



QUEEN'S UNIVERSITY BELFAST

School of Arts, English and Languages – Semester Two Module Options

Welcome to the module options for study abroad students studying at Queen's University Belfast from January 2021, for the second semester of the 2020-2021 academic year.

With 150 academic and support staff supplemented with a number of professional tutors and teaching assistants, the School of Arts, English and Languages boasts excellent, award-winning teaching and leading research. More information about the school can be found on our [website](#).

Please make note of the module code and the module title of the modules that you are interested in for when you fill out the [online application form](#). The level of study typically refers to the year of study a student would usually take the module in, though all modules listed are available for study abroad students. Higher level modules will sometimes require evidence of previous study.

If you have any questions about the modules available or the selection process please email AHSSabroad@qub.ac.uk and we will be happy to help.

Contents

1. English (Literature, Language & Creative Writing) & Celtic Studies	Page 2
2. Spanish & Portuguese	Page 7
3. French	Page 9
4. Film Studies	Page 11
5. Broadcast Production	Page 12
6. Music	Page 14
7. Drama	Page 18
8. Creative Arts	Page 20

English (Literature, Language & Creative Writing) & Celtic Studies

English in Context

ENG1002 – Level 1

This module examines a broad sample of recent fiction. In doing so, it raises a set of general questions: 1) Whose contemporary experience does this literature address? 2) What economic or political factors lead to a shared sense of the contemporary? 3) How does modern fiction relate to these broader social forces? The module has a three-part structure. Section 1 examines the sociology of contemporary taste; it focuses on the institutions and practices that shape aesthetic judgement. Section 2 analyses literary treatments of contemporary political issues and examines the suitability of literature as a vehicle for political reflection. The final section of the module explores the ways in which recent fiction has raised questions about the nature and function of religion in the modern world.

Introduction to Creative Writing

ENG1090 – Level 1

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.

Enlightenment and its Discontents

ENG2064 – Level 2

This module introduces students to the intellectual arguments and counter-arguments of the period known as the Age of Enlightenment, running through the long eighteenth century and embodied in its literature. As an increasing emphasis on rationality as a means to human understanding came to challenge earlier forms of social and political legitimacy, attitudes to self and identity; science and religion; gender and sexuality; politics and government were significantly reformulated from the eighteenth century onwards, with literature and the arts reflecting and participating in the broad historical movement that this shift in thinking represented.

An Introduction to Critical and Cultural Theory

ENG2000 – Level 2

'Critical and Cultural Theory' names a panoply of intellectual movements, philosophical currents and political perspectives emerging out of the crisis in European culture and identity precipitated by the pace of political, technological and social change in the nineteenth century. That crisis was exacerbated by the world wars of the twentieth century, the rise of Communism, and the collapse of Western imperialism. This module introduces students to key issues in critical and cultural theory, historicising its emergence and reflecting on its current preoccupations. Beginning with the 'masters of suspicion', Freud, Nietzsche and Marx, who are often perceived to have brought the project of Enlightenment humanism to a shuddering halt, the module will trace the development of a variety of important theoretical perspectives, including Marxism, psychoanalysis, structuralism and post-structuralism, historicism, gender studies, and bio-politics and post-humanism.

Modernism and Modernity

ENG2060 – Level 2

This module introduces students to the literature and culture of the period 1900-1930, with a focus on the literary movements grouped under the term 'modernism'. These literary texts will be examined as complicated and ambivalent responses to the experience of modernity. Students will cover key figures of British and Irish 'High Modernism', including James Joyce, Virginia Woolf and T.S. Eliot, alongside American modernists and writers of the so-called 'middle brow'. Particular attention will be paid to the historical contexts in which these texts were produced, and on their conditions of publication and consumption.

Utopia/Dystopia: The Future in Nineteenth- and Twentieth-Century Literature

ENG2065 – Level 2

In the late nineteenth century, utopian literature met speculative fiction: the 'nowhere' of utopia was reimagined as the future, which was conceived as both the best and worst possible worlds. This course examines a variety of late nineteenth-century utopias and dystopias, but also shows the ways this imaginative tradition shaped literary prediction in the twentieth century (including works by Aldous Huxley, George Orwell and Margaret Atwood). It considers the ways twentieth-century writers both engaged with their literary predecessors and rewrote utopian and dystopian traditions to speak to the urgency of their own political moments. From the dangers and promises of science and technology to the future of feminism, socialism, race and mass culture, we will explore what utopias and dystopias reveal about their own historical moments, and analyse the claim that one person's utopia is another's dystopia.

Irish Literature

ENG2081 – Level 2

This module introduces students to the extraordinary diversity and achievement of Irish literature, from the Act of Union in 1800 to the late twentieth century. The module is chronologically structured, and places particular emphasis on situating texts in their wider historical contexts, as well as developing their relations to broader European movements and traditions. Encompassing poetry, fiction, and drama, the module considers a range of themes, such as romanticism, gender, the gothic, cultural nationalism, the politics of modernity, liminality and exile, and northern perspectives on an Irish tradition. Writers studied will include W. B. Yeats, James Joyce, Samuel Beckett, and Seamus Heaney.

