Taught Postgraduate Module Handbook 2016-2017

MA ENGLISH LITERATURE

MA ENGLISH LITERATURE (MODERN AND CONTEMPORARY PATHWAY)

MA ENGLISH LITERATURE (RENAISSANCE PATHWAY)

MA ENGLISH LITERATURE (ROMANTIC PATHWAY)

MA ENGLISH LITERATURE (VICTORIAN PATHWAY)

MA AMERICAN LITERATURE AND CULTURE

MA CRITICAL AND CULTURAL THEORY (ENGLISH STUDIES)

MA POSTCOLONIAL LITERARY AND CULTURAL STUDIES

MA THEATRE AND GLOBAL DEVELOPMENT

MA WRITING IDENTITIES: CRITICAL AND CREATIVE PRACTICES
N.B. The following provisional information is correct at the time of publishing but may be subject to alteration prior to the commencement of the course.

**MA Modules 2016-2017 by Programme**

An alphabetical list of MA modules, separated by the semesters in which they are taught, can be found at the end of this handbook.

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<thead>
<tr>
<th>Title</th>
<th>Tutor(s)</th>
<th>Semester</th>
<th>Page</th>
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<tr>
<td><strong>Core Modules</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Studying English: Research Methods (core module for all Literature programmes)</td>
<td>Prof Bennett (and team)</td>
<td>1</td>
<td>11-12</td>
</tr>
<tr>
<td>Research Project / Dissertation (core module for all Literature programmes)</td>
<td>Dr Orozco (Director of Taught Postgraduate Programmes)</td>
<td>1 + 2</td>
<td>13</td>
</tr>
<tr>
<td>Studying Theatre: Research Methods and Research Project (core module for Theatre and Global Development programme)</td>
<td>Dr Orozco (and team)</td>
<td>1 + 2</td>
<td>14</td>
</tr>
<tr>
<td>Writing Identities: Criticism, Creativity, Practice (core module for MA in Writing Identities programme)</td>
<td>Dr Prosser</td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td><strong>English Literature</strong></td>
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<tr>
<td>Modules listed under all English MA programmes are normally available on this scheme, in addition to the two modules below, but please see individual module descriptions for details of availability.</td>
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<tr>
<td>Arthurian Legend: Medieval to Modern</td>
<td>Dr Batt</td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>Literature and the Politics of Language</td>
<td>Prof Crowley</td>
<td>2</td>
<td>34</td>
</tr>
<tr>
<td><strong>American</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feeling Time</td>
<td>Dr Flannery</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>African American Tradition: Eight Major Works, The</td>
<td>Dr Warnes</td>
<td>2</td>
<td>21</td>
</tr>
<tr>
<td>Module withdrawn due to low student demand</td>
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<tr>
<td>Fictions of Citizenship in Contemporary American Literature</td>
<td>Dr Carroll</td>
<td>2</td>
<td>29</td>
</tr>
<tr>
<td><strong>Critical and Cultural Theory</strong></td>
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<td></td>
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<tr>
<td>Feeling Time</td>
<td>Dr Flannery</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>Reading (with) Psychoanalysis</td>
<td>Dr Ray</td>
<td>1</td>
<td>38</td>
</tr>
<tr>
<td>Magic of Mimesis, The</td>
<td>Dr Durrant and Prof Taylor</td>
<td>2</td>
<td>36</td>
</tr>
<tr>
<td>Poetry of Catastrophe: Reading Paul Celan</td>
<td>Dr Fairley</td>
<td>2</td>
<td>37</td>
</tr>
<tr>
<td>Module withdrawn due to low student demand</td>
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<td></td>
</tr>
<tr>
<td>So Where do you come from? Selves, Families, Stories</td>
<td>Dr Prosser</td>
<td>2</td>
<td>42</td>
</tr>
<tr>
<td>Module withdrawn due to low student demand</td>
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</tr>
<tr>
<td><strong>Modern and Contemporary</strong></td>
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<td></td>
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</tr>
<tr>
<td>Reading (with) Psychoanalysis</td>
<td>Dr Ray</td>
<td>1</td>
<td>38</td>
</tr>
<tr>
<td>Caribbean and Black British Writing</td>
<td>Prof McLeod</td>
<td>2</td>
<td>26</td>
</tr>
<tr>
<td>Enigmatic Body of Modernism, The</td>
<td>Dr Brown</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td>Global Indigeneity</td>
<td>Dr Whittle</td>
<td>2</td>
<td>30-31</td>
</tr>
<tr>
<td><strong>Postcolonial</strong></td>
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<td></td>
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</tr>
<tr>
<td>Africas of the Mind</td>
<td>Dr Nicholls</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Caribbean and Black British Writing</td>
<td>Prof McLeod</td>
<td>2</td>
<td>26</td>
</tr>
<tr>
<td>Global Indigeneity</td>
<td>Dr Whittle</td>
<td>2</td>
<td>30-31</td>
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<tr>
<td>Renaissance</td>
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<tr>
<td>Turks, Moors, and Jews: Staging the Exotic in the Renaissance</td>
<td>Prof Butler</td>
<td>1</td>
<td>43</td>
</tr>
<tr>
<td>Shakespeare’s Tyrants</td>
<td>Prof Hammond</td>
<td>2</td>
<td>41</td>
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</table>

<table>
<thead>
<tr>
<th>Romantic</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Literature of Crisis: Gender and Politics in 1790s Britain, The</td>
<td>Dr De Ritter and Dr Jones</td>
</tr>
<tr>
<td>Romantic Ecologies</td>
<td>Dr Davies and Dr Higgins</td>
</tr>
<tr>
<td>Romantic Identities</td>
<td>Prof Faire and TBC</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theatre &amp; Global Development</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Uses of Theatre, The (core module)</td>
<td>Prof Plastow (and team)</td>
</tr>
<tr>
<td>Making Theatre in the Community (core module)</td>
<td>Dr Orozco (and team)</td>
</tr>
<tr>
<td>Global Inequalities and Development (core module)</td>
<td>POLIS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Victorian</th>
<th></th>
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<tbody>
<tr>
<td>Imperial Masculinities: Late-Victorian Romance Fiction</td>
<td>Dr Reid</td>
</tr>
<tr>
<td>The Brontës</td>
<td>Dr Mullin</td>
</tr>
<tr>
<td>Victorian New Media</td>
<td>Dr Mussell and Dr Salmon</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Writing Identities</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Feeling Time</td>
<td>Dr Flannery</td>
</tr>
<tr>
<td>Magic of Mimesis, The</td>
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<td>Dr Fairley</td>
</tr>
<tr>
<td>So Where do you come from? Selves, Families, Stories</td>
<td>Dr Prosser</td>
</tr>
</tbody>
</table>


Theatre and Global Development students are required to choose one further module from those offered by the Institute for Politics and International Studies. Please see page 8 for further details.

Theatre and Global Development students should contact the School of Politics and International Studies with further queries about POLIS modules:
Tel: +44 (0) 113 343 6843
Email: polispg@leeds.ac.uk

The list above indicates the main MA programme or pathway under which each module is offered. In many cases modules will also be available to students on other programmes, but please see individual descriptions for module availability. Students on the MA in English Literature can choose their modules from across the full range, but should note any restrictions outlined in the individual module descriptions.

Please note that, for all MA programmes offered by the School of English (excluding the MA in Theatre and Global Development) students can take one module (30 credits) offered by a different school/department if they would like to, subject to availability and to the module tutor’s agreement. Modules offered by the Institute of Medieval Studies; the School of History; the School of Fine Art, History of Art and Cultural Studies; Education; Performance and Cultural Industries may be of particular interest to students of English.

To find a list of modules offered across the institution, please see the following link: [http://webprod3.leeds.ac.uk/catalogue/modulesearch.asp?Y=201617&T=S&L=TP](http://webprod3.leeds.ac.uk/catalogue/modulesearch.asp?Y=201617&T=S&L=TP)
PROGRAMME STRUCTURES, PROGRAMME REQUIREMENTS AND CHOOSING YOUR MODULES

Students should complete their module choices form once they have read and understood the regulations for their programme of study. Regulations for each programme are listed on the next page(s). If you are unsure on the regulations for your programme, please contact postgrad-english@leeds.ac.uk or call +44 (0)113 343 4738 for clarification.

All MA students must take a total of 180 credits for their programme. Part-time students take 60 credits in Year 1 and 120 credits in Year 2. All MA modules offered by the School of English (excluding only the Research Project / Dissertation) are worth 30 credits each. The Research Project / Dissertation module is worth 60 credits.

Students will be automatically enrolled on any modules that are core or compulsory to their programme, so core modules do not need to be entered on module choices forms.

