

SCHOOL OF ENGLISH

Bangor University

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PART ONE HANDBOOK

2011–2012

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WELCOME

Welcome to Bangor and the School of English. We are delighted that you have decided to take your degree here with us. For the next three years, we hope you will think of this School as your 'home' and that you will play a full and active part, not only in its academic but also in its social life.

We hope your three years with us will be productive, rewarding and enjoyable. All the staff of the School of English will do everything we can to enhance your time with us and to give you the academic and personal support you need to succeed.

Some terminology: Part One = 1st year programme.
Part Two = both Honours years (2nd and 3rd)
Level Two = 2nd year programme
Level Three = 3rd year programme

IMPORTANT DATES

DATES OF SEMESTERS

The teaching year is divided into two semesters. The first semester runs for 12 weeks and is followed by 2 weeks of revision and examinations. The second semester of 12 weeks then commences, followed by another 4 week period of revision and examinations

Semester 1 September 26 to December 18 2011 (Weeks 1–12)

Semester 2 January 23 to March 23 2012 (Weeks 1–9)
 April 16 to May 4 2012 (Weeks 11–12)

DATES OF REVISION/ASSESSMENT

Semester 1 January 9 to January 20 2012
Semester 2 May 7 to June 1 2012

REGISTRATION

Tuesday 20 September, 12.30-4.30 p.m.: Part One Module Fair and Registration for Courses in Pritchard Jones Hall.

Thursday 22 September, 9-4: administrative registration, Pritchard Jones Hall.

WELCOME TO THE SCHOOL OF ENGLISH, AND SAFETY TALK

You must attend the compulsory School of English and Health and Safety talk on Monday 19 September at 1.00 pm, in PJ Hall. **Attendance at this lecture is a legal requirement.**

LOCATION AND COMMUNICATIONS

The School of English is situated in the New Arts Building in College Road. The School Office is room 210, on the second floor. Most large classes are taught in the Main Arts Lecture Theatre, or in the lecture rooms on the first floor of the New Arts Building. Seminar classes (of up to c.18 students) are held in various rooms throughout the University, mostly in the New Arts Building or the Hen Goleg building (across the road from the New Arts Building). The English noticeboard gives directions to other seminar rooms, such as the Greek Room and M5.

HOW TO OBTAIN INFORMATION

Important information, including the timetable, is posted on the notice boards opposite room 210, and on our web pages (<http://www.bangor.ac.uk/english/>). Students are also expected to check their University email accounts regularly, since this is one of the primary ways in which tutors will contact them.

To access the web pages, which include course and module descriptions and information about staff, you must be logged in to a computer connected to the College network. The major locations of such computers are: Main Arts Computer Rooms, CR1 and CR2; Computer Laboratory, Hen Goleg; Main Arts Library; Computer Laboratory, Science Library, Deiniol Road. All students using the computer rooms must use a swipe-card (obtained from the Main Arts library during Registration).

HOW TO CONTACT THE ACADEMIC STAFF

- In person. Staff are always available at the consultation times posted on office doors, or you may email to arrange an appointment for another time.
- By email or phone - details on English web pages, and on the door of the School Office.
- By internal mail via the mail room in New Arts reception, or the English Office.

THE LIBRARY

The Arts Library is situated in the Main College site. You will be taken on a tour of the library during Welcome Week. Please note that you must obey Library regulations; unpaid fines, for instance, may prevent you from graduating.

APPROPRIATE BEHAVIOUR

While we expect you to contribute enthusiastically to all aspects of the learning process, your behaviour should not inhibit the ability and rights of others to study. You should thus pay proper respect to **everyone** present in lectures, tutorials, seminars or any other group encounter — including the tutor/lecturer. Disruptive behaviour, including racial, sexual or personal harassment, is contrary to the regulations of the institution, and disciplinary procedures could include the termination of your studies.

ATTENDANCE

Attendance is required at all seminars, tutorials and other classes, not only for the maintenance of your own study, but also to maintain the coherence of class discussion from week to week. Non-attendance is discourteous to tutors and fellow students. Registers are taken, and unexplained absences of two weeks or more will be followed up by the School of English Office.

PASTORAL CARE

Bangor University prides itself on the quality of its pastoral care and support. In addition to the resources listed below, you can also gain advice from the Module or Degree Course Organiser, the Secretaries in the School of English office, or the Head of English, Professor Tom Corns, during his office hour or by appointment via the secretaries. You may of course contact him directly in cases of genuine emergency.

THE SCHOOL OF ENGLISH PASTORAL TEAM

The School has a pastoral team of tutors experienced in Welfare matters:

- Dr. Raluca Radulescu (els201@bangor.ac.uk; room 213)
- Professor Helen Wilcox (helen.wilcox@bangor.ac.uk; room 206)

PEER GUIDES

A number of second and third year students within the School have volunteered and been trained to support other students, particularly first years. Their names will appear on the School of English Notice Board. For the duration of Welcome Week you will be allocated to a particular peer guide, whose name can be found in the Welcome Week pack, though all peer guides are ready to help you.

SCHOOL SUPPORT

All Single Honours and 'English With ...' students are allocated to a personal tutor within the School of English, who will remain your personal tutor throughout your undergraduate career unless you change degree course, or there is a change of personnel, or other exceptional circumstances occur. Joint Honours students whose tutors are outside the School may consult the Senior Tutor (Professor Helen Wilcox).

Please use your personal tutor as a first port of call for any problem. It is your responsibility to inform him/her of any circumstances that might affect your work; he or she may

subsequently, with your permission, decide to refer the problem elsewhere. Alternatively, you may contact any member of the Pastoral Team. You must complete and sign a Tutor's End of Year Report Form in May; here you may indicate any circumstances you wish to bring to the attention of the Examination Board.

UNIVERSITY SUPPORT

The Students' Union has a designated Welfare Officer. The University also has a Student Services Unit, whose director is an Assistant Registrar, situated in the same building as the Students' Union. This deals with overseas students, accommodation, finance problems and other welfare issues. We have two professional Student Counsellors, and a group of Counselling Tutors — members of the academic staff with considerable welfare experience. Hall wardens and Hall tutors can also be consulted over problems, as can the Chaplains of the various denominations.

STAFF-STUDENT CONSULTATION

Students are represented on the School of English Board of Studies, and your representative can raise any issues that may be causing students problems. Student representatives' names and email addresses will be posted on the noticeboards near the School office. Informal contact, however, such as with your personal tutor or module organiser, is generally the best way of voicing concerns.