Creative Writing (Poetry)

ENG2092 – Level 2 – Students are encouraged to select ENG1090 in the first instance. Students will only be permitted for ENG2092 if they can show evidence of prior study. Availability for Study Abroad students is subject to departmental consent.

This creative writing poetry module will be structured around the students' own written work. Two or three poems by students will be submitted each week for detailed discussion in seminar. Other works by established poets will also be brought to class each week and discussed in detail. These will function as templates for students' own writing exercises. In this way, in the course of the semester, students will look in depth at practical aspects of writing poetry and become familiar with a wide range of different poetic styles and techniques.

American Fiction: Race, Class, Gender, Sexuality **Spring**

ENG2173 – Level 2

This module introduces students to some of the key American novelists, contexts and critical issues associated with the modern era, roughly interpreted as the first half of the twentieth century (c.1920-1950). It does not ignore the orthodox intellectual approaches to the era, namely that of the modern or modernism and how the representative fiction of the era sought to find new forms and languages suitable to the task of interrogating this modernity. However, rather than rehearsing old debates about national particularity, the “melting pot” and US exceptionalism, the focus of this module is the ways in which exemplary AfricanAmerican, female, working class and gay novelists, as well as their white, male counterparts, sought to undo and re-write narratives of identity and belonging according to particularities of race, class, gender and sexuality.

Language and Power

ENL2002 – Level 2 – Students may need to show evidence of previous study.

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.

Marvels, Monsters and Miracles in Anglo-Saxon England

ENG3011 – Level 3 – Students may need to show evidence of previous study.

The very nature of marvels insists on their subjectivity: they are defined by the experience of their viewer. To marvel from the Latin *mirari* or to wonder from the Germanic *wundar* is to be filled with awe, surprise, admiration or astonishment. When we try to generalise about the meaning of marvels and the use of wonder in the Middle Ages, we are confronted with multiplicity. How do we read marvels? What’s their role in medieval texts? Are monsters and miracles to be read as marvels? One of the most critical tools for discussing the nature of difference that is central to the marvellous is the idea of the ‘Other’ which offers both psychological and political means of analysing the experience of wonder. The Anglo-Saxons were fascinated by the idea of encounters with strangeness and difference – a fascination that expressed itself in a rich and diverse range of textual, artistic and geographical representations of such imaginings. Difference was considered both marvellous and monstrous; terrifying and fascinating; disgusting and desirable. 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.

Women’s Writing 1700 -1830

ENG3020 – Level 3 – Students may need to show evidence of previous study.

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 Eliza Haywood, Mary Wollstonecroft Jane Austen, poetry by Aphra Behn, Anne Finch, Anna Laetitia Barbauld and labouring women poets such as Mary Leapor and Ann Yearsley, the 'Turkish Embassy' letters of Lady Mary Wortley Montagu and scandal memoirs by Margaret Leeson.

Contemporary Irish and Scottish Fiction Devolutionary Identities

ENG3060 – Level 3 – Students may need to show evidence of previous study.

The past decades have not only seen an increasing interest in the historical, political and economic crosscurrents between Scotland and Ireland, but they have also witnessed a remarkable literary renaissance on both sides of the Irish Sea. This course explores the transformed literary landscape of Irish and Scottish fiction since the 1980s in relation to the (d)evolutionary processes of cultural and social change in today's Atlantic archipelago, concerning in particular the Irish Republic's economic boom in the 1990s (commonly referred to as the 'Celtic Tiger'), the Peace Process in Northern Ireland, and the movement towards the reconstitution of the Scottish Parliament.

Restoration to Regency in Contemporary Fiction

ENG3090 – Level 3 – Students may need to show evidence of previous study.

This module examines contemporary (twenty-first century) novels set during the period 1660-1820: from the Restoration of Charles II to the Regency era popularly associated with Jane Austen. These works form part of the boom in 'historical fiction', a branch of the novel genre that dates at least as far back as Walter Scott's *Waverley* (1814) but which has gained renewed popularity and prestige in recent years. By examining narratives set during a specific time-period, the module assesses the strengths and limitations of historical fiction, the reasons for its cultural and commercial purchase, its relationship to the past and to our contemporary moment, and the usefulness of the term 'historical fiction' itself.

Contemporary Literature: Poetry and Precariousness in the Twenty-First Century

ENG3184 – Level 3 – Students may need to show evidence of previous study.

This module investigates the way in which the contemporary era is registered in a range of texts published in the twenty-first century. Precariousness is central to its reflection on the contemporary period and condition. It considers the precariousness of political economies, state security, ecology and social bonds, to ask if and how contemporary literary form registers precariousness, syntactically, structurally and in its modes of speech and address, and what alternatives it might offer to the precarious contemporary condition. Beginning with an introduction to neoliberalism, the module will consider the contemporary period by encompassing debt and accumulation, collective life, contemporary warfare and violence, non-human animals and environments, and networked, digital technologies. It includes satirical short stories, long poems addressing contemporary crises, lyric depictions of modern warfare and violence, individual volumes that examine non-human animals, plant and mineral life, traditional lyric forms and cut and paste poetics.

Writing Africa: The Colonial Past to Colonial Present

ENG3185 – Level 3 – Students may need to show evidence of previous study.

