



SCHOOL OF ENGLISH

HANDBOOK

**FOR
LEVEL II
and
Level III
STUDENTS**

2011–2012

CONTENTS

INTRODUCTION	3
Progression from Part I to Part II	3
Choosing modules	3
Attendance	4
Guide to writing essays	4
Arrangements for the submission and return of assessed essays	4
Scale of penalties for late submission of assessed work	4
Examinations	4
Feedback	5
Guidelines for assessment criteria	5
Classification of degrees	6
Calculating degree classifications	6
<u>LEVEL 2</u>	
<u>The School of English Programme, 2011–2012</u>	8
Structure and rationale, shared learning outcomes, and shared key skills	8
Level 2 modules in English	8
<u>The Creative Writing Programme, 2011–2012</u>	23
<u>The Film Studies Programme, 2011–2012</u>	25
<u>LEVEL 3</u>	
<u>The School of English Programme, 2011–2012</u>	26
Level 2 modules in English	
<u>The Creative Writing Programme, 2011–2012</u>	50
<u>The Film Studies Programme, 2011–2012</u>	51

INTRODUCTION

This handbook should be read in conjunction with the online Gazette (available online at <http://admint.bangor.ac.uk/gazonline/>). Further information about modules can be found on our departmental web pages (<http://www.bangor.ac.uk/english/home.html>), or by consulting the module organiser.

The information contained in this handbook pertains to all Single and Joint Honours English students, and to Major/Minor ('with') degree schemes of which English Literature is a component.

Some terminology:

- Part I = 1st year programme.
- Part II = both Honours years (2nd and 3rd)
- Level 2 = 2nd year programme
- Level 3 = 3rd year programme

PROGRESSION FROM PART I TO PART II

At Part I 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 I compulsory double modules will equip you with the basics upon which we will build in Part II. Part II is subdivided into two levels, 2 (Second Year) and 3 (Third Year). At Level 2, you must take 20 credits from each set of pre-1800 and post-1800 modules; at Level 3 there is, for most students, a compulsory dissertation. 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.

You will find the rules for progression in the Arts and Social Sciences Part II Gazette.

CHOOSING MODULES

You must complete a pre-registration module choice form.

Level III students will receive the pre-registration form with this handbook.

Level II students can collect their pre-registration forms from the School of English.

Students can check their module allocation on the Bangor Portal from 9th May 2011.

There will be a talk about dissertation topics for prospective Level 3 students on Wednesday 23rd March 2011 at 3.00 p.m. in LR4

Completed module choice forms must be handed in to the English office (Room 210, 2nd Floor, New Arts Building) on Wednesday 30th March 2011. In order to ease the pressure on the office please attend at the following times:

Level 2 forms:-

Surnames A-H between 9.30 and 10.30

Surnames I-P between 10.30 and 11.30

Surnames Q-Z between 11.30 and 12.30

If you have a class at your assigned time, please hand your form in **between 2 and 3.**

Level 3

All forms to be submitted between 3-5 p.m.

ATTENDANCE

Attendance at seminars and tutorials is compulsory, and repeated absenteeism may lead to disciplinary measures. We keep registers of attendance. You are strongly advised to attend the entire lecture series associated with Level 2 modules.

GUIDE TO WRITING ESSAYS

Course work should be presented in a consistent style with careful and precise references to primary and secondary material. You should follow the practices described in the 'Guide to Writing Essays', posted on the departmental web pages. <http://www.bangor.ac.uk/english/degreeco/current.php.en?menu=4&catid=4066&subid=0>

ARRANGEMENTS FOR THE SUBMISSION AND RETURN OF ASSESSED ESSAYS

- A) Two copies of an **assessed** essay are submitted, with a plagiarism declaration, and one copy is returned with cover sheet containing a provisional alpha grade: The second copy is retained by the department with alpha grade.
- B) All essays should be typed with double-spacing in a font of 12 pica.
- C) Markers will take into account the standard of expression, punctuation and grammar.
- D) Deadlines for the submission of **assessed** essays:-
 - 1. **Noon Friday week 7**
 - 2. **Noon Friday week 13**
- E) The deadline for the submission of Dissertation reports is **Noon Friday week 6**
- F) Deadline for the submission of the Level 3 Dissertation: **Noon Friday week 10**
- G) Deadlines for the submission of **non-assessed** work be at the Tutor's discretion.
- H) Extensions of the deadlines for **assessed** essays and mitigation of penalties are granted at the discretion of the Director of Studies.

SCALE OF PENALTIES FOR LATE SUBMISSION OF ASSESSED WORK

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

- 1. Work submitted after the due date without sufficient cause will be marked at 0%. *
- 2. Work over two weeks late will not be accepted.

* Students are advised to submit late work, which may be treated as a supplementary submission.

EXAMINATIONS

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.

FEEDBACK

Essays are returned with provisional marks within four weeks; provisional examination marks are available within four weeks of the end of the assessment period. Essays will be returned with a detailed response on the top copy of the cover sheet; it is not our policy to return examination scripts. You should consult your personal tutor on aspects of your academic progress about which you require advice or information. During week five of Semester Two, provisional marks for Semester One will be available from your personal tutor. 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:

Numerical marking scale

Below 35

35-39

40-49

50-59

60-69

70 and above

Fail

pass

III

II.ii

II.i

I

Categorical marking scale

F – (F3)

E

D+ - D-

C+ - C-

B+ - B-

A+ - A-

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 3rd 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

CLASSIFICATION OF DEGREES

Mark Scale

	Mark	Degree achieved
(A+ - A-)	70+	1st
(B+ - B -)	60-69	2.i
(C+ - C-)	50-59	2.ii
(D+ - D-)	40-49	III
(E)	35-39	Pass Degree

The pass mark for all examinations is 40% (D-). This is important in considering results at the end of Part One and the Second Year when the rules for progression apply.

CALCULATING DEGREE CLASSIFICATIONS

Joint Honours Courses

In Joint Honours programmes candidates follow modules equivalent to 60 credits in each subject at both Levels HE2 and HE3, although in specified programmes up to 20 credits at Level HE2 may be replaced by 20 credits at Level HE3. All module marks are included in the calculation of the degree classification and marks for Level HE2 and Level HE3 are weighted in the ratio 1:2.

For Single Honours with a Minor Subject

In these programmes candidates follow modules equivalent to 80 credits in the major subject area and 40 credits in the minor subject at both Levels HE2 and HE3. All module marks are included in the calculation of the degree classification and marks

for Level HE2 and Level HE3 are weighted in the ratio 1:2.

For Single Honours

Candidates on Single Honours programmes follow modules equivalent to 120 credits at both Level HE2 and Level HE3. In programmes where the programme specification states that no elective modules are followed at Level HE2, all module marks are included in the calculation of the degree classification and marks for Level HE2 and Level HE3 are weighted in the ratio of 1:2.

In programmes where candidates follow 20 credits of elective modules at Level HE2, the marks for these modules are not included in the calculation of the final degree classification. In this case, marks for modules equivalent to 100 credits at Level HE2 and for 120 credits at Level HE3 are included in the calculation of the degree classification. Marks for Level HE2 and Level HE3 are weighted in the ratio 1:2

Borderline cases

Additional regulations may come into effect in borderline cases. For further information you should consult the discussion of borderline cases and the classification of undergraduate degrees in the College of Arts and Humanities Student Handbook, item 12.1 (www.bangor.ac.uk/cah/current_ugs.php.en)

The School of English Part II Programme 2011–2012

Level 2

The Structure and Rationale of the Level 2 (2nd year) Programme.

The Level 2 modules are taught by a combination of lectures and seminars. These modules stress, in particular, the historical, conceptual and other contextual aspects of the texts to be studied and introduce students to a broad range of literature. Students must take 20 credits from each set of the pre-1800 (set A) and post-1800 (set B) modules at Level 2. The set to which individual modules belong is clearly identified in the individual module descriptions which follow.

The Shared Learning Outcomes of the Level 2 English Programme.

On successful completion of Level 2, students will be able to:

- Situate literary material within a specified historical context.
- Demonstrate knowledge of intertextual relations.
- Communicate an informed awareness of texts written in different genres and modes.
- Research, revise and prepare material to a deadline.
- Structure an argument competently and coherently within time constraints.
- Assimilate new ideas and information and express them accurately and with understanding.

The Shared Key skills provided at Level 2.

On successful completion of Level 2, students will have acquired the following Key Skills:

- The capacity to express an independent judgement using appropriate literary evidence in a consistent argument.
- An ability to handle high-level generalisations and concepts in argument.
- Skill in weighing competing arguments.
- An ability to gather, sift, and organise material independently and critically.
- Accurate referencing of primary and secondary sources using either the numerical or Harvard system of referencing.
- Internet skills.
- An ability to analyse figurative and oblique modes of expression.
- The capacity to express abstract ideas precisely and accurately.

NB. Those Learning Outcomes and Key Skills listed below as part of the entry for individual modules are additional to the above.

All Modules at level II and III are 20 credits (except for the dissertation/creative writing dissertation which are 40 credits).

MODULE NO: QXE2010 **Semester One**

TITLE: English Literature 1500-1700 **Level 2**

PRE-1800 MODULE (set A)

A. Description

This module takes a close look at a variety of texts in different genres, all dating from the ‘golden age’ of English literature. Here, the authors considered are canonical, but their material is not: blood-lusting ghosts, heroes, giants, monsters, high finance, low humour, biting wit, hags, transsexuals, drunkards and gods reshape earlier ideas of who we are and what human values should be, in terms of rank, faith, wealth, gender, and nationality.

B. Learning outcomes

On completion of the course, you will be able to

- i. analyse six individual canonical works
- ii. relate them to each other in terms of their formal and cultural contexts
- iii. create your own thematic narrative of their major features.

C. Course outline and delivery

The course is delivered by

- 165 hours of private study
- 11 3-hour text-specific seminars, of which you select a minimum of 6 (the first hour is textual analysis)
- 11 1-hour study groups, of which you select a minimum of 6
- 6 thematic lectures and 5 genre-specific lectures

You may also attend lectures given on QXE2011 Shakespeare and Early Modern Dramatists.

D. Assessment

Three hour closed book examination.

E. Texts

Students should select at least six of the following texts and **read them over the summer**. Because you are selecting six texts, you are expected to know them **thoroughly** by the time of the seminar.

week

1. William Shakespeare, Henry V
2. Thomas More, Utopia
3. Christopher Marlowe, Tamburlaine (part one)
4. Edmund Spenser, book 1 of The Faerie Queene
5. Philip Sidney, Apology for poetry and Astrophil and Stella
6. John Marston, The Malcontent
7. reading week
8. John Donne, Songs and Sonnets, the Elegies, and the Holy Sonnets
9. George Herbert, The Temple, and Henry Vaughan, Silex Scintillans
10. Aemilia Lanyer, Salve Deus Rex Judaeorum and John Milton, Paradise Lost (books 1, 4, 9 and 12)
11. John Dryden, poetry (Norton pp. 2083-2124)
12. William Congreve, The Way of the World

Isabel Rivers’s Classical and Christian ideas in English Renaissance Poetry is a helpful background text.

Spenser, Sidney, Donne, Herbert, Vaughan, Milton, and Dryden are in the Norton Anthology. Marston is in stand-alone editions as well as in Renaissance Drama, an Anthology, ed. A. Kinney. However, all plays can also be printed off from Early English Books Online (use advanced search, and limit to items with fully keyed texts).

F. Lecture order

week

- 1 theatres and performance
- 2 rank
- 3 nationhood
- 4 history and political plays
- 5 gender and sexuality
- 6 satires, sonnets, and romance
- 7 reading week
- 8 faith
- 9 religious lyrics and epics
- 10 early modern literary theory
- 11 Restoration comedy and heroic tragedy
- 12 examination preparation

You may also attend the Shakespeare and Early Modern Dramatists lectures.

G. Further information

Module co-ordinator, Professor Helen Wilcox, helen.wilcox@bangor.ac.uk.

MODULE NO: QXE2012 **Semester One**

TITLE: Reason to Romanticism **Level 2**

Pre-1800 MODULE (Set A)

Description:

This passage of English literary history offers the opportunity to consider two principal periods, together with the fascinating transition between them. The opening weeks of the course will concern major texts of the early and mid-eighteenth century, such as Alexander Pope's brilliant incisive satire on the contemporary literary scene, his *Epistle to Dr Arbuthnot*, the riotously imaginative world of Jonathan Swift's *Gulliver's Travels*, Daniel Defoe's innovative novel, *Robinson Crusoe*, and Henry Fielding's challenge to the emerging conventions of formal realism, *Tom Jones*. The course ends with some of the key texts of the Romantic period, including William Blake's politically radical *Songs of Innocence and Experience*, Wordsworth and Coleridge's *Lyrical Ballads*, Lord Byron's notorious (and often hilarious) reformulation of Wordsworthian poetics, *Don Juan*, and Jane Austen's witty gothic parody *Northanger Abbey*, as well as the new, 'proto-Victorian' verse of Felicia Hemans and Letitia Landon. In between, we plot the shifts in cultural ideology and literary expectations through the works of Thomas Gray, Samuel Johnson and Thomas Gray.

