



# QUEEN'S UNIVERSITY BELFAST

## School of Arts, English and Languages – Semester One Module Options

Welcome to the module options for study abroad students studying at Queen's University Belfast from September 2020, for the first 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](mailto:AHSSabroad@qub.ac.uk) and we will be happy to help.

## Contents

1. English (Literature, Language & Creative Writing)	Page 2
2. French	Page 6
3. Spanish & Portugese	Page 7
4. Liberal Arts	Page 9
5. Drama	Page 10
6. Music	Page 12
7. Broadcast Production	Page 14
8. Film Studies	Page 17

## English (Literature, Language & Creative Writing)

### English in Transition

*ENG1001 – Level 1*

This module is envisaged as introducing students to literary interpretation as conceived by English studies at university level. It aims to provide students with critical skills and technical vocabulary necessary to study poetry and prose for the rest of their degree. The module focuses on a small selection of texts designed to help students make the transition from the critical strategies used at A-level to those of academic English. In turn, the two sections of the module include contributions from the Heaney Centre and creative writing colleagues and the mode of assessment will allow for reflective development of writing skills through resubmission of formative writing for summative assessment.

### Introduction to English Language

*ENL1001 – Level 1*

This module offers a broad introduction to key topics in English language. It lays the foundations for the systematic study of the language in all its diversity. Among the topics covered are: common beliefs about “good” and “bad” accents and dialects; phonetics, syntax and morphology; and the social, situational and geographical variation in language, with an emphasis on the history and development of the English language. Another important area of inquiry is how language works in cultural contexts and intersects with issues of power and gender. In summary, the module enables students to move beyond ‘common-sense’ ideas about language towards the academic and analytic perspective appropriate for university level.

### Adventures in the History of Ideas

*ENG1008 – Level 1*

This module is designed to introduce students to a range of social, historical, philosophical and moral concepts that have been central to the historical emergence and current predicaments of Western culture, broadly conceived. Students undertaking the module will be introduced to the historical and intellectual development of key concepts in the Arts and Humanities by means of the assessment of literary representations of, and responses to, them, from classical and Judeo-Christian literatures, via medieval and early modern texts, to Enlightenment, modern, postmodern and contemporary texts. Provision of a broad chronological understanding of the emergence, development and various crises of Western culture is an ancillary objective of the module: students will complete the module with a more nuanced understanding of cultural and historical periodisation and will be able to apply the interrogative modes they have encountered on the module to a range of thematic issues.

### Foundations for Speech Analysis: The Phonetics of English

*ENL2001 – Level 2 – Students may need to show evidence of previous study.*

This module offers you an introduction to the study of speech analysis. We begin by investigating the mechanisms which are used to produce speech and providing a framework for the convenient classification and description of pronunciation features. We then examine accent variation, in terms of aspects such as contextual effects, intonation and voice quality. Finally, the module gives you the chance to acquire an understanding of the acoustic characteristics of speech. Throughout the module, you will be required to develop your oral and aural skills in phonetics by means of various practical and online facilities. While the module concentrates on normal English speech, we may also have the opportunity to consider data from non-English speech and from non-normal speech.

### **Mapping the Anglo-Saxon World**

*ENG2003 – Level 2 – Some previous knowledge may be required .*

This module aims to map the world of the Anglo-Saxons through their language, literature and material culture. Students will learn about the heroic past and values of the Anglo-Saxons, magical rituals and prognostications, and systems of faith and beliefs. A fascinating range of texts and genres from the period (c. 7th-11th centuries) will be studied in relation to their cultural context and audience. These include: heroic poetry; elegies; riddles, charms and prognostications; historiography; and biblical writings. Students will engage with selected texts in the original language and consider issues of literary interpretation and translation. They will also be introduced to concepts of authorship, gender, genre, time, health, self, otherness and religion. Students will become familiar with the basics of Old English literary and religious vocabulary and acquire a working knowledge of the Old English manuscript tradition.

### **Shakespeare and Co**

*ENG2050 – Level 2*

This module introduces students to the drama of the English Renaissance. It explores texts by a wide range of authors, including Shakespeare, Cary, Marlowe, Middleton, Rowley and Webster and examines the forces working on drama in the early modern period. Lectures will provide an introduction to the dramatic form, close readings of the set plays, and readings in relation to contemporary issues such as nationality, authority, desire, religion, sexuality, gender, strangeness, race, identity, social standing, fantasy, magic and taboo.

### **Romantic Poetry, 1789-1832**

*ENG2063 – Level 2*

The Romantic period (c.1789-1832) witnessed dramatic social and historical change as the effects of major events such as the French Revolution, the Napoleonic Wars, widespread Enclosure and the Industrial Revolution initiated the sense of 'living in history'. In the midst of these revolutionary changes, poets wrote with new confidence of the importance of the imagination, as a creative and utopian force; of the beauty, fragility and power of the natural world; of political ideals of social justice; of the arguments for gender equality. Poetry became synonymous with the imagination as a force which could unite idealism with social change. This module studies a range of Romantic poetry, including but not restricted to, the work of Anna Laetitia Barbauld, William Blake, Lord Byron, John Clare, Samuel Taylor Coleridge, Mary Robinson, Felicia Hemans, John Keats, Percy Bysshe Shelley, Charlotte Smith, and William Wordsworth. Poems will be studied through the key themes of the revolutionary imagination; the natural world; the language of class; representations of childhood; slavery and feminism. One hour of each week's seminar time will comprise a close reading of one key poem for that week's discussion, with the second hour being used for more generalized and broader discussion. The module will also include a specialised library visit and a field trip connected with the natural world.

