

# English

## Module Directory

2018-19

For reference only

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<http://bit.ly/sedmoduledirectory>



## **FIRST YEAR MODULES**

### **Shakespeare**

ESH101 / Level 4 / 30 Credits

This introductory module offers students the opportunity to study up to nine of Shakespeare's plays in their original theatrical and historical contexts. Plays currently on the syllabus include Richard III, Twelfth Night, Romeo and Juliet, Julius Caesar, Hamlet, As You Like It, Henry V, Othello, The Tempest (although this is subject to change year on year). You will be given a standing ticket for at least one production of one of the set plays at Shakespeare's Globe on Bankside, London in the first few weeks of the module, at no extra cost. The teaching is delivered as large one-hour lectures, followed by one hour small-group seminars. The lectures are prepared and delivered in the lecture hall by two lecturers who interact with one another and the audience. They combine close reading of the texts with use of video clips from productions put on at Shakespeare's Globe and other filmed productions in order to encourage the students to read them not just as words on the page but as live events in the theatre. The small-group seminars encourage preparation and discussion online during the week and concentrate on close reading the plays. There will be three coursework assessments followed by an end of year examination. The assessments will ask you to paraphrase and contextualise selected passages from the plays and to write essays based on analysis of particular scenes.

### **Reading, Theory and Interpretation**

ESH102 / Level 4 / 30 Credits

'Reading, Theory and Interpretation' is a foundational module that will introduce you to some of the central problems involved in the interpretation of literature. At the same time, the module will provide you with an introduction to some of the most influential and challenging theories of interpretation itself. Throughout the history of literature, there have arisen various competing interpretations of literary texts and, with that, the need to adjudicate between rival interpretations from interdisciplinary backgrounds, including Marxism, gender studies, postcolonial theory, and psychoanalysis. 'Theory' has therefore emerged as a means of justifying particular interpretations over and against others. This module will demonstrate the connections between different theoretical perspectives within English Literature, and aims to help you to understand why these opposing readings, theoretical perspectives, and interpretations occur, and how to analyse some of the more ambitious and compelling theories through which these readings have been generated. The module will introduce you to a range of British and World Literature written in English, and will consider the role of English Literature within its cultural and global contexts.

## Literatures in Time

ESH110 / Level 4 / 30 Credits

This module will introduce students to the foundations of English literature, from Beowulf to the love poetry of the Tudor court. It will give them a sense of the historical, political, social and literary developments over this long period, thoroughly contextualizing works within their cultural and intertextual fields. It will include eight centuries of writing in England, and some influential continental works in the French of England brought over by William the Conqueror. Many of these texts will be available in modern English translations, but students will also be given experience of reading and working with original forms of the varieties of Middle English which developed over the period. This period saw unceasing political and social upheaval, and new literary forms were constantly created and developed. The Middle Ages witnessed the reinvention of fiction as a narrative form; the development of poetry in all forms, from the epic verse to the love sonnet; the emergence of drama; the invention of printing, and the progressive use of writing as a political weapon available to all. It also saw the English language take shape, and English literature acquire an identity of its own. Over the year, this module will give students a growing understanding of the purposes and effects, conscious and unconscious, of literary production and development; and this understanding will be rooted in the historical moment.

## Narrative

ESH123 / Level 4 / 15 Credits

This module introduces students to the key elements of narrative techniques. Using a selection of novels and shorter fiction from the nineteenth century to the present day, it focuses on formal aspects of narrative (narration, character, plot etc) to examine how novels work on their readers. It provides students with the conceptual tools, technical terminology and a range of approaches for analysing prose fiction.

## Poetry

ESH124 / Level 4 / 15 Credits

This module introduces students to English poetry as poetry, Working across period boundaries, it introduces the main forms and genres of poetry, their cultural connotations, and the uses poets have made of them. It will help you to make sense of how poetry works, why poets make the choices they do, and how poetic experiences emerge from the conjunction of linguistic intentions with sound, rhythm, the body, the audience and the frameworks of social convention.

## English in Practice

ESH125 / Level 4 / 0 Credits

English in Practice supports students in the transition to university-level study through a series of induction events, masterclasses, and workshops. The module introduces you to information and practices central to negotiating the first year (and beyond) successfully, including, for example: who's who; navigating QMUL's online learning environment; accessing support; time management; digital resources and research; reading critically; writing, editing, referencing and good academic practice, and making the most of feedback. The module will make use of 'real world' examples by drawing on issues, skills and assessments from other modules at Level 4. In different years and according to need, the balance between large-group lecture-style sessions and smaller-group workshops may vary, but the total number of teaching hours will remain the same.

## SECOND YEAR MODULES

### Modernism

ESH213 / Level 5 / 30 Credits

This module introduces you to the style, history, politics and controversies of modernism. We will read central modernist texts such as Joyce's 'Ulysses', Eliot's 'The Waste Land', and Woolf's 'To the Lighthouse', alongside a selection of modernist and modern writers, critics, journalists and intellectuals. In the first semester, we will see how modernism developed in the 1910s and 20s, and examine a range of contexts for its stylistic experiments in narrative and point of view, in urban life, war, sexual emancipation, and psychology. In the second semester, we will focus on the novel and its relation to time, history and new technologies of film and recording. We will then look at some examples of modernism in America including modernism's presence in African American culture.

### Nineteenth Century Aesthetic Prose

ESH214 / Level 5 / 15 Credits

This module will offer students the opportunity to reflect on and work on their own writing through engagement with a range of aesthetic writers from the period 1860 - 1900. Students will learn about different kinds of aesthetic prose such as art criticism, literary appreciation, autobiography, travel writing and the short story and give special attention to the topic of style. Students will have the opportunity to work creatively on a variety of short exercises, which will be single- marked by the module leader and returned for revision. For the formal assessment students will submit a portfolio of 4 revised pieces accompanied by a log-book in

which they are expected to record their reflections on each class and on the prescribed reading and exercises.

## **Satire, Scandal and Society**

ESH223 / Level 5 / 15 Credits

This module examines the role played by satire and satirists in the cultural debates of the early eighteenth century, introducing students to modes of satire in a variety of genres. The module traces the genealogy of English Augustan satire and explores the ways in which classical models are imitated and adapted in response to the challenges of an increasingly commercial society. We will consider how the idea of ‘Grub Street’ reflects satirists’ anxieties about the innovative energy of a modern and supposedly debased literary culture. The module will also examine new forms of satiric writing in the period (such as scandal and gossip) and the social construction of the satirist, and will treat as central the question of the gendered status of satire.

## **Text, Art and Performance**

ESH227 / Level 5 / 15 Credits

This is an event-based module, which examines the role of text in art, performance, installations, and public spaces in the city - specifically London. The primary focus is always the analysis of words and texts, how they are used to revise old stories, to tell new stories, to explain, to celebrate, to underline, to persuade, to enhance the environment. Beyond that the premise of the module will be to open out into questions about the presentation of art objects, the function of the word in the everyday, the exploitation of texts in performance, the relation between words and other art forms of communication.

## **Architexts**

ESH243 / Level 5 / 30 Credits

This module allows students to explore systematically both the work of three influential thinkers - Marx, Nietzsche and Freud - and also the responses to and effects of their work in the thought of twentieth century intellectuals and theorists. Students will read a number of seminal theoretical texts, tracing critical genealogies of modern thought.