Learning Outcomes:

On completion of the course, the student should be able to

1. understand selected texts from c.1700 to c. 1820
2. understand the interrelationships of text, context, circumstances of production, literary tradition, ideologies, and the dynamics of genre change over that period

Seminars

1. Pope, *Epistle to Dr Arbuthnot* (Norton)
2. Defoe, *Robinson Crusoe*

3. Swift, *Gulliver's Travels*
4. Fielding, *Tom Jones*
5. Gray, 'Elegy Written in a Country Churchyard'; 'Ode on a Distant Prospect of Eton College' (Norton).
6. Johnson, "Life of Milton"; 'Rambler No.4 [On Fiction]'; 'Rambler No.60 [On Biography]' 'Idler 31 [On Idleness]' (Norton).
7. Blake, *Songs of Innocence and Experience* (Norton).
8. Wordsworth and Coleridge, *Lyrical Ballads*.
9. Austen, *Northanger Abbey*
10. Keats, 'Ode to a Nightingale', 'Ode on a Grecian Urn' (Norton); Shelley, 'Mont Blanc', 'Ozymandias', 'England in 1819', 'Ode to the Westwind', 'Hymn to Intellectual Beauty' (Norton).
11. Byron, extracts from *Childe Harold's Pilgrimage* and *Don Juan* (Norton); Landon 'Revenge' (Norton) and Hemans 'Casabianca' (Norton).
12. Reading Week

Lectures (Please Note that the order is Provisional)

- 1.1. Literature and the reading public in the age of Walpole;
- 1.2. Pope and satire
- 2.1. Narrative prose;
- 2.2. Defoe and the early novel
- 3.1. Swift and Gulliver;
- 3.2. Genre aspects of Swift's *Gulliver's Travels*
- 4.1. Narrative voice in eighteenth-century fiction;
- 4.2. Fielding's *Tom Jones* as epic novel
- 5.1. Pre-Romanticism? Putting Thomas Gray in context.
- 5.2. Sterne and the novel.
- 6.1. Samuel Johnson and the literary profession;
- 6.2. Johnson as critic and moralist
- 7.1. Reading Week
- 7.2. Reading Week
- 8.1. Defining Romanticism
- 8.2. Blake: Producing *Innocence and Experience*.
- 9.1. *Lyrical Ballads* - Radicals and Romantics
- 9.2. Nature and the Sublime.
- 10.1. *Northanger Abbey* and Gothic Parody
- 10.2. The later Romantics: Byron, Shelley and Keats
- 11.1. Don Juan and 'Intellectual Beauty': Byron and Shelley (SC)
- 11.2. England in 1819: Keats in Context.
- 12.1. 'L.E.L.' Landon and 'Mrs' Hemans: women's writing c.1820.
- 12.2. Preparing for the Pre-released Exam.

Texts

You will need to buy the following novels, *Robinson Crusoe*; *Gulliver's Travels*, *Tom Jones*, and *Northanger Abbey*. . You should always try to buy good critical editions of the novels that you are studying. You may also want to buy a critical edition of *Lyrical Ballads* as the Norton selection is rather limited. The other texts for this course are taken from the Norton Anthology (8th edition).

Assessment Methods:

One three-hour unseen examination.

Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, and originality in approach.

Course Convenor: Professor T. Corns

els009@bangor.ac.uk

MODULE No: QXE2101 **Semester One**

TITLE: Medieval Literature Level 2 **Level 2**

PRE1800 MODULE (set A)

(1) Description

The term 'medieval' is frequently identified with what is more properly Middle English literature• this course uses the term to apply more precisely to the English literature which existed between the Classical and the Renaissance periods. Accordingly, we divide the course between Old and Middle English literature and give you the opportunity to sample both. Some texts will be taught in translation, allowing you to consider what translation is, or should be• there will also be the opportunity to read some texts in the original and to study their linguistic as well as their literary features. To have taken QXE1003 would be desirable but not essential• the prime aims of this course are to introduce you to some splendid texts and to remove chronological remoteness as an artificial barrier to enjoyment of this significant portion of our literary heritage.

(2) Learning outcomes

1. Familiarity with a sample range of medieval texts
2. The ability to site them within a literary, historical, political and cultural context
3. The ability to identify and discuss distinctive features of particular texts and to make connections between them
4. Some understanding of pre-Renaissance linguistic development, basic translation skills and an awareness of the issues posed by translation
5. The ability to make informed and appropriate critical analysis of the selected texts
6. The ability to engage in sophisticated argument and analysis of the literature of the period

(3) Delivery

The course will be taught by two x 1-hour lectures per week for 10 weeks (no lectures in week 7 and 12), and by 1x1-hour seminar weekly (no seminar in week 7). Students will be expected to contribute to the work of the seminar.

(4) (5) Seminar list• lecture list

- Week 1 Historical and Cultural Overview of the Old English Period
Week 2 Beowulf
Week 3 The Old English Elegies
Week 4 Christian Heroes
Week 5 Chaucer: Canterbury Tales: General Prologue and the Franklin's Prologue and Tale
Week 6 Chaucer: the Nun's Priest's Prologue and Tale
Week 7: NO LECTURES OR SEMINAR
Week 8 Sir Gawain and the Green Knight
Week 9 Malory, The Morte Darthur, I
Week 10 Malory, The Morte Darthur, II
Week 11 Henryson (photocopies to be provided)
Week 12 NO LECTURES; revision seminar

(6) Texts/editions

Students should possess their own copies of:

- The Norton Anthology*, Vol I, 7th edn. or later (already purchased for Level 1)
The Anglo-Saxon World, ed. Kevin Crossley Holland, The World's Classics, OUP, 1984 and later
Malory, *Le Morte Darthur: The Seventh and Eighth Tales*, ed. P. J. C. Field, Hackett Publishing, 2008

Cited editions all suggest further reading, and additional reading lists will be provided during the course.

(7) Assessment

Assessment will be by one 2,500 word essay (50%) to be submitted on the Monday immediately following reading week (week 7) by 12 noon. Two hard copies, with a cover sheet and a plagiarism form should be submitted to the English office, with an identical electronic copy submitted via blackboard and a formal 2-hour examination paper (50%) during the examination period.

Provisional marks and feedback on the essay will be available within 4 weeks of the submission date.

(7) Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in research and word-processing.

(9) Contact information

Module coordinator: Dr Raluca Radulescu (els201)

MODULE NO.	QXE2006	Semester One
TITLE:	Early Twentieth-Century Literature	Level 2

POST-1800 MODULE (set B)

1. Module description

In this module we will be examining the literature published between the beginning of the twentieth century and World War II. Changes in social values, in religious belief, in relations between the sexes and between the classes, originating in the latter part of the Victorian period and exacerbated by the social and psychological impact of the First World War, culminated in a profound cultural shift in the early years of the twentieth century, a deep change in the way the individual regarded her/his place in society and the natural universe. This insecurity of identity and the accompanying sense of social instability are expressed in a variety of ways in the literature of the period, especially in the experimentalism of Modernist writing. As well as studying individual texts, the module will examine the nature of Modernism and the forms it takes in the writing of the period.

2. Learning outcomes

1. Knowledge and understanding of the shifts in human perception during the period studied.
2. The development of a critical understanding of the work of authors in the period and the factors giving rise to Modernism in literature.
3. An awareness of the range of literary techniques employed in the period, including the plurality of differing "Modernisms"
4. A critical awareness of the forms Modernism takes in more than one genre.
5. The ability to construct a meaningful cultural and historical "sense" of the period.

3. Delivery

Teaching will be by 24 twice-weekly lectures and twelve weekly one-hour seminars on related texts:

4. Lecture schedule

- 1.1 Introductory: A Cultural Shift (ADB)
- 1.2 Hardy's Poetry of Re-membering (ADB)

- 2.1 Victorians and Modernisms: Hardy's poetry (IG)
- 2.2 Responses to War (Wilfred Owen, Isaac Rosenberg)(ADB)

- 3.1 J. M. Synge: The Playboy of the Western World (ADB)
- 3.2 British Drama in the Modern European Context (STP)

- 4.1 James Joyce, *Dubliners* (ADB)
- 4.2 Modernism (IG)

- 5.1 Joseph Conrad: An Introduction (ADB)
- 5.2 Joseph Conrad: *Heart of Darkness* (ADB)

- 6.1 W.B. Yeats: An Introduction (IG)
- 6.2 W.B. Yeats and Symbolism (IG)

- 7 Reading Week

- 8.1 T.S. Eliot: "Prufrock" to "Gerontion" (IG)
- 8.2 T.S. Eliot: *The Waste Land* (IG)

- 9.1 Reading D.H. Lawrence (ADB)
- 9.2 D.H. Lawrence: *The Rainbow* (ADB)

- 10.1 E.M. Forster: "Only connect": the fiction to 1910 (ADB)
 10.2 E.M. Forster: *A Passage to India* (ADB)
- 11.1 Reading Virginia Woolf (ADB)
 11.2 Virginia Woolf: *Mrs. Dalloway* (ADB)
- 12.1 The Modernism of Jean Rhys: *Good Morning, Midnight* (ADB)
 12.2 The Poetry of W. H. Auden (ADB)

ADB: Prof Tony Brown (els015@bangor.ac.uk)

IG: Prof Ian Gregson (els018@bangor.ac.uk)

STP: Dr Steven Price (els024@bangor.ac.uk)

5. Texts

Students will need to buy copies of the following texts. Where no edition is specified, the novels may be read in any paperback edition; students will find it helpful to read the novels over the summer vacation:

- Thomas Hardy, *Poems* (Everyman/Dent) or Thomas Hardy, *Poems*, selected by Tom Paulin (Faber)
 Wilfred Owen, *Poems* (Wordsworth Poetry Library)
 J.M. Synge, *The Playboy of the Western World* (Dover)
 Joseph Conrad, *Heart of Darkness*, 1902
 W.B. Yeats, *Selected Poetry* (Everyman/Dent)
 D.H. Lawrence, *The Rainbow*, 1915
 T.S. Eliot, *Selected Poems* (Faber)
 E.M. Forster, *A Passage to India*, 1924 (Penguin)
 Virginia Woolf, *Mrs Dalloway*, 1925 (ed. David Bradshaw, Oxford World's Classics)
 James Joyce, *Dubliners*, 1914 (ed. Terence Brown, Penguin Twentieth-Century Classics)
 Jean Rhys, *Good Morning, Midnight*, 1939 (Penguin)

Selected Secondary Bibliography

Bibliographies on individual authors will be distributed during the course. The following books provide useful contextual material; these are not for purchase but are on **Short Loan** in the University Library; ask at the Issue Desk.

Malcolm Bradbury and James McFarlane, ed., *Modernism 1890-1930* (Penguin, 1976; 1991)

PN56.M54 M6

Peter Faulkner, *Modernism* (Routledge Critical Idiom, 1977) **PR478.M6 F3**

C.D. Innes, *Modern British Drama* (C.U.P., 1992) **PR736.I5**

Michael Levenson, ed., *The Cambridge Companion to Modernism* (CUP, 1999) **PN56 M54 C36**

David Perkins, *A History of British Poetry*, 2 vols. (Harvard UP, 1976, 1987) **PR610.P4**

Douglas Hewitt, *English Fiction of the Early Modern Period 1890-1940* (Longman, 1988)

PR888.M63 H48

Morag Shiach, ed. *The Cambridge Companion to the Modernist Novel* (CUP, 2007) **PR478.M6 C36**.

6. Assessment

The course will be assessed by a **three-hour written examination with pre-released questions**

7 Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, teamworking, clear speech, and IT skills in research and word-processing.

8. Further information

Course coordinator: Tony Brown (Room 301, Arts Block; e-mail els015@bangor.ac.uk). Lectures given by: Prof. Brown, Prof. Ian Gregson, Dr. Steven Price

MODULE NO: QXE2014

Semester One

TITLE:

Special Author (1)

Level 2

DESCRIPTION

This optional, single-semester module is available in both Semester One and Semester Two, although you may take it only once. It provides the opportunity to study a single author in greater depth, and with closer personal supervision from a single tutor, than is possible on other modules, and introduces methods of scholarly analysis that you will develop at Level 3.