### **Creative Writing (Scriptwriting)**

*ENG2091 – Level 2 – Students are encouraged to select ENG1090 if studying in Semester 2. Students will only be permitted for ENG2091 if they can show evidence of prior study. Availability for Study Abroad students is subject to departmental consent.*

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.

### **Creative Writing Prose**

*ENG2093 – Level 2 – Students are encouraged to select ENG1090 if studying in Semester 2. Students will only be permitted for ENG2093 if they can show evidence of prior study. Availability for Study Abroad students is subject to departmental consent.*

This creative writing prose module will be structured around the students' own written work. Two or three pieces of work will be submitted each week for detailed discussion in seminar. Extracts from other, published texts will be provided to amplify more general points arising from the group discussion. In this way, in the course of the semester, students will look in depth at practical aspects of fiction writing – characterisation, plot construction – and at the evolution of the main prose forms and genres.

### **Representing the Working Class**

*ENG3064 – Level 3 – Students may need to show evidence of previous study.*

This course aims to explore the writing and culture of the working class, to ask how socio-economic distinctions inflect judgements of 'taste', and to develop an understanding of the historical role of class in shaping identities across ethno-nationalist lines. A good deal of scholarship in recent decades has signalled a growing awareness of British working-class writing, though Irish Studies, by comparison, has tended to neglect issues of social class. We will therefore engage the more substantial body of scholarship on British working-class literature to inform our discussion of Irish working-class writers, signalling new and exciting possibilities for future scholarship.

### **Televising the Victorians**

*ENG3069 – Level 3 – Students may need to show evidence of previous study.*

This module aims to raise questions about the relation between works of fiction set in the Victorian period, and made-for-TV reappropriations of these texts. It considers the way that we 'read' the Victorian period through visual image, and the impact of technologies of the visual on the written word. It introduces different theoretical approaches to film, and explains, by means of example, the differences between cinema and television. It explores connection between cinematic practice (montage, the shot, editing, sound, space and mise-en-scène) and notions of writing. It will ask questions about the nature of genre, spectatorship, and issues of ideology and effect. The module will concentrate on identifying the range of different resources required to understand the flow of images on the TV screen, and will examine how 'adaptation' is conceptualised, particularly the ways in which the comparison of book and film is haunted by notions of faithfulness and the 'original' primacy of the literary work.

### **Writing New York, 1880-1940**

*ENG3183 – Level 3 – Students may need to show evidence of previous study.*

This course explores the development of New York literature, from the social milieu of Washington Square in the 1880s, through to the experimentations of Modernism and the Harlem Renaissance, and finally to the demise of the Urban ideal after the Second World War. Topics covered here include: socio-economic tensions in the Gilded Age; the development of a specifically American Naturalism; the different ways in which those who were marginalised from the city represented their experience; the unique nature of New York impressionist writing; Jazz-Age New York; the emergence of 'noir' New York; the 'death' of American cities and the nostalgia for the New York of the early twentieth century in the years of the city's Nadir.

### **Contemporary US Crime Fiction: the Police, the State, the Globe in the Twenty-First Century**

*ENH3008 – Level 3 – Students may need to show evidence of previous study.*

This module examines some of the different manifestations of contemporary U.S. crime fiction since the late 1960s. Beginning with a section on ‘policing the city’ and the ways in which the genre negotiates the complex inter-relationship of race, class and capitalism, the module moves on to consider state violence and public corruption before concluding with an examination of the limitations of state power and the international reach of some crime fiction. Rather than arguing for the genre as a singular, static entity, the module examines its proliferation and diversity in the contemporary era (focusing on novels, TV series and films) and explores connections between crime fiction and other genres (e.g. urban realism and espionage fiction). In doing so, the module aims to situate different kinds of crime fiction as a series of complex negotiations with different forms of political authority (e.g. the police, the state, capitalism etc.).

### **Language in the Media**

*ENL3004 – Level 3 – Students may need to show evidence of previous study.*

This module aims to provide a strong background in English language by focusing on the print and broadcast media in Britain. It will also introduce students to some of the theoretical concepts and critical issues associated with Media studies. For students, one of the most effective ways to begin understanding the media is to analyse in detail, media texts such as newspaper articles, magazine advertisements, political speeches, television and radio interviews, talk shows. 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).

### **Foundations for Speech Analysis: The Phonetics of English**

*ENL3011 – Level 3 – Students may need to show evidence of previous study.*

Stylistics is the application of analytical models and methods from linguistics to rhetorical texts, including (but not limited to) fictional and persuasive texts. In this module, the students are introduced to the analytical frameworks used in contemporary Stylistics, which draw on a range of approaches from Pragmatics, Corpus Linguistics and Cognitive Psychology. The frameworks are applied to texts to demonstrate how the linguistic patterns employed lead to stylistic effects. The students will practice applying the models to a variety of texts, identifying the linguistic features that contribute towards style in language.