## Art Histories

ESH249 / Level 5 / 15 Credits

This module is based around the rich visual resources of London. Through lectures and visits to monuments and national museums such as Westminster Abbey, the National Gallery, the Victoria and Albert Museum, The British Museum and the Tate Galleries, as well as to local collections such as the Whitechapel Gallery and contemporary art galleries in the East End, we will explore the histories of art from the medieval period to the present day by focusing on a selected group of objects, images or buildings. This will allow you to develop skills of visual analysis and provide an understanding of the historical context in which the object or building in question was originally made. At the same time we will examine issues of how these objects are presented today, considering the questions of museology, curatorial practice, and the contemporary art market. Topics covered may vary according to exhibitions and temporary displays that are open to the public during the Semester.

## Terror, Transgression and Astonishment

ESH264 / Level 5 / 15 Credits

Why do writers so often find themselves compelled to write about the gruesome, sordid, creepy, or just terrifying? This module addresses this question by tracing such subject matter from the emergence of Gothic fiction in the late eighteenth century (the beginning of our "long" nineteenth century) to such nineteenth-century genres as the ghost story and the supernatural. (We will also look at some texts that are unclassifiably weird.) In doing this, we will see how the Gothic and related genres arise in relation to cultural and social trends such as the enlightenment, the advent of Republican government in United States, and shifting understandings of the family and sexuality.

## Renaissance Literary Culture

ESH267 / Level 5 / 30 Credits

The period c. 1547-1660 is known as the 'early modern': it is the beginning of modern philosophical, political and scientific thought and conceptions of the individual and society. It includes the Renaissance, a term which refers to the rebirth of classical civilization and the flourishing of arts and literature. This module will introduce this time of extraordinary cultural change and conflict through close reading of important authors including Marlowe, Middleton, Sidney, Spenser, Jonson, Donne, Herbert, Philips, and Milton. It also offers the foundations for advanced study of early modern literature.

## **Crisis of Culture**

ESH270 / Level 5 / 15 Credits

The years following the First World War saw dramatic social, cultural, and political changes in British life. Despite the radical global developments which followed the Second World War, the paradigm shift in British cultural life, the sense that one age had ended, and another – darker, more complex, less certain – epoch had begun, occurred in the aftermath of the trench wars in Europe. This course will explore the ways in which the writers of the period engaged with its turbulent politics.

## **James Baldwin and American Civil Rights**

ESH271 / Level 5 / 15 Credits

This module presents a mix of different sorts of representation of one great historical moment, that of Civil Rights in the US from the mid 1950s to the mid 1960s. The movement for Civil Rights marked a decisive moment in the making of our contemporary world; although the situation of blacks in the USA was not formally a colonial one, the social determination to break the bonds of racial subjugation was part and parcel of the world becoming 'postcolonial'; and it is an unfinished history, which still reverberates. The first few weeks focus on the novels, short stories and autobiographical reportage of one writer, James Baldwin. Baldwin was pretty much (though not quite) the first non-white American author. Thereafter we branch out to explore different writings and different forms of representation.

## **The Court of Henry VIII: Then and Now**

ESH272 / Level 5 / 15 Credits

We all think we know who Henry VIII was. Some of us may have gleaned our impressions of Henry VIII through the novels of Philippa Gregory and Hilary Mantel, the recent television drama *The Tudors*, or through the exhibitions, events and public lectures that marked the 500th anniversary of Henry's accession to the throne in 2009. These modern representations of the Tudor monarch have contributed to a multivalent, but nevertheless popularized, image within the public consciousness of this monarch and the court that surrounded him. This module will introduce you to the origins of this image-making. We will be examining a number of verbal and visual representations of Henry and his court dating from the king's reign, alongside modern depictions of Henry found in novels, TV dramas and film. On a basic level, this will allow you to pinpoint some of the historical inaccuracies that modern fictionalized accounts have propagated. But it will also allow you to probe the accuracy of contemporary images of Henry's court, and the extent to which these representations might today be labeled as 'spin' or propaganda. In this way the module will explore how the making of an icon is an ongoing process.

## Writing Now

ESH274 / Level 5 / 15 Credits

Students will read and analyse a range of contemporary writing (ideally published in the last two years) and will be able to consider contemporary modes of literary production and the function of the marketplace. The module aims to give students confidence in finding and responding to new work. Books on the reading list will include novels, essays, some poetry and short stories. There will also be room for students to choose their own texts for discussion.

## Queering Utopia

ESH275 / Level 5 / 15 Credits

This module introduces students to the field of queer studies using a range of material in different media that represents a diversity of LGBTIQ (lesbian, gay, bisexual, trans, intersex and queer / questioning) experience since 1900. Writers and artists over the last century have produced work that has unsettled sex and gender binaries and challenged normative gendered constructions of the body, the family, community, race, and the nation. By engaging with a range of forms and genres we will consider how such work has queered the past and explored alternative futures, laying claim to new possibilities for cultural production, politics, and embodied subjectivity.

## Victorian Fiction

ESH279 / Level 5 / 30 Credits

This module will introduce students to a range of Victorian fiction. It addresses the content, form, and significance of the Victorian novel (famously nicknamed a 'loose baggy monster') and how it develops amid the cultural, historical, and intellectual contexts of nineteenth-century Britain. It also examines the alternative form of the short story and considers what specific kinds of narrative and narrative effects this form enables. Authors to be studied may include Charlotte Brontë, Emily Brontë, Lewis Carroll, Wilkie Collins, Dinah Mulock Craik, Charles Dickens, Arthur Conan Doyle, George Eliot, Elizabeth Gaskell, Thomas Hardy, Henry James, Vernon Lee, Margaret Oliphant, Bram Stoker, and William Thackeray.



## **Chaucer: Telling Medieval Tales**

ESH282 / Level 5 / 15 Credits

Chaucer's Canterbury Tales offer to modern readers the opportunity to explore many different kinds of medieval narrative: romances, pious stories, tragedies and knockabout comedies, for example, peopled with characters ranging from kings and saints to workmen and students. Some tales are set in the distant past, others in fourteenth-century English settings that would have been familiar to Chaucer's early readers. Different verse forms or alternations of verse and prose create other kinds of variety, and the overall framework of the pilgrimage on which the tales are supposedly recounted allows for a number of dramatic effects. This module will explore The Canterbury Tales as a work designed to explore narrative variety and its possibilities. We will read and compare a selection of tales in Chaucer's Middle English, looking at such matters as their sources and the construction of their narrators; and we will look at some other medieval experiments with framed tale collections. We will also spend time on the early dissemination of The Canterbury Tales, taking the opportunity to work closely with manuscript sources available online.

