School of English, Sociology, Politics & Contemporary History

MODULE OPTION BOOKLET

BA (Hons) English and Creative Writing
BA (Hons) English, Drama and Performance Studies BA (Hons) English Language and Linguistics
BA (Hons) English Literature
BA (Hons) English Literature with English Language
BA (Hons) English with Cultural Studies

Academic Year
2009-2010
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General Notes on the Booklet

All undergraduate students currently in Level 1 and Level 2 must now choose their module options for next year. This booklet gives you a brief description of the modules which are given in level, semester and then alphabetical order. The list of modules available to your particular programme of study is given on the programme option form. Please be sure to hand in your completed option form to the ESPaCH School office by the time stipulated. Some modules will be ‘capped’ at a maximum number of students, and unless otherwise stipulated, these will operate on a ‘first come, first served’ basis. There are also strict deadlines to which the School must adhere, so please decide quickly.

All forms must be returned by 2.00 pm on Friday, 27 March 2009

Modules in this booklet are provisional, and may be subject to change. Students will be notified if this happens and will be given their next module choice.
# Teaching Dates – Academic Year 2009/2010

Academic Year 2009-10

<table>
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<tr>
<th>Induction Period</th>
<th>21 September - 27 September 2009</th>
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| Semester 1       | 28 September 2009 - 24 January 2010:  
|                  | 28 Sept - 18 Dec (12 weeks)  
|                  | 11 Jan - 24 Jan (2 weeks)  
|                  | Total of 14 weeks |
| Christmas Vacation | 19 Dec 2009 - 10 Jan 2010 (3 weeks) |
| INTER-SEMESTER BREAK | 25 JAN - 31 JAN 2010 (1 WEEK) |
| Semester 2       | 1 February - 30 May 2010:  
|                  | 1 Feb - 26 Mar (8 weeks)  
|                  | 19 Apr - 30 May (6 weeks)  
|                  | Total of 14 weeks |
| Easter Vacation  | 27 Mar - 18 Apr 2010 (3 weeks) |
| INTER-SEMESTER BREAK | 31 MAY - 6 JUN 2010 (1 WEEK) |
| Semester 3       | 7 June - 12 September 2010:  
|                  | 7 June - 12 Sep (14 weeks)  
|                  | Total of 14 weeks |
| INTER-SEMESTER BREAK | 13 SEPT - 19 SEPT 2010 (1 WEEK) |
SCHOOL OF LANGUAGES

University-wide Language Programme

ESPaCH runs a scheme which allows English students in Level 2 and Level 3 to take a foreign language module in place of one of their usual options (excluding core modules). These are taught in the School of Languages (with no extra fee involved for students). A language module will carry the full twenty credits and the mark obtained will contribute (as is the case with all other modules) towards your Level mark and, finally, your degree classification.

Some languages are taught from complete beginner’s level; others will develop students from GCSE or ‘AS’ level standard. All will involve two hours of teaching per week. Days and times will be confirmed in the summer.

NOTE: Because of the nature of language learning, each language module is run as a ‘long, thin’ module across both semesters of the academic year. Assessments will fall in both semesters. To accommodate this module, you must drop one of your usual ESPaCH modules in one semester. Please note that this means that in one semester you will be effectively taking 2.5 modules, and in the other, 3.5 modules.

If you wish to take a language the process is simple: you should number your ESPaCH modules, according to your preference, on your module option form in the usual way. Then, enter the name of the language module you wish to take (including the stage) in the appropriate box on your form. You must also specify in which semester you wish to drop an ESPaCH module in order to take the language. Provided there are no timetabling clashes, you will take the language module in place of your least preferred ESPaCH option module in that semester (this may not include core modules).

The Foreign Language Option is for you if:
• You want to operate effectively, even just at a basic level, in a second or third language.
• You want to improve your chances of employment – and of earning a higher salary! Graduates from other countries often speak at least two languages and they will be competing with you for jobs.
• You want to prepare for an international career or to work for an international company in the UK.
• You were good at a language at school and want to carry on studying it.
• You never got the chance to study another language, or it wasn’t your best subject at school. It’s not too late to prove you can do it now!
• You want to combine practical language skills with the study of your main subject specialism.
• You are thinking of studying or working abroad as part of your programme of study.
• You realise that speaking just your own language is no longer enough!

What language can I study?
• French, German, Spanish, Italian, Mandarin Chinese, Japanese at various levels (called “Stages”) depending on your previous experience in the language. Or you can study English if you are a non-native speaker.

How will I learn?
• Language modules are integrated into your main programme of studies, and are worth 20 credits each year. They are taught across Semesters 1 and 2.
• The module content is very practical, preparing you for using the language in your future career. The lower Stages will help you cope with everyday situations abroad or when dealing with visitors to this country; the higher Stages aim to develop your ability to use the language more widely in professional contexts.
• Class contact is 2 hours a week, plus a further hour each week of directed self study in the Language Resource Centre (Maxwell Building).
• Assessment is by means of short, practical tests based on your coursework.

Which Stage should I join?
That will depend on what experience you already have (if any) of learning the language. As a general rule, even if you last studied the language a long time ago, you should join the Stage that matches any qualifications you have. Further information should be available on Blackboard soon.

For further advice, please contact us or come and visit us in Maxwell Building.

Contact Jill Aldred
University-wide Language Programme
Room 837, 8th Floor, Maxwell Building
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Email Enquiries : J.M.Aldred@salford.ac.uk
English

Information regarding the modules on offer is contained in the following pages. If you require any further details, please contact the module tutor specified.

Please consider your options carefully as once you have submitted your form you will be unable to change them.

As you are not necessarily guaranteed your preferred modules, please indicate your preferences for each semester in rank order (number them 1, 2, 3, etc.). Modules which under-recruit will not run, and some modules will operate with restricted numbers. If you are not able to take your preferred modules due to ‘caps’, you will default to the next available module on your list.

All students take six modules per year; usually three per semester unless a University-Wide Language module is chosen. In this case, please see the information in the box on page 3.

BA (Hons) English and Creative Writing (WREN)
In addition to your two core and one option modules in Creative Writing, you must choose from three option modules in English literature over the two semesters for both levels 2 and 3.

BA (Hons) English, Drama and Performance Studies (EDPS)
There are two core modules at Level Two (one English, one Drama) and one core module at Level Three (Drama). You will need to pick option modules for each semester so that you have a total of three Drama and three English modules across the year.

BA (Hons) English Language and Linguistics (ELLI)
Level 2 take three modules in each semester making a total of three English Language and three Linguistics modules over the year. Level 3 must take three English Language and three Linguistics modules during the year; students can replace one option module with a dissertation (either within Linguistics in either semester, or in English Language in semester 1 only), or with a UWLP module.

BA (Hons) English Literature (LELF)
Levels 2 and 3 must take the core modules plus two options in each semester.

BA (Hons) English Literature with English Language (ELLA)
Levels 2 and 3 must take the core modules plus at least two language modules and two additional literature modules during the year.

BA (Hons) English with Cultural Studies (ENCS)
Levels 2 and 3 must take the core modules plus one additional English module and one Cultural Studies module in each semester. Please number your English and Cultural Studies modules separately.
**Level Two, Semester 1**

**BRITISH CINEMA (ENCS students only) (CODE TBC)**

MMP

**Level 2, Semester 1**

British Cinema is designed to give students an introduction to the history of British cinema, its institutions, its stars and some of its production personnel. In doing so it may engage with some of the following:

- What is British cinema? Problems of defining a national cinema
- Gracie Fields: a British film star
- The British ‘new wave’
- Genre and British cinema: the case of horror
- Traditions of social realism and British cinema
- British cinema and television
- Representing race, class and gender in British cinema
- British cinema in the 21st century

**Initial Reading:**


Mundy, John (2007) *The British Film Musical*. Manchester: MUP.


**Assessment:** Presentation (25%), Essay (2500 words) 75%

**BRITISH WRITERS AND POPULAR CULTURE from the 1930s to 1980s (27552)**

Dr Ben Harker

**Level 2, Semester 1**

This module will explore some of the ways in which British writers and intellectuals have represented and engaged with popular culture over a fifty-year period. We will be analysing the histories and meanings of terms such as ‘culture’, ‘popular culture’, ‘mass culture’, ‘highbrow’ and ‘literary’. These terms will be used to frame analysis of a wide range of texts including novels, essays, poems, television programmes, films and plays. Throughout the course we will be keeping a close eye on the period’s shifting historical and political contexts; questions around class, gender, sexuality and national identity will be at the forefront of our enquiries.

**Set texts (likely to include most of the following):**

**Novels:**


**Films:** John Boulting dir., *Brighton Rock* (1947)

A selection of ‘Free Cinema’ documentaries.

**Television:** Philip Saville dir., *Boys from the Blackstuff* (1982)

**Assessment:** One 1,500 word essay mid-semester (25%) and one 3,000 word essay at the end of the semester (75%).
CINEMA AND PSYCHOANALYSIS (23518)  
Dr Peter Buse  
Level 2, Semester 1  
This module introduces students to psychoanalysis by way of cinema and to cinema by way of psychoanalysis. It will ask whether key Freudian methods (such as dream interpretation), concepts (phantasy, fetishism, wish-fulfilment) and narratives (the Oedipus and castration complexes) can illuminate a series of Hollywood and non-Hollywood films. In addition, the module examines how post-Freudian psychoanalysis, especially in its Lacanian and feminist manifestations, has been put to work in film theory since the 1970s. Particular emphasis will be placed on cinema as a visual medium and the ways in which film theory takes this into account in its appropriations of psychoanalytical terms such as the mirror-stage, the gaze, voyeurism, and scopophilia. Key writers we might draw on include Laura Mulvey, Christian Metz, Slavoj Žižek, Mary Ann Doane and Carol Clover.

Lectures will be used to explicate a range of psychoanalytical theories and methods and to provide background on film genre and film analysis. In seminars we will read key texts by Freud, Lacan and film theorists and analyse the set films in light of these readings. **An additional two hours will be taken up by weekly screenings.** Please note that you must make a commitment to attend screenings and be willing to watch films again using library viewing facilities.

We will study nine films on the module. They are likely to be chosen from the following, **but please note films may change depending on availability:**

- *The Devil Wears Prada* (David Frankel, 2006)
- *Halloween* (John Carpenter, 1978)
- *The Heart is Deceitful Above All Things* (Asia Argento, 2005)
- *Letter to Brezhnev* (Chris Bernard, 1985)
- *Little Voice* (Mark Herman, 1998)
- *Me, You and Everyone We Know* (Miranda July, 2005).
- *Mildred Pierce* (Michael Curtiz, 1945)
- *Morocco* (Josef Von Sternberg, 1930)
- *Notorious* (Alfred Hitchcock, 1946)
- *Viridiana* (Luis Bunuel, 1961)
- *Voyage to Italy* (Roberto Rossellini, 1953)
- *Y tu mamá también* (Alfonso Cuarón, 2001)

**Assessment:** This module will be assessed by a 1500-word diagnostic essay (25%) and a 2-hour examination (75%)

CONTEMPORARY AMERICAN CINEMA (ENCS students only) (13012)  
Kirsty Fairclough (MMP)  
Level 2, Semester 1  
Following on from the work undertaken in Classical Hollywood Cinema at level 1 this module aims to investigate the changing social and cultural contexts of both mainstream and independent American cinema. The module is concerned with the tumultuous changes that have dominated the landscape of filmmaking in America in recent years. It will address conflicting definitions of independence within a global marketplace and will compare and contrast the modes of production within Hollywood and the independent sector. It will also discuss the importance of marketing within contemporary filmmaking.