This module provides an overview of Anglophone prose fiction from and about the African continent, from the late 19th century to the present. Beginning with texts written at the height of British imperial power, the course charts imperial decline and decolonisation through literary eyes. Coming to focus on the African novel in English, students will study major concepts and debates in colonial and postcolonial studies and, by interrogating globalisation and the 'colonial present', will reflect critically on postcolonial theory itself. This course is structured around five themes: 1) Adventure, Exploration, Empire 2) Imperial Decline 3) Decolonisation: The Rise of the African Novel 4) Gender, Trauma, Conflict 5) Postcolonialism or Neo-imperialism.

Unruly Women: Shakespearean Anti-Heroines in Contemporary Adaptation

ENG3188 – Level 3 – Students may need to show evidence of previous study.

This module focuses on the figure of the 'anti-heroine' in selected contemporary (twenty-first-century) multimedia adaptations of Shakespearean works featuring prominent, often negatively portrayed female characters, usually those in positions of power. The module examines these characters across culture as constructs emblematising societal conflict over the limits of female agency, in an era of #metoo and the 'Nasty Woman.' Written in a time of all-male casts, the Shakespearean canon includes few works in which a female role has the greatest number of lines. Many post-millennial rewritings attempt to redress this imbalance by amplifying the feminine voice, allotting increased agency to characters with portrayals that incorporate contemporary personal or political narratives to highlight the ongoing inequalities surrounding power and gender. Considering contemporary reworkings from England and India with the primary Shakespearean texts, students will examine the various strategies these adaptations deploy to create or engage with female characters who still behave in an 'unruly' or 'unsuitable' manner four centuries later.

Irish Gothic

ENG3330 – Level 3 – Students may need to show evidence of previous study.

This module explores Ireland's unique contribution to the Gothic through an extraordinary range of texts that encompasses classics of the genre (such as Bram Stoker's *Dracula*) alongside lesser-known writers such as Gerald Griffin and James Clarence Mangan. Whilst the reading for the module exemplifies the formal diversity of the genre, particular emphasis is placed on the accelerating use of the short story as a literary vehicle for terror (notably in the work of Sheridan Le Fanu and Elizabeth Bowen). The module pursues several interrelated lines of intellectual inquiry: the longstanding perception of Ireland as a site of Gothic horror; the role of Gaelic folklore and myth in creating supernatural terror; the reception and development of Gothic themes in Irish writing; and current critical debates in the field. In tracing the widespread prevalence of Gothic motifs and themes, the module seeks to delineate the contours of a distinctive aesthetic, and reflects on questions of colonial and gender politics, as well as dilemmas of national and sexual identities as they appear in the dark glass of Irish Gothic writing.

Stevens and Bishop

ENG3333 – Level 3

This module examines in depth the work of two major twentieth-century American poets: Wallace Stevens and Elizabeth Bishop. The work of the module will divide evenly between the two writers, with the first five weeks concentrating on Stevens and the second five on Bishop. Students will engage with two main texts (the collected poems of each poet) and assess their writings either in terms of individual collections or as examples of a longer career in poetry.

Celtic Mythology

CEL1033 – Level 1

This module will explore the evidence for the religion and beliefs of the Celtic-speaking peoples from the earliest times as found in ancient and medieval sources in Ireland, Britain and the Continent with particular focus on Ireland. We will examine the evidence for early Irish mythology, the native gods and the Otherworld. You will also study the nature of the surviving sources to enable you to assess their reliability and determine how they can be properly used for the study of early Irish and Celtic history and belief.

Spanish and Portuguese

Spanish Memoirs and Autobiographies of the 20th Century

SPA2026 – Level 2 – Subject to language proficiency.

This module will focus on Spanish 20th century memoirs and autobiographies. Particular attention will be paid to the republican, francoist and democratic periods. The analysis will aim to situate this genre within the contexts both of literature and history of contemporary Spain.

The Fantastic in Latin America

SPA2040 – Level 2 – Subject to language proficiency.

Harry Belevan has written that the Fantastic mode of literature is revolutionary because it created a new type of reader, one attuned to the limits between reality and unreality in a text. With this in mind, this course begins with a reflection on the practice of close analysis in order to develop the tools of active reading that will allow a proper engagement with the rich tradition of lo fantástico in Latin America. Students will then learn how the Fantastic has been theorised by critics, before using this knowledge as a lens through which to explore a range of texts by some of Latin America's most important cultural icons (e.g. Jorge Luis Borges, Julio Cortázar) and exciting new authors (e.g. Samanta Schweblin, Mariana Enriquez).

Rewriting Love in the Renaissance

SPA3021 – Level 3 – Subject to language proficiency. School to confirm as states “Co-requisites SPA3101 or both FRH3101 and SPA3131.”

This course will explore the development of the amorous lyric in Golden Age Spain through the study both of major and minor writers of that period. Close readings of these poets will raise questions about poetic canons, intertextuality and the practice of imitation in the Renaissance, relations between poetry and nationality. Emphasis will be placed upon the function of classical mythology both as allusive reference highlighting individual poetic concerns and as social indicator reflecting Spain's changing perception of its place in the World.

Disease and Society in Colonial Latin America

SPA3038 – Level 3 – Subject to language proficiency. School to confirm as states “Students must have previously taken SPA2101 or both FRH2101 and SPA2131. Co-requisites SPA3101 or both FRH3101 and SPA3131.”