## **Arthurian Literature from Geoffrey of Monmouth to Game of Thrones**

ESH283 / Level 5 / 30 Credits

This module studies the legend of King Arthur from its earliest literary expression in the twelfth century to the present day. The story of King Arthur and his court has always had an international appeal. Its first great promoter (Geoffrey of Monmouth) was Welsh; its first great poet (Chrétien de Troyes) was French; Arthurian narratives were rapidly translated into all major (and some minor) European languages. The modern Arthur is as much the property of Mark Twain and Hollywood as Alfred Lord Tennyson and T.H. White. This module therefore tracks the development of the Arthurian legend across time and space. We will look particularly at the way in which Arthurian literature opens a space for experimental writing, for sexual adventure and piety in almost equal measure, and for a surprisingly large number of female characters. The texts studied in semester one and the early part of semester two will be predominantly medieval; in the latter half of semester two we will explore the rich vein of Arthuriana from the nineteenth century onwards, culminating in an exploration of the Arthurian roots of HBO's hit series, Game of Thrones.

## **The Digital Critic** ESH284 / Level 5 / 15 Credits

The digital age is changing how we study literature. This module begins with a question: what possibilities does the massive digitization of the textual past offer to literary scholarship? A range of critical, theoretical, and practical angles will be brought to bear upon this enquiry. We will survey key works of scholarship in what has come to be known as the Digital Humanities, assessing various digital tools, techniques, and methods – from search engines and n-gram viewers, data mining and network analysis, to "distant reading" and "hyper-reading". We will ask how digital approaches might enrich, challenge, or revise core concepts of literary study – concepts like interpretation, history, genre, and style. We will also become acquainted with a wide range of available digital tools by using them ourselves, trying out data mining, network analysis, and data visualization as instruments of literary inquiry. Students should come ready to experiment as well as to read and think. Programming, technical, and statistical skills are not required, though students who possess such skills will be encouraged to make full use of them.

## **Postcolonial and Global Literatures**

ESH285 / Level 5 / 30 Credits

Postcolonial and Global Literatures offers a year-long selective survey of global and postcolonial literatures, adopting an expansive conception of what 'postcolonial' might signal and signify, in order to introduce you to a range of writing - from Africa, South Asia, the Middle East, the Caribbean, Australasia, and Britain itself - that responds to, challenges, and engages with the legacies of colonialism, decolonisation, nationalism, neo-colonialism and neo-liberalism in twentieth-century and contemporary literary and cultural production.

## **Romantics and Revolutionaries**

ESH286 / Level 5 / 30 Credits

The Romantic movement originated in the revival of balladry and song and later absorbed the political and intellectual energies of the French Revolution, transforming received modes of expression and sparking a far-reaching debate on the power of the imagination and the nature of authorship. Studying poets and prose writers from 1760 to 1830, this module traces the development of the Romantic aesthetic, highlighting national and regional traditions within 'British' Romanticism while also exploring its imaginative engagement with the wider world. Among the authors studied are Blake, Wordsworth, Keats, Hazlitt, Anna Barbauld, Burns and Thomas Moore.

## Representing London: Writing the Eighteenth Century City

ESH288 / Level 5 / 30 Credits

London in the eighteenth century was the first recognisably 'modern' city, the metropolitan centre of a global trading empire, the 'Emporium of the World'. There had never been a city like it. For this reason, poets, artists, novelists, playwrights, travel writers, satirists, and essayists were drawn persistently to London as a fascinating and complex subject for literary representation. There were few established precedents for how cities might be imagined through text. Solving the problem of how to represent the diverse, enigmatic, ever-changing city of London is one of the core literary questions that we ask on this module. But the city also sponsored its own local textual forms. Some of these were rooted in folk traditions reaching to time immemorial: ballad-singing, the pop-up theatres of the city's fairs. Others emerged in response to the demands of the new city: criminal biography, spy literature, the newspaper press, the satirical essay, the novel itself. Representing London gives you the opportunity to think about the way in which the diverse urban experience of the metropolitan populace finds expression in literature. Assessment tasks include an opportunity to write creatively about the city. Weekly teaching sessions combine close analysis of set texts with the study of visual material, the theoretical interrogation of the idea of the city, and field-trips to important urban sites.

## Black and Asian Writing in Britain

ESH289 / Level 5 / 30 Credits

This module examines a selection of works by black writers published in Britain from the eighteenth century to the present day, considered in the context of empire and its demise, the migration of people to Britain from the colonised and formerly colonised world, the racist nationalism of the decades following WWII, and the more contemporary phenomena of asylum-seeking and terror. The course's expansive conception of 'black' writing encompassing African, Caribbean, Asian and first- and second-generation black British and British Asian writers, is one which we will historically and politically contextualise, and at times contest, as we go along. Drawing on contemporary cultural, postcolonial and feminist theories, we will explore how writers as diverse as Olaudah Equiano, Sam Selvon, Jackie Kay, Linton Kwesi Johnson, Ravinder Randhawa, Andrea Levy and Sunjeev Sahota have responded creatively to a changing British society. We will consider in detail the stylistic and formal properties of a diverse range of texts written by black writers in Britain, from realist novels to criticism to experimental poetry and film, and we will investigate the politics of publishing this writing in Britain. At the same time, we will pay particular attention to the ways in which questions of national and 'racial' identity, cultural and religious difference, class and gender, historical narrative, language, form and genre, are addressed and contested. The course is broadly chronological, aiming to give students an understanding of the literature in its historical and cultural context, tracing shifts in the social and political, as well as literary, landscape of Britain

## **The Art of Brevity: the Early Twentieth-Century Short Story**

ESH291 / Level 5 / 15 Credits

This module uses the short story to look at key changes in prose fiction in the early twentieth century. It examines the formal characteristics of the short story and its relation to literary modernism and popular fiction, and explores issues such as gender, sexuality, and Empire. One of the aims will be to understand the short story in the context of early twentieth-century history. Students study at least two published collections and a range of stories by British, European, American, Latin American, and Indian writers.

## **Early Modern Drama**

ESH292 / Level 5 / 15 Credits

Early Modern Drama offers an in-depth look at arguably the most exciting and innovative period of English drama: from late medieval religious drama, through the emergence of commercial theatre in the 1570s, the closure of theatres under the Long Parliament, to Restoration drama. It will investigate the preoccupations of early modern dramatists, as they wrote about their city and country, native citizens and exotic strangers, and developed the language and technical resources of the theatre. The module focuses on two themes. In the first half of the semester, we will examine London theatre, both through plays about the capital, and a walking tour of playhouse sites. Then, in the second half of the semester, we will study early modern plays for their attitudes to strangers and others in order to understand the social conditions, attitudes and laws that shaped English lives in the sixteenth and seventeenth centuries.

## **The Long Contemporary**

ESH293 / Level 5 / 30/15 Credits

This module focuses on developing critical purchase on the contemporary. It will ask, what is the contemporary? What language, theories, and frameworks do we have for thinking the contemporary? This module is not a survey of 20th and 21st century literature or a historical narrative of literary form; rather, it asks what political, social, and cultural forms are particular to the present. To interrogate this, we take a long view on the present, looking back through the post-war period, to see how the contemporary emerges. In this module, you will read critical theory and cultural history, as well as consider how literary and visual culture (including film, TV, comics, art) speak to the conditions of the present.