**Initial reading:**
CORPUS LINGUISTICS (ELLI and ELLA students only) (CAPPED at 40) (28611)
Dr Nick Smith
Level 2, Semester 1
A corpus is a collection of texts, stored on computer, and sampled to represent one or more varieties of a language. In the last twenty years corpora (=the plural of corpus) have revolutionized the study of language, especially English. Because they are very large – containing thousands or even millions of words – and can be easily searched by computer, corpora give us a unique way of exploring language as it is actually used. They allow us to describe the frequency and behaviour of words, phrases, word meanings, grammatical constructions, and other patterns in language, and how these vary across types of speaker and types of text. Examples of questions that a corpus can help you to answer include:
(a) Do younger or older speakers use maybe (vs. perhaps) more, and is the usage of each form the same across the age groups?
(b) What differences are there between British and American English (e.g. in Have you eaten yet? versus Did you eat yet?)
(c) What recent changes have there been in standard English?
(d) How can corpora help the compilation of dictionaries?
(e) How can corpora be used in language learning and teaching/ ... sociolinguistics/ ... semantics/ ... grammar/ ... translation?
This module includes a weekly hands-on component, i.e. you will use computers in the lab to explore questions such as those above, focusing on English as an example.

Indicative texts:

Assessment: Short exercise (25%) in which students write a plan for answering a simple research question through the use of corpora. Plus a corpus-based project essay (75%).

CREATIVE WRITING (22195)
Dr Anthony Rowland
Level 2, Semester 1
This module aims to give students the opportunity to develop their creative skills, and to deepen their understanding of various genres and sub-genres of writing. The module will explore genres such as the haiku and creative themes such as ‘the city’. In some workshops, students will be given information on how to write within a certain genre; they will then have the opportunity to practise this both in the rest of the workshop with the group as a whole, and in their own work. The prose section may focus on topics such as the construction of a ‘realist’ text, and devices such as character, plot and voice. Examples in the short story form will be explored, whilst individual and group exercises will help students to produce their own texts, and develop their appreciation of the editorial process. This module will consist of weekly workshops lasting two hours. In some workshops, students will be split into smaller groups in order to perform a task. Their findings will then be reported back to the group as a whole. It will be made clear that the emphasis will be on drafting and editing in order to improve individual work.

Secondary Reading (i.e., not primary or essential reading)
Dorothea Brande, Becoming a Writer (Papermac)
Jeffrey Wainwright, Reading Poetry: the Basics (Routledge)
Natalie Goldberg, *Wild Mind* (Rider)
Ted Hughes, *Poetry in the Making* (Faber)

**Assessment:** diagnostic portfolio (25%); final portfolio (75%)

**GENRE AND BEYOND (ENCS students only) (CODE TBC)**
**MMP**
**Level 2, Semester 1**
This module will focus on the idea of film genre and consider its history and its usefulness in analysing the output of the contemporary film industries from around the world. In doing so it might engage with some of the following:

- Genre as a way of understanding films
- Genre as an organising principle within the film industries
- Genre and film marketing
- Genre and film audiences
- Contemporary use of genre within film industries
- Problems of genre an approach to cinema
- Genre and international and art cinemas
- Beyond genre?

**Initial Reading:**

**Assessment:** Presentation (25%), Essay (2500 words) 75%

**HISTORICAL LEXICOGRAPHY (25389)**
**Dr Maggie Scott**
**Level 2, Semester 1**
The English Language has been documented in dictionaries of one sort or another for many hundreds of years, and dictionary production in the 21st century makes a significant contribution to the publishing industry. This module looks at modern lexicographical techniques and examines the history of the dictionary in England and Scotland, considering the ways in which the dictionary and the thesaurus have evolved as lexical tools. We will consider the treatment of slang, colloquial and regional language in dictionaries, and the relationships between lexicography, lexicology and linguistics. The module will also investigate the development of major diachronic dictionaries, with special reference to the *Oxford English Dictionary* and the *Dictionary of the Scots Language*.

**Indicative texts:**
Green, J. *Chasing the Sun: Dictionary-Makers and the Dictionaries they made* (London, 1996)
Hartmann, R. R. K. *Teaching and Researching Lexicography* (London, 2001)

*Recommended introductory texts.*
Assessment: This module is assessed by a 1000-word diagnostic exercise early in the semester (15%), a 2000-word essay mid-semester (25%) and a 2-hour examination during the exams period (60%).

IDENTITIES AND INTERACTIONS (ENCS students only) (27414)
Dr Alex Dennis / Dr Rob Philburn / Dr Greg Smith
Level 2, Semester 1
This module introduces and explores a range of approaches to the study of human interaction. Instead of thinking about society as a ‘thing’, these approaches conceive of social life as the product of people's activities – what they do and how they do it. The module will address three traditions in this perspective: the Chicago School, symbolic interactionism and ethnomethodology. As well as exploring these theoretical traditions, we will demonstrate how they can be applied in a wide range of fields – including health care, education, deviance, gender relations, urban life and ethnic difference. Students will be able to bring their own experiences and observations to bear in workshop sessions, where these approaches can be tested and elaborated. Observational (ethnographic) methods will be explained and used, providing a good grounding for independent study (e.g., the enterprise project or a dissertation).

Indicative reading (i.e., not essential reading)

Assessment: essay (50%) and examination (50%)

INTRODUCTION TO CHILDREN'S LITERATURE (Capped at 45) (CODE TBC)
Dr. Gill James
Level 2, Semester 1
This module will introduce you to Children's Literature. You will become acquainted with its history and will be invited to study twenty-first and twentieth century texts produced for children from pre-reading infants up to early teens. You will be given the opportunity also to invent and/or analyse such texts. Texts may be visual and may be written in script, verse or prose. You are encourage to read widely on this course.

Reading will include:

Assessment: 1500 critical reading of a key stage text (worth 30% of final mark), a 2500 critical analysis or production of a key stage text (worth 50% of final mark) and a 500 word evaluation of how the latter relates to other work in Children's Literature (worth 20% of final mark).

INTRODUCTION TO SCRIPTWRITING (FICTION) (Core for WREN, Optional for EDPS Students) (16070)
(School of Media, Music and Performance (MMP))
Level 2, Semester 1
This option acts as a comprehensive introduction to the rudiments of Scriptwriting. It will examine all fundamental aspects of fictional storytelling: narrative structure, character development, character types, dialogue, relation of character to plot, the use of subplots, etc. The module also explores differing conceptual and technical approaches
used in scriptwriting for theatre, TV and film. Weekly lectures are supported by seminars and analysis of examples of video or script texts. Writing assignments are followed by individual tutorials where work is assessed and the next stage of the writing process is developed. NOTE: This module is a pre-requisite for Scriptwriting at level 3 in MMP.

**Recommended reading includes:**
Aristotle, *The Poetics*
Parker, P. *The Art and Science of Screenwriting* (Intellect Press, 1999)
Swain, D. *Film Scriptwriting: A Practical Manual* (Focal Press, 1987)

**Assessment:** a treatment (15%), a step outline (35%), and a 20-30 minute Script (50%)

**ISSUES IN ADAPTATION 1: Literature on Stage and Screen (EDPS, LELF, ENCS WREN Students only)**
(CAPPED at 24) (28364)
Frances Piper
Level 2, Semester 1
In Issues in Adaptation 1, students study a range of literary texts and their stage or screen counterpart(s). The distinctiveness of each cultural form will be considered in relation to the themes and issues that the texts themselves reflect upon. The comparative roles of author, screenwriter and director as well as issues such as genre and conditions of production will inform these discussions. Similarly, there will be opportunities to explore the integral role of technical arts such as scenography, music, sound production, particularly in relation to issues of:

a) communicating complex narrative description and  
b) the manipulation of time and space in writing and in film.

The two-hour seminars will consist of a mix of viewing, presentations and discussion rather than formal lectures. Sessions 8 & 9 will take the form of individual presentations in which students will present a critical and aesthetic strategy for the adaptation of a short section of a selected literary text for either screen or stage. Students will be expected to attend at least five screenings during the course of the module.

**Indicative reading:**
- **Novels**
  - *Oliver Twist* (1837-39, serialisation) by Charles Dickens  
  - *The Great Gatsby* (1925) by F. Scott Fitzgerald  
  - *Rebecca* (1938) by Daphne du Maurier  
  - *Lolita* (1955) by Vladimir Nabokov

- **Plays**
  - *The Taming of the Shrew* (1594) by William Shakespeare  
  - *Betrayal* (1978) by Harold Pinter

- **Secondary Material**
  - McFarlane, Brian (1996) *Novel to Film: an Introduction to the Theory of Adaptation* OUP  

**Assessment:** Individual seminar presentation (25%), Examination (adaptation analysis) (75%)

**LANGUAGE AND COMMUNICATION (ELLI students only) (12101)**
Prof. Diane Blakemore
Level 2, Semester 1
**PREREQUISITE: INTRODUCTION TO LANGUAGE AND MEANING (LEVEL 1)**
- How do speakers resolve ambiguities?  
- How can speakers communicate more than they say?  
- How do we understand metaphors?

This module takes up the themes introduced in the Level 1 module Language and Meaning, investigating how communication takes place, and the different levels at which meaning operates. You consider topics including the role
of context and inference in the construction of meaning, the distinction between implicit and explicit meaning and how these can be recovered, and the interpretation of figurative language.

**Indicative Reading List**
Clark, H. 1977. *Bridging* (available from file)

**Assessment**: This module is assessed by a 2-hour exam (50%), a short report (20%) and a 1,500-word essay (30%).

**THE RISE OF THE PERIODICAL (28612)**
Dr. Susan Oliver
**Level 2, Semester 1**
The module will look at the rise of periodical writing and its impact in Britain from the early eighteenth century through to 1830. Coverage will include publications ranging from *The Spectator, The Tatler, The Idler* and *The Rambler* (18th Century), through S. T. Coleridge’s *The Watchman* and *The Friend*, major periodicals such as the *Edinburgh Review, Quarterly Review* and *Blackwood’s Magazine*, Leigh Hunt’s *Examiner*, and essays by William Hazlitt and Thomas de Quincey. Some women’s writing will be included in the module. Blackboard will be used to supply a variety of related materials, and you will become familiar with digital archives in addition to printed sources.

**Indicative Syllabus includes the following topics:**
- Introduction to British periodicals and critical journalism.
- Methodologies and concepts.
- Editors, essayists and reviewers.
- Women’s magazines
- Radical journalism
- Controversies.
- The circulation of critical journals.

**Sample secondary reading list:**

**Assessment**: 2500 word Essay (60%) and 2 hour examination (40%).

**THE ROMANTIC PERIOD (CORE MODULE FOR LELF, ELLA, ENCS STUDENTS ONLY) (18677)**
Professor Sharon Ruston
**Level 2, Semester 1**
The Romantic period (c. 1780-1820) was a time of revolution when radical writers began to argue for the natural rights of mankind. Following the American and French Revolutions, there were debates in print over the rights of man, women, slaves, religious dissenters, Catholics, and animals. It was a time when poets experimented with new literary forms and styles, the novel began to emerge as a recognisable genre, and plays were popular. The ‘spirit of the age’ newly discovered nature, the sublime, childhood, nationhood, empire, the self, and the gothic. This module will consider these themes within their historical and cultural context, paying close attention to the language of the texts themselves.

**Primary Reading List**
Joanna Baillie, *De Monfort* (1798), ed. Peter Duthie (Broadview Press, 2000)

It is advisable that you read the novels on this module in advance of the module. The poetry is found in *Romanticism: An Anthology*. You may also find Sharon Ruston’s student guidebook useful: *Romanticism: Introductions to British Literature and Culture* (Continuum, 2007).