Programme Structures

The full-time programme structure for ALL English programmes (excluding only the MA in Writing Identities and the MA in Theatre and Global Development) is as follows:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
<tr>
<td>1 x chosen option module</td>
<td>1 x chosen option module</td>
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</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 and will meet with their Research Project / Dissertation supervisor during Semester 2. The submission deadline is in early September, at the end of the programme.*

The part-time programme structure for ALL English programmes (excluding only the MA in Writing Identities) is as follows:

**Year 1**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
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</table>

*Start on Research Project / Dissertation reading. Students are invited to seek guidance from the Director of Taught Postgraduate Programmes or from a relevant member of staff on research topics.*

**Year 2**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 x chosen option module</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 of Year 2 and will meet with their Research Project / Dissertation supervisor during Semester 2 of Year 2. The submission deadline is in early September of Year 2, at the end of the programme.*
The full-time programme structure for the **MA in Writing Identities: Critical and Creative Practices** is as follows:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Identities: Criticism, Creativity, Practice</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td></td>
</tr>
</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 and will meet with their Research Project / Dissertation supervisor during Semester 2. The submission deadline is in early September, at the end of the programme.*

The part-time programme structure for the **MA in Writing Identities: Critical and Creative Practices** is as follows:

**Year 1**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Identities: Criticism, Creativity, Practice</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
</tbody>
</table>

*Start on Research Project / Dissertation reading. Students are invited to seek guidance from the Director of Taught Postgraduate Programmes or from a relevant member of staff on research topics.*

**Year 2**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 of Year 2 and will meet with their Research Project / Dissertation supervisor during Semester 2 of Year 2. The submission deadline is in early September of Year 2, at the end of the programme.*

The programme structure for the **MA in Theatre and Global Development** is as follows:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Global Inequalities and Development (POLIS module)</td>
<td></td>
<td>Research Project</td>
</tr>
<tr>
<td>Uses of Theatre</td>
<td>Making Theatre in the Community</td>
<td></td>
</tr>
<tr>
<td>1 x chosen option module from POLIS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 and will meet with their Research Project / Dissertation supervisor during Semester 2. The submission deadline is in early September, at the end of the programme.*
Programme Requirements

MA English Literature
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2).
Students take three further modules (one in Semester 1 and two in Semester 2) from the complete list of those offered within the School, except where stated otherwise. One of these modules (a maximum of 30 credits) may be taken from those available in other departments (subject to the module leader’s approval and availability).

MA English Literature (Modern and Contemporary pathway)
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Modern and Contemporary studies in British and/or Irish literature.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Modern and Contemporary pathway i.e. *Caribbean and Black British Writing; The Enigmatic Body of Modernism; Global Indigeneity; Reading (with) Psychoanalysis*. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA English Literature (Renaissance pathway)
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Renaissance studies.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Renaissance pathway i.e. *Shakespeare’s Tyrants; Turks, Moors and Jews*. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA English Literature (Romantic pathway)
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Romantic Literature and Culture.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Romantic pathway, i.e. *Romantic Identities; Romantic Ecologies; The Literature of Crisis*. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA English Literature (Victorian pathway)
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Victorian studies.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Victorian pathway, i.e. *The Brontës; Imperial Masculinities; Victorian New Media*. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA American Literature and Culture
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of American studies.
Students take three further modules (one in Semester 1 and two in Semester 2), of which at least two must be taken from those offered by the MA in American Literature and Culture, i.e. *Feeling Time*; *Fictions of Citizenship*; *The African American Tradition*. One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

**MA Critical and Cultural Theory (English Studies)**
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Critical and Cultural studies.

Students take three further modules (one in Semester 1 and two in Semester 2), of which at least two must be taken from those offered by the MA in Critical and Cultural Theory, i.e. *Feeling Time*; *Poetry of Catastrophe: Reading Paul Celan*; *Reading (with) Psychoanalysis*; *The Magic of Mimesis*; *So Where do you come from: Selves, Families, Stories*. One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

**MA Postcolonial Literary and Cultural Studies**
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Postcolonial studies.

Students take three further modules (one in Semester 1 and two in Semester 2), of which at least two must be taken from those offered by the MA in Postcolonial Literary and Cultural Studies, i.e. *Africas of the Mind*; *Caribbean and Black British Writing*; *Global Indigeneity*. One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

**MA Theatre and Global Development**
Compulsory core modules: *Global Inequalities and Development* (Semester 1 & 2); *Uses of Theatre* (Semester 1); *Making Theatre in the Community* (Semester 2); *Studying Theatre: Research Studies and Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of theatre and/or global development studies. Students also take one 30 credit module from the following list of option modules offered by POLIS (preferably in Semester 2, in order to best balance the workload). For the description of each of the modules listed below, please click on the module code, which will take you to the University’s Module Catalogue:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIED5201M</td>
<td>The Global Politics of Health: Power and Inequity</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PIED5210M</td>
<td>Africa in the Contemporary World</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5213M</td>
<td>Conflict, Complex Emergencies and Global Governance</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PIED5235M</td>
<td>Education in Development</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PIED5255M</td>
<td>Gender, Globalisation and Development</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5275M</td>
<td>Political Economy of Resources and Development</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PIED5501M</td>
<td>The Politics of the Israel-Palestine Conflict</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5523M</td>
<td>International Political Economy</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5626M</td>
<td>Global Justice</td>
<td>Semester 2</td>
</tr>
</tbody>
</table>
MA Writing Identities: Critical and Creative Practices

Compulsory core modules: Writing Identities: Criticism, Creativity, Practice (Semester 1); Studying English: Research Methods (Semester 1) and Research Project (Semesters 1 & 2). The research project/dissertation must be on a topic approved by the Director of Taught Postgraduate Programmes.

Students take two further modules (both in Semester 2), of which at least one must be taken from those offered by the MA in Writing Identities, i.e. Feeling Time; The Magic of Mimesis; Poetry of Catastrophe; So Where do you come from: Selves, Families, Stories. One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).
CORE MODULES
Module manager: Professor Bridget Bennett (team taught)

This module will begin with a series of sessions designed to provide a grounding in essential research by discussing methods of research in English Studies and introducing resources at the University of Leeds. These will enable students to identify an appropriate topic for research; develop writing skills in the management of a substantial piece of work; acquire disciplines of scholarly presentation and develop analytical and theoretical knowledge of English Studies. The methodological classes will be followed by a series of seminars focusing on academic content.

By the end of this module, students will have developed the skills to research and write an intellectually coherent, critically informed and logically organised piece of academic writing; gain appropriate research skills, including those of bibliography and referencing; and develop appropriate critical vocabulary and conceptual understanding. They will have acquired knowledge on the key academic questions that drive their chosen area of postgraduate study.

This module will also provide students with an awareness of the implications of their field of study. It will allow them to develop an existing enthusiasm for English literature and to explore further those areas of the subject which may not have figured significantly in their undergraduate programme. It affords an excellent platform for work at doctoral level.

Preparatory reading:

Herman Melville, *Billy Budd.*
Please read any good edition.
Though many editions of this novella are in circulation, I'm ordering this edition from Blackwell's (Woodhouse Lane – opposite the Parkinson Building) and would like to recommend it. It's published on 4 August 2016 and you can purchase it yourself in advance of your arrival at Leeds.


Thinking:
Heidegger, Martin, ‘What Calls for Thinking?’, in Basic Writings: from Being and Time (1927) to The Task of Thinking (1964), ed. by David Krell (1993), pp. 369-91

Readers as Audiences of Literature:

Archives & Textual Studies:
Robert D. Hume ‘Aims and Uses of “Textual Studies”’ *Papers of the Bibliographical Society of America*, 99:2 (June 2005), pp. 197-230. Please read at least sections 1, 2

Teaching
Five two-hour lectures and five two-hour seminars.
**Assessment method**
One Critical Review (including an annotated bibliography) of 1,000 words (worth 20% of module mark) and one essay of 2,000 words (worth 80% of module mark).

**Availability**
Compulsory module for all students on the following MA programmes:
- MA English Literature
- MA English Literature (Modern and Contemporary pathway)
- MA English Literature (Renaissance pathway)
- MA English Literature (Romantic pathway)
- MA English Literature (Victorian pathway)
- MA American Literature and Culture
- MA Critical and Cultural Theory (English Studies)
- MA Postcolonial Literary and Cultural Studies
Module manager: Dr Lourdes Orozco (Director of Taught Postgraduate Programmes)

This module will be initiated by the allocation of supervisors at the beginning of Semester 2 and an introductory session conducted by the Director of Taught Postgraduate Programmes. Once supervisors have been allocated, students will commence a period of structured independent study, in which they will receive up to 6 hours of supervision.

Students will be able to refine their research topics; hone their writing skills in the management of a substantial piece of work; and gain integral analytical and theoretical knowledge of the subject. By the end of this module, students will have developed the skills to research and write an intellectually coherent, critically informed and logically organised MA dissertation. They will also have gained appropriate research skills, including those of bibliography and referencing; and will have expanded their critical vocabulary and conceptual understanding.

Projects may be undertaken in any area agreed with a suitable supervisor, subject to the restriction that the subject must lay within the fields or periods defined in the programme or pathway title. In English Literature (Modern and Contemporary pathway) the project will focus mainly on British and Irish Literature. Projects or dissertations dealing with texts in translation will be considered on an individual basis in consultation with the Director of Taught Postgraduate Programmes, the supervisor and the School’s Director of Student Education.

The research project may take many forms (including a dissertation or, subject to the satisfaction of School pre-requisites and approval, an editing project; anthology; creative portfolio; exhibition or performance) but it must demonstrate a command of the primary and secondary material appropriate to a Masters degree.

Research project formats, topics and titles are subject to approval by the Director of Taught Postgraduate Programmes and by supervisors

Teaching
One lecture, six hour long meetings with allocated supervisor to be agreed at a mutually convenient times before the deadline for supervision in July and one student-led conference in June.

Assessment method
This module is assessed by one 12,000 – 15,000 research project / dissertation. Progress on the module is monitored by supervisors. Students will be required to submit a plan of their project, with dates and targets, and a suggested title to their supervisor in Week 3 (Semester 2), followed by a 3,000 word sample in Week 9 (Semester 2).