GRIEVANCE AND DISCIPLINARY PROCEDURES

General concerns about your course can be constructively aired by consultation with the module or course leader, with your personal tutor, or with your year representative on the School of English Board of Studies. Module questionnaires enable students to suggest changes or improvements.

If, however, you have personal concerns, such as the way you have been treated by anyone within the School (including other students), you should first attempt to resolve the difficulty with the person concerned. If discussion does not provide a solution you should consult your personal tutor. The Head of School will deal with unresolved difficulties. You should consult your University Handbook for the University procedures on Grievance, Discipline and Appeals, and for other support services such as Harassment Advisers and Welfare Officers.

Disciplinary proceedings may be taken out against you for serious matters (also see section on Unfair Practice, p. 10). Normally there will be an investigation following a complaint, which will be handled by the appropriate Officer (for example the Examinations Officer) in consultation with the Senior Tutor and Head of School.

SAFETY

It is your duty to familiarise yourself fully with the action you should take in the event of a fire or accident. In particular, you must treat any sounding of the fire alarm seriously, whether or not you believe it to be a genuine emergency.

It is expected that all School members will concern themselves about all aspects of safety and accept personal responsibility for developing high standards of safety awareness and safer working practices. Should you note any potential hazards you may report them either to the School Safety Officer or directly to the University Safety Officer.

All accidents involving injury to staff, students or visitors to the University must be reported to the Occupational Health and Safety Officer as soon as possible, using the report forms available in the School of English office. Incidents (an accident in which no-one is injured) should also be reported, using the same form, in order to help identify potentially dangerous situations.

ASSESSMENT

1. EXAMINATIONS

Attendance at the end of semester examinations is compulsory. If you are unavoidably prevented from attending examinations (e.g. through illness), you must provide a dated medical certificate. This should be handed in to the School of English office if you have missed an English examination, and to the office of any other department whose examinations may have been affected.

It is **strictly prohibited** to bring unauthorised materials, or an unauthorised form of materials, into the examination room. Bags, coats etc **must** be left at the place indicated by the examinations officer.

The dates of examinations fall within the periods specified for revision/ assessment given in the 'Important Dates' section of this handbook. The specific date, time and location of individual module exams will be posted on the University noticeboard in the main entrance of the Main Arts Building and on the University's webpages:

<http://www.bangor.ac.uk/ar/main/assessment/home.htm>

2. SUBMISSION OF ASSESSED WORK

If a module is to be assessed by essay or portfolio and not by examination, work must be submitted by the specified deadline (usually noon on the Friday of week 7 and noon on the Friday of week 13 in each semester). **Two copies, plus a completed cover sheet/plagiarism declaration (obtainable outside the English Office)**, must be handed in to the secretaries, who will record the date of submission. The School will retain one copy; the other will be

returned after marking. **As well as submitting two hard copies to the School office you should also submit your work electronically via the turnitin plagiarism software on the module blackboard page.**

All assessed work must be word-processed, using double line-spacing. A 2 cm margin should be left on the left- and right-hand side of the paper. The font used should be Times New Roman size 12. All pages should be numbered consecutively and stapled together.

When quoting work from other sources you should follow the referencing practice set out in the essay writing guide on the School of English's internet pages (<http://www.bangor.ac.uk/english/modules/index.php>). **All sources must be properly acknowledged (see 'unfair practice and plagiarism', below).**

3. GUIDELINES FOR ASSESSMENT CRITERIA

Typically, the work of a **first class** candidate will show many of the following qualities:

Discusses ideas with confidence and precision
Demonstrates maturity and sophistication.
Displays deep knowledge of the subject in question; the answer is totally relevant.
Shows independent, analytical and clear thought
Gives evidence of substantial and relevant reading.
Shows great accuracy in expression, displaying total mastery over all aspects of the language.
Shows occasional signs of brilliance and originality of thought.
In creative work: displays considerable originality
Command over medium.
May have potential for publication/production.

A **2: i** candidate's work will show many of the following qualities

Discusses ideas adeptly
Displays knowledge of the subject in question; the answer is relevant.
Shows analytical and clear thought.
Gives evidence of relevant reading.
Most of the arguments about a specific field are well-aided.
Plans of well-balanced and full answers, despite some gaps.
Shows accuracy in expression with mastery over language.
A few minor errors here and there
Signs of creative thought deserve a higher position within the class.
In creative work: shows signs of originality, having understood the requirements of the medium.

A **2: ii** candidate's work will show many of the following qualities:

Discusses ideas, but without much confidence
Makes reference to the subject in question, but some important matters not mentioned
Fairly clear thought on most occasions, and the arguments relevant on the whole. Evidence of having read some works associated with the field in question.

Evidence of planning in the answers, but a lack of coherence at times.
Quite accurate expression, though the points may sometimes be presented clumsily
Signs of conscientious work deserve a higher position within the class.
In creative work: not having quite mastered the requirements of the medium.
A few flashes of originality here and there.
A respectable effort but not showing any unusual talent.
Undisciplined and unsure at times.

A **third** class candidate's work will show many of the following features:

Unsure and lacking in confidence when discussing ideas.
Referring to the subject in question in a superficial manner
Little evidence of background reading
Some points in the argument irrelevant to the topic
Making an effort to provide fairly balanced answers
Some uncertainty over language and syntax
Strengths and weaknesses fairly balanced
In creative work: superficial.
Not succeeding in mastering the requirements of the medium
Occasionally clumsy and unimaginative

The work of a candidate who has **Failed** Honours, but may be eligible for a **Pass Degree** will show many of the following qualities:

Has not submitted all the required work
Has been heavily penalised for late submission
Few ideas
Little knowledge of the text/subject in question
Misapplied reading here and there
Little effort to present a debate which is relevant
Uncertainty in use of language and syntax
Numerous weaknesses; strengths few and far between
In creative work: very superficial
Has not mastered the requirements of the medium.
Lacking in construction
Unimaginative.
Clumsy

4. DYSLEXIA

Competence in written English forms part of the assessment criteria (see the assessment guidelines for each class of degree, above). A student who has, or believes s/he may have, dyslexia should in the first instance consult Liz Du Pré at the Dyslexia Unit: <http://www.dyslexia.bangor.ac.uk/uwbstudents.php.en>. Based on the Dyslexia Unit's assessment, you may be eligible for assistance with your academic work. Assistance takes two forms: additional time in examinations, and/or guidance from the Dyslexia Unit on your writing. There will be no additional compensation (by, for example, adjusting marks or extension of deadlines).