Authors available in Semester 1 (tutor's initials in brackets): The Medieval 'Anon' (RR); Margery Kempe (SN); Ben Jonson (TC); Walter Raleigh (AH); Aphra Behn (AH); John Donne (HW); George Herbert (HW); Emily Bronte (SC); Dylan Thomas (AB); William Carlos Williams (ZS); Alice Notley (ZS); Harold Pinter (SP).

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Understanding of the theoretical implications and practical methods of author-based study

Detailed knowledge of a literary author and his or her work

The ability to compile a relevant bibliography

The ability to produce an extended piece of scholarly writing with appropriate documentation.

DELIVERY

Four 1-hour lectures

Four 1-hour surgeries, based on the preceding lecture topic

A minimum of three half-hour tutorials, in groups of no more than six

One half-hour personal supervision to discuss draft material

LECTURE/SEMINAR LIST

week 1: lecture on defining and resolving questions in literary research

week 2: lecture on bibliography building

week 3: lecture on selecting a methodology

week 4: lecture on making effective presentations

week 5: lecture on issues relating to footnotes, etc.

ASSESSMENT

One 5,000-word project, to be submitted by noon on the Friday of week 13.

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in research and word-processing.

COURSE CO-ORDINATORS

Prof T.N. Corns and Dr S. T. Price

MODULE NO:

QXE2011

Semester Two

TITLE:

Shakespeare and Early Modern Dramatists

Level 2

PRE-1800 MODULE (set A)

1) Description of the Module.

This module offers you the opportunity to explore the enormously rich period of dramatic literature which extends from the final decades of Elizabeth I's reign through the reigns of the early Stuart kings, James VI/I and Charles I. You will be taught through keynote lectures and one-hour seminars. The lectures for this course will consider a range of subjects including the changing cultural status of Shakespeare and his contemporaries, their place in theatre history, sixteenth-century theories of sovereignty, rhetoric and genre, the Renaissance politics of history and censorship, and the representation of sexual and gender identities in early modern playtexts, amongst other topics. Each seminar group will study a selection of ten playtexts, critical approaches to these texts and relevant cultural contexts for them.

2) Learning Outcomes

On completion of the course, the student should be able to

1. Understand and discuss the selected course set texts.
2. Consider differing critical attitudes to course set texts.
3. Show an awareness of the interrelationships of text, context, early modern authorship and textual transmission.

3) Delivery.

This module is taught through a mixture of 11 one-hour seminars, 22 one-hour keynote lectures and 167 hours of personal study. There are also opportunities to perform practice timed-essays by way of preparation for the final examination and to attend video showings or theatre visits.

4) Seminar List.

Each one of the following texts will be a focus for one of your seminars:

Shakespeare:	<i>Twelfth Night, Richard III, Hamlet, Henry IV pt 1, The Tempest</i>
Marlowe:	<i>Dr. Faustus</i>
Dekker :	<i>The Shoemaker's Holiday</i>
Cary:	<i>The Tragedie of Mariam</i>
Ford:	<i>Perkin Warbeck</i>
Middleton:	<i>Women Beware Women</i>
Jonson:	<i>The Alchemist</i>

5) Lecture List.

The twenty-two lecture programme will cover the following subject areas: Introduction to Early Modern Theatre, Tragedy, Comedy, Tragicomedy, *Twelfth Night*, Gender and Sexuality, Feminism and Renaissance Drama, Race and the Renaissance Nation, *Hamlet* (2 lectures), *Richard III*, Rhetoric, The Renaissance City, Religion and Faith in the Early Modern Period, the Early Modern Court, Shakespeare's Theatre, Censorship, *Henry IV pt 1*, Cary/Ford, History, Kingship, Early Modern Concepts of Desire.

6) Texts.

The choice is yours. With reference to Shakespeare, some students decide to invest in modern annotated editions of individual plays [e.g. Arden, Oxford/World's Classics, or Cambridge] and these will more critical and contextual materials on a given play than a collected works. The following three volumes cover all of the set texts:

Shakespeare, William	<i>Collected Works</i> (Norton)
Bevington, David (ed.)	<i>English Renaissance Drama. A Norton Anthology</i> (Norton)
Ford, John	<i>'Tis Pity She's a Whore and Other Plays'</i> (World's Classics)

You are encouraged to read as widely as possible to prepare for this course. David Scott Kastan's *A Companion to Shakespeare* [Blackwells, 1999] is a good volume to consult to begin your general reading. Another volume which could be a first stop in your reading for this course is Russ McDonald's *Bedford Companion to Shakespeare* [Bedford/St.Martin's, 2001]. Andrew Mousley's *Renaissance Drama and Contemporary Literary Theory* [Palgrave, 2000] is a lively and accessible account of how theoretical lines of interpretation can be exploited for this course. Kiernan Ryan's *Shakespeare* [Palgrave, 2002] is also thought-provoking in its review of recent Shakespeare criticism. Martin Wiggins' *Shakespeare and the Drama of his Time* [Oxford, 2000] is a concise and informative study of theatrical history during the English Renaissance.

7) Assessment.

One three-hour partially pre-released examination (100 %) – examined in the examination period at the end of the semester. The examination questions will invite students to discuss course set texts, to respond to differing critical approaches and to show an awareness of broader issues covered in the module.

8) Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, and originality in approach.

9) Further Information.

You may contact Professor A. Hiscock with any enquiries regarding this module via the department office or at a.hiscock@bangor.ac.uk

Module Number: QXE2005 **Semester Two**
Module Title: Victorian Literature **Level II**

Post 1800 (set B)

1. Module Outline

The Victorians lived in an era of change and contradictions: a culture in which some reaped immense rewards from mechanised industry, but feared the idea of 'mechanism'; a period which saw the growth of cities and democracy, but was attracted to images of medieval feudalism. These themes will be examined, along with: realism in the Victorian novel; the narrators of the Victorian novel; ideas of truth in art and fiction; the figure of the intellectual or 'sage'; the idea and value of 'culture'; the domestic sphere; children and orphans; women as writers and members of Victorian society; and the important relationship between notions of scientific 'truth' and religious 'faith'. This course looks at a broad range of texts including novels, poetry and essays. Authors studied include Charles Dickens, Elizabeth Gaskell, George Eliot, William Thackeray, Robert Browning, Elizabeth Barrett Browning, Alfred Tennyson and Matthew Arnold.

2. Learning outcomes:

Students who successfully complete the module will:

- Know a significant range of texts
- Be able to relate Victorian literature to its cultural and historical context.
- Be able to find similarities and differences between texts.
- Be able to use these three elements in constructing an argument.

3. Teaching Methods

This module is taught through two lectures (one keynote, one workshop), a seminar and a study group each week. You will also complete a practice exam paper.

4. Lecture Schedule

Please bring your text or Norton to the second lecture each week, which is a textual analysis lecture.

- 1.1 Reinventing the Victorians
- 1.2 Close reading the Victorians
- 2.1 *Oliver Twist* and Victorian Print Culture
- 2.2 Dickens
- 3.1 Carlyle: The Victorian Sage and the 'Condition-of -England' Question
- 3.2 Carlyle
- 4.1 Before Darwin: Faith and Science in the poetry of Tennyson.
- 4.2 Tennyson
- 5.1 The Dramatic Monologue
- 5.2 Browning
- 6.1 The Social-Problem Novel: *North and South*
- 6.2 Gaskell
- Week 7: Reading Week
- 8.1 *Vanity Fair*
- 8.2 Thackeray
- 9.1 'The Woman Question': Ideas of Gender in Mid-Victorian Writers
- 9.2 Barrett Browning
- 10.1 The Provincial Novel: *Middlemarch*
- 10.2 Eliot
- 11.0 Sages in Context: Arnold and Newman
- 11.1 Arnold

12.1 *Mayor of Casterbridge*

12.2 Hardy

5. Seminar Programme

1. Introduction (bring your copy of the Norton anthology to the seminar).
2. Dickens, *Oliver Twist* (You must buy Penguin edition edited by Philip Horne, 2002)
3. Carlyle, from *Past and Present* and *Sartor Resartus* (Norton pp.1002-32); ‘Signs of the Times’ and ‘Chartism’ (photocopies); John Ruskin (Norton, pp.1317-34)
4. Tennyson, from ‘In Memoriam’ and other poems in Norton (pp.1109-88) and *Maud* (photocopies)
5. Browning (Norton pp.1252-88)
6. Gaskell, *North and South*.
7. Reading Week
8. Thackeray, *Vanity Fair*
9. Barrett Browning *Aurora Leigh* (full text, not Norton selection)
10. Eliot, *Middlemarch*
11. Arnold, (Norton 1384-1427); Newman (Norton 1033-42)
12. Hardy, *Mayor of Casterbridge*

6. Primary Texts

You need the *Norton Anthology of English Literature* (8th Edition, vol. 2), and copies of the novels (including the novel-poem *Aurora Leigh*). Victorian novels are long, so you should start the reading for this course in the summer. Buying Penguin or OUP editions rather than £1 ones are worth it for the introductions and notes. You must, however, get the Dickens in Penguin as it contains the serialised version of the text.

7. Secondary Reading

To engage with the wider cultural issues raised by this course:

Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics* (1996).

Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature* (1993).

Levine, George, *How to Read a Victorian Novel* (2008)

O’Gorman, Francis, (ed). *The Victorian Novel: A Guide to Criticism* (2002).

Richards, Bernard. *English Poetry of the Victorian Period, 1830-1890* (1988).

8. Assessment

The module is examined by a three-hour closed book unseen examination, comprising of a compulsory textual analysis question and a selection of two further questions.

9. Employment

This module will help you develop close analytical thinking, independent research skills, and clear, vigorous writing and presentation skills.

10. Further information

Contact Dr. Stephen Colclough, room 205, els210@bangor.

MODULE NO:	QXE2007	Semester Two
TITLE:	Late Twentieth Century Literature	Level 2

POST-1800 MODULE (set B)

Module description

The module takes as its focus a selection of prose, poetry and dramatic texts published between 1950 and the present day.

Its primary aims and objectives are to situate a range of primary texts within some of the core critical debates of the late twentieth century. These will include making students familiar with the postmodern as a series of cultural and narrative preoccupations; introducing them to issues about realism versus postmodernism; gender, the self and language; and considering how recent post-colonialist criticism has informed readings of contemporary Welsh and Northern Irish poetry. The development of late twentieth-century drama will plot a progression from mid-century theatre of the absurd through to the meta-theatrical, as well as engaging with the above.

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Knowledge of a wide range of literary texts (poetry, fiction and drama) published between 1950 and 1999.

An understanding of certain key aspects of the literary postmodern.

A broad understanding of the relationship and distinction between the terms 'contemporary' and 'postmodern'.

Awareness of the work in progress of a small number of visiting contemporary poets.

The ability to comprehend and develop certain intricate intellectual concepts.

Skills in critical reasoning.

The ability to organise and structure material under time constraints.

The ability to handle information and argument in a critical and self-reflective manner.

DELIVERY

Teaching is by two one-hour lectures each week and one one-hour weekly seminar.

The lectures will address some of the more important theoretical, conceptual and contextual issues relating to the texts, writers and genres under consideration, while the seminars will focus upon a selection of the textual material in close detail. Some of the lectures will take the form of interactive discussion. The lecture schedule for the next academic session will be as follows:

1.1 Postmodernism: Edwin Morgan	IG
1.2 Joyce Carol Oates: Short Stories	ADB
2.1 Interview with visiting poet	IG
2.2 Graham Greene: The Human Factor	ADB
3.1 Samuel Beckett: Waiting for Godot	STP
3.2 Harold Pinter: The Caretaker	STP
4.1 Sylvia Plath	IG
4.2 R.S.Thomas	ADB
5.1 Interview with visiting poet	IG
5.2 Ali Smith: Hotel World	ZS
6.1 Postmodern Nature	IG
6.2 To be announced: see Blackboard	

7: Reading week

8.1 Ted Hughes (interactive lecture) IG

8.2 To be announced: see Blackboard

9.1 Angela Carter: *The Bloody Chamber* (interactive) IG

9.1 To be announced: see Blackboard

9.2 To be announced: see Blackboard

10.1 Paul Auster: *The New York Trilogy* STP

10.2 Sam Shepard: *True West* STP

11.1 Simon Armitage IG

11.2 To be announced: see Blackboard

12.1 . Panel

Texts

The poetry of (Edwin Morgan)

Joyce Carol Oates: *Short Stories*

Samuel Beckett: *Waiting for Godot*

Harold Pinter: *The Caretaker*

Graham Greene: *The Human Factor*

The Poetry of R.S. Thomas

The poetry of Ted Hughes

The poetry of Sylvia Plath

Angela Carter; *The Bloody Chamber*

Salman Rushdie: *Midnight's Children*

Cormac McCarthy: *No Country for Old Men*

Ali Smith, *Hotel World*

Simon Armitage: Selected Poems

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, and originality in approach.