Availability
Compulsory module for all students on the following MA programmes:
MA English Literature
MA English Literature (Modern and Contemporary pathway)
MA English Literature (Renaissance pathway)
MA English Literature (Romantic pathway)
MA English Literature (Victorian pathway)
MA American Literature and Culture
MA Critical and Cultural Theory (English Studies)
MA Postcolonial Literary and Cultural Studies
Module manager: Professor Jane Taylor

This module will begin with a series of sessions designed to provide a grounding in essential research by discussing methods of research in Theatre Studies and introducing resources at the University of Leeds. These will enable students to identify an appropriate topic for research; develop writing skills in the management of a substantial piece of work; acquire disciplines of scholarly presentation and develop analytical and theoretical knowledge of Theatre Studies. The methodological classes will be followed by a series of seminars focusing on research methods specific to the study of theatre. Students will also investigate the key academic and intellectual questions that drive their chosen area of study.

By the end of this module, students will have developed the skills to research and write an intellectually coherent, critically informed and logically organised piece of academic writing; gain appropriate research skills, including those of bibliography and referencing; and develop appropriate critical vocabulary and conceptual understanding.

This module will also provide students with an awareness of the implications of their field of study. It will allow them to develop an existing enthusiasm for Theatre Studies and to explore further those areas of the subject which may not have figured significantly in their undergraduate programme. It affords an excellent platform for work at doctoral level.

At the beginning of the second semester students will be allocated a research project / dissertation supervisor. During this term students will receive up to 6 hours of supervision. A project / dissertation may be undertaken in any area agreed with a suitable supervisor, subject to the restriction that the subject must lie within the fields or periods defined in the scheme title.

Research projects / dissertations in Theatre studies may take the form of research supporting practical work, and sometimes include supporting illustrative materials - such as design models, photographs or recordings. The project may take many forms, but must demonstrate a command of the primary and secondary material appropriate to a Masters degree.

Teaching
Six two-hour lectures, seven two-hour seminars, a maximum of six hours of supervision meetings and attendance at a student conference.

Assessment method
This module is assessed by one essay of 2,000 words (worth 20% of module mark, due in January) a 12,000 – 15,000 research project / dissertation (80% of module mark, due at the end of the programme in September). Progress on the module is monitored by supervisors. Students will be required to submit a plan of their project, with dates and targets, and a suggested title to their supervisor in Week 3 (Semester 2), followed by a 3,000 word sample in Week 9 (Semester 2).

Compulsory module for all students on the following MA programmes:
MA Theatre and Global Development (only)
ENGL5523M
THE USES OF THEATRE

Module manager: Professor Jane Plastow

Aims and Objectives
We shall be looking from a variety of perspectives at ways in which theatre is developed and used, in the UK and in the developing world, to work towards social and educational goals. The module combines theoretical and practical investigations to analyse categories such as Theatre of the Oppressed, Drama in Education, Theatre in Education, and Theatre for Development and their inter-relationships. Particular attention will be paid to examining issues concerning production processes and ways in which the performance and its reception are thereby affected.

Teaching
There will be 7 weekly seminars of 2 hours each, plus three workshops of 4 hours each, plus a two-week production period immediately prior to the commencement of teaching for semester two.

Assessment
Assessment will be by an essay of 3000 words (50%) and by participation in the practical project (50%). All work will be double marked. For the practical project one tutor will lead the work, and a second will attend selected rehearsals and the final production in order to support the assessment process.

Bibliography

Primary Reading
Boal, Augusto
- Theatre of the Oppressed, Pluto, 1979
- Games for actors and non-actors, Routledge, 1992
- The Rainbow of Desire, Routledge, 1994
- Legislative Theatre, Routledge, 1998

Bolton, Gavin

Bolton, Gavin & Dorothy Heathcote

Boon, Richard & Jane Plastow

Boon, Richard & Jane Plastow
- Theatre and Empowerment
- Cambridge University Press, 2004

Fleming, Michael
- The Art of Drama Teaching, David Fulton, 1997

Friere, Paulo
- Pedagogy of the Oppressed, Seabury, 1970

Hornbrook, David
- Education and Dramatic Art, Routledge, 1998

Wa Thiong’o, Ngugi
- Decolonising the Mind, James Currey, 1986

Van Erven, Eugene
- Community Theatre: Global Perspectives, Routledge, 2000

General
Banham, Martin, Gibbs & James & Osofisan, Femi (eds)
- African Theatre in Development, James Currey, 1999

Clifford, Sara & Anna Herrmann

Downing, Dick
- Special Theatre, Gulbenkian, 1989

Gunner, Liz (ed)

Itzin, Catherine
- Stages in the Revolution, Methuen, 1980

Kershaw, Baz & Tony Coult
- Engineers of the Imagination, Methuen, 1983

Kershaw, Baz
- The Politics of Performance, Routledge, 1992
Kershaw, Baz  
*The Radical in Performance*, Routledge, 1999

Kerr, David  
*African Popular Theatre*, James Currey, 1995

Neelands, Jonothan  
*Structuring Drama Work*, CUP, 1990

Owen, Kelly  
*Community, Art and the State*, Comedia, 1984

Robinson, Ken  
*Exploring Theatre and Education*, Heinemann, 1980

Salhi, Kamal (ed)  

Schutzman, Mady & Cohen-Curz, Jan (eds)  
*Playing Boal: Theatre, Therapy, Activism*, Routledge, 1994

Thompson, James (Ed)  

**Compulsory module for all students on the following MA programmes:**
MA Theatre and Global Development (only)
Module tutors: Dr Lourdes Orozco (team taught)

This module builds on the theatre work undertaken in semester 1 and allows students the opportunity to run a series of workshops in a ‘live’ situation, in order to build up their skills in applied theatre, facilitation and planning. The module entails the setting of a placement in a community organisation and the planning and delivering of a series of workshops (equivalent to 16 hours of workshop delivery) within that organisation. At the end of the module students will be asked to evaluate the impact of the workshops and their personal learning as part of the assessed portfolio to be submitted by the end of term. In this way, the module will provide students with the experience of planning, delivering and evaluating a series of workshops as part of a community theatre project.

Outline reading list
Beddow, Neil, Turning points: the impact of participation in community theatre, South West Arts, 2001
Downing, Dick & Tony Jones, Special Theatre: the work of Interplay Community Theatre for people with severe learning disabilities, Gulbenkian, 1989
Erven, Eugene van, Community Theatre: Global Perspectives, Routledge, 2000
Gallagher, Kathleen & David Booth, eds., How theatre educates: convergences and counterpoints with artists, scholars and educators, University of Toronto Press, 2003
Kuppers, Petra and Gwen Robertson, The Community Theatre Reader, Routledge, 2007
Somers, John, ed., Drama and theatre in education, Captus University publishers, 1996
Taylor, Phillip, Applied Theatre: creating transformative encounters, Heinemann, 2003
Thompson, James, Digging Up Stories; applied theatre, performance and war, Manchester University Press, 2005

Teaching
Students will decide in consultation with their tutor what kind of institution they wish to work with (i.e. school, prison, youth group, elderly people’s group, etc.). The Workshop Theatre will assist in finding a suitable organisation for students to work with and arrange the setting of the placement. The projects can be run individually or in pairs. Students will then liaise with the organisation to come up with plans for the workshop series in consultations with their tutor. Students will draw up detailed plans for each session, deliver the workshops, and produce an evaluation at the end of the process, looking at what they have learnt from the experience.

The module is delivered as a series of 2-hour weekly sessions in which questions around community based theatre and facilitation are addressed. The students will also have a series of individual or pair tutorials to assist in workshop planning and discuss issues arising from the delivery of the workshop. The module will conclude with a final group session to debrief the overall experience.

Assessment
Workshop delivery (50%). Tutors will observe at least TWO workshops and will base their grading on those observations supplemented by questionnaires offering feedback from participating organizations. Students working in pairs will graded individually for their workshop delivery but will receive the same mark for the workshop plans, which will be designed jointly.
Portfolio and critical evaluation (20% + 30%). The portfolio will contain a brief introduction to and description of the project, and a critical evaluation (3,000 words) (30%). The workshop plans, which will be submitted weekly, will also be included in this submission (20%).

**Compulsory module for all students on the following MA programmes:**
MA Theatre and Global Development (only)
Students must have completed ENGL5523M Uses of Theatre module as a pre-requisite to this module, or should be able to demonstrate previous experience in theatre practice or workshop facilitation to the module tutors).
ENGL5845M
WRITING IDENTITIES: CRITICISM, CREATIVITY, PRACTICE

Module tutor: Dr Jay Prosser

Is there a subject more prominent, variegated, multivalent – and complicated – than identity? In a world in which borders are increasingly transgressed (between private and public, between human and digital, between genders and cultures, as well as between places), identities are ever more topical and ever more productive of new forms for representing them. This module, which serves as the core module for the MA programme in Writing identities, examines some of these new, exciting, and often experimental, forms of writing, as well as providing students with a broad critical history of the subject of identity.

Conjoining the critical study of identity together with creative practices for writing identities and for disseminating new writing, the module is organised into three parts. Part 1 studies the critical history and theory of identity, indicated in the historical shifts in terms which form our subheadings: from self, to identity, to subjectivity. Students will read in this first part excerpts from an array of identity theories, including psychoanalysis, gender theory, postcolonialism and poststructuralist theory. In part 2, students will study four critically-acclaimed, recent texts which deploy and develop different genres for capturing an increasingly complex sense of identity: translation; life writing; poetry; and fiction (although the texts’ shared concern with innovation results in transgeneric qualities, including faction, creative non-fiction, and auto/biography). Part 3 of the module focuses on matters relating to the dissemination and profession of writing on the subject of identity, including digital identities/online presentation and publicity, options for publication, and forming relations in the writing industry, for example with literary agents, editors, and writing and reading groups.