**Assessment:** Two tutorial essays, one of 1000 words (15% of final mark), one of 1500 words (25% of final mark), and a two-hour examination (60% of final mark).

**SOCIOLINGUISTICS (ELLI students only) (25394)**
Charlotte Hoffmann (School of Languages)

**Level 2, Semester 1**

**PREREQUISITE: INTRODUCTION TO SOCIO- AND PSYCHOLINGUISTICS (LEVEL 1)**
- What makes us change the way we speak?
- Can a language be sexist?
- How does a language become a standard variety?
- Why are some speech communities more successful than others in maintaining their language?

This module allows you to investigate the connection between language and society in more detail. The first part of the module looks at language and how it is affected by the way it is used for different purposes (register and style variation) and by different speakers (language and gender) and how we can investigate these issues. The second part looks at how standard languages come about (standardisation) and what role language plays in societies where more than one language are spoken by different communities and where they may be in competition with each other (patterns of multilingualism, language shift and maintenance, language planning).

**Indicative Reading List**

**Assessment:** This module is assessed by a mid-semester presentation (25%), a piece of coursework (25%) and a 2-hour exam (50%) in exams weeks.

**SYNTACTIC THEORY (ELLI students only) (26180)**
Dr. Ivan Garcia-Alvarez (School of Languages)

**Level 2, Semester 1**

**PREREQUISITE: INTRODUCTION TO MORPHOLOGY AND SYNTAX (LEVEL 1)**
- What do we know when we know a language? How can we comprehend a potentially infinite number of novel sentences?
- What syntactic properties are shared by all natural languages?
- What syntactic properties distinguish languages?

Building on 'English Grammar' and 'Introduction to Morphology and Syntax', this module will enable you to tackle these questions in a precise and informed way. We will discuss some of the topics that have become central in natural language syntax, such as phrase structure, movement, grammatical relations, case and anaphora.

**Indicative Reading List**
Assessment: This module is assessed by two sets of coursework exercises (40% and 60%).

THE AVANT GARDE (EDPS ONLY) (24200)
MMP
Level 2, Semester 1
The module begins by tracing the roots of the avant-garde in the pre-surrealist drama of Alfred Jarry and symbolist theatre. Students then explore early twentieth century avant-garde movements such as Expressionism, Dada, Futurism and Surrealism, and trace their influence on more contemporary experimental practitioners in areas such as Happenings, Live Art and post-modern performance.

The avant-garde forms, practitioners and texts studied will be examined in their historical, political, cultural and aesthetic contexts and in relation to their challenge to the dominant naturalist and realist forms. The module will also locate the various practices examined in relation to modernist and postmodernist theories and assess the place of the avant-garde within Western capitalist society at the turn of the 21st century.

The module will also introduce students to some practical avant-garde performance techniques. Their ability to creatively apply and develop these techniques will be assessed through group practical presentations. Students will also be required to write an essay on an avant-garde movement/practitioner of their choice.

Assessment: Essay / group presentation (weightings to be confirmed)

THE URBAN IMAGINATION (ENCS Students only) (14611)
Dr Gaynor Bagnall
Level 2, Semester 1
This module introduces and examines a wide range of sociological and other approaches (literary, cinematic, architectural) which seek to explore and represent the modern/postmodern city and metropolitan life. The module focuses on the processes of urbanisation and modernisation; utopian and dystopian visions of the urban environment; the contradictory concept of an urban community; forms of urban experience and perception; signs, simulation and consumption; urban surveillance, control and disorder.

Indicative Reading
E. Wilson (1991) Sphinx in the City London: Virago
Mike Davis (1990) City of Quartz London: Verso

Assessment: Two 3,000-word essays, (weighted at 50% each)

UTOPIAS AND DYSTOPIAS (28773)
Karl Dayson
Level 2: Semester 1
Tutors: Carson Bergstrom, Karl Dayson, Alex Dennis and Ben Harker
Idealised human societies, utopias, have played an important role in the development of literature, sociology and politics. These Brave New Worlds have envisaged societies where economic and gender divisions are eliminated, and/or where science and rationalism rule. But authors have also been interested in what happens when these societies go wrong, when dystopian nightmares dominate. The authors covered in the module include Thomas More, William Morris, Charlotte Perkins Gillman, H.G. Wells and George Orwell.

Indicate Readings:
Assessment: Essay (50%) and Exam (50%)

WOMEN, VIOLENCE AND VICTIMISATION (ENCS only) (CODE TBC)

Dr Jane Kilby

Level 2, Semester 1

The aim of this module is to explore the relationship between gender, violence and victimisation and as such it will introduce students to the most significant and provocative theoretical debates concerning masculinity, femininity, violence and victim experience. Specifically students will interrogate the reality of male violence and female victimisation via discussion of domestic violence, rape and femicide. They will also explore the women’s own acts of violence, including discussion of battered women who kill, infanticide and female serial killers.

Indicative Reading:

Assessment: Two 2, 000-word essays each worth 50%
Level Two, Semester Two

CHAUCER AND SOCIETY IN THE FOURTEENTH CENTURY (14567)
Dr Susan Powell
Level 2, Semester 2
Students will develop an awareness of the nature and complexity of fourteenth-century English society through the major work of the major writer of that period: *The Canterbury Tales* by Geoffrey Chaucer. We will investigate the principal genres of medieval English literature as exemplified in *The Canterbury Tales* and study the relationship between society and literature in the second half of the fourteenth century.

Set Text
read General Prologue, Miller's, Reeve's and Cook's Tales, Knight's Tale, Friar's, Summoner's and Pardoner's Tales, Prioress's and Nun's Priest's Tales, Clerk's Tale, Wife of Bath's Prologue and Tale, Merchant's and Franklin's Tales
Suggested preparatory reading
Seth Lerer, ed., *The Yale Companion to Chaucer* (Yale, 2008)

Assessment: A presentation (25% of final mark) and a 2-hour examination (75% of final mark).

DIALECTS AND DIALECTOLOGY (ELLA and ELLI students only) (25373)
Dr. Susan Powell and Dr. Nicholas Smith
Level 2, Semester 2
The module will introduce students to the key features of traditional regional dialects (particularly phonological features), the methods of dialectology by which data on these features have been collected, and the reasons for dialect levelling, particularly in the past fifty years. Students will learn to analyse regional dialects, including for example the dialects recorded in the 1950s for the Survey of English Dialects, the most important dialect survey of the 20th century.


Preparation: A simple book to look at beforehand is:
At a more advanced level is:
The following are standard (though sometimes difficult) books on the subject:

Assessment: Diagnostic essay on a regional dialect (25% of final mark) and a dialect project (75% of final mark).

DICKENS (CAPPED AT 40) (23477)
Dr Janice Allan
Level 2, Semester 2
This module will examine a small but representative selection of Dickens's novels. You will be encouraged to undertake detailed close readings of individual texts and to explore Dickens's artistic techniques, style and development as a writer. Such discussions will be informed by a range of contextual and conceptual frameworks (for example, the impact of serialisation on his writing, mid-Victorian constructions of gender and class, etc.). In the course of the module, you will also have the opportunity to reassess the assumptions which inform both the critical response to Dickens and the key terms commonly associated with his writing: popular vs. serious literature, caricature, melodrama, etc. It is hoped that the module will equip you with a better understanding of the distinctive style of the individual novels and their relationship to their historical and cultural context. At the same time, the module aims to equip students with a range of key employability and personal development skills.
Primary Texts:
Selections from Sketches by Boz (1833-6) (provided)
Oliver Twist (1837-8) (Penguin)
David Copperfield (1849-50) (Penguin)
Hard Times (1854) (Penguin)
Great Expectations (1860-1) (Penguin)

Assessment: This module has four forms of assessment:
  i) Seminar Contribution: worth 10% of your overall grade. In order to contribute to our seminars, you will need to be present and a register will be taken at both lectures and seminars. Please note that your contribution does not have to be brilliant or even ‘right’ in order to count. If you have attended the lecture and read the set texts, you are in a position to contribute. Indeed, an intelligent question counts as a contribution.
  ii) A 15-20 minute Oral Group Presentation worth 25% of your overall grade.
  iii) A 500 word Essay Proposal (including bibliography) that is worth 5% of your overall grade.
  iv) A 3000 word assessed essay worth 60% of your overall grade.

ETHNOGRAPHIC TEXTS (ENCS Students only) (14577)
Dr Rob Philburn
Level 2, Semester 2
This module looks at ethnography in social research. The first part of the module introduces ethnography as a research process and provides a good overview of what ethnography is and how it is done. The second part looks at ethnographic products by examining a series of case studies in which ethnographic methods have been employed. The module is invaluable for those considering qualitative research methods as part of their dissertations in level 3. Teaching is delivered via a series of lectures and focused workshops.

Preliminary Reading:

Assessment: Two 3,000-word essays, equally weighted

HISTORY OF ENGLISH 2: REGIONALISM AND STANDARDISATION (CORE for ELLI; optional for ELLA) (25384)
Dr Sue Powell
Level 2, Semester 2
The module will look at key periods in the history of the English language (Old, Middle, and Early Modern English) in order to analyse the effects of the external history of the period (e.g. war, cultural contact) and its internal history (e.g. changes in spelling, pronunciation, grammar). The module will consider the regional dialects of these different stages of English and trace the development of the Standard English which was eventually to replace them. There will be some use of primary sources in this module (in the form of facsimiles of manuscripts and early printed books).
NB This module is suitable for ELLA and ELLI students, who have studied History of English 1 and related modules.

Set Text
C.M. Millward, A Biography of the English Language, 2nd ed. (Boston, USA: Wadsworth, 1996)

Secondary Reading

**Assessment:** Linguistic analysis of a passage from an early text (25%) and 2-hour examination (75%).

**INTRODUCTION TO REVIEWING (EDPS ONLY) (19199)**

**MMP**

**Level 2, Semester 2**

The module introduces students to practical approaches and techniques used in reviewing stage, screen and radio productions. An examination of current theatre, radio and cinema critics work will be used in conjunction with screened material. Students will be encouraged to identify, objectify and finally with a specific readership/audience in mind construct a portfolio of original reviews that examine characterisation, the writers’ vision, the directors/designers contribution and the success, or failure of the production as a whole. Students will be expected to review one theatre production, one radio production, one television programme, one current cinema film and one subject of their choice.

**Assessment:** Reviews / Review portfolio (weightings to be confirmed)

**ISSUES IN ADAPTATION 2: Writers and Devisers (EDPS ONLY (CORE)) (28365)**

**Kate Adams**

**Level 2, Semester 2**

In Issues in Adaptation 2 students investigate a range of textual material that has stimulated a variety of contemporary performance work. Key theoretical issues surrounding the process of adaptation that were introduced in Issues 1 will be further considered in this module.

In the first and second sections of the module, seminar/workshops will combine viewings of performance texts, analysis of performance scripts and experiential learning through performance practice. The differences between scripted and devised performance will be considered through practical exploration of both approaches to creating a performance text.

The final section of the module is an intensive workshop/rehearsal period during which students will have the opportunity to create their own performance ensemble work under the guidance of a tutor/director. Students are expected to spend a minimum of 15 hours per week in director guided workshops during weeks 9 – 12.

General indicative content may include:

- appropriation/reappropriation of an ‘original’;
- transposition as imitation or intervention;
- relationship between visual and oral narrative.
- contemporary adaptations of classic drama
- Greek myth in the work of Stephen Berkoff, Sara Kane and Liz Lochhead
- mimesis and representation.