MODULE NO:

QXE2015

Semester Two

TITLE:

Special Author (2)

Level 2

DESCRIPTION

This optional, single-semester module is available in both Semester One and Semester Two, although you may take it only once. It provides the opportunity to study a single author in greater depth, and with closer personal supervision from a single tutor, than is possible on other modules, and introduces methods of scholarly analysis that you will develop at Level 3.

Authors available in Semester 2: Thomas Traherne (CS); Henry Vaughan (CS); John Clare (SC); The York Realist - Medieval Drama (SN); Samuel Johnson (AH); Margaret Cavendish (HW); Edward Thomas (ADB); Ernest Hemingway (TC); George Orwell (SP); Frank O'Hara (ZS); David Mamet (SP).

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Understanding of the theoretical implications and practical methods of author-based study
Detailed knowledge of a literary author and his or her work
The ability to compile a relevant bibliography
The ability to produce an extended piece of scholarly writing with appropriate documentation.

DELIVERY

Five 1-hour lectures
Five 1-hour surgeries, based on the preceding lecture topic
A minimum of three half-hour tutorials, in groups of no more than six
One half-hour personal supervision to discuss draft material

LECTURE/SEMINAR LIST

week 1: lecture on defining and resolving questions in literary research
week 2: lecture on bibliography building
week 3: lecture on selecting a methodology
week 4: lecture on making effective presentations
week 5: lecture on issues relating to footnotes, etc.

ASSESSMENT

One 5,000-word project, to be submitted by noon on the Friday of week 13.

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, clear speech, and IT skills in research and word-processing.

COURSE CO-ORDINATORS

Prof T.N. Corns and Dr S. T. Price

MODULE No: WXM2178 **Semester Two**

TITLE: Words and Music **Level 2**

POST-1800 MODULE (set B)

1. Module Description

The majority of all music is "song" or, more generally, vocal music – music which combines a verbal text with notes or sound. Indeed, a number of languages (among them Ancient Greek and Welsh) do not differentiate between "music" and "song" in their vocabulary, and it has been argued that music in general has its origins in heightened speech or declamation of poetry. This interdisciplinary module brings together lecturers and students from Music and from language-based disciplines (English, Modern Languages) to explore the unarguably close relationship – or indeed conceptual identity – of poetry and song, as it developed in different languages, different styles and different historical periods, from the Troubadours of the Middle Ages to contemporary pop music. In the first half of the semester, students of all disciplines will be taught together; in the second half, they will explore subject-specific questions in small groups.

2. Learning Outcomes

On completing the module the student should have:

- 1) expanded his/her knowledge of a variety of musical and literary repertoires
- 2) developed an understanding of the interaction of words and music in various languages, styles and historical periods, regarding both structure/form and content
- 3) gained the ability systematically to gather, evaluate and process orally and in writing information on selected genres of poetry and vocal music

4) gained the ability to write about the relationship of language and music in an informed as well as historically and methodically conscious fashion.

3. Delivery

One two-hour lecture or seminar per week, in the following format: six plenary lectures (2 hours each), weeks 1-6; three subject-specific seminars (2 hours each), weeks 9-11; one plenary session of student presentations (3 hours), week 12. This forms 21 hours of classes in total.

Private Study – reading, listening, preparation, written work: 179 hours

4. Seminar and Lecture List

- 1) Introduction: the relationship of words and music
- 2) Words and music in the medieval period
- 3) The early modern period and the 18th century
- 4) Opera
- 5) Art song
- 6) Popular music, folk and jazz
- 7) Reading week
- 8) [Exam]
- 9 – 11) Three subject-specific seminars

The topics to be studied in the English seminars are decided each year by negotiation, depending on the level of musical skill / musical interests of the group. Seminar topics may well include Shakespeare and music, political protest in popular song, and comedy in words and music.

12) Symposium with student presentations (of shortened oral versions of final essays)

During the semester there is also a related series of informal recitals of words and music, given by the staff teaching on the course but also by students and guests.

5. Texts

All primary texts for reading are provided in photocopied form, and CDs for listening (forming a major amount of the preparation for classes) are made available in the Music Library.

Further reading (not for purchase):

Roland Barthes, *Image Music Text* (London, 1977)

Steven Sher, ed. *Music and Text: Critical Enquiries* (Cambridge, 1992)

John Williamson, ed. *Words and Music* (Liverpool, 2005)

6. Assessment

- 1) One two-hour exam in week 7 (40 %), testing learning outcomes 1, 2, 4.
- 2) One oral presentation of 6-8 minutes in length in week 12 (10 %), testing learning outcomes 1-4
- 3) One written essay of 2,500 words, due in week 13 (50 %), testing learning outcomes 1-4

7 Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, teamworking, clear speech, and IT skills in research and word-processing.

7. Further Information

The course convenor for English is Professor Helen Wilcox. The other staff members involved are Professor Thomas Schmidt-Beste (Music), Dr Chris Collins (Music), Dr Helen Abbott (Modern Languages: French), and Dr Anna Saunders (Modern Languages: German).

The Creative Writing Level 2 Programme 2011–2012

What are the shared Learning Outcomes of the Level 2 Creative Writing Programme?

On successful completion of Level 2, students will be able to:

Construct texts and understand how texts are constructed.

Understand the deployment of poetic form and key aspects of poetic content.

Demonstrate an awareness of the centrality of image construction to literary texts.

Demonstrate knowledge of the form of the short story from a technical perspective.

Understand how dialogue works and is constructed.

What are the shared Key Skills provided by the Level 2 Creative Writing Programme?

On successful completion of Level 2, students will have acquired the following Key Skills:

Personal development skills, in particular relating to the recognition and evaluation of one's own mistakes.

The enhancement of existing creative writing ability.

The ability to conduct effective peer evaluation of the work of others.

NB. Those Learning Outcomes and Key Skills listed as part of the entry for individual modules are additional to the above.

CREATIVE WRITING STUDENTS CHOOSE TWO DOUBLE MODULES:

MODULE NO: QXP2001 **Semesters One and Two**

TITLE: Showing and Telling **Level 2**

DESCRIPTION:

This double-thin module is designed to help solve the problem that inexperienced writers have of writing in ways that are too abstract and general. You will be set exercises that sharpen dialogue and assist with the depiction of place in fiction, and exercises that demonstrate how images are most effectively evoked in poems. These 'showing' devices will then be placed in context by the use of models that indicate the importance of 'telling', that indicate how scenic devices in fiction are framed by direct authorial intervention, and how images in poems are linked to statements that further define and complicate them.

Students are required to attend and review three evening poetry-readings to be given by leading poets during the course.

ASSESSMENT:

Assessment is by two portfolios submitted at the end of each semester containing either 7 to 10 pages of poetry or 3000 words of prose fiction, or a combination of poetry and prose fiction in consultation with the tutor, plus in the first semester, a review of a book by one of the visiting poets, and, in the second semester, a comparative review of the two readings by the visiting poets. Both portfolios should contain a critical commentary, and both portfolios are worth 50% of the total.

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Comprehensive understanding of the techniques used by imaginative writing;

The ability to practice and build on these techniques;

The confidence to work independently;

The ability to edit and revise work;

A professional approach to producing and presenting your work.

KEY SKILLS SPECIFICALLY PROVIDED BY THIS MODULE:

The ability to work in small groups on shared creative writing exercises.

The capacity and confidence to voice a considered piece of peer-evaluation.

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, originality in approach, and IT skills in word-processing.

Course Organiser: Professor Ian Gregson

MODULE NO: QXP2004 **Semesters One and Two**

TITLE: Creative Writing: The Novel **Level 2**

DESCRIPTION:

Creative Writing: The Novel will guide you through the ways and means of writing a novel. You will be taught methods of composition and creation of novels, including practical and analytical consideration of novelistic structure and design, viewpoint, voice and role-play, and developing style and tone. It also includes, with reference to the practical application and consideration of these elements, consideration of the variety of forms relevant to the contemporary novel, comparing and contrasting novels, present and past, with other forms of creative writing.

ASSESSMENT:

Assessment is by two portfolios, both consisting of 3000 words of narrative prose and 500 words of commentary, and both worth 50%.

KEY SKILLS SPECIFICALLY PROVIDED BY THIS MODULE:

An ability to actively engage in 'long-distance' narrative and/or compositional design;
Organisational ability over a lengthy written piece
Aesthetic awareness in relation to contemporary fiction

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, originality in approach, and IT skills in word-processing.

Course Organiser: Professor Ian Gregson

The Film Studies Level 2 Programme, 2011–2012

What are the shared Learning Outcomes of the Level 2 Film Studies Programme?

On successful completion of Level 2, Film Studies students will be able to:

Appreciate a range of critical perspectives on cinematic material.

Closely interrogate the formal methods of cinematic technique.

Show a development of media writing skills.

Assimilate visual information and use that information to construct a written argument.

Show an understanding of the relationship between film studies and the craft of film-making.

What are the shared Key Skills of the Level 2 Film Studies Programme?

On successful completion of Level 2, Film Studies students will have acquired the following 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.

The ability to work in a team on a practical project.

**For Film Studies modules available to Level II students,
consult the School of Creative Studies and Media.**

LEVEL III

Level 3

The Structure and Rationale of the Level 3 (3rd year) Programme.

With the exception of the compulsory dissertation module, Level 3 modules are taught in seminars and offer students the opportunity to look at a narrower range of texts from a more specialised perspective than Level 2 modules. Such specialisms may include, for instance, the work of an individual author, works belonging to a particular genre and/or period, or those within which one or more connecting themes and ideas are apparent. Greater emphasis may be placed on close reading in Level 3 modules than in the Level 2 modules.

All Level 3 modules other than the dissertation will have an associated study group.

Shared Learning Outcomes of the Level 3 English Programme.

On successful completion of Level 3, students will be able to:

Demonstrate knowledge of a specialised and precisely focused topic, period, genre or mode of writing.

Communicate a familiarity with certain trends in current research in relation to the material under consideration.

Situate individual works within an intertextual framework.

Further enhance knowledge gained in Level 2 modules.

Competently plan and execute essays of up to 3,500 words in length.

Shared Key Skills provided at Level 3.

On successful completion of Level 3, students will have acquired the following Key Skills:

The ability to voice arguments with clarity (individually and in small groups).

The ability to develop discursive ideas within groups.

The ability to use independence and imagination in solving critical problems.

The ability to read closely and with understanding.

The enhancement of literacy and communication skills

The enhancement of existing presentation skills.

The ability to construct direct, respectful and attentive responses to opinions voiced by one's peers.

NB. Those Learning Outcomes and Key Skills listed as part of the entry for individual modules are additional to the above.

SEMESTERS ONE AND TWO

MODULE NO: QXE3099 **Semesters One and Two**

TITLE: **The Undergraduate Dissertation (English) (40 credits)**

DESCRIPTION:

The dissertation module allows students to work intensively and under individual supervision on a carefully defined topic. It consists of three parts, a report and presentation (10 credits) and the dissertation itself (30 credits) (25% + 75%).

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

An understanding of the structure and rationale of literary research

Knowledge of at least one research methodology and its theoretical implications

Detailed knowledge of a significant topic of their choice

The ability to compile a working bibliography

The ability to make an oral presentation and defend it

The capacity to produce a detailed proposal

The ability to produce an extended piece of scholarly writing with appropriate documentation.

DELIVERY

Module delivery includes a programme of formal lectures, surgeries, talks, workshops and refresher sessions, extending across both semesters. This programme will cover such issues as defining a research topic, selecting a methodology, writing footnotes and bibliographies, and making effective presentations. You will also attend up to six one-to-one meetings with supervisors, each of up to 30 minutes' duration.

ASSESSMENT

1. The preliminary stage is assessed by a 1000-word report (excluding bibliography) (12.5%). The report, to be submitted in week six of the first semester (deadline: Friday, noon), should include a review of pertinent secondary material, a literature search and provisional bibliography, and an account of the methodology to be adopted and its theoretical justification.

2. Towards the end of the module you will give a ten-minute presentation on your principal findings to a panel of two examiners, and will answer oral questions. (12.5%)

The dissertation itself (75%) must be no longer than 8000 words (including footnotes but excluding bibliography), and will be required by week 10 (deadline: noon, Friday) of the second semester.

PRE-REQUISITES: a Part II module pertinent to the topic of the dissertation.

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, originality in approach, clarity of speech, and IT skills in research and word-processing.