## French

### Introduction to French Studies 1

*FRH1003 – Level 1 – Subject to language proficiency.*

This module introduces you to a range of important issues relating to French culture outside of France, with a focus on (i) postcolonial writing and (2) Linguistics. Key issues addressed in the module include: changing notions of identity in the francophone world; the historical, cultural and linguistic significance of eg colonialism and slavery and their significance in contemporary culture; the role of language in the creation (and contesting) of identity; the situation of the French language in a global context, and notably the concept of La Francophonie.

### French Noir

*FRH2030 – Level 2 – Subject to language proficiency.*

This module introduces French post-war Film Noir and Crime Fiction. It will contextualize this cultural production within historical circumstances and trends of the period, such as American influences on French Culture, Existentialism, 'Leftism' and 'Néo-Noir'. Aesthetics of the 'Noir' genre will be studied through a variety of Media, including Film, Novel, Comics and Posters. Among the themes discussed will feature Depiction of the City, Slang ('argot') and Modern Morals.

### Linguistic Variation in French

*FRH2010 – Level 2 – Subject to language proficiency.*

This module looks at linguistic variation in the contemporary French language, focusing on regional varieties both within and outside the borders of France. Regions to be explored include the Hexagon itself, Canada, Subsaharan Africa, the Caribbean, and Louisiana. Socioeconomic status, age, gender, and ethnicity will be taken into account as forces that influence variation in spoken French. We will mainly focus on phonological (accent) variation across the French-speaking world, taking into account its origins as a consequence of historical and current contact between speakers of different languages. The module is also designed to foster analytical skills through examination of a variety of data through a linguistic lens, from interviews with speakers to music to literature.

### Modern French: Issues in Theory and Usage

*FRH3033 – Level 3 – Subject to language proficiency.*

This module will look at the linguistic structure of Modern French, focusing on problematic and controversial issues primarily in phonology (sounds) and morphosyntax (grammar). The main topics will include negation and interrogation, mood and variation in consonants and vowels. The module will look at contemporary structures in the light of the history of the language. The emphasis throughout the course will be on evaluating different theoretical and methodological approaches to the linguistic analysis of French.

### Ideologies of Death in Modern French Literature

*FRH3036 – Level 3 – Subject to language proficiency.*

Death has traditionally been one of the great taboos of Western culture. While it is often discussed euphemistically, in English and French, there have been signs of a recent shift in our reluctance to confront, let alone discuss, death. The popularity of the modern Death Café network demonstrates that there has been something of a cultural revolution of late in respect of our desire to explore mortality. This interdisciplinary module, drawing on important new fields of enquiry, such as death studies and medical humanities, aims to explore what modern French literature reveals to us about ideological (cultural, ethical, religious, gendered) attitudes towards death. Using podcasts and sociological writings to frame our discussions, the module will focus on what some of France's literary masterpieces from the nineteenth century to the present day can tell us about aspects of death.

## Spanish & Portuguese

### Introduction to Iberian Studies

*SPA1005 – Level 1 – Subject to language proficiency.*

This module introduces students to key concepts, movements and historical moments pertaining to the cultures, literatures and societies of the Iberian Peninsula (i.e. Spain and Portugal). It explores a selection of texts (literary and visual) from a range of authors and artists from the early modern period (16th / 17th century) to the present day. This course will give you a broad overview of the main historical events in Spain and Portugal from a cultural perspective.

### Introduction to Latin American Studies

*SPA1008 – Level 1 – Subject to language proficiency.*

This module introduces students to key concepts, movements and historical moments pertaining to the cultures, literatures and societies of Spanish and Portuguese Latin America (examining countries such as Mexico, Cuba and Brazil). It explores a representative selection of primary and secondary texts (literary and visual) from a range of authors from the pre-colonial period to the present day. You will be introduced to a range of cultures from across Latin America and will be expected to think about the impact of colonisation (by Spain and Portugal) as well as the importance of indigenous cultures in contemporary society.

### Introduction to Lusophone Studies

*SPA1132 – Level 1*

This course introduces students to key concepts, movements and historical moments pertaining to the cultures, literatures and societies of the Portuguese-speaking world. It is divided into two sections.

### Representations of Lusophone Africa in Postcolonial Cinema

*SPA2038 – Level 2 – Subject to language proficiency.*

This module aims at introducing students to postcolonial filmic representations of Portuguese-speaking African countries, mainly focusing on dominant themes and underlining the specificity of the cultures of each country. Students will be provided with historical and cultural contexts so as to be able to analyse the intersection between cultural production, political activism and the reassessment of history in the selected films. Simultaneously, they will access a basic terminology and analytical methods with a view to developing their knowledge of film language and, ultimately, their ability to read and analyse films. All films are available in subtitled versions. Previous knowledge of the Portuguese language and cultures of the Portuguese speaking world are not required.

### Issues and Culture of the US-Mexico Borderlands

*SPA2039 – Level 2 – Subject to language proficiency.*

This module will explore, and place in their historical context, some of the key issues and debates surrounding the Mexico-US border. Topics to be covered may include: migration, drug trafficking and policy, NAFTA, and femicide. Issues will be explored through the lens of cultural production made on or about the border. Alongside the lectures and seminars students will spend one hour a week studying and planning the performance of a short play about which they will be required to write a commentary. Students are expected to keep up to date with current affairs on the border through their reading of Spanish language news.