This course will explore the political, social, cultural and economic dimensions of disease and medical practice from 15th to 18th-century Latin America. Using a variety of examples of diseases and cures (such as, smallpox, venereal disease, ‘chocolatl’, and cinchona/quinine), the module will investigate: the interactions of individuals and communities – European and Indigenous – and the impact of new diseases imported and exported through the movement of peoples across the Atlantic; the development of understanding of the natural resources of the Americas and their medical value, such as Aztec herbal knowledge; and the importance of a growing trans-Atlantic market and its use within structures of empire.

Inner Journeys

SPA3053 – Level 3 – Subject to language proficiency. School to confirm as states “Students must have previously taken SPA2101 or both FRH2101 and SPA2131. Co-requisites SPA3101 or both FRH3101 and SPA3131.”

This module introduces students to a major theme in 20th century visual art and poetry, the hero or heroine's quest for knowledge of their identity and place in the world and in cosmic cycles. With Nietzsche's proclamation that 'God is dead!' ringing in their ears, many modern individuals left behind the organised systems of belief that had provided humanity with value and meaning for millennia. The spiritual crisis that resulted left what Sartre called, a 'hole in Being', as humanity was forced to find new answers to difficult spiritual questions. While some artists left spirituality behind altogether, others began to find new ways of engaging with major world religions (Christianity, Buddhism, Islam, Hinduism, and Judaism), explored the possibilities offered by esoteric traditions, or sought self-knowledge in personal interpretations of myth and symbol.

French

Introduction to French Studies

FRH1004 – Level 1 – Subject to language proficiency.

This module introduces you to two distinct areas of French culture, and covers material dealing with French history, politics, society and cultural developments from the nineteenth century to the present day: (1) Nineteenth-century impressionist painting, in which artists represent topics related to the social, cultural and architectural development of Paris. This part of the module includes an analysis of different genres and art forms and the evolution of the visual arts at the turn of the century. (2) French Cinema, together with practical examples of landmark film techniques and the key concepts of film criticism, as applied to the discussion of two influential movies from the twentieth and twenty-first century.

Paris, City of Modernity

FRH2032 – Level 2 – Subject to language proficiency.

As the effects of political and industrial revolution in the nineteenth century transformed Paris into one of the great metropolises of the modern world, it became identified as a place of contrasts and contradictions which challenged, fascinated and even appalled observers. This module explores representations of modern life following Haussmann's controversial redesign of Paris in the 1850s and 1860s. Focusing on the impact of a changing urban space on gender, class, politics, capitalism and social experience, we examine the multiple and shifting identities of this city of modernity in a variety of texts (both literary and non-literary), as well as the narrative techniques used to represent its material, cultural and emotional effects.

Myth and Biography in Recent French Fiction

FRH2027 – Level 2 – Subject to language proficiency.

From the late 1980s, writers in France have not claimed, generally, to be part of any specific literary movement, but a number of them tend to draw on history and myths or legends. This course highlights the work of four such artists, through three short books and one film. They are involved in a process of resurrecting and recreating characters and events using a mixture of fact and fiction. Information from documents, official records, archive material and other verifiable sources appear alongside the workings of the imagination, description and characterization. By examining the uncertainties of just what constitutes the real in this selection of recent works, we are introduced to some important, contemporary French writers who are redefining conventional notions of the genres of fiction and non-fiction. Moreover, the works often blur the line between biography and autobiography, leading to a hybrid genre often referred to as 'autofiction'.

Caribbean Cultures

FRH3024 – Level 3 – Subject to language proficiency.

In contrast to the general move towards independence which characterised the French colonies from the 1960s onwards, the Caribbean islands of Martinique and Guadeloupe voted in 1946 to become French departments. Writers from these islands have long been interested in how best to express their complex identity, engaging with issues such as the trauma of slavery, the representation of history, the linguistic conflict between French and Creole, the effects of diaspora and migration, the role of race and gender. This course will focus on some of the most important novels to have emerged from Martinique and Guadeloupe, looking in particular at how the set texts reflect the complex mix of identities in the French-speaking Caribbean. We will explore the versatility of the novel as a repository of historical and social consciousness, and as a form that seeks both to reflect and to shape identity. The literary texts will be supplemented by a range of historical and sociological materials.

Romance and Realism in Media Cultures

FRH3035 – Level 3 – Subject to language proficiency.

This module will introduce to the art and structures of storytelling in multimedia cultural industries. It will discuss and analyse how contents are presented in various textual and media forms, from the novel to film, popular songs, TV series, news items, commercials and stand up comedy. Discourse analysis and media criticism will provide some of the tools and theoretical frames for reading the sources studied. Special attention will be paid to the challenges faced by each medium in relation to verisimilitude and how narrative codes can be used to emphasize romance or realism in order to influence the audience.

Film Studies

Introduction to Film Studies

FLM1002 – Level 1

This module aims to provide you with knowledge and understanding of European cinema and throughout emphasis is placed on relating its forms, structures, and contexts to a broader history of cinema, and film culture. The module also explores relations between a range of European films and Hollywood cinema, particularly in relation to the ways in which European film-makers have rejected and revered the dominance of Hollywood's narrative aesthetic and industrial practices.