In accordance with the module which seeks to bring together registers typically kept apart, the assessment will require students to produce a critical essay alongside creative work (from an array of options) and in addition a short weekly blog.

Texts for purchase
Mark Blacklock, I’m Jack (London: Granta, 2015)
Kate Tempest, Hold Your Own (London: Picador, 2014)

Preparatory reading
Judith Butler, Senses of the Subject (Fordham University Press, 2015)

Teaching: Teaching will be through weekly seminars (7 x 2 hours), followed by weekly workshops (3 x 2 hours) with invited practitioners.

Assessment: This module will be assessed by a 2,000 word essay (45%), a reflective blog of 150 words each week between weeks 1 to 7 (10%) and a 2,000 word portfolio (45%), or equivalent length if poetry portfolio. A proposed essay title/question and bibliography must also be submitted to the tutor (unassessed).

Availability: Compulsory module for the MA in Writing Identities: Critical and Creative Practices programme. As option under other MA schemes within the School, subject to availability.
OPTION MODULES
Module tutor: Dr Andrew Warnes

News of James Baldwin’s death in late 1987 came as a shock to many. Although his late work had fallen away in quality quite badly, Baldwin remained for many in and beyond the United States a touchstone, a transformative figure in whom some of the old optimism of 1960s Civil Rights advances had seemed preserved. As they too mourned his loss, however, the young poets Sharan Strange and Thomas Sayers Ellis came to feel that Baldwin’s death also threatened the demise of a literary tradition that had in some ways only just begun: that young African American writers were now struggling to gain the academic recognition, the publishing contracts, or indeed any of the forms of institutional support that they needed to establish their work within a wider accepted canon. In their response to this fear—the organisation dedicated to defend and develop the tradition that they called the Dark Room Collective—we find a model for the approach to the African American canon that we shall adopt throughout this module. Represented here by Ellis’s 2005 collection *Maverick Room*, the Dark Room poets’ defence of the black US canon—their apprehension of the continuing need to battle Eurocentrism and racial injustice to ensure this tradition would live on—informs our emphasis on the precarious circumstances in which our classic literary texts have all been produced, published and received. Often neglected or misunderstood, the haphazard reception of the books on this module belies their textual consistency. All clearly different from each other, all as clearly belong to the same tradition, drawing from the same store of historical ordeals, cultural references, and rhetorical practices. In fact, in their use of this store as well as their allusions to each other, these texts not only express their belonging to a single tradition but themselves perform and produce that tradition, defending the canon if less overtly than Strange and Ellis’s Dark Room. As such, as we trace the connections between these important texts, we will develop a clear understanding of a culture of representation and survival that has more often flourished despite than because of the US establishment in general or its universities in particular. Now known as African American literature, the modern development of this tradition—not just its appropriations, failures and falls into obscurity but also its survival against the odds—thus provides us with our object of study, and anyone on this module will finish it knowing a huge amount more about African American cultural experience and its relationship to US power since 1900.

**Texts for purchase**

Nella Larsen, *Quicksand* (1928)
Zora Neale Hurston, *Their Eyes Were Watching God* (1937)
James Baldwin, *Go Tell it on the Mountain* (1953)
Toni Morrison, *Sula* (1973)

**COMPULSORY LISTENING**


**Teaching:** Teaching will be through weekly seminars (10 x 2 hour).

**Assessment:** This module will be evaluated by TWO essays of 2250 words (50% each).

**Availability:** MA in American Literature and Culture, MA in English Literature, as an option under other schemes within the School.
Module tutor: Dr Brendon Nicholls

This module will explore how a number of diverse constructions of African experience reveal what we might call “the political organisation of the psyche”. We will begin by looking at some of the theoretical problems involved in applying psychoanalysis to African contexts and at the politically suspect uses of colonial psychiatry. We will consider Frantz Fanon’s culturally- and historically-situated psychoanalytic work as one way of avoiding such difficulties. We will investigate Africa as it is imagined or fantasised in colonial discourses (in writing on Mau Mau and on the “Hottentot Venus”) and we will ask what investments are at work in these representations. We will examine how texts of cultural nationalism (Ngugi) attempt to reinvent or rehabilitate African identities. By way of contrast, we shall see how fiction registers the brutality of post-independence conflict (Saro-Wiwa). We will ask whether contemporary African experiences of genocide (Tadjo) offer a critical perspective on Fanonian violence. Since the colonial inheritance has been a debilitating force in many African societies, it follows that literary texts may register historical pain and socially-embedded malaises. Therefore, we will investigate examples of the cultural logic of psychopathological symptoms (Sachs, Dangarembga and Maseko).

Classes by week
1 Histories of Scientific Racism and Sexuality – The “Hottentot Venus”
   Sander Gilman on scientific racism and Robert Young on colonial desire
2 Psychoanalysis in African contexts
   Freud and Anne Mc Clintock on fetishism, Freud on narcissism
3 Frantz Fanon, “Concerning Violence” and “The Fact of Blackness”
4 Ngugi wa Thiong’o, A Grain of Wheat (Oxford: Heinemann 1986)
5 Ken Saro-Wiwa, Sozaboy: A Novel in Rotten English (Longman: 1994)
7 Tsitsi Dangarembga, Nervous Conditions (Women’s Press, 1988)
8 Bheki Maseko, “Mamlambo,” Isak Niehaus on witchcraft (To be supplied)
9-10 Wulf Sachs, Black Hamlet (Read Books, 2006).

Teaching: Ten two-hour weekly seminars

Assessment: One 4000 word essay

Availability: MA Postcolonial Literary and Cultural Studies, MA Critical and Cultural Theory (English Studies), other MA schemes in the School of English, MA Race and Resistance (History) subject to availability
The thirteenth-century English writer Layamon acknowledges that what poets say is not all true, nor yet all false, but he declares it a fact that never was there as valiant a king as Arthur. In this module, we consider how the figure of Arthur, his queen, his court, and the heroes he gathered around him, fired the medieval imagination to produce a wealth of narratives which celebrate, but also interrogate, knighthly quest (including that for the Grail), masculinity, chivalric ethics, personal loyalties, sexuality and politics, and national identity. Over the centuries, Arthurian glamour does not lose its appeal, but takes on both familiar and new guises, in response to different and continuing cultural tastes and appropriations. This module offers the opportunity to explore the immense range of Arthurian legend, and to reflect on the nature of its appeal, in works of the imagination including chronicle, romance, novels, children’s literature, satire, poetry and film, from Geoffrey of Monmouth’s history of Britain to Arthur at the movies. There will be space for individuals to research their own areas of special interest in the field.

**Texts for Purchase** (extracts from other texts to be supplied):

**Preliminary Background Reading**

**Teaching**
Teaching will be by 10 weekly 2-hour seminars.

**Assessment**
Written work totalling 6000 words.

**Availability**
MA in English Literature, as an option in all MA schemes in the School and in the MA in Medieval Studies (IMS).
Charlotte, Emily, and Anne Brontë lived in the town of Haworth near Keighley, only twenty miles or so from Leeds. They wrote some of the most distinctive and celebrated fiction of the early nineteenth-century, and their work remains hugely popular today, inspiring novels of tribute and many adaptations in film, dance, and music. Together with their parents, their lost sisters, and their blighted brother Branwell, they have become a family of almost-mythic significance. This module invites you to consider the trio’s work in detail and in dialogue, by investigating their differences and their similarities. It will enable you to assess the validity of seeing ‘the Brontës’ as a group, and as uniquely creative individuals.

The module is structured chronologically, beginning in the early 1830s when the four surviving Brontë siblings began to shape their imaginative play into artistic creation. Working in pairs, Charlotte & Branwell, Emily & Anne left a legacy of stories and poems concerning the invented African kingdoms of Glass Town, Angria and Gondal. These early works show clear debts to Romanticism and the Gothic, while also revealing a precocious consciousness of the literary marketplace. A tour of the Brotherton Library’s significant collection of Brontë manuscripts, alongside an exploration of this juvenilia, acts as an introduction to the mature novels and poetry.

The module continues through the major work of the three sisters, who burst onto the literary scene in 1847 under the pseudonyms Currer, Ellis and Acton Bell. As the weeks progress, you will be invited to explore how these very different writers navigate common themes, including the supernatural, religious belief, female vocation, and sexual desire. The sisters were anticipating and imagining their future literary reputations from their youthful experiments in Angria and Gondal, and the module will locate their fiction within the wider phenomenon of the Victorian novel and its engagement with the bildungsroman, industrialization, labour and community. Emily Brontë’s extraordinary lyric poetry will be considered alongside her siblings’ less accomplished verse, and as a counterpoint to Wuthering Heights.

Studying the Brontës in Leeds will enable you to think about their work in the very particular context of their native West Yorkshire, and to understand how this county’s very specific early nineteenth-century mixture of industrial and agricultural landscapes played a formative role in the making of their fiction. The module will conclude with a consideration of their reputation, mythology and legacy, through both an analysis of Elizabeth Gaskell’s biography of her friend Charlotte, and a trip to the Brontë Parsonage Museum at Haworth.