### **Writing the First Spanish Republic**

*SPA2045 – Level 2 – Subject to language proficiency.*

In this module, students will explore literary representations of Spain's first, short-lived republic (1873-1874) and its place in the *sexenio revolucionario* (1868-1874). The texts will include immediate responses to the Republic, as well as later nineteenth- and twentieth-century works. By looking at these texts, students will consider the potential of literature, or art more broadly, to work as acts of political and social imagination and intervention. The text studied will be understood not just as reflections on or responses to a set of prior events, but as forms of active participation in the development of new ways of organising politics and society.

### **The Spanish Enlightenment**

*SPA3022 – Level 3 – Subject to language proficiency.*

The module looks at the literature and history of Spain between 1700 and 1814, when the war of independence finished. It concentrates especially on the reign of Carlos III, which opened the doors of the nations to modernity.

### **Brazilian digital culture: Trends and topics**

*SPA3043 – Level 3 – Subject to language proficiency.*

The Wall Street Journal recently called Brazil 'the social media capital of the universe'. Beyond such media interest and hype, this module focuses on the diverse and dynamic arena of contemporary Brazilian digital culture. The first part of the module focuses on foundational concepts in digital culture, and their relevance to Brazil, before going on to a series of case studies of digital culture in practice. Topics to be covered may include trends in access to the internet, social media, free and open source software, the metaphor of cannibalism as applied to digital culture, digital culture in specific contexts such as favelas and indigenous peoples, and the role of the internet and digital technologies in Brazilian politics, broadly understood. Digital culture is explored critically and analytically in the light of broader themes in Brazilian culture and society as well as relevant theories, approaches and developments in the academic study of the internet and digital technologies, to which students will be introduced.

### **Imperfect Heroines: Spanish Fiction in the 19th and 20th Centuries**

*SPA3054 – Level 3 – Subject to language proficiency.*

This module will look at fictional works featuring female protagonists in nineteenth- and twentieth-century Spanish fiction, starting with the Romantic period and ending around 1975. Through studying a group of fictional works together with a selection of essays and non-fictional writing from the same authors, the module will consider how women have been portrayed as individuals and how they have been typecast. Students will gain an understanding of how these approaches were justified, how they related to other contemporary concerns and debates, and how they evolved over time, from Romanticism's ideal woman, to the gender conventions of the Restoration, the 'mujer nueva' of the fin de siglo, or the 'chica rara' of Francoist Spain. Texts studied may include Espronceda's *El estudiante de Salamanca*, Alas's *La Regenta*, Pardo Bazán's *Memorias de un solterón*, Chacel's *Memorias de Leticia Valle*, Quiroga's *Tristura*, or Martín Gaité's *El cuarto de atrás*.

### **The Sacred made real: Representing Spirituality in Spain's Golden Age**

*SPA3056 – Level 3 – Subject to language proficiency.*

This module will introduce students to an important facet of Spain's cultural heritage, surveying a range of striking examples of textual and visual representations of spiritual experience from the period known as Spain's Golden Age. The course will draw upon recently digitized manuscript holdings in order to balance canonic authors with more marginal voices, and will enable students to engage with emergent research on the constructed nature of sanctity and the expression of counter-reformation spirituality.

## Liberal Arts

### Understanding Now

#### *LIB1001 – Level 1*

This module has two interconnected directions of travel:

- i) Focusing on the present, subject lecturers discuss how we understand the contemporary moment in its social, political, philosophical, cultural and intellectual contexts;
- ii) The above is simultaneously informed by a backward glance that shows how learning in particular branches of the academy has developed over the centuries, and how arts and humanities disciplines currently configure our theoretical interpretation of the world.

Each academic year, what is “Now” will obviously change, providing new contexts for discussions of how we use Understanding to explain the world.

### Uses of the Past

#### *LIB2001 – Level 2*

This module engages students with the multiple ways society and academic study use, understand and interpret the past. With contributions primarily from the disciplines of Anthropology, English, History, Philosophy, Politics, and Sociology, this module will, in part, capitalise upon debates concerning legacy issues and the aftermath of conflict that form central co-ordinates of contemporary Northern Irish political and social debate. It will also provide students subject-specific expertise in relation to how we understand the past and its importance in the development of historical, literary, and philosophical interpretation.

### Arts and Humanities in Contemporary Society

#### *LIB3001 – Level 3*

The role of the arts and the humanities in the twenty-first century, and how they are intrinsic to the shaping of society, are the central concerns of this module. It examines the multiple historical, practical, and theoretical applications of the arts and humanities disciplines in a range of public fora. Practitioners from relevant arts sector institutions (e.g. the Ulster Museum, the Ulster Hall, the Arts Council) will share theory and praxis experience in their current roles while creative practitioners (e.g. artists, broadcasters, musicians, photographers, writers) will also contribute to the students’ developing conceptions of the public roles of their disciplines. Students will debate questions such as the value of the arts and of the humanities, social, economic and personal benefit, the importance of outreach activities, civic responsibility and citizenship, and the increasing role of impact in terms of a University’s research and education agendas.