**Primary performance texts will vary from year to year but might include:**

Berkoff, Stephen (1990) *Agamemnon, Fall of the House of Usher*
Kane, Sara (1995) *Phaedra’s Love*
Liz Lochhead (1997) *Medea*
Wooster Group (2002) songs from *To You, the Birdie (Phedre)* Audio text on CD

**Assessment:** Adaptation exercise of 1500 words (30%), performance presentation (ensemble, approximately 45mins) worth (50%), process logbook of 1000 words (20%).
LINGUISTIC THEORY IN THE 20TH CENTURY (ELLI students only) (26179)
Prof. Diane Blakemore (School of Languages)
Level 2, Semester 2
PREREQUISITE: INTRODUCTION TO MORPHOLOGY AND SYNTAX (LEVEL 1)
• Is linguistics a science?
• Can we study the structure of language independently of its function?
• What kind of evidence is it legitimate to use in linguistics?

Linguistics has been, and indeed still is, the home of considerable theoretical controversy. The aim of this module is to introduce you to some of the most important theoretical controversies in the 20th century. In particular, it aims to locate Chomskyan generative linguistics in a larger theoretical context by showing (a) how it contrasted with the earlier structuralist and behaviourist approaches developed by (in particular) Bloomfield; and (b) how it contrasts with functionalist approaches to linguistics. It also shows how theoretical approaches in linguistics are reflected in the different methodologies adopted, and introduces you to the problems raised by the way that linguists have approached linguistic evidence.

Indicative Reading List

Assessment: This module is assessed by a short report (20%) and a 1,000-word essay (30%) mid-semester, and a 2-hour exam (50%) in Exams Weeks.

MONSTROUS BODIES (CAPPED at 40 students) (CODE TBC)
Sharon Ruston
Level 2, Semester 2
Using a range of texts and genres from the 1790s to the 1890s, this module will consider the importance of the physical human body, in health and sickness. Examining the historical context in which these texts were written, we will look at such topics as illness, death, doctors, medical treatments, drug use, pregnancy, disability, physical strength, sexuality, sensuality, race, gender, physiognomy and phrenology.

Primary Texts to include:
Selected poems in Decadent Poetry from Wilde to Naidu, ed. John Davidson (Penguin, 2006)
Gustav Flaubert, Madame Bovary, transl. Margaret Mauldon (Oxford World Classics, 2008)
Robert Louis Stevenson, Strange Case of Dr Jekyll and Mr Hyde and Other Tales, ed. Roger Luckhurst (Oxford World Classics, 2008)

Assessment: The module will be assessed by a 2,500 word essay (50%) and a two-hour exam (50%).

PHONOLOGICAL THEORY (ELLI students only) (27439)
Prof. Janet Watson (School of Languages)
Level 2, Semester 2
PREREQUISITE: INTRO. TO PHONETICS AND PHONOLOGY AND INTRODUCTION TO MORPHOLOGY AND SYNTAX (LEVEL 1)
• Why can’t you say fnill in English, but you can say fnise in Norwegian?
Why are the 'i's in *sublime* and *sublimity* not pronounced the same way?

This module introduces you to contemporary phonological theory. The lecture programme will be supported by one core textbook and a number of references to relevant sections of other secondary texts and appropriately selected primary sources. The emphasis of the seminar and coursework exercises will be on the practical application of theoretical concepts and techniques in phonological theory to the analysis of data from a wide range of different languages.

**Indicative Reading List**


**Assessment:** This module is assessed by one coursework assignment (50%) mid-semester, and a 2-hour exam (50%) in exam weeks.

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**REPTILES OF GENIUS: SATIRE AND SATIRISTS IN THE EIGHTEENTH CENTURY (23922)**

**Dr Carson Bergstrom**

**Level 2, Semester 2**

In this module, students will study the most characteristic mode of writing in the eighteenth century: satire. Most literary historians agree that the eighteenth century was a golden age in satiric production. The design and scope of this module will allow students to gain an appreciation of the complexities of satire as a mode of writing; they will learn to recognise what it is and what it tries to do. They will also consider who writes satire and why. Satire was practised in a wide variety of genres, ranging from drama through poetry to fictional and non-fictional prose, and all of these will be studied on the module. Students will consider the relationship of satire’s use of genre and how this impacts on ideas about the universality of literary production. Visual satire and how to read it will also be considered. Students will be required to show knowledge of the political and social contexts of the texts which they will study. Such issues as the role of humour in political and social criticism and the social function of satire will be considered. As well as reading canonical figures such as Pope and Swift, students will engage with writers who were marginalised in the period by reason of their social class and/or their gender. A key concern of the module will be the relationship between the author and reader.

**Recommended texts:**

- Swift, Jonathan, *Gulliver’s Travels*

In order for students to conduct a focused course of summer reading, it may be helpful for them to know that lectures will cover the following set texts/authors:

- **Alexander Pope**, *The Rape of the Lock*; “To A Lady: On the Characters of Women.”
- John Gay, *The Beggar’s Opera*.

The two anthologies by Roger Lonsdale will be used extensively, and students are encouraged to read widely in these texts.

**Assessment:** a two-hour exam worth 75% of the total, and a diagnostic essay worth 25%.
SURVEILLANCE, PRISONS AND SOCIAL CONTROL (ENCS Students only) (17985)
Dr Muzammil Quraishi
Level 2, Semester 2
The module seeks to examine surveillance and social control as features of the constitution of modern societies. It aims:
1. To enable a sound sociological understanding of surveillance systems and their constituent social processes, and their contribution to the nature and effect of social control.
2. To understand the historical growth of prisons and their role in modern systems of surveillance and social control.
3. To enable an in-depth knowledge of the role of surveillance in the constitution of modern societies and the condition of postmodernity.

Indicative readings
Foucault Discipline and Punish 1975 Allen Lane
Lyon Surveillance Society 2001 Open University Press
Bergalli and Sumner Social Control and Political Order 1997 Sage

Assessment: Two 2,500-word essays (50% each)

TESOL 1 (ELLI students only) (26175)
Ms. Sue Bromby and Mr. Leslie Cox (School of Languages)
Level 2, Semester 2

• What is meant be a communicative approach and why has it had such a dominant role?^
• How can you help non-native speakers improve their reading skills?
• How do you survive in your first English language teaching job?

This module provides an introduction to the principles underlying current methodology in the teaching and learning of English as an international language. You will be familiarised with some of the approaches, materials and techniques used in English language teaching to non-native speakers, and will also have a practical introduction to lesson planning and classroom management. The module will be of particular interest to those students who plan to undertake a teaching placement during a period of residence abroad, or who are considering a career in TESOL.

Indicative Reading List

Assessment: This module is assessed by a mid-semester presentation (25%), a piece of coursework (25%) and a 2-hour exam (50%) in exams weeks.

THEATRE ACTING 20th CENTURY (EDPS Students only) (16075)
MMP
Level 2, Semester 2
This module is designed to allow the students to develop and extend both their understanding of and their skills in, 20th century theatre acting.

Workshops explore post-Stanislavskian naturalism. A range of performance and critical texts will provide the springboard for the workshops and discussion seminars will encourage reflection and analysis of the methodologies explored.

The module addresses the work of practitioners such as Meyerhold, Artaud, and Brecht, in order to practically and critically address the contradictions, conflicts and similarities between naturalistic and anti-naturalistic approaches to performance. Concluding workshops will focus on recent changes in theatre acting styles, and will provide students
with an introduction to the work of contemporary practitioners such as Boal. Students are engaged in a rolling programme of student-led workshops focussing on a series of practitioners and the final assessment is a ‘performance’ designed and delivered by the students.

**Assessment:** performance-based (details to be confirmed)

**TRANSATLANTIC ROMANTICISM 1 (c.1780 to c.1830) (28663)**

**Level 2, Semester 2**

**Dr. Susan Oliver**

This module will explore a selection of texts from British and North American Romantic writing c.1780-c.1830. The focus will be on Anglo-American cultural and literary exchange, with a theme of “visions, voices and new beginnings.” Topics include transatlantic Romantic Gothic, the wilderness and the city, envisioning liberty, and nature and the literary imagination. Writers to be studied include: Charles Brockden Brown, Joel Barlow, James Madison, Milcah Martha Moore, Joseph Priestley, William Godwin, Philip Morin Freneau, Olaudah Equiano, S. T. Coleridge, W. Wordsworth, Robert Southey, Washington Irving, William Apess, Lord Byron, and Phillis Wheatley. The module takes account of some writers from non-European backgrounds: Equiano was an African of the Igbo people (from what is now Nigeria) who was kidnapped and forced into slavery in America, whilst Apess was a Native American of the Pequot tribe.

The theoretical aspect of the module will explore up-to-the-minute work by such writers as Wai Chee Dimock, Susan Manning, Joel Pace, Will Verhoeven and Paul Giles. With the exception of a novel by Charles Brockden Brown, the set texts are mostly included in two anthologies (one an anthology of works and the other of theory). Blackboard will be used to supply a variety of related materials and there will be opportunities for students to contribute to some dedicated pages.

**Initial reading list and supplementary/resources:**

Brown, Charles Brockden. *Wieland: or, the Transformation, an American Tale.*


*Symbiosis: a journal of transatlantic studies*

*The Making of America,* a digital archive of American Periodicals, constructed and maintained by the Library of Congress, Cornell University and the University of Michigan, Ann Arbor <http://www.makingofamerica.org>

*STAR (Scotland's Transatlantic Relations) Archive,* University of Edinburgh <http://www.star.ac.uk>

**Assessment:** 2000 word Essay (50%) and 2 hour examination (50%).

**VICTORIAN LITERATURE (CORE MODULE FOR LELF, ELLA, ENCS STUDENTS ONLY) (18658)**

**Dr Janice Allan**

**Level 2, Semester 2**

This module introduces a range of Victorian texts – novels, poetry and non-fiction – in the context of the social and cultural history of the period. It encourages an appreciation of the diversity of intellectual and political activity in the period and invites a reassessment of received ideas about the Victorians. Students should note that a good acquaintance with secondary reading related to the period and its literature is important. Lectures are theme-based and will refer to a number of different primary texts from the primary reading list below.

**Primary Reading List**

Please note that your assessment demands that you know a number of these texts in detail. Some of these texts are very long, so please start reading well in advance of the start of the module. Other poems by Tennyson, Elizabeth Barrett-Browning and Robert Browning are available in the Norton Anthology.

Charlotte Brontë, *Jane Eyre* (Penguin)


Mary Elizabeth Braddon, *Lady Audley’s Secret* (Penguin)


Charles Dickens, *Bleak House* (Penguin)

Elizabeth Gaskell, *Mary Barton* (Penguin)
Alfred Tennyson, *In Memoriam* (Norton)
William Morris, *News from Nowhere* (Penguin)
Bram Stoker, *Dracula* (Broadview Editions)

**Assessment:** one short close reading assignment of 1000 words (15%); one tutorial essay of 1500 words (25%); one final two hour exam (60%).

**WRITING NOVELS FOR YOUNG PEOPLE (WREN students only) (CAPPED at 45) (28615)**

**Gill James**  
**Level 2, Semester 2**

This module aims to engage you with the general principles of writing the novel, giving particular emphasis to the use of character consciousness in time and space as defined by David Lodge and also exploring story theory and characterisation methods. You will also look in detail at the techniques needed to create fiction for young adult and younger fluent readers. You are encouraged to read widely fiction created for these readers.