**Texts for Purchase**

1. Manuscripts and Juvenilia: selections from *Tales of Glass Town, Angria, and Gondal: Selected Early Writings of The Brontës* ed. Christine Alexander (Oxford World’s Classics), alongside a visit to the Brontë manuscript collection of the Brotherton Library.
2. Charlotte Brontë, *Jane Eyre* (1847)
3. Emily Brontë, *Wuthering Heights* (1847)
5. Anne Brontë, *Agnes Grey* (1847)
6. Anne Brontë, *The Tenant of Wildfell Hall* (1848)
8. Charlotte Brontë, *Villette* (1853)

10. Trip to the Brontë Parsonage Museum, Haworth (class to meet at Keighley Railway Station, a 30 minute direct train ride from Leeds).

**Preliminary reading**

You will find it helpful to have read Juliet Barker's *The Brontës* (1994) in advance: it is the standard, but very lengthy, account of the family's lives.

**Assessment**
One assessed essay of 4000 words; one unassessed essay/discussion notes of 2000 words.

**Teaching**
Ten weekly two-hour seminars

**Availability**
MA in English Literature (Victorian pathway), MA in English Literature and other schemes within the School of English
Semester 2, 2016-17

ENGL5105M
CARIBBEAN AND BLACK BRITISH WRITING: AXES OF DIASPORIC AFFILIATION

Module tutor: Professor John McLeod

This module presents a range of recent texts by (Anglophone) Caribbean and Black British writers. It engages with a variety of issues including: the relationship between literature and cultural identity; the construction of and challenge to cultural boundaries; ‘new ethnicities’; representing Caribbean migrancy to Britain; nationalism and transculturation; new forms of ‘Britishness’; Caribbean and Black British postcolonialities; constructions of gender and ‘race’; the politics of making a Caribbean and Black British canon. Attention will also be given to the aesthetic diversity of Caribbean and Black British writing, and the complex interface between literary form and cultural politics. The module also articulates the highly charged points of crossing between postcolonial discourses and Caribbean and black British ethnicities, identities and sexualities.

Set Texts (in order of study)

George Lamming, *In the Castle of My Skin* (1954)
Sam Selvon, *The Lonely Londoners* (1956)
Kei Miller, *The Cartographer Tries to Map a Way to Zion* (2014)


Teaching

Teaching will consist of 10 two-hour weekly seminars.

Assessment

Assessment will be by one essay of 4,000 words. Students may also be required to write an unassessed essay of 2,000 words.

Availability

M.A. in Postcolonial Literary and Cultural Studies; MA in Modern and Contemporary; As option under other MA schemes within the School subject to availability
ENGL5760M
THE ENIGMATIC BODY OF MODERNISM

Module tutor: Dr Richard Brown

This module is a themed approach to early twentieth-century literary modernism. Inspired by James Joyce’s stated intent to write a twentieth-century epic of the body, it explores ways in which this might invite a re-reading of a wide range of modernist literary texts with a special concentration on theories and representations of the body, embodiment and the senses as well as related aspects of culture such as reading, technology, the animal, pathology and everyday life. We’ll begin with a Sherlock Holmes story and some Freud and Nietzsche, explore some Marinetti, Mina Loy and Wyndham Lewis, some poetry and essays by T.S.Eliot, a novel by Rebecca West and selections of Joyce, Woolf, Lawrence and Evelyn Waugh drawing on some contemporary and more recent theorising of the body as a site of cultural signification including perspectives from Foucault, Merleau-Ponty, Baudrillard, Rancière and Michel Serres. There’ll be an opportunity for all students to give class presentations. Seminars will be scheduled on material selected from the texts listed below, some of which are in the Modernism anthology, and others available on line or as photocopies.

Set texts for advance purchase

Arthur Conan Doyle,      A Study in Scarlet [1887] (Penguin, 2001)
F.T. Marinetti,          “Futurist Speech to the English” [1910]
Mina Loy,                (from) The Lost Lunar Baedecker (Carcanet, 1997)
T.S. Eliot,              Sweeney poems and “The Waste Land” [1922]
                         (from) Collected Poems 1909-62 (Faber, 2003)
Rebecca West,            The Return of the Soldier (1918)
Virginia Woolf,          Mrs Dalloway [1925] (Penguin, 1991)
                         Selected Essays (OUP, 2008)

Preparatory reading

Richard Brown (ed.), Joyce, “Penelope” and the Body (Rodopi, 2006)
Tim Armstrong, Modernism, Technology and the Body (Cambridge, 1999)
Lawrence Rainey (ed.), Modernism: An Anthology (Blackwell, 2005)
The Norton Anthology of Theory and Criticism (Norton, 2001):
Part IV Issues and Topics: The Body

Teaching:
Ten weekly seminars of two hours.

Assessment:
1 compulsory unassessed essay proposal of 1000 words.
1 assessed essay of 4,000 words.

Availability:
MA in English Literature (Modern to Contemporary pathway); MA in English Literature; As option under other MA schemes within the School.
Module tutor: Dr Denis Flannery

Work in the Humanities has, in recent years, become increasingly interested in the relationship between time and the feelings, practices and representations of everyday life. ‘Temporality’ has also become an increasingly employed category in the understanding of political struggle and cultural dissonance, whether national, political, religious, economic or sexual. The rise of the internet and its concomitant expectations of instantaneous resolution have also coincided with a will – in current art and theory – to slow time down, to provide it with texture and to make it an object of contemplation. These developments have all built on the very special and charged relationship between time and feeling that we encounter when we read literary texts and encounter other aesthetic forms. The pleasures these readings and encounters afford are intimately connected with transformations in our sense of time. In such moments of reading and encounter time can be concentrated or stretched. When we read we are often taken to other times or asked to imagine different futures. Different eras speak to each other in such moments and time can be experienced as – among other things – endurance, languor, ecstasy or shock. This module affords students the opportunity to explore these questions through encounters with a range of, predominantly American, texts (fictional, dramatic, autobiographical and cinematic) from the late nineteenth century to the present day.

Set texts for purchase:

Saidiya Hartman, Lose Your Mother: A Journey Along the Atlantic Slave Route (Farrar Straus and Giroux, 2008)
Ellen Bryant Voigt, Kyrie: Poems (Norton, 1997)
Walter Tevis, The Man Who Fell to Earth (Penguin Modern Classics, 2009 or Gollancz 2016)
Nicholas Roeg, Dir. The Man Who Fell to Earth (Criterion Films, 2007)

NOTE: Only the editions specified above are to be purchased. Other editions are not acceptable.

Module Booklet: A module booklet containing extracts from work in this field and some critical material by writers such as Henri Bergson, Walter Benjamin, Elizabeth Freeman, David Lloyd and others will be made available at cost price.

Purchase of the DVD of The Man Who Fell to Earth optional. A screening for all students talking the module will be arranged.

Teaching:
Teaching will be through 10 weekly seminars of 2 hours.

Assessment:
A single essay of 4000 words alongside a required unassessed essay of 1700 words.

Availability:
MA in American Literature and Culture, MA in Critical and Cultural Theory (English Studies), MA in Writing Identities: Critical and Creative Practices, MA in English Literature and as an option under other MA schemes within the School.
Module Tutor: Dr Hamilton Carroll

This module will consider the relationships between citizenship, culture, and national identity by examining contemporary fictional narratives of citizenship and immigration. We shall examine how issues of race, gender, class, and ethnicity are addressed in contemporary fiction. In particular, we shall examine how the transformations of multiculturalism and the politics of difference have altered both the form and the content of contemporary narrative fiction. In his seminal work, Imagined Communities, Benedict Anderson describes how the novel functions as a technology for the narration of the individual into the community of the nation. We shall consider how novels of citizenship and immigration continue (or not) to narrate forms of national belonging. Engaging work from a variety of ethnic traditions—African American, Asian American, Anglo American—will allow us to develop a comparativist analysis of contemporary multi-ethnic US literature. While our focus will be on the fictional texts that comprise our primary materials, we shall devote considerable attention to the scholarly works that constitute our secondary readings. This attention will allow us to consider current critical trends in the disciplines of American Studies and American Literary Studies and will provide students with a comprehensive overview that will prepare them for advanced work in the field.

Primary Texts:
A Gesture Life, Chang-rae Lee (Granta Books, 2001)
World’s End, T. Coraghessan Boyle (Bloomsbury, 2004)
Beloved, Toni Morrison (Vintage, 1997)
Middlesex, Jeffrey Eugenides (Bloomsbury, 2003)
The Known World, Edward P. Jones (Harper Perennial, 2004)
The Namesake, Jhumpa Lahiri (Harper Perennial, 2004 [2003])
The Brief Wondrous Life of Oscar Wao, Junot Diaz (Faber & Faber, 2009 [2007])

Teaching:
Teaching will be by 10 weekly two-hour seminars with an emphasis on student preparation and discussion.

Assessment:
Assessment will be by one essay of 4,000 words alongside a required unassessed essay of 1700 words. Students will also be expected to give one seminar presentation during the course of the module.