Course Organiser: Professor T. N. Corns (els009@bangor.ac.uk)

MODULE NO: QXE3012 **Semester One**

TITLE: Detective Fiction **Level 3**

DESCRIPTION:

This course covers nineteenth-century works by Poe, Collins and Conan Doyle; English 'classical' stories of the early twentieth century (Chesterton, Christie); American 'hard boiled' versions (Hammett, Chandler), and modernist and postmodernist variants (Borges, Auster). The module will situate the text in some historical and cultural contexts, and focus on the relationship between form and ideology in the genre. Assessment will be by two 3,500 word essays (50% + 50%).

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Knowledge and understanding of a corpus of works in different media (particularly novels, short stories, films)

The ability to recognise the generic conventions of detective fiction and make connections between these and social and political factors.

The ability to analyse the particular style and structure of works of detective fiction, and their relations with conventions of other genres

Awareness of the particular critical vocabulary, concepts and theoretical frameworks that relate to the study of detective fiction

The ability to write critically in a structured way about works of detective fiction, showing awareness of cultural, socio-historical and political contexts

DELIVERY

One two-hour seminar, per week.

SEMINAR LIST

Week 1: Introduction: form and ideology in detective fiction

Week 2: Edgar Allan Poe, 'The Murders in the Rue Morgue' and 'The Purloined Letter'

Week 3: William Wilkie Collins, *The Moonstone*; Charles Dickens, *Bleak House* (extracts)

Week 4: Arthur Conan Doyle, Sherlock Holmes: stories

Week 5: Agatha Christie, *The Murder of Roger Ackroyd*

Week 6: Essay writing and preparation

Week 7: reading and writing week

Week 8: Dashiell Hammett, *Red Harvest*; Ernest Hemingway, 'The Killers'

Week 9: Raymond Chandler, *The Big Sleep*

Week 10: Jorge Luis Borges, 'Death and the Compass'; Umberto Eco, *The Name of the Rose* (extracts)

Week 11: Paul Auster, *The New York Trilogy*

Week 12: essay preparation

Texts and editions

The following texts are available in several cheap editions: William Wilkie Collins, *The Moonstone*; Edgar Allan Poe, *Selected Tales*; Arthur Conan Doyle, *The Adventures of Sherlock Holmes*.

You will also need: Agatha Christie, *The Mysterious Affair at Styles* and *The Murder of Roger Ackroyd*; Dashiell Hammett, *The Maltese Falcon*; Raymond Chandler, *The Big Sleep* (Penguin); Paul Auster, *The New York Trilogy* (Faber).

Assessment

The course is taught by one two-hour seminar per week. Assessment will be by two essays of 3,500 words each.

Module Organiser: Dr S. T. Price

MODULE NO:

QXE3031

Semester One

TITLE:

Welsh Writing in English, 1930 to the Present

Level 3

1. Module Description

A tradition of Welsh writing in English (or 'Anglo-Welsh' writing) emerges only in the twentieth century, out of a nexus of profound social, linguistic and economic changes that had its origins in the nineteenth century. Large-scale immigration of non-Welsh-speaking workers into South Wales to work in the coal, iron and steel industries resulted in massive disruption to the existing linguistic and cultural patterns; these cultural changes were reinforced by reforms in the education system which meant that children were educated in English, whatever the language of the home.

From this new cultural situation emerged a literature written in English but out of a distinctively Welsh experience. The most characteristic Welsh writing in English is acutely aware of this duality, of the ambivalence of its relation both to English culture and to the continuing tradition of literature in the Welsh language: universal modern issues of uncertainty of identity are confronted with local urgency. The course will also consider the relation of the cultural hybridity which results from this situation in the context of the kinds of hybridity which occur in postcolonial literatures. We will study a selection of this writing, in its cultural and historical context.

2. Learning Outcomes

1. Detailed knowledge of the work of some of the major Anglophone writers in Wales during the twentieth century
2. An understanding of the cultural circumstances which gave rise to the development of an Anglophone literature in Wales during the twentieth century.
3. An informed understanding of some of the major social and cultural shifts in Wales since the 1930s.
4. A working knowledge of some aspects of post-colonial theory.

3. Delivery

The course consists of twelve weekly two-hour seminars:

4. Provisional Seminar programme

1. Introduction
2. Lewis Jones, *Cwmardy* (1937)
3. Short stories of Rhys Davies
4. Alun Lewis, short stories and poems
5. Dylan Thomas, poems
6. Dylan Thomas, *Under Milk Wood* (1954)
7. Short stories by women from Wales
8. Gwyneth Lewis, poems
9. Glyn Jones, *The Island of Apples* (1965)
10. Emyr Humphreys, *A Toy Epic* (1958)
11. R.S. Thomas, poems
12. Christopher Meredith, *Shifts* (1988)

5. Texts

Students will need their own copies of the following texts (all are available in paperback):

Dylan Thomas, *Selected Poems, 1934-53*, ed. Walford Davies and Ralph Maud (Dent, 1988)

Dylan Thomas, *Under Milk Wood* (Dent)

R.S. Thomas, *Poems* (Everyman/Dent, 1996)

Glyn Jones, *The Island of Apples*, ed. Belinda Humfrey (University of Wales P., 1992)

Emyr Humphreys, *A Toy Epic*, ed. M. Wynn Thomas (Seren, 1989)

Christopher Meredith, *Shifts* (Seren, 1988)

[copies of other texts will be supplied]

Secondary reading

Bibliographies on individual authors will be given during the course. The following material—not necessary for purchase—will

help you begin to get a cultural context for the material we will be studying. Do note that the following material is held in the Welsh Library in the Shankland Room, not in the Richards Room.

Historical background (A knowledge of the historical events which took place in Wales from 1918 onwards will be extremely helpful to your study).

John Davies, *A History of Wales* (Penguin, 1994) **X/AF 2 DAV**

Kenneth O. Morgan, *Rebirth of a Nation: Wales 1880-1980* (O.U.P., 1988) O.U.P.
paperback. See Ch. 9 onwards. **X/AF 20 MOR**

Dai Smith, *Wales! Wales?* (Allen & Unwin, 1984) **X/AF2 SMI**

Gwyn A. Williams, *When was Wales?* (Penguin, 1985) See Ch. 10 onwards. **X/AF 2 WIL**

Critical Background

Anthony Conran, *Frontiers in Anglo-Welsh Poetry*. University of Wales P. 1997. **X/DG 394 CON**

Tony Curtis, ed., *Wales: The Imagined Nation, Essays in Cultural and National Identity*
Poetry Wales P., 1986. **X/AF 2 CUR**

Jeremy Hooker, *Imagining Wales: A View of Modern Welsh Writing in English*
University of Wales P., 2001 **X/DG 394 HOO**

Glyn Jones, *The Dragon has Two Tongues: Essays on Anglo-Welsh Writers and Writing*
ed. Tony Brown, 1968; new ed. University of Wales P., 2001. **X/DG394 JON**

M. Wynn Thomas, *Internal Difference: Twentieth-century writing in Wales*, University
of Wales P., 1992 **X/DG 394**

6. Assessment

Assessment will be by **two essays**, each of not more than 3,500 words.

7. Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

8. Further information about this course can be obtained from **Prof Tony Brown**, Room 301, Arts Block (e-mail: els015@bangor.ac.uk).

MODULE NO: QXE3034 **Semester One**

TITLE: Arthurian Literature **Level 3**

(1) Description

This module aims to make students familiar with some of the texts that have shaped the Arthurian legend from the fifth century to the twenty-first. They include history and pseudo-history, chivalric romance in verse and prose, political satire, and fantasy writing. Texts not in English will be read in translation. The principal texts studied will be taken from *The Mabinogion*, Geoffrey of Monmouth's *History of the Kings of Britain*, Chrétien de Troyes' *Yvain*, the anonymous poem *Sir Gawain and the Green Knight*, Malory's *Morte Darthur*, Spenser's *Faerie Queene*, Peacock's *Misfortunes of Elphin*, Tennyson's *Idylls of the King*, Twain's *A Connecticut Yankee*, and T.H. White's *Once and Future King*.

(2) Learning Outcomes

- an informed sense of the development of the Arthurian legend
- detailed knowledge of a number of major works relating to the parts of the legend
- the ability to evaluate the literary quality of those works
- the ability to situate these works in their various socio-historical contexts
- an informed knowledge of a range of differing interpretations of the legend

(3) Delivery

The course will be taught by weekly two-hour seminars. There will be no seminar in week 7 (Reading week).

(4) Seminar list

Seminar 1 The Historical Arthur.

Seminar 2 The Mabinogion: *Peredur*

Seminar 3 Geoffrey of Monmouth, *The History of the Kings of Britain*.

Seminar 4 Chrétien de Troyes, *Yvain, or the Knight with the Lion*.

Seminar 5 *Sir Gawain and the Green Knight*.

Seminar 6 Sir Thomas Malory, *Le Morte Darthur*.

Seminar 7 [Reading Week] no seminar

Seminar 8 King Arthur in Shakespeare and Spenser; Thomas Love Peacock, *The Misfortunes of Elphin*

Seminar 9 Alfred Lord Tennyson, *The Idylls of the King*

Seminar 10 Mark Twain, *A Connecticut Yankee in King Arthur's Court*.

Seminar 11 T.H. White, *The Once and Future King*.

Seminar 12 *Excalibur* (John Boorman) and modern film adaptations.

(5) Texts/editions

All students should possess their own copies of the following:

- *The Norton Anthology of English Literature*, Sixth Edition, ed. M.H. Abrams (New York: W.W. Norton), vol. I.
- Sir Thomas Malory, *Works*, ed. Eugène Vinaver (Oxford: Oxford University Press) paperback.
- T.H. White, *The Once and Future King*, paperback.

In addition, students may wish to purchase inexpensive copies of the following primary texts:

The Mabinogion: *Peredur* (only) Everyman edition, pp. 152-88.

Geoffrey of Monmouth, *The History of the Kings of Britain: Part 7 Arthur of Britain* (Everyman edition), pp. 212-61

Chrétien de Troyes, *Yvain, or the Knight with the Lion*, in *Arthurian Romances* (Everyman edition), pp. 281-73.

Sir Gawain and the Green Knight suggested editions: W.R.J. Barron, N. Davis or J.J. Anderson

Thomas Love Peacock, *The Misfortunes of Elphin* (any edition)

Alfred Lord Tennyson, *The Idylls of the King* (any edition)

Mark Twain, *A Connecticut Yankee in King Arthur's Court* (any edition)

STUDENTS FOLLOWING THIS COURSE SHOULD READ MALORY'S *WORKS*, omitting if they wish "The Tale of Sir Tristram" (Caxton's Books VIII-XII) AND *THE ONCE AND FUTURE KING BEFORE THE COURSE BEGINS*.

(6) Assessment

Students taking the course must contribute to the work of the seminars, and write two 3,500-word essays during the semester, on which their assessment will be based (50%+50%). Two hard copies of each essay, accompanied by a cover sheet and a plagiarism form, should be submitted to the English office on each occasion, with an identical electronic copy submitted via blackboard. The first essay is due on Friday week 7, before 12 noon; the second is due on Friday week 13, before 12 noon. Feedback will be available within 4 weeks of the submission.

(7) Contact information

Module coordinator: Dr Raluca Radulescu (els201)

MODULE NO: QXE3072 **Semester One**
TITLE: Medieval Drama **Level 3**

1) Description

This Level 3 module takes as its focus the dramatic literature produced from the end of the fourteenth century to the eve of the flourishing of Elizabethan drama. You will be encouraged to apply a range of different critical/theoretical approaches in your analyses of the set texts and to pay attention to issues of performance, genre development, theological debate and transforming cultural perceptions with reference to gender, rank, race, labour practices etc.

2) Learning Outcomes

On completion of the course, the student should be able to

1. Understand and discuss the selected course set texts.
2. Consider differing critical attitudes to course set texts.
3. Show an awareness of the interrelationships of text, context, early modern authorship and textual transmission.

3) Delivery.

One two-hour seminar per week: 22 hours

Private Study – reading, preparation, written work: 178 hours

There are also opportunities to attend video showings or theatre visits.

4) Seminar List.

I Introduction	Lecture: <i>Medieval Theatre I</i> & group reading of Chester: <i>Noah's Flood</i> .
II The Fall	York: <i>The Fall of Angels</i> ; Chester: <i>The Fall of Lucifer</i> ; Chester: <i>Adam and Eve</i> .
III Healing	<i>St. Meriasek</i> , the <i>Digby Mary</i> play, N-town <i>Woman Taken in Adultery</i> .
IV Birth & Death	Towneley: <i>The Second Shepherd's Play</i> ; Chester <i>The Shepherds</i> and York: <i>The Crucifixion</i> .
V The Drama of Mary	N-town <i>Mary</i> play and the York: <i>Joseph's Trouble About Mary</i> .
VI The Woman Question	Coventry <i>The Annunciation</i> , Heywood <i>Johan Johan</i> and Phillips <i>Patient and Meek</i> , <i>Grissill</i>
VII	READING WEEK
VIII Tyranny and Government	York: <i>Christ Before Pilate</i> [I], York: <i>Christ Before Herod</i> , & Thomas Preston: <i>Cambises, King of Persia</i> .
IX Moral Plays	<i>Mankind</i> and <i>Everyman</i> .
X Interludes	Medwall <i>Fulgens and Lucreces</i> and Skelton <i>Magnyfycence</i> .
XI Drama of Race	Marlowe: <i>The Jew of Malta</i> & <i>The Croxton Play of the Sacrament</i> .
XII Robin Hood	Collected texts in coursebook.