**Reading will include:**

**Assessment:** 500 word synopsis of a novel for young adults or younger fluent readers, (worth 20% of the final mark), 3000 word extract of the same novel, plus self-assessment, annotated bibliography, drafts and revised synopsis (worth 60% of the final mark) AND 1000-word (total) Writer’s Reflection plus bibliography only (worth 20% of the final mark).

**WRITING POETRY IN THE TWENTY-FIRST CENTURY (WREN students only) (CAPPED at 45) (28465)**

**Scott Thurston**  
**Level 2, Semester 2**

This module takes a broad view of the scope of contemporary poetry and provides you with a technical tool-kit comprising a mixture of old and new techniques, from sonnets and villanelles to sound, concrete, visual and cyber-poetry. You will develop your ability to think and write creatively, be introduced to advanced and innovative writing strategies in poetry and explore a range of contemporary poetic themes.

**Indicative reading:**
On writing:
Herbert, W. N. and Hollis, M. *Strong Words* (Newcastle: Bloodaxe, 2000)
Morgan, E. *Nothing not giving messages* (Edinburgh: Polygon, 1990)
Smith, H. *The Writing Experiment: Strategies for Innovative Creative Writing* (Crows Nest, Australia: Allen & Unwin, 2005)

Anthologies:
Heaney, S. and Hughes, T. *The Rattle Bag* (London: Faber and Faber, 1982)
Tuma, K. *Anthology of Twentieth-Century British and Irish Poetry* (OUP, 2001)

**Assessment:** 3 poems based on different workshop exercises plus self-assessment, annotated bibliography and drafts (worth 30% of the final mark), 5 poems exploring one technique studied in workshops plus self-assessment, annotated bibliography and drafts (worth 50% of the final mark) AND 1000-word (total) Writer’s Reflection plus bibliography only (worth 20% of the final mark).
WRITING SHORT FICTION (WREN students only) (CAPPED at 60) (25147)
Ursula Hurley
Level 2, Semester 2
Building on the prose skills developed at Level 1, this module defines the short story in broad terms as it surveys traditional and contemporary practice. In particular we look at the latest revival of the short story form spearheaded by the author David Eggers, who, in his own writing and editing, has energised and extended the possibilities of short fiction and, by extension, modern prose writing in the era we might now call post-postmodernism. You will develop your skills in writing and thinking creatively and be introduced to advanced writing strategies in fiction; above all, the challenge will be ‘to see what can be done’ in your own practice.

Reading will include:

Assessment: 1000 word piece of short fiction based on a workshop exercise plus self-assessment, annotated bibliography and drafts (worth 30% of the final mark), 2500 word piece of short fiction exploring techniques studied in workshops plus self-assessment, annotated bibliography and drafts (worth 50% of the final mark) AND 1000-word (total) Writer’s Reflection plus bibliography only (worth 20% of the final mark).
ATTITUDES TO ENGLISH (Capped at 40 students) (25371)
Dr Maggie Scott
Level 3, Semester 1
Recently, there has been renewed interest in and concern about ‘correct usage’ in English; books like Eats, Shoots and Leaves (by Lynne Truss) have become bestsellers, and there is a huge market for style guides and ‘authoritative’ works on correct usage. However, this is by no means a new concern for speakers of English. This module will trace the origins and development of prescriptive attitudes and linguistic insecurity, and the extent to which these ideas are relevant to contemporary users of English. Topics include the dichotomy between descriptive and prescriptive approaches to language, linguistic snobbery and linguistic insecurity, attitudes towards accent, and politically correct language.

Indicative texts:

*Students are encouraged to purchase this book, as it will be relevant throughout the module.

Assessment: This module is assessed by a diagnostic group project/presentation (25%) and a 3000-word essay (75%).

BRITISH TV DRAMA: Texts and Contexts (EDPS only) (CODE TBC)
MMP
Level 3, Semester 1
This module will consider British Television drama in a range of different forms. It will place television drama production into its wider cultural and historical contexts and investigate their influences upon it. The variety of forms in which ‘drama’ is produced, such as the single play, soaps, costume drama, will be analysed alongside the place of television drama within wider debates about quality, representation, realism and genre.

The module will also analyse the place of drama within the schedules of the major broadcasters, and the ways in which audiences may use television drama.

Assessment: presentation; essay (weightings to be confirmed).

CHANGE IN CONTEMPORARY ENGLISH (ELLI and ELLA students only) (CAPPED at 40) (28616)
Dr. Nick Smith
Level 3, Semester 1
The English language is undergoing unprecedented change. For example, well-established registers or varieties of English, such as newspaper writing, academic writing, and personal letters, have changed dramatically in terms of their linguistic character, becoming in many ways unrecognizable from 100 or even 50 years ago. Also, in the last 10-15 years new communications technologies have led to the emergence of new forms of text, such as email, instant online messaging, blogs and text messaging. In this module we will look at developments across both the traditional and the new forms of text, and explore how social factors are shaping the way the English language is evolving today.

NOTE: The first 6 weeks of the module will assume some knowledge of English grammar, and will be quite practical – using electronic corpora in a computer lab to study language change. The corpus approach will form the basis of the first assessment, although it is not necessary to have taken Corpus Linguistics at Level Two.
**Indicative texts:**

**Assessment:** This module is assessed by a short diagnostic study (25%) analysing one aspect of linguistic development in standard English in the last 50 years, and a 3000-word project essay (75%) analysing recent change in traditional or new media (e.g. mobile phone) text types.

**COMEDY & THEATRE (EDPS only) (CODE TBC)**

**MMP**
**Level 3, Semester 1**
The module provides an opportunity to study of the following theatrical comedic forms – Social Realist Comedy, Theatre of Wit, Theatre of the Absurd, and Black Comedy and Satire. The nature and the impact of the comic forms will be analysed, as well as their contribution to theatrical writing. Key plays will be studied and placed in a historical and comedic context. How we laugh, why we laugh, and how playwrights use laughter to devastating effect are the key questions in this module.

**Assessment:** presentation; essay (weightings to be confirmed).

**DISSERTATION (10373)**
Dr Sue Powell (Convenor)
**Level 3, Semester 1**

EVEN IF YOU HAVE BEEN GIVEN PERMISSION TO UNDERTAKE A DISSERTATION, YOU MUST FILL IN YOUR OPTION MODULE FORM WITH 2 OPTIONS IN EACH SEMESTER, IN CASE YOU CHANGE YOUR MIND.

- Only consider a dissertation if you are achieving good academic marks, are a good manager of your time, have a real desire to write a long extended essay, and know clearly what subject area you would like to research and write on!
- A dissertation should relate to a topic and/or text(s) which have interested you during your second year and which you would like to research further.
- A dissertation can be in Literature (not ELLI students) or Language/Linguistics. Language dissertations will be supervised in ESPaCH; Linguistics dissertations will be supervised in SoL.
- Dissertations are long, challenging pieces of work (8-10,000 words).
- They are worth 20 credits, just like any other option module.
- You will research and write up your dissertation over the summer vacation and in semester 1 and submit it in January. (Note: Linguistics dissertations can be taken in either semester 1 or semester 2.)
- You will not automatically be allowed to take the dissertation option. Your proposal will be considered and may be rejected if: your topic is not viable, your previous modules have not prepared you sufficiently for the topic, your academic record and/or record of time management suggests that a dissertation might be a poor choice for you, or no appropriate supervisor is available for you.

If you wish to be considered:
- Discuss your proposal with an appropriate member of staff (i.e. one whose modules relate to the topic). This staff member may become your supervisor, if the proposal is accepted.
- Write a proposal. This should cover 1-2 pages of A4 and consist of: i) an outline of the proposal, ii) an outline of the possible structure of the dissertation, by chapter heading and brief synopsis, iii) some suggested preliminary reading. You should discuss this with the appropriate member of staff.
• Go into the ESPaCH School Site 0809, click on Dissertations in the left hand column, and download to your computer the first Research Ethics and Approval form. Fill it in and send it to me (S.Powell@salford.ac.uk) by e-mail together with your proposal. Make sure you give your name, degree programme, and the name of the lecturer you have discussed it with. THE DEADLINE IS MONDAY 2 MARCH

What happens next:
• A committee will consider your proposal.
• If it is approved, you will be informed by email before 9 March, so that, when you fill in your option module form, you can tick the dissertation box to indicate that your proposal has been accepted.
• You will be allotted a supervisor appropriate to your topic. You are entitled to six face-to-face meetings of approximately one hour (or the equivalent) during semester 1 of level 3. Your supervisor will generally be available for telephone or e-mail advice as well.

ECONOMIC AND POLITICAL SIGNIFICANCE OF KINSHIP (ENCS ONLY) (23362)
Dr Gaynor Bagnall
Level 3, Semester 1
Drawing upon a range of sociological and anthropological studies and perspectives, this module focuses upon the connections between family and kinship processes and economic and political institutions across a number of differing societies. Indicative content includes: Affinity as a Value and as a Political Strategy; The Significance of the Family in the Mediterranean; South Asian Kinship; Kinship in Communist and Post-Communist States; The State, Social Capital, Family and Kinship in Contemporary Britain; The Contemporary British Situation; Transnational Kinship.

Indicative Reading
Journals: Sociology; Global Networks; European Journal of Sociology; Feminist Theory; Journal of Mediterranean Studies

Assessment: Two 3,000 word essays (weighted at 50% of overall grade each).

EXPLORING HUMAN RIGHTS (ENCS students only) (28566)
Dr Jo Milner
Level 3, Semester 1
This module offers an introductory overview of the historical origins and development of the fundamental principles of rights, and outlines the inter-related framework of international and domestic legal mechanisms for defending, promoting and protecting both 'civil and political', and 'economic, social and cultural rights'. It will evaluate the positive and negative dimensions of the corpus of human rights legal systems, and examine their role as a tool for the promotion and improvement of rights, whilst also highlighting the problems posed by the continuing violation of rights, and the uneven and variable means of monitoring and enforcement adopted by different nation states. The module adopts an inter-disciplinary approach which takes into account sociological, anthropological, philosophical, political and legal perspectives, which provide a useful base for the further study of human rights. Key areas covered will include rights relating to anti-discrimination and equality, self-determination, access to medical treatment, torture and slavery.

Indicative Reading
Assessment: Essay (3000 words, 70%); Oral presentation (30%)

FEMINISM IN PERFORMANCE (EDPS only) (CODE TBC)
MMP
Level 3, Semester 1
The module begins by tracing the emergence of the modern feminist movement and its relationship to the radical social realist theatre articulated by women playwrights of the time. It goes on to trace developments within the British theatre and other performance forms such as live art and cabaret from the late 1970s, discussing how the political context of performance has evolved.

In discussing the second wave of feminism, students will examine the inter-relationship between feminist ideology and performance genres and techniques, e.g. Churchill’s use of Brechtian techniques, the use of devising and scripting in the work of Monstrous Regiment and a post modern examination of feminism in the work of a performance artist like Orlan.

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Assessment: presentation; essay (weightings to be confirmed)

FINAL PORTFOLIO (WREN Students only) Core Module (27411)
Level 3, Semester 1
This core module provide all level 3 WREN students with the opportunity to build on the skills they have learned so far. They will meet every week with a small group of their peers and a designated tutor to work on a piece of creative work in a small workshop setting. They will learn the skills of self and peer critique and experience the supportive atmosphere of a creative writing workshop group in producing an independent piece of work. There are two writing assignments at the end of each semester.