## Women and their Writing in the Romantic Period

ESH294 / Level 5 / 30/15 Credits

This module focuses on what it meant to be a woman writing in the Romantic period: what opportunities and constraints did a female author face compared to her father, brother, husband or friend? We will begin by examining contemporary views about the kind of education women should receive, and ideas of femininity that influenced their writing. Then we will read a range of novels, poems and other works, considering how women writers negotiate the conventional limits of propriety, how they adapt established literary conventions for their own use, how they explore (through feminism, fantasy, realism or romance) the roles and opportunities available to women within the domestic sphere, and how they engage with public issues such as political rights. Authors studied on the module may include: Joanna Baillie, Anna Barbauld, Maria Edgeworth, Elizabeth Inchbald, Ann Radcliffe, Mary Robinson, Mary Shelley, Charlotte Smith, Mary Wollstonecraft, and Dorothy Wordsworth.

## Walking the City

ESH295 / Level 5 / 15 Credits

What is a city? Is it constituted of buildings? People? Institutions? This English and Drama module proposes that "city" is a dynamic practice -- always in motion. The movement and flow that might produce "city" is the movement of people; the proposition of highways and alleyways, green spaces and social housing; the configuration and scheduling of transport; the regulation and timetabled glow of light; the whiffs and breezes and pockets of air pollution. It is also the circulation of ideas and the pulse of affect. From the Rock Against Racism festival in 1978 in Victoria Park to the 1920s West End of the female flaneuse; from the site of riotous Bartholomew Fair in early modern Farringdon to the Victorian East End music hall to the Roman city that lingers in the strata of the present city's infrastructure, this module curates a series of weekly encounters with the literary and performative city. Students will walk London, and travel along its transport connections, listening to guides, looking around them and engaging self-reflexively with the meanings and imperatives found in the "city". The module will include walking lectures, seminars and workshops and will develop skills of close reading, observation, critical thinking and effective communication.

## **Thomas Hardy and the Victorian Modern**

ESH300 / Level 6 / 15 Credits

Students will read a selection of four of Thomas Hardy's novels and a selection of his poetry in conjunction with selected contemporary scientific, social and aesthetic writings (Darwin, Arnold, Ruskin, J S Mill, Pater, *The Life of Thomas Hardy* by Florence Emily Hardy) and will consider relationships between them. We will consider issues of self-representation in Hardy's writings and will study techniques of prosody and of representation in fiction which have led Hardy to be describes as both Victorian and early modernist. This is a level six module which will draw on previous experience of writings of the period, and of earlier and later writers, in engagement with the concerns, tropes and techniques of Hardy's writings.

## **James Joyce's Ulysses**

ESH314 / Level 6 / 15 Credits

This module will introduce students to James Joyce's *Ulysses*, which was first published in 1922. Students will analyse one or two chapters each week, and will be introduced to close reading skills in order to understand the formal properties of the book. For example, we will consider Joyce's use of interior monologue and manipulation of literary parody and pastiche. We will also discuss wider literary and historical questions, such as Joyce's depiction of Irish nationalism and representation of Jewishness. We will also look in some detail at the famous trial of *Ulysses* in 1921, in which the book was banned for obscenity.

## **Late Victorian Literature**

ESH315 / Level 6 / 15 Credits

This module will introduce students to a wide range of different writings during the later part of the nineteenth-century including drama, poetry, art and literary criticism, the short story and the novel. Students will be encouraged to explore such issues as the construction of the self and personality, representation of the body, gender and sexuality, the figure of the artist, and degeneration as well as making a more general survey of the visual and literary imagination in the writings of the period. The module aims to build up confidence in approaching a wide variety of literary texts (including poetry) and to improve close reading skills.

## **Michel Foucault**

ESH319 / Level 6 / 15 Credits

Foucault's writings offer possible new histories of the subjects (mental illness, sexuality, discourses) that he tackled; they are also imaginative and undisciplined texts. In this module we read a selection of Foucault's major works, in translation, and consider some of the arguments they have provoked in literature, history and related modern disciplines. We will read some of Foucault's central texts until reading week; the second part of the module will open up more thematic and critical issues, such as the engagement of Foucault's work with that of Nietzsche, Derrida, Said and others.

## **Virginia Woolf**

ESH330 / Level 6 / 15 Credits

This module tackles a broad selection of Woolf's writings: fictional, critical, polemical and autobiographical. We will look at how Woolf challenges conventional boundaries and definitions of types of writing. Philosophical, cultural, historical and psychological dimensions of Woolf's life and work will be addressed, as well as literary issues. These will include consciousness and the self; the representation of affect; truth in fiction; and Woolf's formal experimentation and diversity. The aim of the module will be to develop an understanding of the complexity and ambiguity of Woolf's writing.

## **Writing Empire, 1688-1807**

ESH333 / Level 6 / 15 Credits

The aim of this module is to read a range of eighteenth-century writing (such as novels, essays, travel writing, poetry and philosophy) associated with the history of empire, focusing on the Caribbean and the South Pacific. You will develop an understanding of literary and philosophical writing in relation to historically-enduring issues and ideas about empire, race and colony. Topics for discussion may include the rise of the novel and colonial expansion; slave narrative and anti-slavery debates; colonialism and trade; poetry and politics; the representation of cultural difference; and the theory of the colony.

## Writing and Vision in the Romantic Period

ESH334 / Level 6 / 15 Credits

How did poets visualise the world in the romantic period? How were their ways of seeing influenced by developments in the visual arts? How can we assess the impact of commerce, agricultural improvement, revolution and the emergence of a female readership on their understanding of vision? On this module you will consider such questions while exploring works by a range of poets. You will examine the influence of the newly established Royal Academy of Arts on ideas of beauty, the political implications of theories of picturesque landscape, transformations in the understanding of the sublime, assumptions about vision and gender, theories of imagination and the development of a romantic ideology. You will have access to an image database on the VLE designed to help you make connections between poems and visual materials. The syllabus will include writings by Joshua Reynolds, Edmund Burke, William Gilpin, William Blake, William Wordsworth, Charlotte Smith, Anna Barbauld, John Clare, Percy Bysshe Shelley, Lord Byron, and John Keats.

## Critical Aesthetics

ESH338 / Level 6 / 15 Credits

This module provides an opportunity to explore the defining problems and questions of critical aesthetics. You are introduced to a variety of philosophical texts and are encouraged to use the arguments in these texts to formulate their own perspectives on the central questions of aesthetics.

## Ancient Myth, Modern Theory

ESH348 / Level 6 / 15 Credits

"We are all Greeks." (Shelley, *Hellas*) The myths of ancient Greece have long fascinated and perplexed scholars and intellectuals. In this module we shall examine some of those myths, and their influence on the Western intellectual tradition. The module aims to familiarise students with a number of theories to which they have given rise. Students will be encouraged to examine and critique these interpretations. "We are much less Greek than we believe." (Foucault, *Discipline and Punish*).



## Modernism and Democracy

ESH350 / Level 6 / 15 Credits

This module analyses the relationship between modernist writing and historical debates about the status of democracy. The module focuses on shifts towards mass democracy in the period of the early twentieth century, particularly focusing on the status of women and the working classes, the rights of nations to self-determination, and the impact of mass culture on art. It analyses the imaginative responses - some authoritarian, some radically individualist, some democratic - to these shifts towards political democracy.

