre and to situate crime fiction more generally as a series of complex negotiations with different forms of political authority (e.g. the police, the state, the dominant culture, capitalism etc.).

Module objectives: The main objective of this module is to examine the development of the U.S. crime fiction genre in the post-1960s era; to explore the relationship between the crime fiction texts and their social and political contexts (esp. race, class, capitalism and globalisation); and to consider how crime fiction texts negotiate different forms of political authority (the police, the state, the law etc.). The objective is also to subject different set texts to critical scrutiny in the light of our understanding of particular theoretical approaches and different theoretical approaches to critical scrutiny in the light of our understanding of particular set texts. Additionally it is intended to enhance students' spoken and written presentational skills, through essay writing and class presentations, and their ability to study both independently and as part of a group.

Learning outcomes: Having completed this module, students will have acquired the ability to analyse a broad range of exemplary U.S. crime fiction (novels, films, TV programs) in light of their understanding of particular theoretical approaches and different theoretical approaches in the light of their understanding of particular set texts. They will have developed an ability to identify particular generic traits, speak about the genre's development since the late 1960s in a theoretical informed way and situate this development in relation to particular social, cultural, political and economic circumstances in the U.S and the global realm. They will have developed their skills in constructing written and spoken arguments drawing on appropriate primary and secondary evidence.

Method of assessment: Students will be assessed on the basis of their seminar participation (5%), their class presentations (5%) and through a 3000 word essay (90%) which will require you to demonstrate an understanding of the broad themes of the module and a detailed knowledge of the module's set texts. Students will be required to consider a minimum of two texts, one of which has to be from the module's set text list.

Set texts: Chester Himes, Blind Man with a Pistol (1969); Newton Thornburg, Cutter and Bone (1976); George Pelecanos, Hard Revolution (2004); The Wire [DVD] season 3 (2006); David Peace, 1977 (2000); Chang-Rae Lee, Native Speaker (1995), Don Winslow, The Power of the Dog (2005); Traffic [DVD] (2001).

DVD copies of The Wire and Traffic will be available to borrow from the library.

Cost: £50 approx.

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Module Title: Interacting with the Late Medieval

Module Code: ENH3010

Teaching Method and timetabling: One weekly two hour seminar.
Spring semester

Module Convenor: Dr Malte Urban

Pre-requisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2040, Late Medieval Literature.

Module Content: This module provides an interactive interface between students and the late 14th/early 15th centuries, the age of Geoffrey Chaucer, the Black Death, the problematic reigns of Richard II and the reign of Henry IV. Utilising the flexible teaching space in the PFC, students will be provided with multiple ways of examining late medieval culture. We will engage with chronicle sources (The Black Death, the rising of 1381, the various crises and end of Richard's reign), visual culture, historiography and politics as well as medieval literary texts that relate to these aspects. Our central literary texts will be those by the canonical Ricardian writers (Chaucer, Gower, Langland, and the Gawain poet), but we will also look at other, less canonical writers such as Lydgate. The central premise of the module is a self-conscious engagement with alte-medieval culture, and we will be looking at and using technology and theory as a means to interact with the 14th and 15th centuries in a way that makes the 'Medieval' virtually accessible to us as readers.

Module Objectives: Having completed this module, you should have refined your ability of reading late-medieval literature both within its socio-political context and in the light of recent developments in literary and cultural theory as well as uses of IT in studying the medieval past. You should have a stronger sense of the interaction and dialogue between literature and history and how you can use the technological and traditional means at your disposal in your critical engagement with the medieval past. Your interpersonal skills should be developed in the interactive, group-based exercises that form the core of each tutorial. You will have the opportunity to complete a hypertext-based assignment in place of a traditional essay.

Learning Outcomes: This module should enable you to build upon and substantially enhance the skills that you have already acquired during the course of your degree, and in particular will allow you to acquire and demonstrate the following:

- Reading of historical and literary texts in the light of current theoretical and critical discourses
- Critical use of IT and the web, developing your ability to differentiate between useful/trustworthy and more questionable sources
- Written and oral communication skills

- E-skills (online research, considerable IT element in tutorials)

Assessment: One 3,000 word essay.