Availability
MA American Literature and Culture and other MA programmes within the School of English, subject to availability.
In the past few decades, globalisation has put incredible pressure on the survival and wellbeing of indigenous peoples. Yet at the same time, this period has seen the production of many rich and diverse creative works exploring the complexities of being indigenous. Is it possible to be both indigenous and ‘modern’? How do indigenous writers deal with clichés such as the ‘noble savage’ and the ‘dying race’? What place is there for indigenous beliefs and values in a world where everything seems up for sale? This module approaches these questions by focusing on the politics and aesthetics of contemporary indigenous literature and film. It explores how indigenous writers situate themselves and their communities in relation to a globalised world, and how they intervene in debates about some of the most pressing contemporary issues: resource extraction and environmentalism, tourism and development, genetic research and ‘biopiracy’, health and sexuality. The module takes a comparative approach to indigenous cultural production, looking at texts from Australia, New Zealand, North America, Canada, Hawai’i and Latin America. It considers the common concerns and challenges facing indigenous peoples, and the potential for coalition between different groups, as well as thinking about conflicts, practices and representations in culturally specific terms. Attention will be paid throughout the module to the form and aesthetics of indigenous narratives; we’ll examine indigenous approaches to storytelling and look at how recent writers and filmmakers blend ‘traditional’ storytelling practices with different forms. Alongside the primary texts, students will engage with relevant supporting material such as readings from indigenous theory, photographs and videos, historical documents and activist websites.

**SET TEXTS FOR PURCHASE** (in order of study)

Any edition of these texts is acceptable.

Mel Gibson (dir.), *Apocalypto* (2006)
Alan Duff, *Once Were Warriors* (Vintage, 1995)
Tomson Highway, *Kiss of the Fur Queen* (University of Oklahoma Press, 2008)
Patriciа Grace, *Baby No-Eyes* (University of Hawai’i Press, 1998) [If you can’t get hold of a hard copy of this text, a Kindle version is available from Amazon, and the Kindle app can be downloaded for free to any computer]
Thomas King, *Truth and Bright Water* (Grove Press, 2001)
Barry Barclay (dir.), *The Kaipara Affair* (2005)
Icíar Bollaín (dir.), *Even the Rain* (2010)
James George, *Ocean Roads* (Huia, 2007) [I can provide some copies of this text for purchase]

There is no need to purchase copies of film texts; screenings will be held in advance of seminars, and DVDs are available to loan from the library.

Please note that some indigenous literature is not widely circulated, which means that some of these texts are not readily available brand new on Amazon and in UK bookstores. Primary texts will all be in the library, and second hand copies are in circulation; Abe Books is a good source for cheap copies of these books. Some copies may have to be shipped from abroad, so it would be a good idea to buy your books in advance of the start of the module.

*If you have any trouble getting hold of set texts, please contact the module tutor (Dr Matthew Whittle - hrimw@leeds.ac.uk).*
PREPARATORY READING
Students should read the following in preparation for the first seminar (photocopies will be provided):

Chadwick Allen, extracts from Trans-Indigenous: Methodologies for Global Native Literary Studies (Minneapolis: University of Minnesota Press, 2012)

A full reading list will be provided at the start of the module.

TEACHING
The module will be taught through 10 x 2 hour weekly seminars. Film screenings will also be arranged in relevant weeks.

ASSESSMENT
One 4000-word essay. Students are also required to submit one unassessed piece of work (1700 words) which may be used as a formative piece for the final assessment (e.g. a synopsis or annotated bibliography).

AVAILABILITY
MA Postcolonial Literary and Cultural Studies, MA Modern and Contemporary, and other MA schemes within the School of English.
Module Tutor: Dr Julia Reid

This module explores the important genre of the imperial romance. Late-Victorian romance was undoubtedly complicit with empire: ‘men of imagination and literary skill’, a contemporary wrote, were ‘the new conquerors – the Corteses and Balboas of India, Africa, Australia, Japan, and the isles of the southern seas’. For recent critics, romance’s imperialist affiliations and reactionary gender politics have rendered it ideologically unpalatable. According to Elaine Showalter, the romance revival was rooted in misogyny, its code of heroic masculinity promising to regenerate an effeminate modern world. Infused with the bellicose energies of New Imperialism, the romance revival provided, in Joseph Bristow’s words, ‘reading for the empire’.

However, while romance frequently degenerated into jingoistic chauvinism, the form often bore a more fractured and contradictory relationship to imperialism. The module examines romances by Rider Haggard, Conan Doyle, Kipling, Henty, Wells, Stevenson, and Conrad, to consider the role of fin-de-siècle fiction in forming, sustaining, and questioning imperial mentalities. It investigates the anxieties about gender, sexuality, class, ethnicity, and miscegenation which complicate any simple model of racial ‘othering’. It also explores the possibilities of reading these narratives ‘against the grain’, paying attention to the tales of imperialist violence which they incorporate. The module is informed by new cultural history and postcolonial approaches to the construction of imperial masculinities, drawing on work by Edward Said, Homi Bhabha, Mary Louise Pratt, Robert Young, Anne McClintock, John Tosh, and others. We shall explore how the selected novels shed light on current debates about ‘othering’, ‘orientalism’, hybridity, the ambivalence of colonialist discourse, transculturation, and a crisis in masculinity in the Victorian context.

Texts for purchase
H. Rider Haggard, She (1887) (Oxford World’s Classics or Penguin)
Arthur Conan Doyle, The Sign of Four (1890) (Penguin)
Rudyard Kipling, ‘The Phantom Rickshaw’ (1888) (any edition)
Rudyard Kipling, Kim (1900-1) (Broadview)
G. A. Henty, Rujub, the Juggler (1901) (any edition)
H. G. Wells, The War of the Worlds (1897) (Penguin)
Joseph Conrad, Lord Jim (1899-1900) (Oxford World’s Classics)

Suggested preliminary reading (not for purchase)
Joseph Bristow, Empire Boys: Adventures in a Man’s World (1991)
Patrick Brantlinger, Rule of Darkness: British Literature and Imperialism (1988)
Catherine Hall, ed., Cultures of Empire: A Reader (2000)
Anne McClintock, Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest (1995)
Mary Louise Pratt, Imperial Eyes: Travel Writing and Transculturation (1992)
Thomas Richards, The Imperial Archive: Knowledge and the Fantasy of Empire (1993)
Elaine Showalter, Sexual Anarchy: Gender and Culture at the Fin de Siècle (1992)
Sara Suleri, The Rhetoric of English India (1992)

**Assessment:** The module will be assessed by one 4,000 word essay. Students will also be required to submit one 2,000 word unassessed essay.

**Teaching:** Ten x 2-hour weekly seminars.

**Availability:** MA English Literature (Victorian pathway), other MA schemes within the School.
Module tutor: Professor Tony Crowley

This module will explore the relations between literature and the politics of language from the Renaissance to the present and investigate how specific literary texts engage with linguistic debates concerned with identity, power, and value. In the course seminars we will read theoretical and literary texts together in order to elucidate particular issues. Topics may include:

**English and the contest of language** - Ben Jonson, *The Poetaster* (1601) and Mikhail Bakhtin, 'Unitary Language', from *The Dialogic Imagination* (1981);


**Familiar and foreign words** - James Joyce, *Portrait of the Artist as a Young Man* (1916) and Rey Chow, 'Not Like a Native Speaker: The Postcolonial Scene of Languaging and the Proximity of the Xenophone', from *Not Like a Native Speaker: On Languaging as a Postcolonial Experience* (2014)


**Language and Power** - Margaret Atwood, *The Handmaid’s Tale* (1985) and V.N. Volosinov, ‘Theme and Meaning’, from *Marxism and the Philosophy of Language* (1929);


**Texts for purchase:**


**Teaching:**

Teaching will be by 10 x 2 hour weekly seminars.

**Assessment:**

The module will be assessed by one 4,000 word essay (100%). Students will be expected to complete and bring to class a prep sheet related to the materials under discussion. They will submit a 500 word proposal for their assessed essay towards the end of the semester.

**Availability:**

MA English Literature. As an option under other MA schemes places permitting.
**ENGL5835M**

**THE LITERATURE OF CRISIS: POLITICS AND GENDER IN 1790S BRITAIN**

**Module tutors:** Dr Richard De Ritter and Dr Robert Jones

This module explores a range of writing produced within the turbulent decade of the 1790s. It will investigate the political treatises of the period, exploring how cultural crisis was persistently refracted through the language of gender, from Edmund Burke’s lament that the French Revolution signalled the end of ‘the age of chivalry’, to Mary Wollstonecraft’s desire to effect ‘a revolution in female manners’. It will also focus on a selection of the decade’s innovative fiction, exploring how it combines investigations of individual psychology with broader cultural critique. Finally, the module will engage with poetry of the period (by William Wordsworth, Samuel Taylor Coleridge, Charlotte Smith and Anna Letitia Barbauld), which ranges from politically urgent polemics to reflective meditations upon retirement and domesticity. While the 1790s brought the eighteenth century to a traumatic close, this module will offer the chance to explore the ways in which its exciting and unpredictable literature mapped out new ways of thinking about the relationship between gender, politics and the act of writing itself.

**Texts for purchase**


**Preparatory reading**


**Teaching:** Ten weekly two-hour seminars

**Assessment:** A single 5000 word essay (100%). Prior to writing the essay each student will give a short unassessed conference paper to the rest of their group (0%).

**Availability:** MA English Literature (Romantic pathway). As option under other MA schemes within the School, subject to availability.
THE MAGIC OF MIMESIS

Module tutors: Dr Sam Durrant and Professor Jane Taylor

In a tradition stretching from Plato to Auerbach, mimesis has come to mean the realistic representation of the world. However, in a rich counter-tradition that has its roots in Aristotle’s more dynamic and dramatic sense of art, mimesis describes the complex play of imitation, identification, empathy and desire that structures our relations both to the artwork and to the world. Our module will explore this alternative tradition as it moves between the fields of aesthetics, philosophy, psychoanalysis, anthropology, Frankfurt School critical theory and deconstruction. Central to our enquiry will be the relationship between those regimes of commodification (including capitalism, colonialism and slavery) that have made ‘souls into things’ (Adorno) and the utopian potential of the artwork to reverse this process and reanimate the world.