## Reading William Blake

ESH351 / Level 6 / 15 Credits

The transformation of William Blake from an obscure eccentric into a major poet and painter was accomplished by generations of scholars and critics who believed they could make sense of his often bizarre creations. But what is at stake in the effort to interpret Blake? What can we learn about his works by studying the historical conditions in which they were produced, or the events and traditions they engage with? How will the assumptions of modern theorists help us? How do modern editorial practices affect our experience of his writings? On this module you will explore such questions in relation to a range of Blake's works - poetic, critical and visual - moving from some of the simplest to some of the most complex. A module pack will include a selection of historical, editorial, theoretical and critical material, while a selection of texts and visual works will be available on WebCT, and you will be encouraged to make full use of online Blake Archive, which gives access to a wide range of Blake's illuminated works. Each week set texts or works by Blake will be studied in relation to particular critical approaches, with a view to assessing the benefits and limitations of the interpretative practice. The module will include a gallery visit.

## Shakespeare: the Play, the Word, and the Book

ESH366 / Level 6 / 15/30 Credits

This module examines Shakespeare's development as a dramatic artist and as a writer and will cover a range of his plays in detail. It enables you to move beyond reading the plays and situates his work within the specific historical contexts of stage history and print culture, it also examines the latest developments in Shakespeare criticism. We will consider the ways in which Shakespeare re-worked his source material, examine the dramatic and artistic contexts of the period, and look at the variety of ways in which his texts appeared in both performance and in print. During the second semester we will examine some of the problems involved in the transmission and editing of Shakespeare's texts, and the resulting implications for criticism and performance.

## Writing South Africa: Race, Nation, and Text

ESH379 / Level 6 / 15 Credits

This module introduces students to a range of writing and contemporary cultural production from late- and post-apartheid South Africa. South African writers and artists have produced some extraordinary writing and other cultural production - engaged, politically charged, experimental - over the past three decades. This has been in response first to oppressive conditions in the late-apartheid state, then to the excitement of the dawn of a New South Africa in 1994, to the trauma of the process of truth-telling and reconciliation that followed, and to the multiple difficulties faced by the developing state. Students will engage with this material's historical and political circumstances, and consider such issues as: the aesthetics of protest; narrative responsibility and the ethics of representing trauma; writing the post-apartheid city; gender and home in the new nation. Authors studied may include J.M. Coetzee, Antjie Krog, Zakes Mda, Njabulo Ndebele, Ivan Vladislavic and Zoë Wicomb.

## Reading Childhood/Writing Children

ESH382 / Level 6 / 15 Credits

This module is designed to introduce you to a wide range of literature written for, by and about children from antiquity to the present day. It will focus on all kinds of narratives and forms including novels, poetry, non-fiction and images. Each book will be read alongside some critical text or alternative material to provide a theoretical approach to the reading and critical assessment of the works studied. The module will give you an overview of ideas about children and the development of the critical theory of the 'invention' of childhood. By dealing with discrete subjects (eg. ideas on education, ideas about origin and identity, children at work) writings will be studied by theme while distinctive historical and cultural assumptions in different periods will be taken into account. You will be asked to develop your own critical faculties and be given the tools to allow you to make critical judgements in comparing and contrasting the range of works under discussion.

## Time, Narrative, and Culture

ESH387 / Level 6 / 15 Credits

This is a module that asks how an understanding of narrative can inform a wider concept of culture, and specifically how an understanding of the strange temporal structures and time-experiments of contemporary fiction reflect or produce changes in the modern experience of time. It focuses on examples of backwards narration, flashforward, transhistorical jumps and fuzzy temporality alongside a range of philosophical and social theories of time. Given that narratology is the systematic study of narrative, and that narrative is everywhere, the module also aims to assess the social and philosophical scope of narratological concepts.

## **Feminism(s)**

ESH393 / Level 6 / 30 Credits

This module engages with contemporary feminist thought, steering a course through the literary criticism, history and theory of feminism. It examines the significant debates and key concepts of feminist thought through a range of literary, political and philosophical texts and encourages students to develop their own critical understanding of gender and equality issues in the contemporary period. Students are invited to explore the impact of feminism approaches on literary criticism, to understand the critical feminist project in its own terms, and to examine feminism in relation to Marxism, psychoanalysis, sexuality, post-structuralism, neo-liberalism and international feminism.

## **Writing Modern London**

ESH394 / Level 6 / 30/15 Credits

This module aims to develop your understanding of the role of literary texts in producing and contesting modern urban experience. By exploring a selected body of novels and other texts (poetry, short stories, letters, essays), considered with reference to the changing environment of London, and we shall explore together how writers have imagined the modern city in the context of (for example) war and the Blitz, urban crime, class conflict, the relationship between suburbs and city, and the changes wrought by the end of the British empire, post-war immigration, and ongoing social and cultural change. We will explore both dystopic future and historical past revisionings of the city; and consider the ways in which London has served as a site, over the past century, for writers to consider or contest changing notations of Britain and Britishness. The module aims to develop skills in the literary analysis of texts in relation to place, both in writing and in group discussion, and to develop critical thinking and the effective communication of ideas and argument.

## **Creative Writing I**

ESH4100 / Level 4

30 Credits

This module introduces students to issues in creative writing as they relate to prose fiction, poetry, non-fiction writing and hybrid forms of imaginative writing. It focuses on questions of voice and technique, and on the methodologies of writing fiction, poetry and non-fictional forms from the point of view of production. It offers a critical and practical introduction to narrative technique, poetic voice and to the reading and production of writing that crosses genres and contexts. The primary focus of this module is on prose fiction, and its secondary aim is to provide a range of other contexts for the writer, with particular reference to poetry and non-fiction prose.

## Global Shakespeare

ESH5001 / Level 5 / 15 Credits

Power, Race, Sex, and Violence in Global Adaptations of Shakespeare How and why are Shakespeare's tragedies performed, filmed, read and taught from China to Chile, from Singapore to South Africa? What makes Shakespeare a global force? Shakespeare's plays display the vast panoply of human desires and emotions: from passionate love to bewildering fear, from unswerving loyalty to basest envy, from the noblest instances of self-sacrifice to the desire to inflict unspeakable pain. His depictions of these emotions are often shocking in their vividness, yet always recognizable as fundamental facets of human experience. This course focuses on four plays: Romeo and Juliet, King Lear, Othello, and Titus Andronicus, asking two main questions about each. 1) What did these plays mean to audiences in Shakespeare's time? That is, what (and how) would these plays have communicated to spectators at the Rose or the Globe? Emphasis is on the text, historical context, and performance traditions. 2) What do these plays mean in our time? Here we examine modern performances, particularly cinematic adaptations, of each of these plays throughout the world--Mexican and Malaysian Othellos, an African King Lear, Romeo and Juliet in Southeast Asia, Titus in Ireland. Emphasis is on why our contemporary world remains fascinated by the nexus of power and desire staged by Shakespeare. Where possible, the course includes opportunities to learn from Shakespearean film directors and theatre practitioners.

## Creative Writing Prose: the Short Story

ESH5101 / Level 5 / 15 Credits

This English with Creative Writing pathway module will develop skills in understanding and writing short fiction. Students will study the form and technique of the short story in relation to other prose forms, and in order to inform their own creative work. They will also share stories in progress with fellow students in class. The module combines topic-based seminar teaching with workshops focused on students' creative outputs, which will contribute to their final portfolio of stories and critical essay.