## Drama

### Introduction to Performing

*DRA1003 – Level 1*

Introduction to practical theatre skills within a theoretical context.

### The Art of the Actor

*DRA2003 – Level 2*

This module aims to build on foundational skills developed at Level 1, placing these within the wider context of performance and theatre production. Lectures and workshops will be themed around a menu of key skill areas and students will select from these according to their specialist interests. Each student must take 12 workshops out of the 18 offered over the course of the academic year. Students will be expected to undertake relevant fieldwork in support of their chosen specialism. Employability Skills are also delivered through this module.

### Devising Theatre

*DRA2005 – Level 2 – Students may need to show evidence of previous study. Limited places available due to spatial requirements.*

Practical theatre skills; lighting design; scenic design; movement.

### Greek Tragedy In Performance

*DRA2010 – Level 2*

Greek tragedy invariably deals with conflict and has been used throughout the late 20th century as platform for staging political protest or responding to particular political climates/regimes. As a practical & theoretical introduction to Greek tragedy, this course will investigate the historical role theatre played in ancient Athenian democracy as a platform to explore how Greek tragedy has been adapted by contemporary practitioners from South Africa, Ireland, Europe, Asia & Latin America to place centre-stage urgent political issues that pose profound challenges to the states and societies in which they are performed. Workshops and lectures will introduce students to key practitioners/case studies to prepare students for the creation of their own studio-based group performance.

### Troubles Drama 1961- 1998

*DRA2015 – Level 2*

This module roughly spans the duration of the 'Troubles' and explores how various playwrights, theatre companies and artists responded to the political conflict of these decades. This course will examine how the violent context of conflict in the North posed profound aesthetic and ideological challenges for playwrights, and it will investigate the different dramaturgical strategies developed by playwrights such as Bill Morrison, Stewart Parker, Christina Reid and companies like Charabanc and Field Day. This module will also explore the complex inter-relationships between theatre, politics and performance, as well as the efficacy of theatre to make any form of political intervention. The module will involve an integrated analysis of play scripts, criticism, theory and history and as 2018 marks the 50th anniversary of the Lyric Theatre's opening on Ridgeway Street, there will be a particular focus on its work in this period (1968-1998). Accordingly the module will run alongside various activities that will be hosted by the Lyric, included various performances, an academic conference and ongoing work on the Lyric' archive and participation/attendance at these events will be a compulsory element.

### **American Theatre**

*DRA2045 – Level 2*

This module will consist of weekly two hour seminar/workshops which will combine a practice-based exploration of representative texts with a survey of the historical and cultural context of American theatre in the last two centuries. Students focus on a specific text for detailed analysis throughout the course, which may include some scene work as actor, director or in a dramaturgical role.

### **Acting for Musical Theatre**

*DRA2060 – Level 2*

This module introduces students to the distinctive challenges of acting for musical theatre: namely, sustaining a character, sustaining relationships between characters, and sustaining the overall dramatic narrative while singing. Through a combination of studio-based practice, rehearsal, performance and critique, students will learn how the core tasks of dramatic acting can be integrated with vocal technique to produce the unique performance genre of musical theatre, in so doing, students will gain practical knowledge of the history of musical theatre and its formal evolution over time. Key works of musical theatre to be studied will likely include *West Side Story* (Bernstein/Sondheim), *Oklahoma* (Rodgers/Hammerstein), *Guys and Dolls* (Loesser) and *She Loves Me* (Bock/Harnick).

### **Drama and Mental Health**

*DRA2064 – Level 2*

This module will explore the relationship between Drama and mental health regarding the historical development of both subjects and their interrelationship in contemporary healthcare practice. Students will analyse key theories and practices in Drama by variously engaging with both canonical and contemporary plays that engage with mental health and its vicissitudes. Students will be trained in key aspects of acting that pertain to the on-stage performance of the interior life of characters constructed for performance. Students will have the opportunity to work with staff who engage with mental health in various subject areas across QUB and local health and social care trusts. Students will engage with the intersection between aesthetic performance and professional training in health and social care to gain a unique insight into how dramatic art can impact positively on mental health.

### **Postconflict Drama: Performing the NI Peace Process**

*DRA3042 – Level 3 – Students may need to show evidence of previous study.*

This module will investigate a selection of key canonical and contemporary works of Northern Irish drama produced over the past 30 years of the Troubles through an examination of the work of Brian Friel and Frank McGuinness, Martin Lynch, Marie Jones, Gary Mitchell and others. It will investigate how the Troubles posed particular ideological/aesthetic challenges for playwrights. It will explore how different authors/theatre companies creatively and critically responded to the Troubles and will examine the complex interrelationships between theatre, politics, performance, society and state.

### **Dance Theatre**

*DRA3060 – Level 3 – Students may need to show evidence of previous study. Limited places available due to spatial requirements.*

This course serves as an introduction to dance theatre practice and related dance theory. In weekly workshops and seminars, students will engage in an interrogation of this interdisciplinary art form through discussion and practical experimentation. Workshops will introduce students to the choreographic methods of key practitioners and will prepare students for the creation of their own dance theatre performance project. In support of the practical workshops, seminar discussions will explore relevant critical and theoretical texts and will consider developments in dance theatre practice within a socio-political and historical context. No previous dance training or experience is required.