Non-Fiction Film Practice

FLM2028 – Level 2 – Students should have a suitable background in Film Studies.

Students will explore documentary methods and structures through practical exercises, film analyses, and film production so as to develop a systematic knowledge of production within the non-fiction genre. They will engage in analysis of selected documentary practices and outputs and gain a comprehensive overview of key concepts in non-fiction production, in particular narrative, address, point of view, and montage through discussion and making. Advanced skills in research, planning, scripting, shooting and editing will be applied to self-initiated projects.

Introduction to Animation Studies

FLM2030 – Level 2 – Students should have a suitable background in Film Studies.

This Level 2 Film Studies and Production module aims to introduce students to the importance of animated feature films, through a specific focus on the American animation industry. The module will cover the history and development of American animation through a series of case studies to engage with recurring themes, artistry and the digital revolution. Students will also be introduced to key directors and studios that have influenced and defined the contemporary landscape of the American animation industry, such as Walt Disney, Pixar Animation Studios and DreamWorks Animation. Students will gain broader insight into the trends of popular cinema and the industrial processes of mainstream animation.

Film Authorship

FLM3007 – Level 3 – Available to Study Abroad students subject to departmental consent. This is a final year module and students will need to show evidence of previous study.

This module will examine key debates surrounding ideas of authorship in relation to the detailed analysis of the works of individual filmmakers. It will explore how notions of 'the author' have been articulated and developed in film scholarship, and consider how these ideas inform our understanding of the particular film(s) under consideration.

Hollywood Cinema

FLM3019 – Level 3 – Available to Study Abroad students subject to departmental consent. This is a final year module and students will need to show evidence of previous study.

This module studies the major changes that effected the production, distribution and exhibition of Hollywood films in the post-war period. The module will examine Hollywood's integrated industrial processes and classical modes of representation in relation to the disintegration of the studio system, the transformation of Hollywood genres and stardom, the impact of TV, the growth of mainstream independent production, and the cultural and aesthetic dialogue that opened-up between Hollywood and Europe, and Hollywood and the global elsewhere.

Broadcast Production

Broadcast Analysis

BCP1003 – Level 1 – Prior understanding/ knowledge of broadcast theory required. Limited places available for study abroad and Erasmus students due to spatial requirements.

Building on the material covered in Broadcast Analysis 1, this module continues to develop the foundation of academic analytical skills and contextual knowledge for the BA in Broadcast Production. It covers further methods of analysing broadcasting and broadcast texts and their role in society, in cultural life, and for the individual. This provides the student with a range of avenues for developing their own future research as well as understanding academic material. It also continues to expand the student's contextual understanding of the broadcast industries and a range of historical and contemporary broadcast texts, factual and fictional, radio and television, domestic and international.

Broadcast Journalism

BCP1004 – Level 1 – Prior knowledge of video and audio production required. Limited places available for study abroad and Erasmus students due to spatial requirements.

Developing a greater understanding of formats and the broadcasting context, this module leads out of Broadcast Production Skills and into Broadcast Journalism 2. It builds on the practical skills acquired so far by the students, who will begin to think more carefully about narrative in broadcast media, in order to produce longer audio or visual packages. The courses practical assignments will include advanced interviewing techniques, recording for news and/or news formats and bringing together a number of skillsets to generate creative media outputs connected to factual programme making. The use of enhanced audio skills acquired in Semester 1 will be encouraged, leading to more sophisticated audio productions. Radio packages may include the mixing of natural sound with soundbites to be written around reporter narration. Students will learn how to pitch, write and produce for broadcast journalism outputs. Students will be made more acutely aware of existing ethical frameworks circumscribing broadcast journalism and the impact of their work in the public arena. Students will also be introduced to the regulatory and legal framework around broadcasting.

The Television Programme

BCP2003 – Level 2 – Prior knowledge of video and audio production required. Limited places available for study abroad and Erasmus students due to spatial requirements.

This practice based class introduces students to a multi camera studio based live or as live television production. Combining skills acquired to date, students will work alone and in groups to conceive, design, develop and produce a 30-minute magazine style programme for television. This programme will be the culmination of significant edited and packaged stories students will make during the semester, combined with an in-studio discussion and presenter on camera. The finished programme is intended for public release and will consider copyright and editorial best practice in this regard

Popular Genres

BCP2004 – Level 2 – Prior knowledge of video and audio production required. Limited places available for study abroad and Erasmus students due to spatial requirements.

This module presents key theories and concepts in the study and analysis of popular broadcast genres. Students will examine a range of factual and fictional genres, interrogating the ways that they have been defined, interpreted and used by and used by producers, broadcasters and distributors, audiences and academics. This will support students in developing their skills in analysing media productions, as well as when taking genre into consideration for their own practical work in other modules.

Future Broadcasting and Interactive Media Production

BCP2005 – Level 2 – Prior knowledge of video and audio production required. Limited places available for study abroad and Erasmus students due to spatial requirements.