5) Texts.

You will need to obtain your own copies of the following for this module:

Walker, Greg (ed.) *Medieval Drama: An Anthology* (Blackwell)

Marlowe *The Jew of Malta* (Revels Student Editions/Manchester U.P.)

A course booklet will be available from the department office in the weeks leading up to the beginning of the module. You will need this before the first seminar.

6) Assessment.

One three-hour unseen Open Book examination (100 %) – examined in the examination period at the end of the semester. The examination questions will invite students to discuss course set texts, to respond to differing critical approaches and to show an awareness of broader issues covered in the module. Set texts may be taken into the Examination Hall for this assessment, but not independent critical works.

7) Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

8) Further Information.

You may contact Professor A. Hiscock with any enquiries regarding this module via the department office or at a.hiscock@bangor.ac.uk

MODULE NO: QXE3087 **Semester One**

TITLE: Imperial Fictions **Level 3**

Module description:

In this third-year module we will study a series of thematically connected colonial and postcolonial novels from Britain and its former colonies. Class discussions will explore, among other things, the following oppositions: national identity and otherness, civilization and barbarism, power and knowledge, the metropolis and the periphery, Gothicism and the Postcolonial Gothic, and writing and orality. We will thus consider the impact of British colonial expansion and postcolonial liberation on the literary production of colonial and postcolonial fiction. Recent postcolonial debates provide the theoretical framework for discussion. The module will appeal to students with an interest in questions of race and gender and the relationship between literature and politics, but also to students who seek to read interesting books and expand their literary horizons.

Delivery:

The course is taught by one two-hour seminar per week for 12 weeks

Learning Outcomes:

1. To widen each student's range of research skills and to deepen awareness of current colonial and postcolonial debates and perspectives.
2. To encourage the development of specialised knowledge and the ability to communicate complex ideas clearly in written work and seminar discussions.
3. To encourage the independent evaluation and critique of key texts and to help with the development of reflective approaches towards critical methodologies.
4. The development of students' research skills.

Texts:

Inexpensive editions of the following required texts:

Daniel Defoe, *Robinson Crusoe*; H. Rider Haggard, *She*; R. Kipling, *Barrack Room Ballads*; Charlotte Bronte, *Jane Eyre*; Charles Dickens, *Edwin Drood*; David Malouf, *Remembering Babylon*; Jamaica Kincaid, *Annie John*; Tsitsi Dangarembga, *Nervous Conditions*; Shani Mootoo, *Cereus Blooms at Night*.

Seminar list

- 1 Introduction and Discussion of Defoe, *Robinson Crusoe*. Reading: *Robinson Crusoe*

- 2 Discussion of *Robinson Crusoe* continued
- 3 Discussion of C. Bronte, *Jane Eyre*. Reading: *Jane Eyre*.
- 4. Discussion of Charles Dickens, *Edwin Drood*. Reading: *Edwin Drood*.
- 5. Discussion of H. Rider Haggard, *She*
- 6 Discussion of R. Kipling, *Barrack Room Ballads*. Reading: *Barrack Room Ballads*

7 Reading Week

- 8 Discussion of David Malouf, *Remembering Babylon*. Reading: *Remembering Babylon*
- 9 Discussion of Jamaica Kincaid, *Annie John*. Reading: *Annie John*
- 10 Discussion of Tsitsi Dangarembga, *Nervous Conditions*. Reading: *Nervous Conditions*.
- 11 Discussion of Shani Mootoo, *Cereus Blooms at Night*. Reading: *Cereus Blooms at Night*
- 12 Reflective Session.

Assessment

Essay One is due Friday, Week 7 before 12:00 pm (noon). Essay Two is due Friday, Week 13 before 12:00 pm (noon). Each essay is 3 500 words. Each essay is worth 50% of the final mark for the module.

Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

Module Convenor Dr Stephen Colclough

MODULE NO:	QXE3093	Semester One
TITLE:	Experimental Writing	Level 3

DESCRIPTION:

Writing in all genres challenges conventions of literary form in order to express or produce cultural change. This course examines histories of experimentation in the twentieth century and their continuation into the twenty-first. Writers examined will include 'classical' modernists such as James Joyce and Gertrude Stein, poets influenced by Ezra Pound and Objectivism, and Language and Post-Language writing. The international movement of concrete poetry from the 1950s and its resurgence in digital media will be placed in the context of its precursors in French writers such as Mallarmé and Apollinaire as well as in Dada and Surrealism, while procedures and processes in writing, for example those used by William Burroughs, John Cage or the French Oulipo writers, will be compared with techniques used in other artforms. The course will end by looking at the ways in which digital technologies and the internet have extended possibilities for experimentation.

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

1. Understand the idea of literary experimentation.
2. Know the reasons why writers might experiment with literary forms.
3. Be able to place literary experimentation within a historical trajectory.
4. Understand the work of key figures in literary experimentation.
5. Know the ways in which literary movements have contributed to experimentation in literature.

DELIVERY

Eleven two-hour seminars.

Texts and editions

You will need to buy:

Hoover, Paul, ed. 1994. *Postmodern American Poetry*. London and New York: Norton.

Further Reading

- Andrews, Bruce, and Charles Bernstein, eds. 1984. *The Language Book*. Carbondale: Southern Illinois University Press.
- Andrews, Jim. n.d. 'Seattle Drift'. <<http://www.vispo.com/animisms/SeattleDrift.html>>
- Bergvall, Caroline. [1999c]. 'Ambient Fish.' <http://epc.buffalo.edu/authors/bergvall/amfish/amfish.html>
- Bernstein, Charles. 1999. *My Way – Speeches and Poems*. Chicago: Chicago University Press.
- Burroughs, William, and Brion Gysin. 1979. *The Third Mind*. London: John Calder.
- Davidson, Michael. 1997. *Ghostlier Demarcations: Modern Poetry and the Material Word*. Los Angeles: California University Press.
- Davidson, Ian. *Ideas of Space in Contemporary Poetry*. 2007. London: Palgrave MacMillan.
- Heijinian, Lyn. 1987. *My Life*. California: Sun and Moon Press.
- Jackson, K. David, Eric Vos and Johanna Drucker, eds. 1996. *Experimental – Visual – Concrete: Avant Garde Poetry since the 1960s*. Amsterdam: Rodopi.
- Landow, George P. 1997. *Hypertext 2.0*. Maryland: Johns Hopkins University Press.
- McGann, Jerome. 2001. *Radiant Textuality: Literature after the World Wide Web*. New York and Basingstoke: Palgrave.
- Olson, Charles. 1997. *Collected Prose*. Ed. Donald Allen and Benjamin Friedlander. Berkeley: California University Press.
- Perloff, Marjorie. 1985. *The Dance of the Intellect*. Cambridge: Cambridge University Press.
- Perloff, Marjorie. 1998. *Poetry On and Off the Page*. Illinois: Northwestern University Press.
- Raworth, Tom. 2003. *Collected Poems*. Manchester: Carcanet.
- Rothenberg, Jerome, and Pierre Joris, eds. 1995, 1998. *Poems for the Millennium*. 2 vols. Berkeley: California University Press.
- Scott, David. 1988. *Pictorialist Poetics: Poetry and the Visual Arts in Nineteenth-Century France*. Cambridge: Cambridge University Press.
- Sinclair, Iain, ed. 1996. *Conductors of Chaos*. London: Picador.
- Tuma, Keith, ed. 2001. *Anthology of Twentieth-Century British and Irish Poetry*. New York: Oxford University Press.
- Williams, Emmett, ed. 1967. *An Anthology of Concrete Poetry*. London: Something Else Press.

Assessment

1. Two 3,500 word essays.
2. One 3,500 word essay can be replaced by a portfolio of 'experimental writing', equivalent to 2,500 words, and a critical commentary of 1,000 words that demonstrates the ways the work responds to the themes of the course.

Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

Module Organiser: Dr Zoe Skoulding

MODULE NO:	QXE3095	Semester One
TITLE:	English Literary Culture, 1611	Level 3

1. Module Description

What texts were being written, translated, circulated, read, sponsored, printed, performed and discussed in England four hundred years ago? This module aims to discover the textual culture of a special year, 1611, and to experience the remarkable range and variety of literary works emerging at the same time in early modern England. The notable texts of 1611 include: Shakespeare's last plays; Donne's first published poems; Jonson's masques; the King James Bible (otherwise known as the Authorised Version); Middleton and Dekker's play *The Roaring Girl*; Chapman's verse translation of Homer; and Aemilia Lanyer's book of poems, the first to be published under her own name by an English woman. The additional advantage of studying the works of just one year is the chance to encounter less well-known writings – such as diaries, travel narratives, letters, devotions, satires, sermons, songs and almanacs – all of which contributed to the rich textual culture of 1611.

2. Learning Outcomes

On completing the course, a student should be able to:

- 1) Appreciate, analyse and interpret early modern English texts.
- 2) Participate in the ongoing critical discussion of these texts and their authors, genres, reception and intertextuality.
- 3) Relate the texts to their original literary and cultural contexts, particularly those of the specific year under investigation.
- 4) Identify and make use of ideas and theories relevant to an understanding of early modern literature, including critical approaches to the study of contemporaneity.
- 5) Select, digest and organise material and produce a consistent and coherent argument, presented both orally and in essay form, to a deadline.
- 6) Make use of online databases of early modern texts, developing both IT and critical/editorial skills in the process.

3. Delivery

One two-hour seminar per week: 22 hours

One one-hour study group per week: 11 hours

Private Study – reading, preparation, written work: 167 hours

4. Seminar list

- 1) Introduction: biography of a literary year; visit to the Bangor University Archive to see books and manuscripts from 1611
- 2) Ben Jonson, *Oberon* and the court masque
- 3) Aemilia Lanyer, *Salve Deus Rex Judaeorum*: the woman writer and literary patronage
- 4) Thomas Coryate, *Coryats Crudities* [extracts] and early modern travel writing
- 5) William Shakespeare, *The Winter's Tale*
- 6) Lancelot Andrewes, *Scala Coeli* and 'Sermon Preached before the King's Majestie on ... Whit-Sunday'
- 7) Reading week
- 8) Thomas Middleton and Thomas Dekker, *The Roaring Girl*; Lady Arbella Stuart, letters from the Tower of London
- 9) The Authorised Version of the Bible [prefatory materials and extracts], Chapman's Homer [extracts] and the culture of translation
- 10) John Donne, 'An Anatomy of the World' and the commemoration of women
- 11) William Shakespeare, *The Tempest*
- 12) Conclusions: early modern textual culture; presentations of student editing projects using EEBO (Early English Books Online)

5. Texts for purchase

N.B. These are all in paperback.

Lanyer, Aemilia, *Salve Deus Rex Judaeorum*, ed. Susanne Woods (New York: Oxford University Press, 1993)

Middleton, Thomas, and Thomas Dekker, *The Roaring Girl*, ed. Elizabeth Cook (London: A&C Black [New Mermaids], 2003)

Shakespeare, William, *The Winter's Tale* and *The Tempest* (from the Norton *Complete Works*, or in reliable individual editions such as Arden, Oxford, Cambridge or Penguin)

Wilcox, Helen, *1611: Authority, Gender and the Textual Culture of Early Modern England* (Oxford: Blackwell, 2011)

6. Assessment

- 1) Participation in seminar discussion, and a 10 minute oral presentation to the group (20%)
- 2) Short assignment (edition of an extract from a 1611 text, chosen from Early English Books Online – c. 2000 words) submitted in week 9 (30%)
- 3) Final essay of c. 4000 words, submitted in week 13 (50%)

Further Information

Course convenor: Prof. Helen Wilcox.