## Music

### Classical Analysis

*MUS2015 – Level 2 – Availability for Study Abroad students subject to departmental consent.*

The study of the Classical idiom through analysis of selected chamber and piano music by Haydn, Mozart and Schubert. The course will define the basic elements of Classical harmonic language and deal also with longer-range formal thinking.

### Sound Design for Screen

*MUS2036 – Level 2 – Availability for Study Abroad students subject to departmental consent.*

This module introduces sound design in the context of audio-visual production. Students will be exposed to both theoretical and practical aspects of design and audio-vision. Lectures will introduce concepts to be applied in the analysis of sound design in film and animation works. Students will be asked to develop critical strategies for analysis and to produce a soundtrack for a given film/video excerpt.

### Live Production Systems

*MUS2048 – Level 2 – Availability for Study Abroad students subject to departmental consent.*

This module explores the theory and practice of sound reinforcement for live musical and theatrical events. Students learn how to design effective loudspeaker arrays for optimal audience coverage and how operate audio mixing consoles for sound reinforcement purposes. Students gain practical experience of mixing live musical performances and designing lighting cues working alongside School based performance ensembles. Additional topics covered include microphone design, wireless microphones, in-ear monitoring, loudspeaker time alignment and room optimization.

### Scoring and Arranging

*MUS2053 – Level 2 – Availability for Study Abroad students subject to departmental consent.*

This module will offer practical tuition in the area of scoring and arranging. As a preliminary study that will lead to a 3rd year module in orchestration (to be introduced in 2018-19), this module will be the first time that such a module has been offered by Queen's. It will develop skills of notation, scoring and arranging that are not specifically connected with the practice of classical music. Rather, the module will be of interest to those students who wish to develop practice in the area of popular/commercial music. These skills will of course be also relevant to classical orchestrators and the module will serve a dual purpose of providing preliminary training in orchestration.

### Immersive Media

*MUS3007 – Level 3 – Availability for Study Abroad students subject to departmental consent.*

This module will provide a grounding in the theory and practice of immersive media. Students will learn about sound and image formats used in creating immersive experiences, how spatical sound sources are localised and experience the full immersive workflow. Image formats include 360 degree video and spatial audio systems considered include binaural audio and ambisonics. Students will develop practical experience in creating audio-visual immersive experiences from production to post-production and delivery with a focus on documentary and field recording practices. Working in small groups, students will produce short immersive content for goggle delivery.

### **Audio Post Production**

*MUS3009 – Level 3 – Availability for Study Abroad students subject to departmental consent.*

This module provides students with advanced sound design and audio post production skills for working with film, television, and new media content. Students will learn about location sound recording and audio post production workflows and gain practical experience of editing and mixing sound to picture to broadcast specifications. Topics covered include location recording and dialogue editing strategies, ADR session workflow, foley session recording, mixing to picture and output mix formats.

### **Auditory Perception**

*MUS3010 – Level 3 – Students must have a Mathematics A-Level or equivalent.*

This module focuses on the methods required to answer novel questions about the perception of sound: literature-based scholarship, digital-signal processing, the generation of auditory stimuli, and specialised experiment design. The module will focus on how we know what we know about psychoacoustics in order to tackle psychoacoustical questions that have not yet been answered.

### **Politics in Popular Song from the French Revolution to Punk**

*MUS3055 – Level 3 – Students may need to show evidence of previous study.*

This module will look at how music and song have functioned as vehicles for promoting political ideas or as reflectors of cultural philosophies or developments. Themes include: The expression of democracy in the Enlightenment; “Utility songs” in 19th-century revolutionary movements; Berlin Cabaret communication techniques; Eisler’s political song theory; song in Opera of our Time and Epic Theatre; American Civil Rights protest song; politics of folk; the 1960s, youth and counter culture; postmodernism, gender-crossing and pop as artifice; late-1970s punk rock; protest pop in the Thatcher years; techno from Kraftwerk to the Love Parade; 1990s hedonism and rejection of ideology.

### **Composition 3a**

*MUS3071 – Level 3 – Availability for Study Abroad students subject to departmental consent.*

In this module the student who has developed awareness of compositional technique through the preceding modules has the chance to work on original compositions under the supervision of the tutor. The module requires the student to plan and produce original works in a limited time-span, and to attend workshops on pieces written by the class. These alternate with a series of fortnightly 'Continuities in Music' seminars, analysing how modern composers (Stravinsky, Skryabin, Boulez, Lutoslawski, Debussy) sustain opening musical arguments.

### **Directed Study**

*MUS3099 – Level 3 – Only available with departmental consent.*

This module exists to accommodate students whose module choice was dropped due to insufficient enrolment, or, in exceptional circumstances, where the student wants to pursue an independent project which does not suit the Special Project learning outcome (a single piece of independent research). In all cases, approval from the prospective tutor and the Head of School should be obtained. 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.

## Broadcast Production

### Broadcast Analysis 1

*BCP1001 – Level 1 – Limited places available for study abroad students due to spatial requirements.*

This module introduces students to a range of methods and approaches used in analysing broadcasting and broadcast texts. These analytical techniques are accompanied by contextual material, in the form of an outline of the history of broadcasting, with an emphasis on the UK, together with weekly screenings. This provides a framework within which to consider issues of industry, regulation, audience, etc., as well as developing a broader awareness of broadcast texts, familiar and unfamiliar, and a deeper engagement with the students' own viewing and listening practices. The academic material and the contextual material will also be of use to students in their reflective essays for practical modules.