5. FEEDBACK

We try to give feedback on assessed work as expeditiously as possible. Essays are returned with provisional marks, and the first marker's written comments, usually within four weeks. Examination scripts cannot be returned. During week five of Semester Two, provisional marks for Semester One will be available from your personal tutor, who will also be able to discuss your progress with you. Marks are necessarily provisional since, in some cases, they are released before the second marker has considered the work, and all are released without the confirmation of the external examiners. They must be interpreted in the light of those caveats.

We mark to the following scale:

Categorical Marking System

Range of Mark	Categorical Mark	Equivalent % mark
100	A**	100
90 - 99	A*	95
84 - 89	A+	87
78 - 83	A	80
70 - 77	A-	74
67 - 69	B+	68
64 - 66	B	65
60 - 63	B-	62
57 - 59	C+	58
54 - 56	C	55
50 - 53	C-	52
47 - 49	D+	48
44 - 46	D	45
40 - 43	D-	42
35 - 39	E	37
30 - 34	F	33
10 - 29	F(1)	20
1 - 9	F(2)	5
0	F(3)	0

You will find the rules for progression in the *Arts and Social Sciences Part II Gazette*, which is available on the University webpages at <http://admin.bangor.ac.uk/gazonline>

Students may find the full regulations for examinations and degree classification at: <https://www.bangor.ac.uk/ar/main/regulations/home.htm>

6. PENALTIES

Work submitted up to one week after the stated deadline will be marked but the mark will be capped at 40%. A mark of 0% will be awarded for any work submitted 1 week after the deadline.

If you have good reason for requesting an extension (eg medical or serious personal problems) you must see the Director of Studies, before the deadline date. Only in very extreme and properly documented cases will extensions be granted retrospectively. Failure to submit work on time because of computer problems is not generally regarded as a valid reason; it is your responsibility to ensure that all work is backed up on disc or elsewhere.

The penalty for late submission of assessed essays is as follows:

- Work submitted up to one week after the stated deadline will be marked but the mark will be capped at 40%. A mark of 0% will be awarded for any work submitted 1 week after the deadline.
- Work over two weeks late will not be accepted.

7. UNFAIR PRACTICE AND PLAGIARISM

Academic dishonesty is defined as “any attempt by a student or any attempt by an individual to aid a student, to gain an unfair advantage in any assessment by deception or fraudulent means.”

When you use the words of a source — for example, a critical book or article or a web site — you must acknowledge it. Put the words of your source in quotation marks and indicate the full details of the source (author, title of book, place of publication, publisher and the number of the page on which the words appear) in a footnote or a note at the end of the essay. Even if you do not quote the exact words but just paraphrase a critic’s ideas, make it clear that this material is from a source (‘As Dr Fred Smith has pointed out...’), and give the source in a note. When taking notes from a book or article make sure you know which material is from the source and which is your own. The University uses electronic means for detecting plagiarism from the internet. **As well as submitting two hard copies to the School office you should also submit your work electronically via the turnitin plagiarism software on the module blackboard page.** If you have ANY doubts on any of these matters consult the tutor teaching the course. Plagiarism is treated severely by the School and the University.

You may not substantially repeat the same material in more than one piece of assessed work (formal examinations, undergraduate dissertations, assessed essays, etc.). Failure to comply with this rule will be treated as the equivalent of a rubric violation and marks will be deducted accordingly.

Other forms of academic dishonesty, which will also be severely penalised, include:

- Aiding and abetting dishonest practice
- Bribery — paying another student for his/her work, or paying for an advance copy of an unseen paper
- Collusion — presenting an unauthorised piece of group work as your own
- Commissioning another person to complete work and submitting it as your own
- Computer fraud — the use of material belonging to another person stored on hard or floppy disk, or unacknowledged use of web material
- Duplication — inclusion of material already submitted for any other assessment in this University or elsewhere
- False declaration — for example, claiming false extenuating circumstances to obtain exemption from work or to explain a missed deadline
- Misconduct in examinations — use of crib notes, copying from another student, sitting an examination on behalf of another student or asking someone to do this for you, leaving the exam room to look at pre-hidden notes, taking any stationery from an examination venue if you are not allowed to do so.

Any suspected academic dishonesty will be thoroughly investigated. You will be notified that your work is under investigation and given details of the procedure to be followed. A member of staff who suspects academic dishonesty has occurred will ask another member of staff for a second opinion before asking you (and any others involved) to justify your actions. If, in the member of staff's view, there is a case to answer, the Head of School will be informed. Further investigation, perhaps involving a University Disciplinary Board, will take place, and where dishonesty is identified, appropriate penalties applied. These may involve examination or degree failure, or exclusion from the University. You will have the usual right to appeal against any such decisions, using the University procedures laid down in the University Handbook. An official record will be kept of any incident in which you have been found cheating, and repeat incidents will be more heavily penalised.

8. RESULTS, PROGRESSION, AND SUPPLEMENTARY ASSESSMENT

The results of the first-year assessment procedures are considered initially by the School, and then at a meeting of the Faculty Board where members of the School can speak on behalf of individual students.

We can give compensation for special circumstances that affect your performance in assessment tasks. For these to be taken into consideration at the School's examination Board Meeting you must report them to your Personal Tutor and agree a statement that can be communicated to the Special Circumstances Committee. In the case of illness you should also submit documentary evidence such as a medical certificate or a letter from your doctor. If your tutor is outside the School of English, you should inform the Senior Tutor. It is your responsibility to make sure that copies of such documentation are provided for each department concerned.

Should you fail to meet the criteria for progression to Part Two, you may be eligible for supplementary assessment which may take the form of a resit examination or supplementary essays.

9. CHANGING DEGREE COURSE

It may be possible to change your degree course at the end of the first year. You must first discuss this with your personal tutor and the new degree course organiser, to ensure that you will be able to fulfil the course requirements and that there is room on your proposed new course. If this is agreed, you must fill in a change of degree form, available from the English School office.

The onus is upon you to ensure that the School and College records are correct. If you do not follow these procedures, you may be entered for the wrong examinations at the end of a semester.

10. CHANGING A MODULE

It is possible to change your modules within the first two weeks of each semester, although this is rarely advisable, as inevitably you will have missed something important from your new module. If you do wish to change modules you must consult your tutor and complete the change of module form, available from English School office. The same responsibilities apply as for the change of degree (see above): before returning either a change of degree or a change of module form to the English School Administrator.