The module is divided into three sections, all organised around richly provocative artworks. In the first section we will look at ancient Greek debates around mimesis (Plato and Aristotle) and think about what it means to consider an artwork as realist, taking Van Gogh’s ‘A Pair of Shoes’ (1886) and the Coen brothers’ pseudo-documentary *Fargo* (1996) as our *exempla*. In the second section we will move on to a consideration of mimesis as a mode of projective identification or becoming-similar, focusing on psychoanalysis, modernism and Frankfurt School Marxism. Here we will look at Kafka’s enigmatic story ‘Josephine the Singer, or the Mouse Folk’ (1924) and extracts from Walter Benjamin’s anti-autobiographical *Berlin Childhood* (1938). In the third section, we look at mimesis as a mode of sympathetic magic in anthropological accounts of ‘native’ belief systems. Here we will look at Jean Rouch’s documentary on West African spirit possession, *The Mad Masters* (1955), and Jim Jarmusch’s wildly offbeat Western, *Dead Man* (1995). In our final seminar, we will return to Plato through the animated films of the contemporary artist William Kentridge.

Other texts will be drawn into our discussion depending on student interest, and students will be invited to write their essays on whatever artworks most fascinate them. Whilst previous study of critical and cultural theory may be beneficial, the only prerequisite for this module is simply an openness to thinking creatively about how art works.

**Texts for Purchase**

All of the reading material will be made available via the Virtual Learning Environment and screenings will be arranged of films and animations. However, it is recommended that you purchase at least one of the two preparatory texts listed below.

**Preparatory reading:**


**Teaching**
Teaching will be by weekly seminars (10 x 2 hours).

**Assessment**
One assessed essay of 4,000 words.
Unassessed work: students will be expected to contribute to an online discussion group and to submit a draft proposal for their assessed essay in week 8.

**Availability** MA in Critical and Cultural Theory (English Studies). MA Writing Identities: Critical and Creative Practices. Other MA schemes subject to availability.
Module tutor: Dr Ian Fairley

This module is dedicated to a reading in English translation of the German-language poetry of Paul Celan, written between the late 1940s and Celan’s death in 1970. The context of this poetry is catastrophic, for it is written in the wake of ‘that which happened’, the poet’s words for the genocide that we know as the Holocaust or Shoah. An ongoing concern of our study will be what it means to write ‘after’ catastrophe. At the centre of our inquiry is a recent translation of the critical edition of Celan’s major work of poetics, his 1960 speech The Meridian. This text, together with its penumbra of notes, drafts and related prose, is among the most challenging and vital contributions to twentieth- and twenty-first-century thinking about the language and ethics of poetry, notably in its engagement with Martin Heidegger’s philosophy of language. We shall read Celan’s poetry and prose together, and shall attend to both in the company of critical responses to his writing by, among others, his contemporaries Emmanuel Levinas, Maurice Blanchot and Jacques Derrida. Celan held that ‘the poem stands fast at the edge of itself; it calls and brings itself, in order to be able to exist, ceaselessly back from its already-no-longer into its always still’. It is at this edge that we shall endeavour to understand his writing and to think about poetic language after catastrophe.

TEXTS FOR PURCHASE

PREPARATORY READING
Glenn, Jerry, Paul Celan (1973)

TEACHING
The module will be taught through 10 x 2 hour weekly seminars.

ASSESSMENT
Students can choose to be assessed either by an essay of 4000 words or by a critically equivalent translation project/portfolio. A 1700 word unassessed piece of work is also required.

AVAILABILITY
MA Critical and Cultural Theory (English Studies), MA Writing Identities: Critical and Creative Practices and other MA schemes within the School of English.
Module tutor: Dr Nicholas Ray

This module plots a cumulative trajectory through psychoanalytic theory and examines a range of approaches to reading cultural texts from psychoanalytic perspectives. Beginning with Freud’s early abandonment of the ‘seduction theory’, the module addresses a number of key concerns in his subsequent work – e.g. drive theory, fantasy, fetishism, transference, trauma – and attempts to explicate and interrogate them with reference to a series of cultural works, including Leopold von Sacher-Masoch’s Venus in Furs, Shirley Jackson’s The Haunting of Hill House, Tim O’Brien’s In the Lake of the Woods and Peter Greenway’s film The Pillow Book. The critical approach of the module is determined not only by Freud’s preoccupations but by the work of numerous post-Freudian thinkers and clinicians, such as Jacques André, Cathy Caruth, Gilles Deleuze, Jacques Lacan, and Jean Laplanche. Throughout the module we will be concerned both with how psychoanalytic theory can enable us to ask critical questions of literary texts, and how the strategies of textual analysis can enable us to think and rethink the nuances of psychoanalytic theory.

Texts For Purchase (Many of the theoretical papers will be made available electronically on the VLE or in hard copy in the library).
Sigmund Freud and Wilhelm Jensen, Gradiva: A Pompeian Fantasy and Delusion and Dream in Wilhelm Jensen’s ‘Gradiva’, trans. Helen M Downey (cheap reprints available from various publishers via online bookstores; free access versions of the texts can also be read online)
Shirley Jackson, The Haunting of Hill House (Penguin, 2009 [1959]).
Tim O’Brien, In the Lake of the Woods (Fourth Estate 2015 [1994])

Preparatory Reading
Jeremy Tambling, Literature and Psychoanalysis (Manchester 2012).

Teaching
10 weekly 2 hour seminars

Assessment Method
The module will be assessed by a single essay for 4000 words. Students will be expected to write one unassessed paper of 2000 words.

Availability
MA in English Literature MA Critical and Cultural Theory (English Studies)
MA in English Literature (Modern and Contemporary pathway)
As option under other MA schemes within the School, subject to availability.
Module tutor: Dr Jeremy Davies and Dr David Higgins

This module will invite students to reflect on human encounters with the more-than-human world in the British Romantic period. We will investigate the representation of local and global habitats and climates; of animals and plants; and of naturalists, colonists, and visionaries. Students will interrogate the significance of Romanticism for environmental thought, and trace connections between Romantic-period debates and present-day ecological concerns. They will examine the relationship between Englishness, Britishness, and colonial expansion, recognising how biological interactions helped shape the history of empire. The course will focus especially on the diverse ways in which the Romantics imagined the lives, the influence, and the ethical importance of non-human beings.

We will study the politics of the environment via Edmund Burke, William Cobbett, Thomas Malthus, and Jean-Jacques Rousseau. Romantic natural history will be represented by Gilbert White’s prose and Dorothy Wordsworth’s journals, as well as the poetry of John Clare, Samuel Taylor Coleridge, Charlotte Smith, and William Wordsworth. Mary Shelley’s novel The Last Man will provide an opportunity to examine Romantic apocalypticism in an environmental context. We will pay special attention to works by Lord Byron, Eleanor Porden, Stamford Raffles, and Percy Bysshe Shelley that were infl ected by the global cooling caused by the Mount Tambora eruption of 1815. Those texts, along with the travel writing of William Bartram, will also enable us to investigate the imperial and colonial aspects of Romantic ecology.

Texts for purchase

John Clare, Major Works (OUP, 2008)
Mary Shelley, The Last Man (Broadview, 1996)
Gilbert White, The Natural History of Selborne (Penguin, 1987)
Dorothy Wordsworth, The Grasmere and Alfoxden Journals (OUP, 2008)
William Wordsworth and Samuel Taylor Coleridge, Lyrical Ballads: 1798 and 1802 (OUP, 2013)

Students should buy the specified editions of the books above before the start of the course. A module booklet containing a range of primary texts will be available for purchase at cost price.

Preparatory reading

Jonathan Bate, Romantic Ecology and The Song of the Earth
Katey Castellano, The Ecology of British Romantic Conservatism, 1790-1837
Timothy Clark, The Cambridge Introduction to Literature and the Environment
James McCusick, Green Romanticism: Romanticism and Ecology
Timothy Morton, Ecology Without Nature and The Ecological Thought
Ashton Nichols, Beyond Romantic Ecocriticism

Teaching

Ten weekly two-hour seminars

Assessment

One 4,000 assessed essay. In addition students will be required to write an unassessed essay of 2,000 words.

Availability

MA English Literature (Romantic pathway). As option under other MA schemes within the School, subject to availability.
Module tutor: Professor David Fairer and TBC

The aim of this module is to examine and question some of the most significant forms of self-construction from the end of the eighteenth century until the end of the Romantic period. We will read canonical poetic texts by William Wordsworth, Byron and John Keats alongside a variety of other literary representations of the self. These include autobiography, letters, travel writing, diaries and the novel. In particular, the work of women writers such as Mary Wollstonecraft, Dorothy Wordsworth and Mary Shelley, and of the Romantic essayists Charles Lamb, Thomas De Quincey and William Hazlitt, will be used to question the dominance of a male Romantic sublime.

Set Texts

Wollstonecraft, Mary, *A Short Residence in Sweden, Denmark and Norway* (Penguin)
De Quincey, Thomas, *Confessions of an English Opium-Eater* (World's Classics)
Hazlitt, William, *Liber Amoris* (Carcanet)
Byron, Lord [George Gordon], *Childe Harold's Pilgrimage* (Penguin)
Shelley, Mary, *Frankenstein* (Broadview Press)

*Wordsworth, Dorothy. A selection of journal entries
*Lamb, Charles, a selection of essays
*Keats, John, a selection of odes and letters

*Available in a module hand-out at the beginning of the semester. Students are strongly advised to read as many of the longer texts as possible in advance of the module.