### Broadcast Production

*BCP1002 – Level 1 – Limited places available for study abroad students due to spatial requirements.*

As an introduction to the basic technical skills required in broadcast media production, students in this module will conceive, research, develop and produce a number of small media projects as directed by the tutor. Each project should be seen as an initial foray into particularly important skillsets required for good visual storytelling in the broadcast arena supported by reference to cognate work and production theory. Beginning with the still image, students will learn key techniques involved in digital imaging in the context of photojournalism. Following on from this, students will be introduced to moving images practices through camera, lighting and video editing skills workshops. Finally, in the context of communication design this module will introduce new, disruptive technologies for the dissemination of stories online that combine media formats such as the still and moving image.

### Factual and Documentary

*BCP2001 – Level 2 – Prior understanding/ knowledge of audio and video production and some journalism background required. Limited places available for study abroad students due to spatial requirements.*

This course aims to introduce students to the theories around producing broadcast factual and documentary stories, both for television and radio. It will build on the practical skills students have already acquired and will allow those interested in specialising in factual, documentary and journalism to incorporate factual and documentary values, approaches, story and editorial decision-making into their work at every level. It will examine the differences between styles and genres and commercial and public service broadcasters. It will introduce students to the law and broadcasting codes as they apply to factual and documentary programme making. The practical skills will give students a deeper ability to research, develop, write and create structured and creative factual and documentary stories for TV and radio.

### **Radio and Podcast Production**

*BCP2002 – Level 2 – Prior understanding/ knowledge of audio and video production required. Limited places available for study abroad students due to spatial requirements.*

This module will develop technical and editorial skills in radio and podcast production. Students will explore the contexts of public service broadcasting formats (such as those offered by BBC) as well as the podcast landscape and commercial and community radio platforms. This module will introduce varying genres of radio broadcasting and podcasting - feature documentary genre, speech based discussion formats, radio drama and other non-fiction based programme making idioms. Through a series of practical activities, this module will explore a range of skills involved in radio and podcast production including writing, using the voice, show-producing and audio engineering.

Opportunities to develop an original programme or podcast idea will culminate in a group radio project conducted in a live studio setting. Students will be encouraged to engage with local communities to generate ideas that connect with their audience and the wider world around them.

### **Broadcast Media Project: Development**

*BCP3001 – Level 3 – Prior understanding/ knowledge of audio and video production required and must have a project idea to develop. Limited places available for study abroad students due to spatial requirements.*

This module aims to develop and enhance the student's research and production skills through the creation of a significant collaborative broadcast media project for television, radio or online. This module then leads on to the production of a major project in semester two from project proposal selected in this module. This module is an opportunity for the student to continue to build on the various production and technical skills acquired in level 1 and 2 of the course. The intense development phase is designed to emulate a broadcast commission cycle and classes will be delivered in association with a number of guest artists and industry professionals. The development of production teams and commissioned projects will mirror industry practice and leads to an industry pitching session in week 12 after the pre-production phase ends. The module is taught in workshops weekly allowing for further advanced technical instruction in audio and visual techniques.

### **Media and Time**

*BCP3003 – Level 3 – Prior understanding/ knowledge of broadcast theory required. Limited places available for study abroad students due to spatial requirements.*

The media are time-based; they have a narrative flow from line to line and scene to scene and episode to episode, with each programme fitting into the wider flow of its schedule or platform, and into the wider schedule of the audience's day and life. The media are also key mechanisms for communicating ideas and information about history and about potential futures, through fact and fiction. This module explores the ways that the media, with a primary focus on television, engage with time. This will include the presentation of history and possible futures through both fact and fiction, including consideration of the political and cultural role of history and historical drama. It will include engagement with key concepts such as heritage drama, nostalgia and authenticity. It will also include consideration of the temporal nature of the media themselves, such as in their narrative construction and scheduling, and how that plays into the lives of the audience.

**Rehabilitating Reality: studies and strategies of the use of fiction to strengthen fact**

*BCP3006 – Level 3 – Prior understanding/ knowledge of Documentary, Journalism, Film or Drama required. Limited places available for study abroad students due to spatial requirements.*

The phenomenon of “post-truth” has infiltrated and destabilised conventional factual broadcast practice. Among other problems, it has bred a deep suspicion and a burgeoning rejection of the observational mode of storytelling, a staple of conventional audio and audio-visual documentary and news gathering. In the face of this paradigmatic shift and the existential threat to the power and integrity of the media it represents, this module will look at various techniques in which fiction/fictive strategies can be used not to weaken or compromise representations of fact but rather to strengthen and deepen them. Focusing on both seminal and emergent audio and audio-visual work, this module will explore narrative strategies in broadcast media that channel fiction/fictional strategies in a bid to deepen the audience’s experience/understanding and feeling about factual situations. This will include strategies of re-enactment, ‘essayism,’ heightened subjectivism, docu-fiction, experimental documentary, creative memoir and socially-engaged drama.