Assessment for each semester: creative piece(s) (80%), writer's reflection (20%)

GREEN WRITING (CAPPED at 40) (CODE TBC)
Professor Sharon Ruston
Level 3, Semester 1
This module explores the link between literature and environmentalism, looking at such concepts as globalization, consumerism, eco-criticism, apocalypse, capitalism, landscape, animals, vegetarianism, what it means to be human, urbanization, industrialization, and representations of nature. Beginning with Romantic-period literature and visual art, we discuss a range of cultural forms, including paintings, travel writing, guidebooks, poetry and novels. The module will also consider the issues concerning us today, such as environmental crisis, global warming, fuel debates, and vivisection, and the purpose of literature and literary criticism within today’s political debates.

Primary Texts will include:
Thomas Hardy, *Under the Greenwood Tree*, ed. Simon Gatrell (Oxford World Classics, 1999)
Cormac McCarthy, *The Road* (Knopf, 2006)

**Assessment:** The module will be assessed by a 2,500 word essay (50%) and a two-hour exam (50%)

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**MODERNISM (CORE MODULE FOR ELLA, LELF, ENCS STUDENTS ONLY) (10369)**
Scott Brewster

**Level 3, Semester 1**
This module explores the formal, conceptual, and ideological complexities of the modernist period (1890-1940), analyzing different and often contrasting traditions within the period. The module examines a number of central issues within modernist theory and practice: the decentred self, the experience of the metropolis, the role of tradition, the relation between gender and writing, the use of myth, the fascination with the primitive, and the interaction of national identity and cosmopolitanism. Movements such as Futurism and Cubism, and stylistic innovations in a range of cultural forms, will be discussed in detail and linked to the above issues.

T. S. Eliot, *Collected Poems* (Faber)
Ezra Pound, *Selected Poems 1908-1959* (Faber)
Virginia Woolf, *Mrs Dalloway* (Penguin)
James Joyce, *Ulysses* (Penguin)
DH Lawrence, *Women in Love* (Penguin)
Virginia Woolf, *Orlando* (OUP)
Aldous Huxley, *Brave New World* (Vintage)

**Supplementary material will be distributed at the start of the module.**

**Students are advised to read/purchase at least one of the following critical texts:**

**Assessment:** Two tutorial essays, one of 1000 words (15% of final mark), one of 1500 words (25% of final mark) and a three hour examination (60% of final mark)

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**MORPHOLOGICAL THEORY (ELLI students only) (CODE TBC)**
Prof. Janet Watson (School of Languages)

**Level 3, Semester 1**

**PREREQUISITE: INTRO TO PHONETICS & PHONOLOGY + INTRO TO MORPHOLOGY & SYNTAX (LEVEL 1) + EITHER SYNTACTIC THEORY OR PHONOLOGICAL THEORY (LEVEL TWO)**

Languages appear to have a limitless capacity for describing new concepts by resorting to a limited number of word formation processes. When a new verb, adjective or noun is introduced into a language, speakers know instinctively how to inflect it correctly. In this module we look at processes of word formation and inflection in different languages, examine a variety of approaches to morphological theory, and ask the extent to which morphological theory can handle these different processes. Since morphology affects and is affected by other parts of grammar, we also consider the relationship of morphology with syntax, phonology and semantics.

**Indicative reading list**

**Assessment:** This module is assessed by a piece of coursework (10%) and an essay (30%), and a 3-hour exam (60%) in exams weeks.

**PERFORMANCE AND THE POST-DRAMATIC (EDPS ONLY (CORE)) (CODE TBC)**
Kate Adams
Level 3, Semester 1
In this CORE module you will explore the development of post-dramatic theatre forms and examine the work of a number of contemporary practitioners in order to develop an understanding of key aspects of 21st century performance making. Key topics that may be included are: dramatic dialogue versus the intertextual script; aural, virtual and visual performance environments; deconstructing the ‘unities’ – time/place/action; hypernaturalism and the ‘intrusion of the real’.

You will be encouraged to identify and formulate research strategies for the presentation of material in a variety of forms (performed, seminar-based, multi-media) and for the first assignment (30%), you will construct and either perform or present (in a form agreed with your module tutor) original work, which is informed by the relationship between practice and theory. For the second assignment (70%), the ‘project’ – you will be expected to combine a synthesis of case-study, critical and theoretical materials and original creative or methodological writing. With negotiation it is possible that you may combine a written project with some element of performance practice.

**Primary texts will vary from year-to-year but may include several of the following:**
Becket, Samuel (1958) *Waiting for Godot/Act Without Words*
Churchill, Caryl and David Lan (1986) *A Mouthful of Birds*
Kane, Sara (2000) *4.48 Psychosis*
Friel, Brian (1977) *Faith Healer*

**PLAYWRITING (WREN and EDPS only) (CAPPED at 30) (CODE TBC)**
Jennifer Tuckett
Level 3, semester 1
This module will offer students the opportunity to specialise in playwriting, which is an industry which offers many opportunities for emerging writers, and to create a full length play over the course of the semester. The module will explore playwriting craft, looking at concept, structure, characterisation, dialogue, theatricality and rewriting and revising techniques in depth, and will also offer students a chance to learn more about the playwriting industry, both in the UK and abroad. This will be a practice based module, and students will undertake guided writing exercises over the course of the semester, as well as individual work on their full length play and have the opportunity to receive one to one feedback on their work.

**Indicative Reading:**
Brook, Peter, *The Empty Space* (Penguin, 1968)

**Plays:**
Kelly, Dennis, *Plays One*, (Oberon, 2008)
Neilson, Antony, *The Wonderful World of Dissocia* (Methuen, 2007)
Owen, Gary, *The Shadow of a Boy and The Drowned World* (Methuen, 2005)
Stenham, Polly, *That Face* (Faber and Faber, 2007)
Stephens, Simon, *Plays One* (Methuen, 2005)
Wade, Laura, *Colder Than Here* (Oberon, 2005)

**Assessment:** A full length play (80%) and a 1000 word writer's reflection (20%).

**RACE, ETHNICITY AND IDENTITY (ENCS only) (*CODE TBC)**
Dr Tina Patel
**Level 3, Semester 1**
With a focus on matters relating to Race, Ethnicity and Identity, this module is concerned with developing student's theoretical understanding of racialised social exclusion and modes of resistance, especially in what is known as a post-MacPherson period. In studying this module, you will be considering the concept and use of 'race', including biological reductionism and the social construction of race, as well as race in political discourse. You will then go on to considering modes of resistance in relation to oppressive and discriminatory practices, for example in, education, the criminal justice system, and employment; and, the emergence of resistant identity(ies). In doing so, there will be a consideration of country specific case studies, including the USA, UK and selected European societies and South Africa. This will allow you to develop an examination of the roots and modes of reproduction and contestation of 'racial' inequalities in terms of their specificity and commonalities, focusing upon change and continuity in processes of 'racialisation'. The module also enhances student's writing skills, research techniques and methodological understanding by requiring them to produce a detailed biographical report.

**Indicative Texts**

**Assessment:** (I) 2,250 word essay (50% weighting); (II) 2,250 word bibliographical report (50% weighting)

* This module will be available subject to School approval.

**SCRIPTWRITING FOR TV AND FILM (WREN, EDPS students only) (12884) (MMP)**
**Level 3, Semester 1**
The aim of this module is to examine theme, structural models for linear narrative, plot progression, conflict and paradigmatic opposition, and the use of image and action within television and film script forms. You will learn to relate themes to narrative action and characterisation, to apply appropriate structural models of narrative to their scripting work and to develop a visual realisation of character and narrative. Workshops are also used as a sounding board for the development of story ideas, characters and themes. One to one tutorials are used at a later stage of the script development process. **NOTE:** There is a prerequisite for this module: you must have done (and passed) Introduction to Scriptwriting at Level 2.

**Indicative reading:**
Goldman, W. *Adventures in the Screentrade*, Futura, 1985
Swann, D. V. *Film Scriptwriting*, Focal Press, 1988

**Assessment:** a complete screenplay of at least fifty minutes (worth 100% of the course mark).
SECOND LANGUAGE ACQUISITION (ELLI students only) (27725)
Dr Siân Etherington (School of Languages)
Level 3, Semester 1
PREREQUISITES: INTRODUCTION TO MORPHOLOGY AND SYNTAX (LEVEL 1), INTRODUCTION TO SOCIOLINGUISTICS AND PSYCHOLINGUISTICS (LEVEL 1)

- How is learning a second language different to learning your first language?
- What are the characteristics of a good language learner?

This module will introduce you to current ideas about how second languages are learned. You will first consider changes in theoretical perspectives of Second Language Acquisition, looking at particular models which include Contrastive Analysis, Interlanguage theories, Universal Grammar and the roles of input, interaction and output. You will also consider the impact of individual differences on second language learning success, including a focus on cognitive and affective factors.

**Indicative reading:**

**Assessment:** This module is assessed by a 2000-word coursework essay (50%) and a 3-hour exam (50%).

SOCIAL INTERACTION (10279)
Dr Rob Philburn
Level 3, Semester 1

This module examines some key issues in the study and analysis of social interaction. Core areas looked at are Erving Goffman’s studies of face-to-face interaction and the work of Conversation Analysts, and studies influenced by these works. The module requires that students not only display a grasp of these and associated issues, but are also able to apply the knowledge and skills gained from the module in the collection, accurate transcription, and sustained analysis of their own data drawn from ‘real’ episodes of social interaction. Past students’ work has focused on data collected from a variety of social encounters, from radio phone-ins to cosy nights in with mates. Teaching is by a series of lectures, seminars and workshops. Although not a pre-requisite, those students who have already completed the level 2 module *Identities and Interactions* will find this module to be a natural extension of some of the issues treated there, with the focus here being more on the analysis of data.

**Note:** This module is offered to ELLI students, although note that all students will be required to ‘think sociologically’, by drawing on key sociological studies (which they will be introduced to), and applying these studies in the analysis of data they have gathered themselves.

**Preliminary Reading**

**Assessment**
Essay (40%), Transcription Exercise (10%), Audio/Videotape Project (3-5,000 words) which applies ideas introduced in the to a corpus of transcribed conversational data (50%)

SPORT, LEISURE AND THE MEDIA (ENCS Students only) (26157)
Dr Garry Crawford & Dr Gaynor Bagnall
Level 3, Semester 1

Sport, Leisure and the Media will provide students with a critical understanding of the contemporary and historical relationship that exists between sport, leisure and the mass media, as well as various forms of popular culture such as
film, music and literature. Sociological and cultural theories will be critically applied to the study of, and relationship between sport, leisure and the mass media. The module will examine the changing nature of sport and leisure, sport, leisure and the mass media, gender, sport and leisure, sport and leisure in consumer culture, the meaning and use of sport and leisure sites, deviant leisure, new media, digital gaming and the Internet, fan and celebrity culture, tourism and cultural change, and the tourist experience.

Indicative Texts

Assessment: Two 2,500 word essays (50/50 weighting)

TESOL 2 (ELLI students only) (28486)
Huw Jarvis
Level 3, Semester 1
PREREQUISITE: INTRODUCTION TO LANGUAGE AND MEANING (LEVEL 1)

- What's it like “being a language learner”?
- What's it like “being a language learner”?
- How do we decide what to teach?
- What are the limitations to communicative approaches and what does task-based pedagogy have to offer?
- What are the changes and likely future direction in TESOL?

This module begins by examining what it is like to be a language learner and the criteria for establishing learner needs. The course then moves on to examine differing approaches to syllabus design, the types of materials that can be used in the delivery of a programme and the factors to consider when planning a series of lessons. The final part of the programme examines communicative and task-based approaches, the post-method condition and future directions in TESOL.

Indicative reading:

Assessment: This module is assessed by a Case Study (25%), Lesson Planning Project (50%) and a further piece of Coursework (25%).