GUIDE TO ENGLISH AT BANGOR, 2011–12

The following pages are addressed primarily to those entering in 2011 for Q300 English, Q310 English Literature with English Language, Q3W4 English with Creative Writing, Q3W5 English with Film Studies, Q3WK English with Theatre Studies, Q3P5 English with Journalism, Q3P4 English with Publishing, and the Joint Honours programmes.

If you are not studying any of the above, but wish to take English modules as part of your Part One Honours programme in another subject, we would recommend you follow QXE1002 Introduction to Textual Analysis and QXE1000 Critical Interpretations (see below). We allow some students to transfer to Single or Joint Honours English at Part Two after successfully completing these and one or two additional English modules, but we require evidence of a good level of attainment before approving such transfers.

1. COURSE RATIONALE

Though English, and its several combinations with other subjects, is available as a degree course in many British Universities, no two degree courses (or departments) are quite the same. At Bangor we pride ourselves in having a School that is large enough to represent all the major periods and traditions of the English literary canon, and small enough to maintain a personal investment in the progress and success of our students. We are one of only a handful of English Schools still staffed by specialists in all literary periods from Anglo-Saxon to the twenty-first century. All our academic staff contribute fully to the teaching of our undergraduates. Our modular structure combines flexibility of choice with a core backbone of shared, chronologically oriented literary knowledge (particularly valuable for those of you planning to pursue careers in teaching after graduation).

Our degree course is subdivided into two phases: Part One (the first year of study), and Part Two (your 'Honours' years—two and three). The purpose of Part One is to provide students with a set of introductory learning outcomes and key skills which will be built up and further enhanced at Part Two. Part One modules survey broad fields of literature, combined with introductory knowledge of certain key critical concepts, close reading skills, literary evaluative techniques and historical or other contextual background to the primary material. Only work assessed at Part Two will count towards your final degree classification.

The 'English With' Courses

Full details of the Q3W4 English with Creative Writing, Q3W5 English With Film Studies and WPQO Creative Studies programmes are set out below. Students studying Q310 English Literature with English Language, Q3P5 English with Journalism, Q3WK English with Theatre Studies and Q3P4 English with Publishing will follow the same structure of English module choices as those enrolled on Q3W4 or Q3W5. Please contact the Departments of Linguistics, Journalism and Theatre Studies (in the School of Creative Studies and Media) respectively for details of the 'With' component modules on these programmes.

2. BOOKS AND VISUAL MATERIALS

Students are expected to acquire their own copies of the major texts to be studied. In the circulated booklists we set out the principal works you will need during the first year. You should obtain and read these at the earliest possible opportunity. The main bookshop serving the Arts Faculty is The Muse, on Holyhead Road near its junction with College Road, but it is advisable to obtain copies of the set texts, at least, prior to your arrival at Bangor.

All films screened on film modules are available on either VHS or DVD in the Main Library, and may be viewed there. Students are not required to own copies of the films studied, although repeated viewings and detailed familiarity with the films is expected, and students may find it convenient to own their own copies.

3. COURSEWORK

Essays which are not part of the formal assessment (diagnostic assignments) must be handed in by the stated deadlines. They will be returned with marks and comments. On the basis of your essays, and of your contributions to group discussion, your tutor or seminar leader will submit to the School a brief report on your attendance, preparation, progress and attainment. The reports submitted during the year are made available to meetings of the School at which examination results are considered and may be used in compiling future references and testimonials.

4. THE WRITING CENTRE

Your ability to express yourself clearly and correctly is an essential part of the academic exercise; accordingly punctuation, grammar and spelling errors will be penalised. If you do not understand what is wrong with your style or expression, please ask your tutor or course leader.

Students who have difficulty with clear and correct expression are strongly recommended to make use of the School of English Writing Centre, which offers individual tuition to help you improve your work. The tutors, who are all postgraduate students in the School of English, can help you with any stylistic difficulty you may have. **Any student in the School of English can go to the Writing Centre; you do not need to be recommended by your tutor.** Go to the English Office and sign up to one of the half-hour slots on the booking sheet, and bring a piece of marked coursework to your appointment so that the problem(s) you are having are clear to the tutor. If you cannot keep your appointment, please inform the English Office; someone else could use your slot. Sessions will normally begin in weeks 3 or 4 and will continue throughout the academic year for as long as there is a demand.

THE PART ONE (1ST YEAR) PROGRAMME

The following modules will be on offer to Part One students during the 2011-12 academic session:

SEMESTERS ONE AND TWO	
QXE1002 Introduction to Textual Analysis*	
QXE1000 Critical Interpretations*	
SEMESTER ONE	SEMESTER TWO
QXE1003 Introduction to Medieval Literature	QXE1005 Travellers' Tales
QXE1004 Literature of Laughter	QXE1006 Exploring America: An Introduction to US Literature

SEMESTERS ONE AND TWO	
QXP1001 Creative Writing: Prose**	
QXP1003 Creative Writing: Poetry**	

* These modules are compulsory for all students following degree schemes in English (including 'English with' combinations).

** These modules are compulsory for all students following the degree scheme in English with Creative Writing, and optional for other students.

MAKING MODULE CHOICES

In each of the three years you must take 120 credits (the equivalent of 6 double modules). All modules taught in the School of English are double modules, each worth 20 credits.

A 'double thick' module is a module taken and completed in one semester. A 'double thin' module spans both semesters.

NB: If you choose to enrol for one or more modules taught in another schools, please ensure you are clear about whether the module(s) in question are worth 10 or 20 credits.

It is recommended that you take the equivalent of 60 credits (3 double modules) in each of the two semesters. However, it is permissible to take 50 credits (2 double + 1 single module) in one semester and 70 credits (3 double + 1 single modules) in the other to accommodate students wishing to take one double thin module.

Your module choices have to be made on Registration day, by which time you will have had the opportunity to consult your personal tutor for advice. Further information on modules

taught in other departments is available in the *First Year Arts and Social Sciences Gazette*, which is available on the University webpages at <http://admint.bangor.ac.uk/gazonline>

LEARNING OUTCOMES AND KEY SKILLS

Learning Outcomes identify the means by which all students who successfully complete and pass a particular module will develop in their learning as a result. They are tied directly to the assessment methodology of the module in question. Paying close attention to these in advance may help you build a programme best suited to your individual needs.

Key skills also identify means of enhancement through learning, but are not necessarily directly assessed. These will provide you with a more broadly based set of qualities which may be subject specific or transferable (e.g. help you to develop qualities of value in relation to later career choices or aspects of personal development).