## Film Studies

### Introduction to Film Studies

*FLM1001 – Level 1*

The module will introduce students to the principles of film form, narrative, styles and methodologies of film criticism. It will concentrate on American and British cinema and the examples drawn from these two very different cinematic industries will help increase and broaden knowledge of film and cinema, audiences and industries.

### Visual Studies: Theory and Practice

*FLM1005 – Level 1*

This module aims to develop students' skills in the analysis and critical appreciation of visual texts, with particular regard to their photographic, narrative forms. Throughout the module emphasis will be placed on enhancing skills in scholarly analysis and composition, which will be examined through student presentations and written assignments.

### British Cinema: Nation, Identity and Industry

*FLM2026 – Level 2 – Students should have a suitable background in Film Studies.*

This module will introduce a number of British films from a range of different historical periods. Students will consider films in relation to theoretical issues of national identity, representation, class and gender and will also explore British film culture to examine issues of production, film funding, censorship and reception. Films studied may include well-known examples from British cinema such as *Passport to Pimlico* (Cornelius, 1949), *Room with a View* (Ivory, 1985), or *Elizabeth* (Kapur, 1998) but will also consider a range of less well-studied texts to explore the breadth and range of 'national cinema.' One of the key objectives of the module will be to use film examples to address complex issues relating to national identity, shared history and popular taste. It will also consider how film can be a useful vehicle for understanding and addressing such issues.

### Documentary Film Studies

*FLM2012 – Level 2 – Availability for Study Abroad students subject to departmental consent. Students need to show evidence of prior study.*

The module examines key critical issues in so-called "non-fiction" filmmaking. Many major filmmakers, periods and movements which have come to constitute the documentary tradition as we know it today will be identified, and discussed, examining how the formation of the various modes of documentary filmmaking are partly historical but more importantly, conceptual. In particular, the module will interrogate the commonplace notion of documentary as a specific kind of film preoccupied with truth and social reality. And yet, every representation has within it elements of the subjective, the fantastic, the unconscious and the imaginary just as every fiction has elements of the document within it. The module will study films that play at the border of fiction and non-fiction rather than assume a distinct category like 'documentary' to be elaborated.

### Film and Sound: History and Theory

*FLM2014 – Level 2 – Availability for Study Abroad students subject to departmental consent. Students need to show evidence of prior study.*

This module will explore the relationships between film and sound, examining how the aesthetic, historical and cultural significance of film sound practices have been understood in the context of evolving technologies.

### **Introduction to Screenwriting**

*FLM2019 – Level 2 – Students should have a suitable background in Film Studies.*

The module provides a 12 week introduction to screenwriting. Students will develop original or adapted Screen ideas through participation in a series of workshops which involve input from industry professionals. In these they become familiar with a range of screen writing approaches and work on an individual writing project from initial concept and research via the drafting of prose treatments and the delivery of verbal pitches to producing a draft script. Students will be offered a thorough grounding in narrative concerns within film and will explore a range of techniques for developing character and dialogue. Writing for experimental and documentary forms will also be discussed

### **British Cinema: Nation, Identity & Industry**

*FLM2026 – Level 2 – Students should have a suitable background in Film Studies.*

This module will introduce a number of British films from a range of different historical periods. Students will consider films in relation to theoretical issues of national identity, representation, class and gender and will also explore British film culture to examine issues of production, film funding, censorship and reception. Films studied may include well-known examples from British cinema such as *Passport to Pimlico* (Cornelius, 1949), *Room with a View* (Ivory, 1985), or *Elizabeth* (Kapur, 1998) but will also consider a range of less well-studied texts to explore the breadth and range of ‘national cinema.’ One of the key objectives of the module will be to use film examples to address complex issues relating to national identity, shared history and popular taste. It will also consider how film can be a useful vehicle for understanding and addressing such issues.

### **Creative Enterprise in Film and Digital Media**

*FLM2031 – Level 2 – Students should have a suitable background in Film Studies.*

This Level 2 Film Studies and Production module aims to cover the establishment, running and growth of a production company making film, TV, digital content and immersive technology. It explores the process of setting up a company, understanding the landscape of creative companies in the UK, Ireland and internationally, attracting partners, creating a board, raising funding from commissioners, public funds, studios, corporate partners, investors and crowdfunds, marketing your company, growth/investment and winding up or selling on. The module will be taught through seminars and workshops covering specific areas such as choosing your business partners, your board structure, marketing in the digital age, startup and growth fundraising, staff recruitment and management, pitching for business, sales and distribution, legal and Intellectual property issues, accounting and HMRC, investment and growth. Students can either develop and pitch ideas to an industry panel, or complete a case-study involving a production company, festival, studio, distributor or digital agency and write up a report. You will also be required to create a business plan and produce a written or video essay.

### **Film and Music: Theory and Criticism**

*FLM3024 – Level 3 – Availability for Study Abroad students subject to departmental consent.*

*Students need to show evidence of prior study.*

This module considers how music and image interact in film, and the social and cultural aspects of these associations. Students will be introduced to a range of key theories, in particular those surrounding music in classical cinema, and will obtain a precise understanding of the ways in which music ‘works’ in film, achieved via the close analysis of a range of filmic texts. The module also considers ways of discussing film music in non-specialist terms, and as such no formal training in music is required to enrol on this module.