THE BODY AND PERFORMANCE (EDPS only) (CODE TBC)
MMP
Level 3, Semester 1

The Body has become a site of cultural contestation. This module is particularly concerned with questions of gender and identity and the ways that these questions have been explored in relation to the body “in performance”. Given the audience and performers’ focus on the live (and sometimes recorded) body of the performer, Theatre and Performance Art have become appropriate fields of study for key questions around the body, gender and identity. Students will analyse a range of theatrical and performance artists and apply theoretical approaches of appropriate theorists of body, gender and identity (e.g. Michel Foucault and Judith Butler).

Assessment: presentation; essay (weightings to be confirmed).

TRANSATLANTIC ROMANTICISM 2 (c.1800 to c.1865) (28664)
Level 3, Semester 1
Dr. Susan Oliver
The module will focus on texts from British and North American Romantic writing c.1820-c.1865, and on essays concerned with the theory and practice of Transatlantic Studies. You will read from a range of genres in order to develop a critical understanding of Anglo-American literary and cultural relations. This module should appeal to students seeking to further their studies of Romantic writing, and to those interested in British and North American literature. There is no need for applicants to have taken either The Romantic Period or Transatlantic Romanticisms 1, and students who did not take those modules will not be disadvantaged. Topics include: transatlantic heroes and the Romantic nation; Representative Men and Women; arcadia and exotic locations; slavery and conscience; writing, imagination and war; new approaches to received ideas.

Writers to be studied include: William Wordsworth, James Fenimore Cooper, Lydia Huntley Sigourney, William Hazlitt, Ralph Waldo Emerson, Margaret Fuller, Henry David Thoreau, Robert Louis Stevenson, Frederick Douglass, and Emily Dickinson.

Most of the set texts are included in two anthologies. Exceptions include two or three longer works (available online, or as paperback volumes). Blackboard will be used for a selection of related materials and there will be opportunities for students to contribute to some dedicated pages.

Preliminary reading list and supplementary resources:
Cooper, James Fenimore. The Pioneers. (Any edition)
Stevenson, Robert Louis. The Master of Ballantrae. (Any edition)
Symbiosis: a journal of transatlantic studies
The Making of America, a digital archive of American Periodicals constructed and maintained by the Library of Congress, Cornell University and the University of Michigan, Ann Arbor <http://www.makingofamerica.org>
STAR (Scotland’s Transatlantic Relations) Archive, University of Edinburgh. <http://www.star.ac.uk>

Assessment: Group presentation (20%); 2000 word essay (40%); 2 hour examination (40%)

UNDERSTANDING DISCOURSE (ELLI students only) (26301)
Prof. Diane Blakemore (School of Languages)
Level 3, Semester 1
In this module, you focus on the phenomenon of discourse, and examine how best it can be defined, analysed and understood. During the semester, lectures and seminars encourage you to carry out your own research, considering both spoken and written language; the aim of the module is to enable students to develop critical perspectives on a range of approaches to discourse within different theoretical frameworks.

Indicative reading:

Assessment: This module is examined by a short report (20%), a 2000 word essay (30%) and a 3 hour examination

WOMEN BEHAVING BADLY IN NINETEENTH-CENTURY FICTION (CAPPE at 40) (18630)
Dr Janice Allan
Level 3, Semester 1
This module aims to further your understanding of the position of women in Victorian literature and society and to enhance your ability to analyse literary and cultural texts at a high level. In addition, it aims to enhance your awareness of, and ability to engage with, constructions of deviancy (and their ethical, ideological and aesthetic implications) as well as relevant debates circulating around gender and representation. In the course of the module, we will explore a diverse range of canonical and popular texts written by both men and women and you will have the opportunity to relate their fictional strategies to a range of contextual and conceptual frameworks. At the same time, the module aims to equip students with a range of key employability and personal development skills.

This module builds upon material covered in Victorian Literature and, while not a pre-requisite, students who did not take this module may feel themselves to be at a disadvantage.

Primary Texts:
William Makepeace Thackeray, *Vanity Fair* (1847) (Penguin)
Ellen Wood, *East Lynne* (1861) (Broadview Literary Editions)
Mary Elizabeth Braddon, *Aurora Floyd* (1862-3) (Broadview Literary Editions)
Materials relating to the Road Murder of 1860 (provided on Blackboard)

Assessment: This module has four forms of assessment:
1) Seminar Contribution: worth 10% of your overall grade. In order to contribute to our seminars, you will need to be present and a register will be taken at both lectures and seminars. Please note that your contribution does not have to be brilliant or even ‘right’ in order to count. If you have attended the lecture and read the set texts, you are in a position to contribute. Indeed, an intelligent question counts as a contribution.
2) A 15-20 minute Oral Group Presentation worth 25% of your overall grade.
3) A 500 word Essay Proposal (including bibliography) that is worth 5% of your overall grade.
4) A 3000 word assessed essay worth 60% of your overall grade.

WRITING FICTION: INNOVATION AND EXPERIMENT (WREN students only) (CAPPED at 30) (25151)
Ursula Hurley
Level 3, Semester 1
This module will build on the techniques and approaches covered in Writing Short Fiction (Level 2), continuing the intention ‘to see what can be done’ within the realms of prose fiction. Innovation and experiment will be defined in the broadest possible sense: considerations may include the innovative presentation of work, radical narrative strategies, and texts that were considered innovative at the time of their production. Students will be encouraged to experiment within the framework of their own development as autonomous writers. Work submitted for assessment may therefore vary in form. Some students may choose to develop a series of shorter pieces, while others may choose to submit an extract from a longer piece. The possibilities of multi-media presentation will be explored, so submissions may not necessarily be paper based.

Texts discussed on this module include:
Ryman, Geoff, *253*, 1998 (Flamingo: London)

Assessment: The module will be assessed by 3000 - 5000 words of prose fiction* (80%) and a 1000 word writer’s reflection (20%).
*This may take the form of a piece of short fiction, a series of shorter pieces or a novel extract (reflecting an engagement with the module syllabus). Submissions will depend upon the interests of the individual student, and are subject to negotiation with the module tutor.

WRITING POETRY: NEW DEPARTURES (WREN students only) (CAPPED at 30) (25150)
Dr Scott Thurston
Level 3, Semester 1
This module aims to develop your understanding of cutting-edge practice in contemporary poetry. We will explore and play with innovative techniques in a practical fashion, but will also look more deeply into the history and ideas behind contemporary poetry and try to understand what drives these poets to write the way they do. Assessment will be more open than in previous modules and will be negotiated with the tutor on an individual basis.


Assessment: a selection of poetry (for example between 10-12 poems or one long poem) reflecting an engagement with the module materials (worth 80% of the mark) and a 1000 word Writer’s Reflection and bibliography (worth 20% of the mark).
Level Three, Semester Two

BRITISH THEATRE POST-1950 (CAPPED at 30) (23475)
Frances Piper
Level 3, Semester 2

A series of introductory lecture/seminar sessions will contextualise post-war British theatre in terms of naturalism, the avant-garde and the epic mode. Thereafter, a range of play texts will be explored in terms of dramatic considerations, such as form, narrative, action and character whilst exploring the ways in which they engage with issues of class, sexuality, gender and national identity. The module groups the plays for study into three areas as follows:

i) social realism which emphasises ‘human drama’ in the context of contemporary society.
ii) feminist drama in terms of the ways in which particular theatre forms and genres are used to respond to and intervene in contemporary debates around sexual identity, femininity, masculinity.
iii) innovative and experimental theatre writers whose works are characterised by personal aesthetic agendas.

Thus, the module does not necessarily deal with the plays chronologically!

Plays to be studied MAY include:

Social Realism
Bond, Edward Saved
Cartwright, Jim The Rise and Fall of Little Voice
Osborne, John Look Back in Anger
Harvey, Jonathan Babies

Innovation
Barker, Howard Wounds to the Face
Beckett, Samuel Waiting for Godot
Kane, Sarah Blasted or Cleansed
Pinter, Harold The Dumb Waiter and Mountain Language

Feminist Theatre
Churchill, Caryl A Mouthful of Birds (with David Lan) and/or Top Girls
Daniels, Sarah Beside Herself
Stephenson, Shelagh The Memory of Water
Wertenbaker, Timberlake The Love of the Nightingale

Assessment: One diagnostic essay (1500 words) worth 25% and one examination (2 hours) worth 75%.

DIRECTORS’ WORKSHOP (EDPS, LELF, ENCS, ELLA, WREN only) (CAPPED at 12) (CODE TBC)
Frances Piper
Level 3, Semester 2

This module is designed to give students the opportunity to explore a small number of drama texts in terms of both their literary context and their performance possibilities. In short, we will study the drama text from page to stage.

The combination of seminar discussions and practical workshops will enable students - in some cases for the first time – to explore and experiment with the dramatic text as it translates to a performance context. This will be facilitated through working closely with first year Drama/Performance students under the guidance of the module tutor.

As the module progresses, students will have the opportunity to work with a small group of first year students in the creation of a short piece of performance (‘work in progress’). Alternatively, students who are more interested in the production history or the literary or cultural analysis of any of the texts studied on the module will be able to be assessed via a project logbook (dramaturgical assessment) rather than via the ‘directing’ assessment. The logbook may take the form of straightforward written analysis, or combine the latter with visual and/or design and/or historical research.
All students who opt for this module should, however, be aware that they will be expected to undertake additional
directorial practice and/or rehearsal observation during the last three weeks of the module. This will amount to around
10 hours per week during this 3-week period.

**Play texts will be selected from the following:**
Barker, Howard (1995) *Wounds to the Face*
Buffini, Moira (2003) *Loveplay*
Etchells, Tim, Mary Agnes Krell & David Jennings (2004) *Imaginary Evidence* (CD Rom)
Koltes, Bernard-Marie (1988) *Roberto Zucco*
l'a Bute, Neil (1999) *Bash: 3 Latterday Plays*
Levy, Deborah (1992) *Pushing the Prince into Denmark*
Shakespeare, William (1603) *Hamlet*
rehearsal/performance)
Stoppard, Tom *Rozencrantz and Guildenstern are Dead*
Webster, John (1614) *The Duchess of Malfi*
Wedekind, Frank (1891) *Spring Awakening*

**Assessment:**
1. Directing strategy analysis: based on an analysis of one text (1500 words or equivalent)
2. Practical directing project (approx 15 mins in performance)
OR
   Project logbook (combining rehearsal observation AND/OR literary analysis of text/production history
   of text) (2500 words or equivalent)
AND
   Self-evaluation (500 words)

**Assessment: 1. Practical performance (20 - 40mins dependent upon group size) OR research
   seminar presentation (30 mins) (50%)
   2. Process portfolio OR Research portfolio (3000 words) (50%)**

**FRANCIS PIPER**
Level 3, Semester 2.
This module allows you to identify, and to focus upon in depth, an area of interest related to drama/performance
studies. You may choose to work individually or, should the work be largely practical in its nature, in a small group
(maximum 4). In this context you may choose to devise a piece of performance work or to work on the staging of a
short play text (or scenes from a longer text). The practical work will be backed up by a detailed research portfolio,
charting the course of your project and containing clear ideas about the rehearsal methods and process.

The project proposal must identify whether you have selected option (a) practical/written combination, and whether
group or individual or (b) individual written submission only.