MODULE NO: QXE3096

Semester One

TITLE: Medieval Women's Literature

Level 3

Pre-requisite: Any Level 1 or 2 medieval literature module

Description

What texts were medieval women writing and reading? This module examines women's textual culture in an historical period in which many male-authored works encouraged women to be 'chaste, silent and obedient,' in spite of an assumption that women were naturally inclined towards lust and gossip. The module explores texts from the range of literature written and read by women, and the ways in which female-produced works (those written, translated, read, commissioned, performed and discussed in medieval England) were in dialogue with the constructions of medieval womanhood current during this period. The texts studied in seminar offer opportunity to hear, amongst others, the intimate thoughts and words of Margery Kempe, Julian of Norwich, the Paston wives and Marie de France, on topics as broad as love, marriage, sex, death and religion, as recorded in travel narratives, letters, devotions, lyrics and other literature – all of which contributed to the rich textual culture of the Middle Ages.

Learning Outcomes

On completion of this module, a student should be able to:

- 7) Appreciate, analyse and interpret Middle English texts.
- 8) Participate in the ongoing critical discussion of these texts and their authors, genres, reception and intertextuality.
- 9) Relate the texts to their original literary and cultural contexts, particularly those of the literary construction of womanhood and women's textual responses to this.
- 10) Identify and make use of ideas and theories relevant to an understanding of Middle English literature.
- 11) Select, digest and organise material and produce a consistent and coherent argument, presented in essay form, to a deadline.
- 12) Make use of online databases of late medieval texts, developing both IT and critical skills in the process.

Delivery

The module consists of weekly, two-hour seminars. There will be no seminar in week 7 (Reading week).

Seminar List (Provisional)

1. Introduction: (Mis)Understanding women in the Middle Ages – medical, scriptural and cultural constructions of womanhood; Chaucer's Wife of Bath
2. Issues of Authorship: Christine de Pizan, *The Book of the City of Ladies* and Marie de France, *Lay le Fresne/Lay le Freine*
3. Women's devotional works (i): Julian of Norwich, *The Divine Revelation*
4. Women's devotional works (ii): the importance of the Virgin Mary (drama, lyrics, prayers)
5. Female sanctity: the case of Christina of Markyate and the St Albans Psalter, Osbern of Bokenham's *Legendys of Hooly Wummen*
6. NO SEMINAR: READING WEEK
7. Travelling towards sainthood: Margery Kempe, *Boke*
8. Marriage, sex and motherhood: Margery Kempe, *Boke*
9. Women in Authority: selections from The Paston Letters
10. Women as Translators: Dame Eleanor Hull and Lady Margaret Beaufort
11. In the Hour of Her Death: women's literary writing engaging with loss, women's wills
12. Reflective session – Medieval Women's Writing in the Twenty-first century

Texts/editions

Students are encouraged to buy any copies of the following:

The Book of Margery Kempe

Julian of Norwich, *Revelations of Divine Love*

The Paston Women: Selected Letters (Library of Medieval Women) by Diane Watt (2004)

The Lays of Marie de France

You are strongly advised to read these four texts, which are also available online, in advance of the course. Photocopies of additional shorter texts will be provided as necessary.

Secondary Reading

Bibliographies on individual authors will be given during the course. The following material – not necessary for purchase – will help you begin to get a context for the women's writing that we will be studying.

Barratt, Alexandra, ed., *Women's Writing in Middle English* (London: Longman, 1992)

Dinshaw, Carolyn and David Wallace, eds., *The Cambridge Companion to Medieval Women's Writing* (Cambridge: Cambridge University Press, 2003)

Meale, Carol, ed., *Women and Literature in Britain, 1150-1500* (Cambridge: Cambridge University Press, 1993)

Watt, Diane, *Medieval Women's Writing* (Cambridge: Polity Press, 2007)

Watt, Diane and Elizabeth McAvoy, eds., *History of British Women's Writing, vol.1: 700-1500* (Palgrave Macmillan, 2011)

Online resources:

Internet Medieval Sourcebook: <http://www.fordham.edu/halsall/sbook.html>

Medieval Women in The Labyrinth:

<http://www.georgetown.edu/labyrinth/subjects/women/women.html>

Assessment

Students taking the course must contribute to the work of the seminars, and write two 3,500-word essays during the semester, on which their assessment will be based (50%+50%). Two hard copies of each essay, accompanied by a cover sheet and a plagiarism form, should be submitted to the English office on each occasion, with an identical electronic copy submitted via blackboard. The first essay is due on Friday in week 7, before 12 noon; the second is due on Friday week 13, before 12 noon. Provisional marks and feedback on the essays will be available within 4 weeks of the submission date.

Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

Further information

For further information please contact the module convenor, Dr Sue Niebrzydowski (e-mail: s.niebrzydowski@bangor.ac.uk).

MODULE NO:	QXE3097	Semester One
TITLE:	Authority and Dissent in Medieval and Early-Modern England	Level 3

Course conveners: Dr Raluca Radulescu and Professor Tom Corns

Course description

This module engages with the most daring forms of criticism and dissent in medieval and early modern England, from the Magna Carta until the Restoration, including literature produced before, during and after barons' and peasants' revolts, Robin Hood's outlawry, political alliterative poetry, authorised and non-authorised medieval and early modern translations of the Bible, pre-Reformation and Reformation writers and thinkers, including Thomas More, John Foxe, William Tyndale, Anne Askew, the translators of the Geneva Bible, Gerrard Winstanley and John Milton. Through analyses of the most challenging forms of critique of the Church and State, to take just two examples, students will be able to explore fully both the rhetorical techniques and the ideological undercurrent(s) in the texts under discussion, as well as differentiate between the effective use of particular genres and contexts for dissemination as appropriate to each event, author, audience, and period. Issues such as class, gender, religion, political affiliation and race will inform the discussion.

Learning outcomes

Following successful completion of the module, the student will be able to:

1. display an informed sense of the overall development of dissent and challenges to authority and the form they took from the thirteenth century to the seventeenth.
2. possess detailed knowledge of a number of major works relating to the topic
3. have the ability to evaluate the literary quality of these works

4. have the ability to situate these works in their various socio-historical contexts
5. possess informed knowledge of a range of differing interpretations of the various genres studied on this module.

Seminar programme

week one: medieval notions of authority and dissent: Chaucer and Gower

week two: William Langland, *The Vision of Piers Plowman*

week three: *Richard the Redeless* and *Winner and Waster*

week four: The Lollards movement and the translation of the Bible

week five: Fifteenth-century political and religious poetry

week six: the case of Ann Askew

week seven: reading week

week eight: Bible translations from William Tyndale to the Geneva Bible

week nine: John Foxe and the *Book of Martyrs*

week ten: Gerrard Winstanley, *Fire in the Bush*

week eleven: George Fox and his *Journal*

week twelve: John Milton, *Paradise Regained*

Assessment

One 3,500 word essay (50%) and one 2-hour examination (50%)

MODULE NO: QXE3036

Semester Two

TITLE: The Short Story

Level 3

Description

This course explores the difficult questions that arise in attempts to define the genre of the short story and compares it with others such as poetry, the novella and the novel – so it requires reading of these other forms, as well as the short story.. It shows how stories may draw on oral as well as written expectations, and how they use their brevity to focus on life crises and turning points in characters' lives. Many short stories resemble poems as well as novels - for instance in the frequent deployment of a central and representative image - and use these repeated motifs to represent life crises and turning points.

The course traces the history of the short story and deals with early practitioners such as Poe, Hawthorne, Gogol, Tolstoy and Chekhov. It traces the further history through modernism and writers such as Mansfield, Hemingway, Faulkner and Kafka and then focuses on postwar writers such as Raymond Carver, Eudora Welty, Tim O'Brien, Gabriel Garcia Marquez and Julio Cortazar.

Learning Outcomes

Students will gain an understanding of the genre of the short story and learn that the short story arises out of a different tradition to the novel and draws, upon oral as well as textual structures of story telling. They will see that many short stories resemble poems as well as novels - for instance in the frequent deployment of a central and representative image. They will become

aware of how short stories use these repeated motifs to represent life crises and turning points. They will learn how to discuss these issues in small groups and how to write essays and stories exploring them.

Delivery

The course is taught through eleven two hour seminars.

Bibliography

Students will need their own copy of *The Oxford book of American Short Stories*, edited by Joyce Carol Oates

Other texts to be announced: see Blackboard.

Assessment

Two essays of 3,500 words each.

Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

Module Convenor

Professor Ian Gregson: email i.gregson@bangor.ac.uk

MODULE NO:	QXE3059	Semester Two
TITLE:	Shakespeare's Competitors	Level 3

A. Description

Building off the knowledge of genres and playhouses gained in year two's Shakespeare and Early Modern Dramatists and Writing the Renaissance, this module thinks in terms of distinguishing authors by their rivalries and co-operations, and their attachments to specific playhouses.

B. Learning outcomes

1. sophisticated understanding of Renaissance dramatic genres
2. understanding of how performance conditions affect these
3. understanding of the distinctions between dramatists' styles in the period.

C. Course delivery

The module is taught by eleven two-hour seminars and 178 hours of private study.

Week 1 Middleton, [A Chaste Maid in Cheapside](#)

Week 2 Middleton, [A Game at Chess](#)

Week 3 Middleton, [The Changeling](#)

Week 4 Middleton, [Women Beware Women](#)

Week 5 Jonson, [Poetaster](#)

Week 6 Jonson, [The Devil is an Ass](#)

Week 8 Jonson, [The New Inn](#)

Week 9 Jonson, Volpone

Week 10 Webster, The Devil's Law Case

Week 11 Webster, The White Devil

Week 12 Webster, A Cure for a Cuckold

D. Assessment

One 6,000 word essay analysing six texts, due noon week 13. Questions will be given out in the first seminar.

E. Texts

Middleton, Jonson, and Webster's plays are collected in the Oxford World's Classics edition (ed. Richard Dutton, M.J. Kidnie, and R. Weis respectively), bar Volpone, which is in the Norton Anthology

F. Career Skills

This module will encourage analytical thinking, independent research skills, clear writing, and engagement with creative ways of thinking about social issues.

F. Further Information

Dr. Ceri Sullivan (els047, 382102, room 302)

MODULE NO:

QXE3060

Semester Two

TITLE:

Paradise Lost

Level 3

Description

Paradise Lost remains unchallenged as the finest narrative poem in English. Admirers stretch from Joseph Addison through Wordsworth, Keats and Shelley, to Philip Pullman. Though it yields pleasures to inexperienced readers, a closer understanding discloses depths and subtleties rarely found within our literary tradition.

Learning Outcomes

To engage with an extraordinary text.

To discover and understand the religious, philosophical, political and cultural assumptions which permeate it.

To appreciate its structure, its prosody, and its style.

To comprehend the critical response it has at various times stimulated in the context of changing cultural ideology.

Delivery

Eleven two-hour seminars, together with eight hours per week private study, including reading primary texts and critical material.

Assessment

The course is assessed by two 3,500-word essays, to be submitted at a mid-point and at its conclusion.

Seminar List

Week 1: Genesis and the Revelation of St John the Divine

Week 2: Milton's 'Ode upon the Morning of Christ's Nativity'

Week 3: *PL* Books 5 and 6

Week 4: *PL* Books 7 and 8

Week 5: *PL* Books 1 and 2

Week 6: *PL* Book 3

Week 7: *PL* Books 4, 5 and 9

Week 8: *PL* Books 9 and 10

Week 9: *PL* Books 11 and 12

Week 10: Structure

Week 11: Style

Texts needed for the course

John Milton, *Paradise Lost*, edited by Alastair Fowler, second edition (London and New York: Longman, 1998). This is easily the best edition for the purposes of this course, though it is a little more expensive than the alternatives. The Penguin edition edited by John Leonard is a reasonable fall-back, but try to get Fowler's. **You are strongly advised to read through the poem in advance of the course.**

The Bible, preferably Authorised Version, also called the King James Bible, first published in 1611. Many editions available and easy to buy second-hand, although the Oxford World's Classics version is particularly helpful.

You will also need a text of Milton's 'Ode on the Morning of Christ's Nativity', though I do not specify an edition.

You are required to buy no other books. You may, however, find the 'Companions' from Cambridge University Press (edited by Dennis Danielson) and Blackwell (edited by Thomas Corns) worth considering for purchase (though the library holds copies).

A full online bibliography and supporting electronic resources will be available on Blackboard.

Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

Seminar leader:

Professor Thomas N. Corns (els009@bangor.ac.uk)

MODULE NO:	QXE3080	Semester Two
TITLE:	Chaucer	Level 3

Pre-requisite: 1st or 2nd year medieval literature module

(1) Description

This module will consider a selection of the best writing by Geoffrey Chaucer, one of the fathers of English literature. Through an analysis of his *Canterbury Tales* alongside *The House of Fame*, *The Book of the Duchess*, *Troilus and Criseyde*, and selections from his *Legend of Good Women* his literary accomplishments will be investigated, with the aim of understanding his place in the English canon. During the seminars you will have the opportunity to discuss a range of themes and motifs employed in his work, as well as his extraordinary versatility in tackling different literary genres. The diversity of theoretical approaches to, and modern adaptations of Chaucer's work will be reflected in the seminar programme.