## Creative Writing Poetry

ESH5102 / Level 5 / 15 Credits

This English with Creative Writing pathway module will develop skills in understanding and writing poetry. Students will study the content, form, and technique of poetry in relation to other literary forms, and in order to inform their own creative work. They will also share work in progress with fellow students in class. The module combines topic-based seminar teaching with workshops focused on students' creative outputs, which will contribute to their final portfolio of poems and critical essay. Topics covered on the module may include: the Short Form; the Contemporary Sonnet; the Sestina; the Ghazal; the Pantoum; the Haiku; the Prose Poem; Acrostic Poetry; Rhythm and Metre; Performance and Oral Poetry.

## **Columbia in London**

ESH5990 / Level 5 / 15 Credits

This module will introduce students to the archival, site-specific study of literature, specifically the literature of London. In discrete units, we will study major English authors spanning several centuries of English literary history: these might include Chaucer, Donne, Dickens, and Woolf. In doing so, we will consider London not (or not merely) as an object of representation within their works, but rather as a site for the production, reception, and preservation of their works. In each unit of the course, we will visit a scholarly archive (from the British Library, to St. Paul's Cathedral, to the Victoria and Albert Museum), in order to examine and understand our respective authors' texts as they were created, disseminated, and conserved in a London context. We will also, however, visit other urban archives - museums, prisons, churches, and playhouses- to situate and contextualize our readings within their broader London contexts.

## **FINAL YEAR MODULES**

### **English Research Dissertation**

ESH6000 / Level 6 / 30 Credits

The English Research Dissertation provides an opportunity for you to complete an in-depth research project within any aspect of the discipline of English Studies as it is taught at Queen Mary. You will be encouraged to pursue your own intellectual interests and supported in designing a project proposal via weekly workshops at the start of your final year. You will then engage in self-led research directed towards the completion of an assessed 10,000 word dissertation. Each student will be supervised in this undertaking from the mid-point of Semester A onwards by an identified member of the academic staff.

### **High and Low Moderns**

ESH6003 / Level 6 / 15 Credits

This module introduces a broad range of literary and cultural production from Britain in the 1920s and 30s, including: pulp fiction, middlebrow writing, journalism, advertising, science fiction, radio and cinema. The focus across these different media will be on how different authors conceive of audiences as a site of conflict or negotiation between 'high' and 'low' culture. We will be especially concerned with the depiction of audiences as consumers of new and old media, and with the diverse uses of science and technology for high-, middle- and lowbrow ends. We will also question the categorisation of literature and culture in these vertical terms and ask what the alternatives might be.

## **In an Ideal World: Utopias from Plato to the Present**

ESH6017 / Level 6 / 15 Credits

The utopia is both a literary genre and a means of thinking about political ideals and practice. This unit will look at ways in which fiction appropriates and engages in debates on political practice, and the way political argument is articulated through fictional and metaphoric devices. We will look at the development of the genre across time. Texts studied will include Plato's Republic, More's Utopia, Bacon's New Atlantis, Winstanley's Law of Freedom, Scott's Millennium Hall, Morris's News from Nowhere, Le Guin's The Dispossessed and Calvino's Invisible Cities.

## **American Money Novels 1793-1930**

ESH6018 / Level 6 / 15 Credits

We will explore the great American subject of money from the foundations of the Republic to the Jazz Age in the fictions of capital, thrift, production, high finance, self-sufficiency, and fraud. The semester will be roughly divided into four sections (Making It, Robber-Barons, Girl-Power, and Voices Like Money, each section of three or four weeks) that allow a big range of reading, thematically organised. The module will also be roughly, but not rigidly, chronological, in order to give students without a lot of experience of American literature a sense of what's there to be investigated. There will be a lecture each week, which will introduce the themes and work under scrutiny, followed by a seminar.

## **Herman Melville's 'Moby Dick'**

ESH6020 / Level 6 / 15 Credits

'Moby Dick' is one of the great books of the English language, and also one of the most enigmatic and paradoxical. On one hand, the book features one of the most famous plots in world literature; on the other, great swathes of it are largely 'plotless,' being devoted to asides, mini-essays and philosophical discussion. As a nineteenth century text written in the United States, it has much to say about its time and place of composition, but also much to say that chimes with earlier and non-American writing, as well as later literature up to and beyond the time of modernism. The first half of this module is devoted to intensive reading of 'Moby Dick,' and the second to texts that respond to the book and which Melville responds to. Students taking this module will thus gain access to a fascinating text, and knowledge of its myriad contexts.

## **Laughing Matters: Comedy and Contemporary Culture**

ESH6025 / Level 6 / 15 Credits

Has contemporary culture taken a funny turn? This module offers you the chance to find out. We will look at the recent proliferation of comic novels and short stories, as well as stand-up comedy, sitcoms and film, in order to ask questions such as: why is this funny? how is this funny? should we be laughing at this? and what does this type of comedy say about the contemporary moment? We will also study the theory and philosophy of comedy, using this to inform our understanding of what comedy and laughter do, culturally, psychologically, ethically and politically.

## **After Postcolonialism**

ESH6027 / Level 6 / 15 Credits

This module will extend the field of postcolonial literatures in two ways. It will offer a more contemporary focus (including, for example, the war on terror; Islamophobia etc), taking into account regions which are not strictly postcolonial (e.g., China, the US). It will also extend the conceptual remit of postcolonial by looking at other ways of periodizing the present. It may be of particular interest to students embarking on dissertations with a postcolonial theme, although there is no commitment to do so if this module is taken.

## **Heroes and Outlaws in History and Fiction, 1100-1600**

ESH6029 / Level 6 / 15 Credits

This module explores the representations of a range of heroes and outlaws, both real and legendary, in literary and historical texts written in England from the twelfth to the sixteenth century. We will study tales of some of medieval England's most famous heroes outside of the Arthurian tradition, along with stories of Robin Hood and other outlaws, tracing the roots of the Robin Hood legend in earlier narratives. We will investigate how accounts of these heroes and outlaws developed across time, and how they took shape in different regions, languages, genres, and material forms. We will consider themes of identity, otherness, monstrosity, Englishness, violence, chivalry and justice, as we explore how accounts of England's heroes and outlaws blur the distinctions between these categories, testing the limits of the human and the law. Students will be expected to read Middle English texts in their original language. Medieval French and Latin sources will be made available in translation.

## **British Fictions of the 1960s**

ESH6030 / Level 6 / 15 Credits

This module introduces debates around the fiction of the 1960s by way of a focus on the more experimental novels of well-known writers of the time such as Anthony Burgess, Iris Murdoch, Muriel Spark, Angela Carter and J.G. Ballard, as well as the self-styled 'modernist' group led by B.S. Johnson and Ann Quin. The module looks at how this experimentalism interacted with that traditional strength of British post-war fiction: social realism, producing a distinctive strand of British fiction in the 1960s.