Set Texts: There are no printed set-texts, but we will be using online editions of Chaucer's works, John Gower's works, and Lydgate, among others.

Costs: N/A

Preparatory Reading: Students should ideally revisit their reading from ENG2040 (Later Medieval Literature).

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Module Title: American Fiction, 1945-60

Module Number: ENH3014

Teaching Method: One weekly two hour seminar.

And timetable: Spring Semester

Module Convenor: Dr Philip McGowan

Pre-requisites: This module is available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules, including ENG2072, Introduction to American Writing.

Module Content: This course will examine some of the landmark texts in American fiction in the period between the end of World War II and the beginning of Kennedy's Presidency. It covers Southern writing, African-American fiction, detective/crime fiction, Beat writing, Jewish fiction, women's writing and early postmodern fiction with some of the major twentieth-century American authors included in the choice of ten novels for the course.

Module Objectives: The module is designed to encourage students to develop their knowledge of American fiction, to be able to contextualise the work of the authors studied within particular American postwar contexts, and to read the novels under discussion within particular critical and theoretical contexts.

Learning Outcomes: A detailed awareness of American fiction of the period, an ability to engage critically with the connections and distinctions between different fictional styles (postmodern/Beat writing), an appreciation of the various racial, ethnic and gender issues at play in the period, and an understanding of the major themes in American fiction after World War II, spanning the first decade and a half of the Cold War up to the inauguration of President Kennedy.

Assessment: 3,000 word essay (90%); tutorial contribution & presentation (10%)

Semester Outline

Date of Class

Set Text*

| | |
|--|--|
| Week 1 | William Maxwell, <i>The Folded Leaf</i> (1945) |
| Week 2 | Chester Himes, <i>If He Hollers, Let Him Go</i> (1945) |
| Week 3 | <i>The Granta Book of the American Short Story</i> |
| Week 4 | <i>The Granta Book of the American Short Story</i> |
| Week 5 | Carson McCullers, <i>The Ballad of the Sad Café</i> (1953) |
| Week 6 | Raymond Chandler, <i>The Long Good-Bye</i> (1953) |
| Week 7 | Vladimir Nabokov, <i>Lolita</i> (1955) |
| Week 8 | Saul Bellow, <i>Seize The Day</i> (1956) |
| Week 9 | Jack Kerouac, <i>On The Road</i> (1957) |
| Easter Break (2nd April – 20th April 2012) | |

| | |
|----------------|--|
| Week 10 | Bernard Malamud, <i>The Assistant</i> (1957) |
| Week 11 | John Updike, <i>Rabbit, Run</i> (1960) |
| Week 12 | Revision session |

*** All course texts are available at student discount in No Alibis Bookstore, 83 Botanic Avenue, Belfast.**

Students should at least have read William Maxwell's *The Folded Leaf* for the first week's class during which seminar presentations will be allotted for the remainder of the semester.

Cost: £75 approx.

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|---------------------------------------|---|
| Module title: | Early Lyric Voices |
| Module number: | ENH3017 |
| Teaching Method and Timetable: | One weekly two hour seminar. Spring semester |
| Module Teacher: | Prof John Thompson |

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules including at least one of ENG2003, ENG2040, or ENG2050.

Co-requisites: None.

Module Content: The lyric voice remains one of the most ubiquitous presences in English poetry. On this module we shall examine where and how lyric voices first appear in English vernacular writings, lyric form and technique, and the complex processes of experimentation, transmission and reception that mark the first eight hundred years of lyric verse in English literary history. Issues of genre, language use, intertextual influences, audiences, and manuscript transmission will all form part of seminar discussion. The main course texts are in Middle English (with modern glosses of difficult words), but additional materials originally written in Old English, Latin or French will be made available in parallel texts with modern English translation.

Module Objectives: This module seeks to familiarize students with the earliest examples of English lyric writing. It will provide an historically-based framework within which discussion of lyric voice in poetry can proceed. Students will be asked to think critically about the interactions of voice, form and technique in these short poems, also to consider the place of lyric poetry alongside other languages, genres and media in current accounts of English literary history.