I) THE ENGLISH PART ONE PROGRAMME

The following Learning Outcomes are shared across all English Part One modules:

An ability to read texts closely and with precision

An introductory understanding of certain aspects of critical theory in relation to literary and visual texts

The acquisition of knowledge relating to current debates on the subject of the author/reader/text relationship

An ability to articulate the relevance of such debates to specific literary texts

An awareness of the role played by secondary material in relation to primary texts

Confidence in evaluating the authority of that secondary material

The capacity to work up a set of given tasks to a deadline

The capacity to present the results of that work in a coherent and meaningful way

NB. All of the above are provided by the compulsory modules QXE1002 Introduction to Textual Analysis and QXE1000 Critical Interpretations.

Key skills developed across Part One which will become value-enhanced at Part Two:

A working understanding of the literary canon and some of its ideological assumptions

A basic knowledge of the three main literary genres and some of their chief characteristics and distinctions

The ability to discuss textual material and conceptual ideas within small- or medium-sized groups

Time-management skills

Basic research skills

Bibliographical skills

Private study skills

II) THE CREATIVE WRITING PART ONE PROGRAMME

Students on the degree scheme English with Creative Writing are required to take QXP1001 (Creative Writing: Prose) and QXP1003 (Creative Writing: Poetry). Moreover, students in English with Creative Writing are **NOT** permitted to take the module UXS1012 (Poetic Forms and Dramatic Techniques) delivered by the School of Creative Studies and Media.

Creative Writing Learning Outcomes

An increased understanding of the specific limitations of one's own writing skills;
The avoidance of clichés and basic linguistic errors;
An understanding of how to produce a reasonably well-shaped piece of writing;
Conformity to a range of textual regulations.

All of these are provided by the Part One modules, QXP1001 Creative Writing: Prose and QXP1003 Creative Writing: Poetry. These learning outcomes become further value-enhanced at Part Two to enable students to develop the following:

The ability to construct texts and understand how texts are constructed;
An understanding of the deployment of poetic form and key aspects of poetic content;
The knowledge of a broad range of imaginative literature;
An awareness of the centrality of image construction to literary texts;
Knowledge of the form of fiction from a technical perspective;
The ability to understand how dialogue works and is constructed;
An awareness of the importance of revision in bringing work to a near-professional standard.

Creative Writing Key Skills

The capacity and confidence to voice a considered piece of peer-evaluation;
Personal development skills, in particular relating to the recognition and evaluation of one's own mistakes;
The enhancement of existing creative writing ability;

Assessment Methods across the 'with' Creative Writing programme.

At all levels this is based on portfolio work. Though the precise composition of any individual portfolio will differ between modules, students are advised that a typical size may equate to 6 or 7 poems, or a short story of 3000 words, or 2 poems plus a shorter story plus a review.

III) THE FILM STUDIES PART ONE PROGRAMME

Film Studies Learning Outcomes:

The ability to 'read' and analyse a visual text in a structured and informed way;
Knowledge of the development of film in relation to its major historical movements;
An informed awareness of the historical context of particular film styles;

The acquisition of a technical vocabulary of relevance to the historical aspects of film analysis;

The development of an introductory vocabulary of film-making;

An understanding of the workings of shot structure and scene composition;

Introductory knowledge of the formal elements of the language of the wider discipline of Film Studies;

The ability to analyse short film clips, paying attention to their formal techniques;

The ability to assimilate visual information and use that information to construct a written argument.

Film Studies Key Skills:

The ability to work on a given task in small groups and report back within time constraints;

Close textual analysis of critical material;

The capacity to construct a clear and coherent verbal argument;

The ability to digest and retain knowledge through access to cinematic material.

All of the above are provided by module UXS1019 Moving Image (40 credits). These shared learning outcomes and key skills become value-enhanced at Part Two. For information on this module which runs over two semesters consult the School of Creative Studies and Media.

MODULE DETAILS

QXE1002 and QXE1000 Textual Analysis and Critical Interpretation Semesters One and Two

Note: Each module is 20 credits

A. Introduction

This **compulsory** pair of modules will transform you into an independent critic from a handout-dependent pupil. *Close reading* is the most important skill for a student of English, so we start with each text's meaning and form. Being able to *read critical theory*, *write your own criticism*, and *persuade fellow students* are just as vital to move from school to degree level, so the module then develops these muscles. Finally, you learn to use scholarly aids (such as dictionaries, bibliographies, and internet sources) with imagination, flair, and interest. Work hard at this module, and you'll be ready for your degree by the end of this year.

B. Learning Outcomes

1. able to identify in prose, poetry, and drama a range of linguistic, dramatic, and literary features
2. able to relate the meaning of a passage to its form
2. understands some of central idea in contemporary critical theory
3. able to apply these concepts, both analytically and imaginatively.

C. Delivery

This module is delivered by:

- 312 hours study alone (i.e. about four hours a week through the year, including vacations)
- a one-hour weekly lecture
- a one-hour weekly study group
- a two-hour weekly seminar

There is also a two-hour slot for 'other activities' from 2-4 Wednesday, covering film screenings, play and poetry readings, theatre trips, thought experiments about working with literature, and guest lectures. This is not compulsory, but will enliven your reading and give you new angles on careers.

Seminar and lecture texts will be chosen from

- *The Norton Anthology of English Literature (8th edition)*, volumes 1 and 2
- *Literary Theory, an Anthology*, ed. Julie Rivkin and Michael Ryan
- William Shakespeare, *The Tempest*
- Daniel Defoe, *Moll Flanders*
- J.M. Coetzee, *Foe*

D. Assessment

Semester one:

Textual Analysis: portfolio of eight analyses.

Critical Interpretations: 2,500 word essay

Both portfolio and essay are due into the School of English office by **noon of week 13**.

Semester two:

Textual Analysis: unseen two-hour closed book exam, analysing three passages.

Critical Interpretations: portfolio, due into the School of English office by **noon of week 13**.

E. Working abilities

Career skills increased by this module include creativity, literacy, independence, a can-do approach, problem solving, meeting expectations professionally, team-working, and information technology.