The nature of broadcasting is changing. Online platforms, emerging modes of distribution and new digital technologies are re-wiring established media cultures, transforming traditional media production and distribution systems and introducing new media networks (internet, mobile devices). This module explores aspects of this techno-cultural transformation, through both a practical exploration of the form and by considering critical debates exploring the power, force, significance and form of a series of new media texts, artefacts and systems. The module situates practices in an environment that is ceaselessly evolving and explores new technologies such as virtual reality, immersive media and interactive documentary. This module offers a practical introduction to a range of software authoring tools widely used within the media and an exploration of disruptive new technologies as they emerge.

Gender and Broadcasting

BCP3004 – Level 3 – Prior knowledge of broadcast theory required. Limited places available for study abroad and Erasmus students due to spatial requirements.

The module aims to introduce students to exploring broadcasting through the lens of gender. Students will analyse the representation of women and women's lives in fiction, and the extent to which women are represented in factual programming; they will examine the roles women play in the media industries and to what extent women are involved in producing television; and they will analyse how broadcasting serves women. The practical element of the assignment, and practical presentation exercises throughout the module will also allow participants to develop presentation and debating skills.

Broadcast Media Project: Production

BCP3005 – Level 3 – Prior knowledge of video and audio production required, with a project developed and ready to produce. Limited places available for study abroad students due to spatial requirements.

This module follows on from the project development module in semester 1. Students taking this module will produce a number of pre-selected student projects from semester 1. These projects can be radio, television or online/interactive in design exclusively, though interdisciplinary approaches are encouraged. Students are offered the opportunity to develop specialist craft skills, in a range of disciplines and work in a structured way with industry professionals to enhance their own skillset and experience. The work will be completed to broadcast ready standard and will be exhibited publicly. Through the study of cognate work and production theory, students will also learn to reflect on their own creative practice and articulate their work in the context of contemporary broadcasting practices.

Music

Audio Mixing – Module is 10 CATS points

MUS1030 – Level 1 – It is recommended students take this course in conjunction with MUS1036 depending on home institution requirements.

This module introduces students to mixing workflow in the software domain. Advanced signal flow, audio signal processing and balancing of sources are considered in the context of mixing both for music and screen using digital audio workstations. Students are encouraged to further develop their technical listening skills to encompass identification of aspects of tonal manipulation, control of dynamic range, acoustic context, stereo image and related signal processing techniques both individually and in the context of a multitrack mix.

Introduction to Sound Synthesis – Module is 10 CATS points

MUS1036 – Level 1 – It is recommended students take this course in conjunction with MUS1030 depending on home institution requirements.

This module will provide an introduction to the many and varied methods of synthesising sound electronically. Students will learn about the history of synthesised sound from introduction of the Theremin in the 1920s, the development of 'classic' analogue synths in the 1960s, through to contemporary digital systems. Different synthesis methods are discussed including AM and FM synthesis, additive and subtractive synthesis, wavetable synthesis and students gain practical experience of creating electronic soundscapes from synthesised materials.

Sonic Arts

MUS2004 – Level 2 – Available to Study Abroad students subject to departmental consent.

This module is aimed at students who want to develop core skills in sound manipulation and composition practice. The module will examine a range of issues in order to provide a grounding in electroacoustic music. The module takes a practice-based approach embedded in workshop sessions introducing students to repertoire, techniques and strategies related to the two assessed practical projects and a student led seminar presentation. During the module students will be introduced to techniques and strategies for manipulating sound both off-line and in real-time in the Max/MSP environment. Other software packages (Pro Tools, Soundhack, AudioSculpt/Spear) will be used for editing, mixing and processing as appropriate. Students will also be working with bespoke recording techniques, microphones and loudspeaker setups.

Experimental Popular Musics

MUS2033 – Level 2

Experimental Popular Musics, will discuss varied topics including experimental pop music cultures, disco culture, as well as techno and electronic dance music cultures. The course aims to (1) revisit the social reciprocity between music and everyday life, (2) examine the role of social discourses and practices in constituting a musical experience, and vice versa, (3) reflect on the social nexus, economy and technology of music production and consumption, and (4) develop an understanding of music as culture and as a social force of producing, representing and shifting both individual and collective identities.

Instrument and Installation Design

MUS2034 – Level 2 – Available to Study Abroad students subject to departmental consent.

This module will focus on the development of practical skills in the areas of software and hardware design and prototyping for artistic applications. The module will begin by introducing Max/MSP and Arduino prototyping environments along with an overview of common sensors and actuators. Students will work in small groups to produce a digital musical instrument or an interactive installation. These projects will progress from brainstorming to physical sketches to functioning prototypes, all of which will be evaluated through group critique led by the module convenor. The module draws on "maker" and "DIY" cultural practices, discussion of which will provide artistic context for both instrument and installation designs.

Sound Recording and Production

MUS2038 – Level 2 – Available to Study Abroad students subject to departmental consent.

This module explores the theory and practice of multi-track sound recording, editing, mixing and mastering. Students are introduced to a wide range of close microphone techniques used for the multitrack recording of 'pop' music. Students gain practical experience of the recording and mixing processes working alongside School based performance ensembles. Students also develop their technical listening skills using online soundbanks that focus on microphone placement for a range of sound sources. Additional topics covered include microphone design, 'producing' a pop music recording session, performance refinement and the mastering process.