Learning Outcomes: This module will enable you to apply the theoretical approaches you have learned in your previous studies to questions of lyric form and voice in English literary history. By the end of the module, you will have the opportunity to deepen your skills in close reading and oral and written expression.

Method of Assessment: This module is assessed by a 3,000 word essay, worth 80% of your examination result, in which you should demonstrate your ability to think critically about the assigned texts and to use further primary and secondary sources to inform your reading. A 500-word commentary on an assigned passage will be worth 20% of your examination result.

Set Texts: Elaine Treharne, *Old and Middle English, c. 890-c.1400, an Anthology* (Blackwell pb); Thomas Duncan, ed., *Late Medieval English Lyrics and Carols, 1400-1530* (Penguin Classics, pb). Additional material will be available in a coursepack.

Cost of Module Texts: £35, plus an additional fee for the course pack.

Preparatory Reading: Students should review their previous experience of lyric verse, what it is and the place it holds in their understanding of English poetry and criticism.

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| | |
|---------------------------------------|---|
| Module title: | Special Topic in Creative Writing |
| Module number: | ENG3019 |
| Teaching Method and Timetable: | One weekly two hour seminar. Spring semester |
| Module Teacher: | Visiting Fulbright Distinguished Scholar in Creative Writing |

NOTE: The School has an arrangement with the UK Fulbright Commission to appoint two Fulbright Distinguished Scholars each year. This module will allow students to benefit from the presence in the School of a distinguished US writer.

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules including ENG2090.

Co-requisites: None.

Module Content: This is a Special Topic module offered by a visiting Fulbright Distinguished Scholar in Creative Writing. The contents of the module, which will change on an annual basis, depending on the area of creative writing expertise of the Visiting Scholar, will provide an opportunity for students to work on a specific aspect of creative writing. The specific module content will be announced as early as possible each academic year. Students who sign up for this module will, as normal, have the right to switch to another module if the content does not suit their academic plans.

Module Objectives:

Learning Outcomes: On successful completion of this module students will have examined an aspect of creative writing and will have written extensively in the appropriate form or genre. Objectivity about their own creative practice will have been further fostered by the writing of a self-reflexive commentary to accompany their final submission. Students should have come some way towards developing their own creative voice.

Method of Assessment: TBC

Set Texts: TBC

Cost of Module Texts: TBC

Preparatory Reading: TBC

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| | |
|---------------------------------------|--|
| Module title: | Special Topic in Irish Writing |
| Module number: | ENH3020 |
| Teaching Method and Timetable: | One weekly two hour seminar. Spring semester |
| Module Teacher: | Visiting Fulbright Distinguished Scholar in Irish Writing |

NOTE: The School has an arrangement with the UK Fulbright Commission to appoint two Fulbright Distinguished Scholars each year. This module will allow students to benefit from the presence in the School of a distinguished US scholar.

Students interested in this module should feel free to contact Dr Eamonn Hughes (e.hughes@qub.ac.uk) before registering for it.

Prerequisites: This module is normally available only to students on English, Linguistics or Creative Writing programmes who have completed twelve modules including ENG2081.

Co-requisites: None.

Module Content: This is a Special Topic module offered by a visiting Fulbright Distinguished Scholar. The contents of the module, which will change on an annual basis, depending on the academic area of expertise of the Visiting Scholar, will examine an aspect of modern Irish literature. The specific module content will be announced as early as possible each academic year. Students who sign up for this module will, as normal, have the right to switch to another module if the content does not suit their academic plans.

Module Objectives:

Learning Outcomes: On successful completion of this module students will achieve a detailed and complex understanding of an aspect of modern Irish Literature in English. Students will also acquire the ability to analyse a range of Irish literary texts, and further their understanding of appropriate historical and cultural contexts and particular critical approaches. Students will also be able to identify and analyse significant aspects of Irish literary texts and will have developed their skills in written and spoken argument with ability to draw on appropriate primary and secondary evidence.

Method of Assessment: TBC

Set Texts: TBC

Cost of Module Texts: TBC

Preparatory Reading: TBC

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