F. Further Information

Details of what happens when and how are on Blackboard. For further information contact

Professor Tony Brown, room 301, Main Arts Building, e-mail els015@bangor.ac.uk and Dr. Sue Niebrzydowski, room 211, Main Arts Building, e-mail els41c@bangor.ac.uk

SEMESTER ONE

QXE1003 Heroes and Villains: Introduction to Medieval Literature

20 credits; Semester One

Description

This exciting first year module acknowledges that many aspects of modern literature and culture are influenced by medieval legend; as a result, the module introduces you to a range of texts and genres typical of the medieval period, as well as the cultural background in which they were produced and circulated. You will sample Old English epic and battle poetry (taught in translation), Middle English drama and romance poetry, as well as Chaucerian verse. The transition between the Old to the Middle English period will be traced through the development of Germanic heroism (Beowulf) and Anglo-Saxon identity and the changes in the linguistic, cultural, and national identity visible after the Norman Conquest. Chivalric romance, through its combination of social and religious values, will be the main focus of attention in the Middle English part of the course, and a progression through genres (from Chaucer's Pardoner's Tale to the medieval mystery plays) will also provide an introduction to some linguistic complexities of the Middle English period.

Learning Outcomes

1. the ability to apply critical analysis to texts from unfamiliar eras;
2. the ability to relate these texts to a broad historic and cultural context;
3. a basic awareness of the development of language from the Old to the Middle English periods;
4. translation skills (Middle English);
5. the ability to read texts with precision;
6. time management skills relevant to the preparation and delivery of diagnostic seminar exercises.

Delivery

The teaching programme consists of 2 one-hour lectures per week (no lectures in week 7 and 12), and 11 weeks of one-hour seminars.

Lectures and seminars

Lecture and seminar topics will be identical, and will be scheduled as follows:

1. The poetic heroic ethic (Introduction to Anglo-Saxon background and Battle poetry)
2. Germanic heroism I (Battle of Maldon and Battle of Brunanburgh)
3. Germanic heroism II (Beowulf: passages)
4. Hero and Christian (The Dream of the Rood)
5. Introduction to Middle English language and literature: Multilingualism and translation
6. Chivalry and the Fairy Land (Sir Orfeo)
7. Reading week (no lectures or seminar)
8. Medieval Fabliau (Chaucer: The Wife of Bath's Prologue and Tale)
9. Preaching and Corruption (Chaucer: The Pardoner's Prologue and Tale)
10. Medieval Drama 1 (The Second Shepherds Play)
11. Medieval Drama 2 (York Play of the Crucifixion)
12. Revision seminar (no lecture)

Texts/editions

Students should acquire their own copies of:

The Norton Anthology, vol. I (7th edition and later)

The Anglo-Saxon World, ed. Kevin Crossland-Holland, The World's Classics, OUP, 1984 and later

Online editions of *Sir Orfeo*, and the *York Play of the Crucifixion* are available freely (TEAMS editions website) or through blackboard.

Further reading (not for purchase) is available in the university library:

M.R. Godden, *The Cambridge Companion to Old English Literature*, CUP

M.T. Clanchy, *From Memory to Written Record*, Edward Arnold

H. Cooper, *Oxford Guide to Chaucer's Canterbury Tales*

W.R.J. Barron, *English Medieval Romance*, Longman

C.S. Lewis, *Allegory of Love*, OUP

Charles Muscatine, *Chaucer and the French Tradition*, CUP

David Burnley, *A Guide to Chaucer's Language*, Macmillan

Assessment

Students will be required to prepare the set texts and summaries of criticism each week, to contribute to the work of the seminar and to submit 2 diagnostic essays no longer than 1,500 words during the semester, which will not count towards the final assessment. Marks and feedback on these essays will be provided within 4 weeks of the submission date.

The final assessment will be by a three-hour examination taken during the period following the end of the semester.

Module coordinator: Dr Raluca Radulescu (els201@bangor.ac.uk).

QXE1004

The Literature of Laughter

20 credits; Semester One

Module description

This course investigates some of the following questions by means of the study of comic texts from a variety of periods and genres: What is comedy? What do we laugh at, and why? How are laughter, wit and comedy inter-related? Do different literary genres inspire different kinds of laughter? Is laughter therapeutic and/or malicious? To what extent, and why, does the nature of wit change according to historical period, and is laughter therefore culture-specific? Is parody a legitimate sort of literary laughter? What is satire and how does it function? To what extent is laughter beyond words and dependent on the visual humour of cartoon, illustration, or stage and screen action? What are the links between gender and laughter? What are the connections between laughter and anger, and how serious is laughter? Though this course is designed to foster analytical and critical thought, the range of hilarious texts to be read and discussed should undoubtedly provoke real laughter.

Learning Outcomes

On completion of the course, you should have:

1. Developed an understanding of the concepts of laughter and comedy, and of the ways in which they have changed through English literary history from the medieval period through to contemporary writing.
2. Achieved an informed understanding of selected English texts in the light of 1.
3. Gained a critical awareness of the interrelationships of text, genre, literary tradition and cultural context.

Delivery

Two lectures a week, each of one hour (on laughter and comic writing, and their connections with literary modes such as parody, satire, stage comedy, tragicomedy, wit, lampoon; on their shifting natures from the medieval period to the contemporary); and one one-hour seminar per week, concentrating on specified texts that have been read in advance.

Seminar list

1. A medley of short passages for discussion
2. Chaucer, *The Miller's Tale* [in the Norton Anthology]
3. Shakespeare, *Much Ado About Nothing*
4. William Wycherley, *The Country Wife*
5. Pope, 'The Rape of the Lock'; Swift, *A Modest Proposal* [Norton]
6. Jane Austen, *Pride and Prejudice*
7. Reading week [no seminar]
8. Charles Dickens, *A Christmas Carol*
9. Mark Twain, *Adam and Eve's Diaries*; Flannery O'Connor short stories [handouts]
10. *The Nation's Favourite Comic Poems*
11. Kate Atkinson, *Behind the Scenes at the Museum*
12. The Monty Python, *Life of Brian (Of Nazareth)*

Lecture list

1. (a) Introduction to the course
(b) Definitions of terms, genres, issues
2. (a) Medieval humour
(b) Sacred and profane humour
3. (a) Laughter on stage
(b) Comedy as genre
Plus an evening film screening in week 3 (*Much Ado About Nothing*)
4. (a) Early modern wit
(b) Restoration lyrics and libertinism
5. (a) Parody
(b) Political satire
6. (a) Gender and laughter
(b) Early female humorists
7. Reading week [no lectures]
8. (a) Humour and social reform
(b) Dickensian humour
9. (a) National cultures of laughter
(b) What is American humour?
10. (a) Comic verse
(b) The comic novel
11. (a) Nonsense and alternative humour
(b) Comedy on screen
12. (a) Conclusions from the course

(b) Screening of *Shakespeare in Love*

Books

You will need to buy copies of the following:

The Norton Anthology of English Literature (N.B. this anthology is already required for use in many other modules)