Teaching
Ten weekly two-hour seminars

Assessment
Assessment will be by one 4,000 essay. In addition students will be required to write an unassessed essay of 2,000 words.

Availability
MA English Literature (Romantic pathway)
As option under other MA schemes within the School, subject to availability
Semester 2, 2016-17

ENGL5817M
SHAKESPEARE’S TYRANTS

Module tutor: Professor Paul Hammond

Much political discussion in Shakespeare’s day centred on questions of tyranny, freedom from tyranny, and whether resistance to tyranny, including the violent overthrow of a tyrant, could be justified legally or morally. This module explores plays by Shakespeare which form an extended meditation on the nature of tyranny and liberty, considering both political and domestic tyranny and the connections between them. The programme begins with the poem in which Shakespeare presents the rape of Lucrece by Tarquin—who thereby becomes a model of both political and sexual tyranny—and with Machiavelli’s classic text on the practicalities of exercising power. We then proceed to discuss pairs of plays which depict various forms of political and domestic tyranny, and consider these in relation to: the theory and practice of government; Shakespeare’s development of theatrical methods of depicting the psychology of tyranny; the connection between the desire for political control and the desire for domestic and sexual control; and the means through which characters resist tyranny and develop their own modes of liberty—one of which proves to be suicide.

I Prologue: What is ‘tyranny’?
Seminar 1: Shakespeare’s Lucrece and Machiavelli’s The Prince.

II Tyranny and Monarchy
Two plays which depict the rise and fall of a tyrant within a monarchy.
Seminars 2 and 3: Richard III and Macbeth

III Tyranny and Democracy
Two plays which explore forms of tyranny and liberty in republican Rome.
Seminars 4 and 5: Julius Caesar and Coriolanus

IV Tyranny and Sex
Two plays which explore connections between political tyranny and sexual exploitation.
Seminars 6 and 7: Titus Andronicus and Measure for Measure

V Tyranny and the Family
Two plays in which the central figure has both political and domestic authority.
Seminars 8 and 9: King Lear and The Tempest

VI Conclusion: Seminar 10 This will allow us to draw together the various ideas which we have pursued during the term.

Texts for purchase
It is important at postgraduate level to study these plays from good scholarly editions. The Arden series is recommended for Lucrece in Shakespeare’s Poems and all the plays except for Macbeth, for which the Cambridge edition is preferable, and for The Tempest, for which the Cambridge edition is recommended. Machiavelli’s The Prince is available in the Penguin Classics or Oxford World’s Classics series.

Teaching Teaching will be by ten two-hour seminars.

Assessment The module will be assessed by one essay of 4000 words. A short essay of around 1000 words, and occasional oral presentations, will also be required, but not assessed.

Availability MA in English Literature (Renaissance pathway), MA in English Literature, and other MA schemes within the School of English.
Module withdrawn due to low student demand

Stories of selfhood and family abound. Culturally we are fascinated by real lives, by where we and others have come from; by tales of selves’ arrival, departure, transformation and return – whether written by presidents, pop stars, abused kids or great writers. This module engages with the phenomenon of self-accounting and family genealogy by reading some of the best of recent writing. Centred on the American scene as possibly the crucible for this fascination with ‘where you come from,’ the texts that we read nevertheless all travel out of the US, making – indeed showing as inextricable – connections between the US and the rest of the world. Our set texts span geographies, histories, intimacies. A first-generation Chinese American struggles to negotiate her present through her past; an African American woman searches for her slave ancestor on the west coast of Africa; a Holocaust descendant returns to Eastern Europe to find out what really happened to the missing family; an established writer composes for her dying daughter an urgent family history of their centrality in Chilean upheavals; a daughter writes with disturbingly unapologetic eloquence of her incestuous relationship with her father; a gay man tells his quest for self and sexuality. As the module is part critical and part creative, we will attend to how these writers write, isolating recurrent memoir techniques such as reflecting on a photograph, deploying a letter, reconstructing a conversation or interview, using the family tree, the motif of the journey, seaming in myth, fairytale or other cultural story, and character portraiture. We will also consider the necessity for fiction in such nonfiction, and digest some of the classic and latest critical work from the field of biography studies. The final part of the module will allow students to model and innovate what they have learned from their reading in order to create their own story of self and/or family. The module is taught by a tutor who is currently completing his own family memoir. Students will be invited to engage with his work, both published and unpublished.

Set Texts
Isabel Allende, *Paula* (Flamingo, 1996)

Preparatory Reading
Judith Barrington, *Writing the Memoir: From Truth to Art* (Eighth Mountain Press, 2002)
Latest issues of journals *Biography* and *Life Writing*.
Students should come to the first seminar having read Kingston’s memoir

Teaching: Teaching will be by ten, weekly two-hour seminars. The last four weeks of teaching will consist of workshops devoted to students’ own writing in preparation for assessment.

Assessment: Assessment will be by one piece of critical writing of 2,000 words (50%), one piece of creative nonfiction (memoir/family memoir) of 3,000 words (40%), and a 200-word-per-week blog response to the primary texts (10%). In addition, students will be expected to give one seminar presentation debating with biography criticism and to play a full participatory role (sharing their own work and reading other students’ work) in the writing workshops.

Module tutor: Professor Martin Butler

This module studies the representation of the peoples and cultures of the Mediterranean and Middle East in English drama 1588-1630. The expansion of English trade into the orient, the impact of new luxury goods, and the creation of a global marketplace ensured that geographically remote locations became an intrinsic part of the Renaissance cultural imaginary. The drama of this period began to fill up rapidly with representations of non-European peoples, and to focus on plots of Machiavellian ambition, sexual predation, piracy, and religious apostasy which articulated the anxieties attendant on the origins of empire. The drama's preoccupation with margins and ethnic difference bespeaks the fears and fascinations of its time, as the nation re-visioned itself in relation to new global perspectives, in which English identity was both affirmed and challenged by its encounters with the 'other'.

We shall look at plays and masques by Marlowe, Shakespeare, Jonson, Massinger, and others which deploy the stereotypes of the greedy Jew, the lustful Turk, and the passionate Moor in order to explore religious, cultural, and gender differences. We end with John Fletcher's *The Island Princess*, a play which extends these concerns to the spice islands of the Far East.

**Texts for Purchase**

Christopher Marlowe, *Tamburlaine*, parts 1 and 2 (ed. A. B. Dawson, New Mermaids; or eds. J. S. Cunningham and E. Henson, Revels Student Editions)
Christopher Marlowe, *The Jew of Malta* (ed. James R. Siemon, New Mermaids; or ed. David Bevington, Revels Student editions)
John Fletcher, *The Island Princess* (ed. Clare McManus, Arden early Modern Drama)

Students are also asked to access these four (short) texts electronically via. Early English Books Online (EEBO) and the Cambridge Ben Jonson Online:
Ben Jonson, *The Masque of Blackness* (Cambridge Ben Jonson Online)
George Chapman, *The Memorable Masque* (EEBO)
William Davenant, *The Temple of Love and The Cruelty of the Spaniards in Peru* (EEBO)

In Vitkus's anthology, we shall be reading Philip Massinger’s *The Renegado* and Robert Daborne’s *A Christian Turned Turk*. There is also a good recent edition of *The Renegado* edited by Michael Neill, in Arden Early Modern Drama.

Any of the following books would be a useful introduction to the concerns of this module:
Emily Bartels, *Speaking of the Moor* (2008)

**Teaching** This module is taught by ten weekly 2-hour seminars.

**Assessment** This module is assessed by a single essay of 4,000 words. An unassessed essay of 2000 words will also be required.

**Availability** MA English Literature (Renaissance pathway), other MA schemes within the School of English.
ENGL5837M
VICTORIAN NEW MEDIA

Module tutor Dr James Mussell and Dr Richard Salmon

The Victorian period witnessed a media revolution. From the industrialization of print to the invention of recorded sound, the Victorians created new ways in which they could relate to one another. This module explores the impact of different kinds of Victorian new media, considering how they were understood and the effect they had on more established forms and genres. Each week we will read material (literary and non-literary) that responds to a particular form of media or media technology. We will discover how these new media affected the way the Victorians communicated, whether across space and time or between the living and the dead.

The module will begin with a class on inscription, ‘Writing Things Down’, which will consider the purpose of writing and how this was shaped by industrial print culture. We will then move on to look at different types of Victorian new media, with classes on the telegraph (both wired and wireless), post, paper, the cinematograph, and the phonograph. We will also discuss the place of technology in the period and its connection with a particularly Victorian kind of modernity. New media were often described as collapsing time and space, bringing people closer together. On this course we will explore the technologies, systems, texts, and objects that shrank the world and consider the new kinds of presence that were subsequently produced.

Texts for purchase
Please try and buy the following in these editions:

We will also be reading the following novel, which has not been published in a scholarly edition. It is available in print and online, but you don’t need to buy it as long as you are happy to read it onscreen and have some means of referring to it in class:

Preparatory texts (not for purchase)
Kittler, Friedrich, Grammaphone, Film, Typewriter (Stanford, Ca: Stanford University Press, 1999).  

Teaching: Teaching will be by 10 two-hour weekly seminars

Assessment: This module will be assessed by one 4000 word essay. Students will also be required to submit an unassessed piece of work of 2000 words.

Availability M.A. in English Literature (Victorian pathway), M.A. in English Literature, as an option under other schemes within the School.
## Alphabetical List of MA Option Modules by Semester

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### Semester 2

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