Fame

MUS2043 – Level 2

Lectures will offer case studies that illustrate how the fame of a person or a creative work can be manifested and measured in different cultural and temporal contexts. Assessments develop writing, critical, research, and bibliographical skills. Students select a person or work to research. For the first project, students develop and present a bibliography on their chosen subject using electronic resources and a standard bibliographical method; included is a report that outlines their research technique and evaluates the results of the searches. Students will develop writing and critical skills through a critical review of their chosen subject. For the final project students will write a blog post on their chosen subject.

Improvisation

MUS2050 – Level 2

The module explores, through practice, collaborative improvisation practice, with recourse, where appropriate, to exploration of more individual modes of improvised conduct which contribute to collaborative music making. Through weekly practical playing workshops, students will learn improvisation through refinement of aural skills, memory skills, musicianship, collaborative music making, extended vocal and instrumental techniques and interdisciplinary collaborations. This module will focus on improving self-confidence, creativity, cooperation skills, and transferable performance skills.

Music Psychology

MUS2052 – Level 2

This module introduces key themes in music psychology. These include models and experimental data relating to music cognition and perceptual processing; auditory neuroscience and the neuropsychology of music; developmental music psychology; empirical and experimental studies regarding the function and role of emotion in music; and applications of music in therapeutic, medical and commercial contexts. Additionally the module provides an introduction to psychological research methodology and the critical-analytical thinking employed in the behavioural sciences.

Notation and Transcription

MUS2066 – Level 2 – Available to Study Abroad students subject to departmental consent.

The course teaches the wide range of skills needed to make editions of music from original manuscripts and printed sources of the 15th and 16th centuries. The module also includes a lecture on 14th/15th/early 16th century music for context. Students are taught to read early handwriting, to transcribe mensural notation and instrumental tablatures and to acquire facility in the techniques of editing.

Sonic Arts

MUS3003 – Level 3 – Available to Study Abroad students subject to departmental consent.

This module will cover the analysis and practice of electroacoustic composition.

Composing for Screen

MUS3014 – Level 3 – Available to Study Abroad students subject to departmental consent.

This module explores the craft of scoring for screen and new media. Students build on previous experience of composing instrumental and/or acousmatic music and learn how to creatively establish coherent audio-visual relationships in music. Students will gain knowledge, understanding and practical experience of screen scoring techniques including 'reading' the media, continuity and contrast, 'spotting', underscoring a scene, optimal cue durations, and managing transitions and pacing. The role of technology in scoring for screen is also explored and students are provided with access to a range of professional electronic and instrumental sample libraries for realising practical work.

Orchestration

MUS3020 – Level 3 – Available to Study Abroad students subject to departmental consent.

This module will offer formal training in the technique of orchestration and will be the first time this skill area has been taught as a module at Queen's. It will develop skills of orchestration, instrumentation, notation as well as harnessing skills of creativity, strategy and problem solving. In contrast with the Scoring and Arranging module at Level 2, the module will focus on practice that takes place within the context of classical music. However, the module will appeal to those students who wish to orchestrate within a more commercial context (such as film scoring).

Sound Recording and Production

MUS3038 – Level 3 – Available to Study Abroad students subject to departmental consent.

This module explores the practice of recording acoustic music performances using stereo microphone technique. Additionally, the module examines the range of audio recording and reproduction formats for consumer and professional use and the design of sound systems for sound reinforcement. Topics covered include digital audio signals, analogue and digital audio interfacing, analogue tape recording, optical discs, data compression formats, loudspeaker design and audio networking.

A Night at the Opera

MUS3040 – Level 3 – Students may need to show evidence of previous study.

This module will explore a different operatic text (comic or serious) each time it runs. A series of workshops, rehearsals (for some) and tutorials will support students in their main piece of assessment, which is a contribution (= project) to a live performance or exhibition (comprising musical performances, audio-visual displays, recitations and mini-lectures) derived from or pointing to the set work. The aim of the exhibition is to convey some of the artistic content of the work, as well as the historical context in which it would have been received. The choice of work will normally be informed by indications of interest at pre-enrollment. All contributions towards the exhibition (whether as a singer, instrumentalist, actor, choral conductor or presenter) are weighted equally.

Traditional Irish Music: Form, Style and Development

MUS3069 – Level 3 – Students may need to show evidence of previous study.

This course is about the formal and stylistic characteristics of Irish traditional music and song. It explores the styles which have evolved on various instruments, the regional variations in styles, and some of the main aesthetic developments within the tradition since the early twentieth century. The styles of pipes, fiddle players, and singers are examined in detail in successive lectures. The course then examines the major aesthetic changes that have taken place over that last century: the introduction of new instruments, the increasing sophistication of ensemble performance and harmonic texture, and the resurgence in composition in the second half of the twentieth century.

Directed Study

MUS3099 – Level 3 – Only offered on occasion by School to accommodate withdrawal of module, or in exceptional circumstances where the student wants to pursue an independent project not suited to the Special Project learning outcome. In all cases this is subject to departmental consent.

The student and supervisor(s) agree on an assessment package; the student is then given appropriate support through tutorials to execute the elements of assessment.