Shakespeare, *Much Ado About Nothing* (preferably a good annotated edition – e.g. Arden or Oxford)

William Wycherley, *The Country Wife* (e.g. New Mermaids or Penguin)

Jane Austen, *Pride and Prejudice* (e.g. Penguin or World's Classics)

Charles Dickens, *A Christmas Carol* (e.g. Penguin or Everyman)

Kate Atkinson, *Behind the Scenes at the Museum* (Picador and other paperback editions)

The Nation's Favourite Comic Poems, ed. Griff Rhys Jones (BBC publications)

Graham Chapman et al, *The Monty Python Life of Brian (of Nazareth)*: screenplay (Methuen 2001)

If you want to read further, some basic works to consult include:

The (New) Critical Idiom series: volumes on *Comedy, Irony, Satire* and *The Absurd*

D.J. Palmer, ed., *Comedy: Developments in Criticism* (Macmillan, 1984)

Walter Redfern, *Puns* (Blackwell, 1985)

T.G.A. Nelson, *Comedy: An Introduction to Comedy in Literature, Drama, and Cinema* (Oxford University Press, 1990)

Susan Carlson, *Women and Comedy* (University of Michigan Press, 1991)

Nicola McDonald, ed., *Medieval Obscenities* (York Medieval, 2006)

Andy Medhurst, *A National Joke: Popular Comedy and English Cultural Identities* (Routledge, 2007)

Assessment

After the first three weeks, there will be a short written assignment so that you can monitor your progress. Although this exercise is compulsory, the mark you are given will not count towards the final assessment. Your grade for the course will be based on (1) an assignment written during Reading Week (2,000 words, either a critical analysis or a creative piece plus commentary), representing 50% of the assessment; and (2) a pre-released exam (two essays, two hours) in the January assessment period at the end of the semester, making up the other 50% of the assessment.

Further Information: Professor Helen Wilcox, room 206, Main Arts, e-mail els404@bangor.ac.uk

SEMESTER TWO

QXE1005

Travellers' Tales

20 credits Semester
Two

Module Description

This module focuses on the literature of travel. As a mode of writing, travel literature has been inspired by pleasure and passion, exploration and expedition, curiosity and conquest, admiration and amazement. Roaming through the literature of the ages, this module includes literary accounts of actual travellers, purely fictive work, metaphoric narratives of spiritual quests and postmodern discourses of diaspora and displacement. Topics will include adventures and quests, exploration and discovery, road movies and travel narratives, pilgrims and passports, tourism and globalisation, expeditions and voyages, borders and boundaries, home and abroad, mapping and mobility. Assessment is by one piece of written work of 2000 words (50%) and one two-hour examination, with questions pre-released (50%).

Delivery: The module is taught by 2 one-hour lectures and 1 one-hour lecture per week for twelve weeks.

Learning Outcomes specific to this module

- 1) Basic knowledge of significant experiences of travel in literary history and influential literary and non-literary representations and discussions of them;
- 2) Awareness of how these experiences and representations contribute to ideas about national identity, exoticism, tourism and cultural values;
- 3) Appreciation of how these values have been interpreted, debated and used in different historical circumstances;
- 4) Ability to analyse the literary techniques employed in key texts and describe their effects.

Texts: The texts for this module are available on internet sites, in inexpensive paperback editions or included in the *Norton Anthology of English Literature*. The texts we might be reading include, Homer's *The Odyssey*; John Mandeville's *Travels*; *The Book of Margery Kempe*; Jonathan Swift's *Gulliver's Travels*; *The Turkish Letters of Lady Mary Wortley Montagu*; *The Interesting Narrative of the Life of Olaudah Equiano*; selections from Charles Dickens; Walt Whitman's 'Song of the Open Road'; Elizabeth Bishop's *Questions of Travel*; E. M. Forster's *Hill of Devi*; Graham Greene's *The Lawless Roads*; Jamaica Kincaid's *A Small Place*

Assessment: 1) A 2000 word piece of writing submitted in week 7, worth 50% of the final grade. Students would have the option of doing an analytical essay or composing a piece of

travel writing; 2) A 2 hour pre-released exam in the assessment period, worth 50% of the final grade.

MODULE COORDINATOR: Stephen Colclough, room 205, Main Arts, e-mail
els210@bangor.ac.uk

QXE1006 Exploring American: An Introduction to US Literature 20 credits
Semester Two

Module Description:

This course will introduce students to some of the principal literary texts published in the United States. Students will study literary and non-literary works which represent and re-interpret the nation and will be encouraged to make connections with contemporary American politics, society and culture. Literary analysis will be informed by an attention to history; historical documents and representations will be examined in their formal and rhetorical aspects. The start of the module will examine Transcendentalism with particular reference to ideas of freedom, independence and democratic community that became part of the ideology of the American Republic. The reinterpretation of these ideas as a criticism of contemporary America and as a hope for the future in the work of Emerson, Thoreau and Whitman leads on to a consideration of the Frontier, the treatment of native Americans, slavery and racial difference. The questioning of American cultural politics and the position of the artist is treated in the work of Melville, Hawthorne, women's writing, African-American literature, the Beats, American drama, modern and postmodern poetry.

Learning Outcomes

1. Basic knowledge of significant American literary and non-literary representations and discussions of them; 2. Awareness of how these experiences and representations contribute to ideas about U.S. culture; 3. Appreciation of how this nation been interpreted, debated and used in different historical circumstances; 4. Ability to analyse the literary techniques employed in key texts and describe their effects.

Delivery

This module is taught by two one-hour lectures per week and one one-hour seminar per week for twelve weeks

4) Lecture Programme

- 1.1 What is American Literature? (ADB)
- 1.2 Emerson, Thoreau and Transcendentalism (ADB)

- 2.1 Whitman and Transcendentalism (IG)
- 2.2 Emily Dickinson and a Women's Tradition (IG)

- 3.1 Cooper, *The Last of the Mohicans* (ADB)
- 3.2 Twain, *Huckleberry Finn* and the Frontier

- 4.1 Slavery in the South (ADB)
- 4.2 Toni Morrison: *Beloved* (ADB)

- 5.1 Melville, Race and 'Benito Cereno'
- 5.2 Melville's *Bartleby*

- 6.1 Hawthorne and the Gothic
- 6.2 A Woman's Place: Charlotte Perkins Gilman (ADB)

- 7 Reading Week (no classes)

- 8.1 Imagism (IG)
- 8.2 The Harlem Renaissance

- 9.1 Ralph Ellison, *Invisible Man* (ADB)
- 9.2 The Beats: Kerouac, Ginsberg (ADB)

- 10.1 American Drama (STP)
- 10.2 Tennessee Williams, *A Streetcar Named Desire* (STP)

- 11.1 First and Second Generation Poets of New York (ID)
- 11.2 Ecopoetics: Post-war Poetry of Rural America (ID)

- 12: Review and discussion

Texts

The Norton Anthology of American Literature Shorter Seventh Edition, Nina Baym (General Editor), One volume edition ISBN-10: 0-393-93057-2 • ISBN-13: 978-0-393-93057-3; J. Fennimore Cooper, *The Last of the Mohicans* (Penguin Classics); Toni Morrison, *Beloved* (Vintage Books).