Individuals/groups will be expected to identify the timescale and any resource implications of this choice. In the case of
group practical work personal objectives will be formulated and individual portfolios submitted. Reading lists will be
formulated together with the module tutor on the basis of individual projects. A useful guide which will inform our early
meetings is:

Thomas, M ed.(2004) *Practice-based research/practice as research* Taylor and Francis

**Assessment:**
1. Practical performance (20 - 40mins dependent upon group size) OR research
   seminar presentation (30 mins) (50%)
   2. Process portfolio OR Research portfolio (3000 words) (50%)

**FINAL PORTFOLIO (WREN Students only (CORE)) (27411)**
Level 3, Semester 2
This core module provide all level 3 WREN students with the opportunity to build on the skills they have learned so far.
They will meet every week with a small group of their peers and a designated tutor to work on a piece of creative work
in a small workshop setting. They will learn the skills of self and peer critique and experience the supportive
atmosphere of a creative writing workshop group in producing an independent piece of work. There are two writing assignments at the end of each semester.

**Assessment for each semester:** creative piece(s) (80%), writer's reflection (20%)

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**FIRST LANGUAGE ACQUISITION (ELLI students only) (27441)**
Mr. Iván García Álvarez (School of Languages)

**Level 3, Semester 2**

As adults, we tend to take language for granted - until we have to learn a new one! Children, however, typically master language before they can tie their shoes. But babies are not born talking, so they must learn the language or languages that they hear around them. But what exactly do they learn? And how does this process take place? When do children master the skills needed for successful communication? What stages do children go through as they learn to understand and talk? Do the languages they learn affect the way they think? In this module we will address these questions and take a close look at the cognitive mechanisms by which children acquire their first language.

**Indicative Reading**


**Assessment:** One set of coursework (40%) and a three-hour final exam (60%).

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**MULTILINGUALISM (ELLI students only) (27437)**
Charlotte Hoffmann (School of Languages)

**Level 3, Semester 2**

**Prerequisite:** INTRODUCTION TO SOCIOLINGUISTICS AND PSYCHOLINGUISTICS (LEVEL 1)

- How does societal multilingualism come about?
- Do multilingual children acquire language in the same way as monolingual ones?
- Do bilinguals code-switch because their language competence is somehow deficient?

This module explores multilingualism in both societies and individuals, considering issues such as language acquisition, use and competence in multilingual individuals, how issues of multilingualism affect language minorities and majorities, and language planning in multilingual societies. During the semester, we will examine central notions and concepts involved in bilingualism and language contact studies, and investigate some of the methodological approaches and theoretical explanations for societal and individual multilingualism. The module aims to develop your understanding of certain psycholinguistic aspects of multilingualism, and to enable you to evaluate sociolinguistic issues in multilingual speech communities.

**Indicative Reading**


**Assessment:** This module is assessed by a 2,500 word long assessed essay (40%) and a 3-hour exam (60%).

**POSTMODERNISM (CORE MODULE FOR ELLA, LELF, ENCS STUDENTS ONLY) (24401)**
Dr Glyn White
Level 3, Semester 2
This module explores a range of recent and contemporary texts and links them with some of the central issues within the debate around postmodernism. These texts will be used to reflect on central literary critical issues, such as authorship, narrative structure, linear progression, and identity problematised by postmodernist texts and theories. Selected texts will include films as well as novels, and other media may also be included.

**Indicative Literary Texts:**

**Indicative Secondary Reading:**

**Assessment:** Two tutorial essays, one of 1000 words (10% of final mark), one of 1500 words (15% of final mark) and a three hour examination (75% of final mark)

**READING THE PAGE (CODE TBC)**
Dr Glyn White
Level 3, Semester 1
This module aims to increase student awareness of the appearance of text (and illustration) on a page and to consider how it impacts upon understanding and interpretation. By exploring the significance of the form of the book and examining a range of different genres the aim is to extend the number of ways in which literary texts can be studied. Through the lectures and seminars and research of primary and secondary texts, students will be required to consider how the page may be most effectively used to carry both narrative and argument.

Issues discussed are likely to include: Page Design, Typography and Meaning in Literary texts; The Book as Artefact; Experiments with Literary Form; Illustrations and the Novelist as a Maker of Books; The Graphic Novel; The Book as Labyrinth.

**Indicative primary texts:**
Reference could be made to works by Samuel Beckett, Alfred Bester, Christine Brooke-Rose, Brigid Brophy, Flann O’Brien, Tom Phillips, Peter Reading, Scarlett Thomas as well as to other works by the authors of the primary texts listed above.
Indicative secondary texts:

Assessment: Diagnostic essay (1500 words) 25%, Assessed Essay (3000 words) 75%

REPRESENTING THE HOLOCAUST (24402)
Level 3, Semester 2
Note: This module is open to all students across the School of ESPaCH
Dr Jane Kilby, Dr Antony Rowland

PLEASE READ THE FOLLOWING MODULE DESCRIPTION VERY CAREFULLY, NOTING ESPECIALLY THE MODE OF ASSESSMENT, BEFORE SELECTING IT.

Many critics have argued that the Holocaust is beyond representation. Despite this, imaginative responses to the Holocaust have proliferated during the post-war period. This module will explore this paradox across a variety of literary genres, including poetry, the novel, testimony and the comic book. It will help students to understand the connections between literary and non-literary cultural forms in relation to Holocaust representation: the course will also examine film, memorials, art, photographs and cultural theory. It will ask the question as to whether representing the Holocaust produces different narrative strategies for survivors of the camps, as opposed to more recent, ‘postmemory’ and post-Holocaust writers. Key problems encountered by the various writers and artists will also be discussed, such as the difficulties of representing traumatic history, the dangers of appropriation, and the repercussions for traditional generic forms when engaging with the Holocaust.

Primary Reading/Viewing List
Primo Levi, If This is a Man (Abacus)
Claude Lanzmann (dir.), Shoah
Steven Spielberg (dir.), Schindler’s List
Alan Resnais (dir.), Night and Fog
Art Spiegelman, Maus (Penguin)
Holocaust photographs & memorials
The Imperial War Museum North

Also photocopies from the following texts:
Charlotte Delbo, Auschwitz and After
James Young, The Texture of Memory
Carolyn J. Dean, ‘Empathy, Pornography and Suffering’

Assessment: This module will be assessed by a 4,000 word project (75%) and a 1,000 word reflective statement (25%).

THE LANGUAGE OF NAMES (CODE TBC)
Dr Maggie Scott
Level 3, Semester 2
Names are a part of our everyday language that we often take for granted, but they are a key to a rich seam of our cultural history and perceptions. This module will examine the origins, development and cultural significance of the names of places and people, with particular reference to Scotland and England (with some consideration of names in the wider world). We will consider the special properties of names as lexical items and explore the evidential value of names in historical and linguistic research. We will also look at names in literature and the political significance of names.
**Indicative texts:**
Cameron, K. *English Place Names*, new edn. (London, 1996)
Gelling, M. *Signposts to the Past* 3rd edn (Chichester, 1997)
Jackson, P. *Words, Names and History* (Cambridge, 1995)
Nicolaisen, W. F. H. *Scottish Place-Names*, new edn (Edinburgh, 2001)
Redmonds, G. *Christian Names in Local and Family History* (Kew, 2004)

**Assessment:** This module is assessed by a diagnostic exercise mid-semester (25%) and a 3000-word essay (75%).

**TWENTY-FIRST CENTURY WOMEN’S FICTION (27551)**
**Professor Lucie Armitt**
**Level 3, Semester 2**
This module will look at questions of feminism, post-feminism and third wave feminism, as explored in a range of fictional texts (novels and short stories) written by women and published since the year 2000. Some of the key themes to be explored will include the impact of virtual realities on questions of body politics, representations of violence and death in contemporary women’s fiction, futurist landscapes and how new feminist utopias and dystopias feed into established traditions of the form, the role of the souvenir in women’s sense of self, how we reread male and female literary characters through neo-Victorian literary narratives and tropes. The module will be informed by a range of feminist theories, and will also draw on psychoanalysis and identity politics.

This module is taught through a two hour seminar format.

**Primary texts may include some or all of the following:**
Atkinson, Kate *One Good Turn* (Doubleday, 2006)
Ali, Monica *Brick Lane*
Atwood, Margaret *Oryx and Crake* (Virago, 2003)
Morrison, Toni *Love* (Vintage, 2003)
O’Farrell, Maggie *The Vanishing Act of Esme Lennox* (Review, 2006)
Warner, Marina *The Leto Bundle* (Farrar, Strauss and Giroux, 2002)
Waters, Sarah *The Night Watch* (Virago, 2006)

**Assessment:** one 1500 word diagnostic essay (40%) and one 3000 word essay (60%).

**UNDERSTANDING DISCOURSE (ELLI students only) (26301)**
**Prof. Diane Blakemore (School of Languages)**
**Level 3, Semester 2**
**PREREQUISITE: LANGUAGE AND COMMUNICATION (LEVEL 2)**
- What makes discourse coherent?
- Do we have to identify the relationships between segments of discourse before we can understand them?
- What is the role of words like ‘well’ and ‘so’ in understanding utterances in discourse?
- Why are words like ‘well’ and ‘en effet’ so hard to translate?

In this module, you focus on the phenomenon of discourse, and examine how best it can be defined, analysed and understood. During the semester, lectures and seminars encourage you to carry out your own research, considering both spoken and written language; the aim of the module is to enable you to develop critical perspectives on a range of approaches to discourse within different theoretical frameworks.

**Indicative Reading**

Assessment: This module is assessed by a short report (20%), an essay/project (30%), and a 3-hour examination (50%).

WORLD ENGLISH(ES) (ELLI and ELLA students only) (CAPPED at 40) (28480)
Dr. Nick Smith
Level 3, Semester 2
English is now unquestionably the most widely spoken language in the world. Yet its expansion has also resulted in unprecedented growth in regional varieties. It is now common to speak of World Englishes – in the plural – i.e. not only British English and American English, but also Indian English, Jamaican English, Cameroonian English... even European English. This module aims to explore the special status of English(es) around the world today. Is the spread of English a good thing? What are the main linguistic differences across the regional varieties? How did they develop historically? Are they converging or diverging? What functions does English have in the various countries where it is not spoken by the majority of the population? How well does the notion of “standard” apply to English spoken outside the UK and the USA? What does it mean to “own” English in the 21st century, and can non-native speakers have a say in the language's development? What is the future of English?

We will address these questions and more. We won’t necessarily come up with definitive answers, but we’ll be engaging with one of the hottest topics in English language and linguistics today!

Indicative texts:

Assessment: This module is assessed by a group presentation, on English in one location around the world (25%), and a 2-hour exam (75%).

WRITING/PERFORMING THE CITY (EDPS and WREN only) (Capped at 18) (CODE TBC)
Kate Adams
Level 3, Semester 2
In Writing/Performing the City, we will investigate a range of artistic material which responds to the city as an environment, community and cultural concept and explore our experiences and perceptions of the cityscape through creative praxis. You will have the opportunity to try new approaches and further develop your style as a writer or performance practitioner. Some of the themes that run through the module include urban alienation, growth, decline and decay, community and diversity, the tourist gaze, capitalism and counterculture.
You will also have the opportunity to develop techniques for presenting creative writing integrated into installation and/or performance or to work on creating visual and experiential responses to the cityscape. The differences and tensions between visual, oral, written and exploratory responses to the city will be considered through practical exploration of these approaches in focused workshops and discussion. After this series of workshops you will be asked to work on an individual creative project which explores some aspect of the city or our experience of it.

**Indicative Primary texts**
- Ballard J.G. (1975) *High Rise*
- Banksy (2005) *Wall and Piece*
- Forced Entertainment (1995) *Nights in this City*
- Lang, Fritz (1927) *Metropolis* (film screening)
- Pocha Nostra (2004 - 2006) Photo-performances (online)

**Indicative Secondary material**

**Assessment** is through a combination of essay (30%), final creative project (40%), and artist's reflection (30%)