## **Cultures of Inequality: Narrating Class 1815-1914**

ESH6034 / Level 6 / 15 Credits

This module will address nineteenth-century inequality, a topic that has returned to the mainstream of British public discourse demonstrably in recent years through the comparative analysis of socio-economic stratification between now and then offered by thinkers such as Thomas Piketty. Students will learn to reflect upon the complex web of material and cultural practices that are implicated in the construction of class identity, exploring how work, leisure, housing, fashion, taste, accent etc all interrelate to signify relative positions within shifting and overlapping fields of power. Students will learn to recognise popular fiction from this period as one of the modes through which new forms of inequality became both naturalized and challenged; as an important means by which an evolving class consciousness was disseminated and modified. Key theories and historiographies of class will be explored in conjunction with sustained readings of nineteenth-century literature.

## **Samuel Pepys and his World: Living and Writing in Restoration London**

ESH6035 / Level 6 / 15 Credits

In this module we encounter the life and literature of Restoration London through the eyes of Samuel Pepys, who experienced London at its most apocalyptic (the Plague and the Fire) and London at its most ordinary. Pepys was curious about almost everything he witnessed and in his diary he recorded his reactions to plays and playhouses, Parliament and the royal court, and the worlds of books, music, and science. Each week we will read extracts from the diary alongside texts by Pepys's contemporaries, including examples of drama, life-writing, news, comedy, scientific writing, satire, poetry, and libertine literature.



## Contemporary American Popular Culture

ESH6036 / Level 6 / 15 Credits

This module focuses on critical approaches to contemporary American popular culture. We will question the importance of popular culture to our experiences of the present, ask after the relationship between contemporary literature and more popular forms, and finally, evaluate how popular culture might be understood as 'thinking' or 'theorizing' the contemporary. As well as drawing on and developing skills in literary analysis, the module will foster an interdisciplinary approach to the contemporary, asking: Why is the popular important and what can it tell us about contemporary America? How might we conceptualize popular culture as 'theory'? How is contemporary literature related to other, more popular forms? The module will be an opportunity to look at a mix of literary texts, reality television, film, podcasts, and aspects of digital culture, developing an interdisciplinary frame for thinking contemporary America.

## Thresholds of America: The Spatial Imaginary in American Fiction since 1930

ESH6037 / Level 6 / 15 Credits

From regional fiction of the American South, to Harlem's centrality to jazz culture, to Los Angeles' importance to American postmodernism, to re-imaginings of the South in post-Katrina fiction, American fiction of the last century might be explored through a focus on the topic of space and spacial imaginaries. Beginning with John Dos Passos' 'The 42nd Parallel' and ending with Claudia Rankine's 'Citizen: An American Lyric', this module will consider a range of modern and contemporary American fictions to explore how an attention to spatiality might focus critical attention upon America in the twentieth and twenty-first centuries. We will explore how American fiction is abundant with spatial imagery and concerns: from the more literal examples of borders, specific cities and regions; to more abstract considerations of inclusion, exclusion, and crossings; to, finally, the spatiality of figures such as the citizen, the immigrant, the dissident, the subversive, and the queer. As well as developing skills in literary analysis, the module aims to foster an interdisciplinary approach to exploring the spatial imaginary of America, considering other forms of media alongside the literary as well as theoretical and critical material from a range of disciplines.

## **Serial Storytelling from Dickens to The Wire**

ESH6038 / Level 6 / 15 Credits

Many of the most popular Victorian novels first appeared in serial instalments. 'Make 'em laugh, make 'em cry, make 'em wait', was the guiding principle of narratives designed to prolong the reading experience over a span of months or even years. This module will investigate how the dynamics of serial reading influenced the development of storytelling from the nineteenth century to the present day. Now that we no longer read fictional narratives over such extended periods of time, we will inquire into the reasons for the initial appeal of punctuated reading, its subsequent decline after the nineteenth century, and serialization's revival by twenty-first century media. The reading list encompasses a wide range of material published in serial format from the earliest experiments with parts publication to recent soap-opera style adaptations for television. Topics for consideration include the use of narrative to call attention to social problems, changing conceptions of time, theories of reception, gendered notions of authorship, evolving models of British identity, the influence of the mass media, and the pleasures of the 'cliffhanger' ending.

## **Guillotines, Ghosts and Laughing Gas: Literature in the 1790s**

ESH6041 / Level 6 / 15 Credits

The 1790s was a turbulent decade in which literature, politics and science interacted in unprecedented ways. Innovations in poetry coincided with a cult of Gothic horror, dramatic discoveries in science and an explosive pamphlet war unleashed by the French Revolution. This module explores the distinctive culture of the revolutionary decade, studying poems, novels and plays by Coleridge, Blake, Charlotte Smith, 'Monk' Lewis, Sheridan and other writers alongside Jacobin and anti-Jacobin polemics, political cartoons and experiments with 'laughing gas' in the laboratories of the poet-chemist Humphry Davy.

## **Transformations of Romance**

ESH6042 / Level 6 / 15 Credits

From Percival to Skyfall, Spenser's Faerie Queene to Eliot's The Waste Land, romance is a genre which embraces some of the greatest works of literature as well as being a vehicle for some of its most seductive fictions. The module explores this rich cultural legacy, examining works in verse and prose (and film) from eight centuries while using modern literary theory to explain the remarkable persistence and transformation of the genre. Among the authors studied are Marie de France, Milton, Austen, Keats, Browning, T. S. Eliot and David Lodge.

## **Creative Writing: Prose Fiction**

ESH6043 / Level 6 / 15 Credits

This module is an introduction to writing prose fiction. Through practice-based workshops and seminars, the module explores the methodologies of writing fiction from a writer's perspective, and focuses on form, structure and narrative technique. The module is delivered through weekly creative writing exercises and immersion in a process of peer critique, as well as the critical analysis of sample texts.

## **Livelihoods in English**

ESH6044 / Level 6 / 0 Credits

Livelihoods in English provides students with opportunities to consider and make action plans for the transition from university to working life. In this module, you will research career and further study opportunities for graduates of English, and research beyond conventional paths to examine volunteering, freelance work, and the world of the startup and digital media. It will ask you to consider what opportunities there are for you and how you can create yourselves as new entrants into the world of work. There will be a range of activities including: visiting speakers, networking events, independent research, group workshop tasks and the development of an individual livelihood 'Flight Plan'. Livelihoods in English encourages you to draw upon the thinking you have done on your degree about the values, ideologies and practices of the cultural and media industries, and to use that thinking to make empowered choices about work and livelihood. The module will be taught via a series of weekly workshops in semester 1. Students will meet with their advisors in Semester 2 to discuss their Flight Plans. The module is assessed on a pass/fail basis, based on satisfactory attendance at meetings of the module, and completion of an individual livelihood Flight Plan.

## **All in the Mind: Literature and Consciousness**

ESH6049 / Level 6 / 15 Credits

The first three decades of the twentieth century saw a revolution in prose fiction. Writers turned away from social and scientific realism and the novel started to explore consciousness as much as society. This module will examine a selection of so called 'stream of consciousness' texts from the early twentieth century, such as Marcel Proust, *In Search of Lost Time*, Dorothy Richardson, *Pilgrimage*, and James Joyce, *Ulysses*, and will consider the legacy of 'stream of consciousness' prose in early twenty-first century fiction.