Drama

Theatre Now: Contemporary Performance

DRA1005 – Level 1

This module offers students the opportunity to engage with examples of contemporary theatre texts and performances from a range of perspectives. The course will investigate how playwrights and theatre companies have addressed contemporary issues and concerns to do with, for example, gender, race and class. It will also explore how theories and ideas around such issues help to shape our analyses of theatre and performance. The module aims to provide students with the skills and tools to become competent readers of contemporary work, and to encourage them to engage with multiple perspectives on the political nature of theatre and performance.

Introduction to Acting for Stage and Screen

DRA1004 – Level 1

This module will build on performance and production skills in the context of a performance project.

Production Practices

DRA1006 – Level 1

Production Practices is a core module designed to provide students with an appropriate degree of expertise in the use of various technical apparatus necessary to realise the demands of production in live performance and/or recorded media.

Educational Theatre

DRA2007 – Level 2

This is a skills based course, which looks at how theatre and drama techniques may be used in an educational setting as both an aesthetic encounter and a learning tool. In experiencing the key techniques of the practice, students will also examine its history as a form and the theoretical principles on which it is based

Directing and Design for Stage and Screen

DRA2013 – Level 2

An introduction to the theory and practice of directing and stage and costume design for both stage and screen. Seminars will introduce key theoretical and practical principles linked to selected case studies. Student will apply these skills in their own projects which can be within other Semester 2 modules or on an extra-curricular basis (e.g. student films, Players etc.). Student will choose to specialise in either directing or design in either film or theatre for the project part of this module.

Radio Drama

DRA2014 – Level 2

An introduction to the theory and practice of directing, writing and performing for radio and podcasting. Seminars will introduce key theoretical and practical principles linked to selected case studies. Student will apply these skills in their own short radio dramas as writers, directors or actors. We will work closely with students on the Broadcast production degree on the technical aspects of this module.

Acting Shakespeare

DRA2022 – Level 2

This module focuses on Shakespearean drama as a theatrical script: that is, words intended to be spoken in performance before an audience and not as dramatic poetry to be read or studied as such. In both its workshop format and its critical writing assignment, this module is centred on Shakespeare in performance.

The Theatre of Brian Friel

DRA3010 – Level 3 – Students may need to show evidence of previous study.

Brian Friel was the most acclaimed playwright from Northern Ireland and one of the most internationally acclaimed playwrights of his generation. Students taking this module will learn how Friel wrote plays that proved to be popular with audiences around the world and gained such approval from leading critics and scholars. In addition to close study of the plays and their production history in the international context, students may have the opportunity to perform the plays in the Brian Friel Theatre at Queen's and the Lyric Theatre, Belfast.

Places of Performance

DRA3023 – Level 3 – Students may need to show evidence of previous study.

This seminar examines a range of performance sites (traditional and non-traditional, historical and contemporary, permanent and temporary, purpose-built and appropriated, indoor and outdoor, elite and popular) to explore the diverse ways in which the site of a performance can be read for the values it communicates about the social function of performance. This seminar investigates how place matters in performance, and how performance engages the environments in which it takes place. Students will explore a range of issues related to performance space, including: theatre buildings and architecture, site-specific or environmental performance, the role of theatre sites within urban environments, and the representation of place in plays. Students will also be introduced to current critical debates about theatre and place, and consider how analysing places of performance might prompt important questions about theatrical geography, politics, and history.

Theory and Practice of Adaptation

DRA3056 – Level 3 – Students may need to show evidence of previous study.

This module asks students to examine the process and challenges of adapting works, either within the same genre in a different time or place, or between different genres. The class will also examine how adaptation plays an integral role in the process of translation. Each week students will examine several versions of a play, novel, and/or film script (or watch them), looking at originals from the Greeks forward to see how adaptors have grappled with great works of different eras and cultures in an attempt to make them more accessible to contemporary audiences, while at the same time (in most cases) attempting to preserve something of their original context. The class will also look at theoretical models of adaptation. Ultimately, students will be asked to examine the adaptation history of a single original work in an academic essay, and will try their own hand at adaptation in presenting a treatment for a work of fiction or drama adapted from a prior work.

Solo Performance

DRA3063 – Level 3 – Students may need to show evidence of previous study.

This module will explore the history, theory, and practice of the individual performer on stage, in manifestations including storytelling, stand-up comedy, performance art, the confessional (often queer) performances of the 1990s, and various types of fictional performances featuring a sole performer acting against absent interlocutors. Artists examined may include Anton Chekhov, Eugene O'Neill, Marina Abramovic, Holly Hughes, Karen Finley, John Leguizamo, Anna Deavere Smith, Neil Watkins, and many others.

Creative Arts

Introduction to Arts Management

SCA2002 – Level 2

This module introduces students to the field of arts management through the practical planning and delivery of an art programme for a public audience. Areas covered will include aims and objectives of public programmes, relationship of programming to organisational missions / visions, scheduling, staffing, budgeting, marketing/publicity, and audience development. Students will be expected to take on arts management roles for the successful proposed delivery of a public facing programme. It is hoped this will be realized into an actual programme at the end of the semester.

Weekly seminars combine analytic skills development and discussion of policies influencing arts management practice, along with a set reading.

Students will be expected to apply learning to research that they will conduct on arts programmes in Belfast, including attendance to one local arts event. There will be class field trips to assist with how to apply learning and develop assignment work.