Assessment

One essay of 1500 words worth 50%. The essay is due on Friday of week 7 before noon (12:00pm). One two-hour unseen examination worth 50% at the end of the module.

Module convenor: Professor Tony Brown, room 301, Main Arts, e-mail
els015@bangor.ac.uk

Semesters 1 and 2 (double thin modules)

QXP1001 Creative Writing: Prose (20 credits; Semesters 1 & 2)

Description

This module, compulsory for creative writing students, introduces you to a wide range of creative prose-writing, both fictional and documentary and you will examine creative techniques used in short stories, autobiography, memoir, travel-writing, critical essays/literary reviews and play-scripts. It will include practical sessions in which students will begin to produce their own work in these genres, and group discussion of students' work in progress.

We will discuss the ways in which these genres are distinct from one another and yet share certain features and may in fact be merged by deliberate techniques of hybridisation. We will ask such questions as how a writer of fiction handles the transformation of personal experience as compared to the writer of memoirs. Can imaginative, speculative biographies enhance rather than falsify our knowledge of their subjects? How do writers tackle the adaptation of their work from one medium to another?

As well as examining, from the practitioner's point of view, texts by leading authors and critics, you will be encouraged to work independently on your own material, helped by writing-exercises and longer-term assignments designed to stimulate ideas and sharpen technique. You will be encouraged to present your work for class discussion and, by receiving and giving feedback in a supportive atmosphere, you will develop your skills as a close reader and an articulate critic.

Learning outcomes

Knowledge of a broad range of imaginative literature.

An awareness of the importance of revision and editing in bringing your work to a near-professional standard.

The ability to write concise, expressive, grammatical English.

Teaching

The module is delivered via a weekly one-hour seminar over the course of two semesters.

The role of the seminars is to raise general issues of relevance to creative writing, supplemented by workshops offering diagnostic feedback on the student's own creative writing. Some use is made of student presentations and small-group work.

In the first semester we will consider the relationship between fiction and non-fiction, through discussion of extracts from short stories, novels, journalism and travel writing. The second semester will focus on various forms of life writing such as memoir, biography and

autobiography, and the course will conclude with discussion of dramatic treatments of narrative for screen, stage and/or radio.

Assessment

Assessment will be based on a portfolio of creative and critical work produced at the end of each semester. The first portfolio will consist of a short story or travel writing of approximately 2,500 words and a 500 word commentary explaining choices about process and form in the context of the semester's reading and discussion. The second portfolio will consist of one or two pieces of creative writing of approximately 2,500 words in total and a 500 word commentary as above.

Course Convenor: To be advised

QXP1003: Creative Writing: Poetry (20 credits; Semesters 1 & 2)

Description

This module, compulsory for creative writing students, introduces you to the range of forms available to the poet in the twenty-first century. You will read a variety of poetry and respond through producing your own poems. You will be asked to work in a variety of forms and to justify your reasons for choosing them.

The module will demonstrate the ways in which poetry is an art form particularly well suited to expressing the experience of contemporary everyday life. We will also look at connections between poetry and music and the visual arts as well as the impact of digital technologies.

Poetry will be presented both in the written and spoken form, and students will be encouraged to consider the performance of poetry both in class and by attending and reviewing three evening poetry-readings by leading poets.

Learning Outcomes

1. A broad knowledge of contemporary poetry from Britain and elsewhere.
2. An informed sense of the relationship between contemporary poetry and the poetry of the past.
3. Familiarity with the different methods of structuring poetry.
4. The ability to write concisely and expressively.
5. Practice in essential editorial skills.

Teaching

The module is taught via a one hour weekly seminar over two semesters. Students are introduced to the work of a range of poets, will learn to analyse such work from the practitioner's point of view, and, via group discussion, concentrate on an evaluation of the

formal creative techniques deployed in the texts. Students are set basic diagnostic class exercises and longer-term assignments, relating to their own writing, which may be conducted inside or outside class time. Student input directly shapes the direction taken by the seminar series, and consistent attendance is very important.

Seminar List

In Semester One we will look at relationships between sound and meaning in poetry, and, working in both free verse and more regular forms, will look at the ways in which poetry has represented both the city and the countryside. You will be introduced to a range of techniques for developing ideas, getting started and completing your work.

In Semester Two we will concentrate on some of the more regular forms of poetry and examine why particular patterns of rhythm and rhyme are more suited to particular subject matter. We will also spend time considering the performance of poetry, and the ways in which live performance can influence meaning.

In both semesters you will learn how to edit and revise your work.

Assessment Methods

Students produce two portfolios of work, one at the end of semester one and one at the end of semester two. Each portfolio counts for 50% of the overall mark and will be made up of approximately ten pages of poetry and a 500 word critical commentary.

Module Convenor: To be advised.

LOOKING AHEAD: PROGRESSION TO PART TWO

At Part One you will have taken QXE1002 Textual Analysis and QXE1000 Critical Interpretations, along with a range of additional modules, depending on your chosen degree. The close reading skills and knowledge of theoretical schools of critical thought acquired in these two Part One compulsory double modules will equip you with the basics upon which we will build in Part Two. Part Two is subdivided into two levels, 2 and 3. At Level 2, you must take 20 credits from each set of pre-1800 and post-1800 modules; at Level 3 there is a compulsory dissertation for English, Creative Writing, and English with Film Studies students. These compulsory elements of the course allow us to build a spine of shared progression into your Degree Programme and ensure a stable set of Learning Outcomes for all our graduates.

During your second semester in Part One, you will be required to select and preregister module choices for your second year. Module information will be distributed in the Part Two handbook. The handbook for 2011-12 can be downloaded at <http://www.bangor.ac.uk/english/modules/index.php>. The range of choices available to you will to some extent be governed by your degree programme.