## Poetry and Media

ESH6051 / Level 6 / 15 Credits

Ever since poetry has had to fight for a place in modern media ecology, poetry of all kinds has grown increasingly sensitised to the milieu in which it will be transmitted. Poets have experimented not only with new media - performance, music, film - but also with novel ways to draw in all potential media for the poem into the poem itself: the paper, the sound, the co-presence of other poems, the audience's emotions, the cultural expectations for poetry, the historical timing, the economics of publishing, and more. This module will study a selection of the most important poetry volumes / albums / performances of the past 70 years, crossing boundaries between poetry, audio, theatre and music. Seminars will be dedicated to an immersive experience of poetry through reading, silence and audio, giving students time to get to know one work inside out, and write about it in depth. There will also be at least one visit to a poetry performance / walk / site-specific installation, and an opportunity to review brand-new work, or respond creatively yourself.

## Revolutions: Turbulent Times in Middle Eastern Writing

ESH6052 / Level 6 / 15 Credits

This course introduces you to Middle Eastern literature through the prism of the 'revolutions' that have shaped the geo-political map of the region in the 20th and 21st centuries. The syllabus will change from year to year, considering a different set of countries in depth. We will spend two to three weeks on each country, reading widely (and necessarily quite heavily in places) to contextualise texts historically, and to think carefully about the role of translation. We will consider the myriad revolutions - social, political, religious, secular, peaceful, or violent - that have shaped the contemporary Middle East. The Middle East is not short of coups, wars, or fissures, and its literature, especially that which is available to us in translation - is full of such ideas. This course will be about these turbulent times, but also about their social and economic consequences, and the far more subtle 'revolutions' that Middle Eastern texts might also allow us to better understand. The course asks students to think broadly about the idea of revolution, going beyond glib, or dismal, assessments of iconic periods such as the so-called 'Arab Spring', to consider how Middle Eastern writers have chosen to depict what they consider to be the defining events (or trends) of the twentieth and twenty-first centuries.

## **The Writings of Edith Wharton**

ESH6053 / Level 6 / 15 Credits

The American writer Edith Wharton (1862-1937) maps the energetic and turbulent Gilded Age, the Progressive Era, early Modernism, and the position of women in transatlantic culture in her brilliantly observant novels set in America and France in the period 1870-1930. Now recognised as among the masterpieces of 20th-century American literature, her great triad of novels -- 'The House of Mirth' (1905), 'The Custom of the Country' (1913), and 'The Age of Innocence' (1920) -- will provide the anchor for the module's reading, but the syllabus will also include some of her less well-known novels, some short stories, and some non-fiction.

## **Victorian Texts / Early Film**

ESH6054 / Level 6 / 15 Credits

This module will introduce you to a number of Victorian narrative texts (by Dickens, Stevenson, Tennyson, Rider Haggard, George Du Maurier, and others) in conjunction with a number of films made between 1900 and 1935, asking you to consider questions about intermediality as well as addressing the historical dis/continuities between the two periods. Close attention to the proto-cinematic qualities of Victorian narrative texts and the nostalgic qualities of early twentieth-century films will be encouraged in seminar discussion, and elicited through assessments that deliberately ask you to consider the matter of adaptation from different (historical, technological, modal) directions, so to speak.

## **How Are We Feeling?: Affect and/in Contemporary Literature and Culture**

ESH6055 / Level 6 / 15 Credits

On this module, students consider how cultural texts represent the affective experiences and provocations of contemporary life. The module asks how social, psychological, and philosophical understandings of the way we feel  $\gamma$  and represent or evoke feeling  $\gamma$  influence how authors, broadly understood, engage questions of aesthetics, audience, and ethics, in relation to affective states as various as remorse, boredom, nostalgia, fascination, rebellion, and expectation. Considering a selection of fiction, poetry, creative non-fiction, life-writing, television, and film, and with reference to visual and performance art, we will explore how the critical language of affect helps us understand relations amongst emotion, subjectivity, and political action. Writers covered might range from J.M. Coetzee to Claudia Rankine, directors from Michael Haneke to Jill Soloway, and visual artists from Anselm Kiefer to Kara Walker.

## **Magical Narratives: Transformations of Romance**

ESH6056 / Level 6 / 15 Credits

From Parzival to Skyfall, The Eve of St Agnes to The Waste Land, romance is a genre which embraces some of the greatest works of literature as well as being a vehicle for some of its most seductive fictions. With its tantalising mix of magic and realism, its love of binary oppositions and its rich intertextuality, romance has also been a focus for modern theories of genre, attracting the attention of structuralist and poststructuralist critics such as Vladimir Propp, Northrop Frye, Fredric Jameson and Patricia Parker. This module traces the evolution of romance from medieval to modern times, examining magical narratives in verse, prose, drama and film while using modern genre theory to help explain the persistence and transformation of the genre. Among the authors studied are Spenser, Shakespeare, Milton, Jane Austen, Keats, T.S. Eliot and David Lodge. The module concludes with the James Bond film franchise as a modern reincarnation of romance.

## **Global Graphic Narratives**

ESH6057 / Level 6 / 15 Credits

Over the last twenty years the graphic narrative has grown into a global form. From Japanese Manga to Iranian webcomix, graphic narratives are now as varied as prose and as widely produced. This module will investigate how writers and illustrators from regions such as the Middle East, North Africa, and South and East Asia are altering and adapting the medium to speak to new contexts, for alternative aesthetic and political purposes. Covering comics, cartoons, and graphic novels from around the globe it invites students to explore the different ways in which the graphic form is used to mediate global politics, articulate marginal subject positions and synthesize regional cultural histories.

## **Look Who's Computing**

ESH6058 / Level 6 / 15 Credits

This module focuses on critical approaches to digital subjectivity to think about how human and non-human subjects have been articulated in the digital imaginary of everyday life since the first digital computers were built in the 1940s. How do we understand ourselves as digital subjects? How does the digital understand "us"? In this module we will turn to Histories of Computing, Software Studies, Cyber-Feminist and Marxist critique, Ethnographic and Anthropological studies of online culture and computer use, and Media studies and New Media Studies, to help us answer these questions. This module will be an opportunity to work with this material, as well as literary, visual and popular culture, to trace connections between the first computers (not the machines, but rather the name given to the women who operated the first electronic digital computing machines) and our own "user" subjectivity today.

## **Digitizing Eighteenth-Century Literature**

ESH6059 / Level 6 / 15 Credits

Digital technology continually transforms not only our present experience but also our relationship with the past. This module invites you to engage with and contribute to that transformation by collaboratively producing an online edition of an important eighteenth-century text in the QMUL Library Rare Books collection. You will need to read and understand this work as a literary critic, but will also be supported to develop technical skills associated with digitisation and web publication. Your contributions to the module will be published online for the benefit of the global scholarly community.

## **Judicial Writing and Reading the Law**

ESH6060 / Level 6 / 15 Credits

This interdisciplinary module is aimed at those enrolled on programmes in English or Law. You will study literary and legal texts from diverse cultural and global perspectives. You will gain an understanding of legal processes and techniques of argument with which to analyse critically literary representations of legal processes, and an understanding of literary skills and techniques with which to critically analyse legal texts.