(2) Learning Outcomes

- An informed sense of the overall development of Chaucerian verse and its complexities
- Detailed knowledge of a number of major works relating to Chaucer's writing (Chaucer's other works, works by his contemporaries)
- The ability to evaluate the literary quality of those works
- The ability to situate these works in their various socio-historical contexts
- Informed knowledge of a range of differing interpretations of these works

(3) Delivery

The course will be taught by weekly two-hour seminars. There will be no seminar in week 12.

(4) Seminar list

- Seminar 1 Introduction to Chaucer and his Age
 Seminar 2 *The Book of the Duchess*
 Seminar 3 *The House of Fame*
 Seminar 4 *The Parlement of Fowles*
 Seminar 5 *The Legend of Good Women* (selected legends)
 Seminar 6 *Troilus and Criseyde* I
 Seminar 7 *Troilus and Criseyde* II
 Seminar 8 *Troilus and Criseyde* III
 Seminar 9 *The Canterbury Tales* I (tales to be confirmed during seminar 1)
 Seminar 10 *The Canterbury Tales* II
 Seminar 11 *The Canterbury Tales* III
 Seminar 12 Reading week

(5) Texts/editions

Students should possess the following texts:

The Riverside Chaucer, ed. L. Benson and others (1987) (if already acquired at Level 2) OR *The Canterbury Tales: Fifteen Canterbury Tales and the General Prologue*, ed. V. A. Kolve and Glending Olson (Norton Critical Edition, 2nd edn 2005), to which you will have to add editions of Chaucer's *Troilus and Criseyde*, *The House of Fame*, and *The Book of the Duchess*

Recommended reading (already in the library):

- Brown, Peter (ed.), *A Companion to Chaucer* (Oxford: Blackwell, 2002)
- Cooper, Helen. *Canterbury Tales* (Oxford: OUP, 1989)
- Leicester, H. Marshall, Jr. 'Structure as Deconstruction: "Chaucer and Estates Satire" in the "General Prologue" or Reading Chaucer to the History of Disenchantment', in Ellis, Steve (ed), *Chaucer: the Canterbury Tales* (1998), pp. 23-41 (the whole of this companion is recommended)
- Lerer, Seth. *Chaucer and his Readers: Imagining the Author in Late-medieval England* (Princeton, N.J.: Princeton University Press, 1993)
- Mann, Jill. *The Cambridge Companion to Chaucer* (1986)
- Pearsall, D. *The Canterbury Tales* (London: Routledge, 1993)
- Rigby, S. H. *Chaucer in Context: society, allegory, and gender* (Manchester: Manchester University Press, 1996)
- Saunders, Corinne. *Chaucer* (Oxford: Blackwell, 2001)

Additional reading lists will be provided during the course.

(6) Assessment

Students taking the course must contribute to the work of the seminars, and write two 3,500-word essays during the semester, on which their assessment will be based (50%+50%). Two hard copies of each essay, accompanied by a cover sheet and a plagiarism form, should be submitted to the English office on each occasion, with an identical electronic copy submitted via blackboard. The first essay is due on Friday in week 7, before 12 noon; the second is due on Friday week 13, before 12 noon.

Provisional marks and feedback on the essays will be available within 4 weeks of the submission date.

(7) Contact information

Module convenor: Dr Sue Niebrzydowski (s.niebrzydowski@bangor.ac.uk).

MODULE NO: QXE3086 **Semester Two**

TITLE: Shakespeare's Afterlives **Level 3**

1. Module Description

This module will explore Shakespeare's work and the variety of ways in which it has been absorbed into the culture of subsequent centuries. The seminars will centre on a close examination of four plays, followed in each case by a study of the afterlives that these works have generated in the theatre, literature, film, music, art, criticism, politics and everyday language, both in Britain and abroad. The course not only offers new material for an understanding of the art of Shakespeare as well as his 'followers', but also raises questions about what is deemed acceptable appropriation of Shakespeare's writing and reputation. Where does literary influence end and a cashing-in on Shakespeare's cultural capital begin? Topics for discussion thus include the perceived (and actual) role of literature in society, and the importance of Shakespeare to projects such as feminist and post-colonial rewritings of the English literary canon.

2. Learning Outcomes

On completing the course, a student should be able to:

- 1) Appreciate, analyse and interpret Shakespearian texts.
- 2) Participate in the critical discussion of later responses to Shakespeare's works, including editions, essays, rewritings, films, novels and stage adaptations.
- 3) Relate the texts, whether Shakespearian or later, to their literary and cultural contexts.
- 4) Identify and make use of ideas and theories relevant to the study of Shakespeare's cultural and literary afterlives, and particularly those concerning intertextuality, appropriation and cultural capital.
- 5) Select, digest and organise material, in order to produce a consistent and coherent argument, presented either orally or in essay form, to a deadline.

3. Delivery

One two-hour seminar per week: 22 hours

One one-hour study group per week: 11 hours

Private Study – reading, preparation, written work: 167 hours

4. Seminar list

- 1) Introduction: the reception of Shakespeare
- 2) *A Midsummer Night's Dream*
- 3) Angela Carter, *Wise Children*
- 4) *Richard III*
- 5) Bertold Brecht, *The Resistible Rise of Arturo Ui*
- 6) *Hamlet*
- 7) Reading Week
- 8) Selected films of *Hamlet*, including those of Kenneth Branagh and Ethan Hawke
- 9) *The Tempest*
- 10) W.H. Auden, *The Sea and the Mirror*
- 11) Conclusions: 'Shakespeariana' and the appropriation of Shakespeare
- 12) Presentation and discussion of essay topics

5. Texts for purchase

Auden, W.H. *The Sea and the Mirror*, ed. Arthur Kirsch. Princeton: Princeton University Press, 2003.

Brecht, Bertold, *The Resistible Rise of Arturo Ui*. London: Methuen, 2002.

Carter, Angela. *Wise Children*. London: Vintage, 1991. (or any other paperback edition)

Gross, John, ed. *After Shakespeare*. Oxford: Oxford University Press, 2002. (paperback anthology)

Shakespeare, William. *A Midsummer Night's Dream, Richard III, Hamlet and The Tempest* (in individual editions such as Arden or Oxford) or *Complete Works*.

6. Assessment

- 1) Participation in seminars, and oral presentation to the group (20%).
- 2) Two short assignments (review of a critical book; creative rewriting or commentary on an existing adaptation of Shakespeare; c. 1000 words each), written during the course (30%).
- 3) Final essay of 4,000 words (50%).

7. Further Information

Course convenor: Prof. Helen Wilcox.

MODULE NO: QXE3088 **Semester Two**

TITLE: Bob Dylan **Level 3**

DESCRIPTION

Ladies and gentlemen, please welcome the poet laureate of rock 'n' roll, the voice of the promise of the '60s counterculture: the guy who forced folk into bed with rock; who donned makeup in the '70s and disappeared into a haze of substance abuse; who emerged to find Jesus; who was written off as a has-been by the end of the '80s, and who suddenly shifted gears, released some of the strongest music of his career, beginning in the late '90s. Columbia Recording Artist: Bob Dylan.

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Knowledge of, and an ability to analyse critically, the studio recordings, live performances, and writings of Bob Dylan;
An understanding of the historical contexts of American popular culture since 1955;
An awareness of the critical issues surrounding interdisciplinary studies;
An understanding of the relationship between technological change and the production and consumption of contemporary music.

DELIVERY

One two-hour seminar, per week, for 11 weeks (22 hours); personal study (178 hours).

SEMINARS

Material to be studied in seminars will include:

Critical distinctions between modernist, mass, and popular cultures;
'Folk music' and Dylan's early career;
Rock music and Dylan's transition to electric performance;
The relationship between biography and critical analysis;
Dylan and religion;
Dylan and literature;
Textual analysis of the song lyric;
Dylan and the visual arts;
The transition from analogue to digital reproduction and dissemination;
Bootleg culture.

TEXTS

You should obtain copies of the following albums (around (£5 each): *The Freewheelin' Bob Dylan*, *Bringing It All Back Home*, *Highway 61 Revisited*, *Blonde on Blonde*, *John Wesley Harding*, *Blood on the Tracks*, *Slow Train Coming*, *Time out of Mind*.

You will also need to buy copies of the following books:

Bob Dylan, *Lyrics, 1962-2001* (Simon & Schuster 2006, £16.99)
Bob Dylan, *Chronicles, Vol. 1* (Pocket Books 2005, £7.99)

You will also be expected to obtain or have access to a range of Dylan's recordings; advice on these will be circulated in seminars.

A guide to secondary material will be supplied.

ASSESSMENT

1. One 3,500-word essay (50%).
2. EITHER a second 3,500-word essay, OR a project of 2,500 words supplemented by audio-visual material approved by the seminar leader (50%).

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

Course organiser: Dr S. Price

MODULE NO:	QXE3089	Semester Two
TITLE:	Rage! Writers Change the World	Level 3

1) Description of the Module

Challenging, original, provoking, moving... yeah, yeah. What literature doesn't angle to be described in this way? It is the job of the arts to challenge orthodoxy. Yet how many of our most prized authors actually do change the world? Or even - following Romanticism's desire to privilege the individual over the social, and in the wake of postmodernism's wish to deny communal and effective meaning - feel that they have the right to try?

2) Learning Outcomes

On completion of this course, students will have:

1. read a range of contemporary political plays,
2. understood what genres, modes, and techniques are available to the overtly political writer (eg. satire, polemic, utopia, shock),
3. assessed whether and how this literature tries to change political circumstances.

3) Delivery

22 hours seminar (2 hours weekly)

178 hours private study

4) Seminar List

week 1

Trevor Griffiths, Comedians (1975)

week 2

Howard Brenton and David Hare, Pravda (1985)

week 3

Sarah Kane, Blasted (1995)

week 4

Mark Ravenhill, Shopping and Fucking (1996)

week 5

David Hare, The Power of Yes (2009)

week 6

Lucy Preeble, Enron (2009)

week 7 reading week

week 8

Edward Bond, The War Plays (1986)

week 9

Gregory Burke, Black Watch (2007)

week 10

David Hare, Stuff Happens (2004)

Week 11

Victoria Brittain and Gillian Slovo, Honor Bound to Defend Freedom (2007)

week 12

Athol Fugard, Sizwe Bansi Is Dead (1972)

6) Assessment

1. week 7: 1,000 word opinion piece suitable for a Sunday paper or literary review on the whether and how fiction can change social conditions (20% weighting).
2. week 13: 5,000 word essay on a key feature or theme, covering at least six plays, assessing whether and how they challenge social injustice (80% weighting).

The pieces are to be submitted to the English department office before noon Friday of week 7 and 13 respectively.

7) Career skills

The module will encourage independent assessment of a range of complex social, political, and judicial issues, and develop clear analysis about these.

8) Further Information

Professor. Ceri Sullivan, room 302, els047@bangor.ac.uk.

MODULE NO: QXE3091 **Semester Two**

TITLE: **British Writing in the 1930s** **Level 3**

Module Description

The 1930s was a period of profound economic uncertainty: of large-scale unemployment, of considerable division between the comparative wealth of the South and the hardship experienced by much of the rest of Britain, especially the industrial areas of the North and Wales. However, it was at the same time, paradoxically, a decade of increasing consumerism and of rapid development in mass entertainment and communication. Abroad the decade saw the gradual build up of political pressures—especially in Germany and Spain—and resultant international tension, a situation reflected in a gradual increase in anxiety at home.

This new course will examine a range of literary responses to the situation at home and abroad, in a period when many authors felt that it was the writer's role to *be* involved and to express a view. We will consider the variety of literary techniques employed, from the documentary prose of George Orwell to the non-realistic fables of writers like Rex Warner. The course will reflect recent developments in critical approaches to the 1930s, including the enlargement of the canon to include working-class writers, non-metropolitan writers and writing by women. Thus we will discuss writing by "proletarian" writers like Walter Greenwood (*Love on the Dole*) and John Sommerfield (*May Day*), women writers like Sylvia Townsend Warner and Naomi Mitchison, neglected writers like Patrick Hamilton (*Hangover Square*, his splendid evocation of love in the pub life of London in the last years before the War) as well as the work of major writers in the period like W.H. Auden, Louis MacNeice and Graham Greene. We will also consider the role of other modes of cultural response to the events of the period such as the documentary film movement, Mass Observation and the Left Book Club.

Some preliminary background reading (Further, detailed reading lists will be given during the course.)

History of the period

Branson, Noreen, and Margot Heinemann. *Britain in the Nineteen Thirties*. Weidenfeld

and Nicolson, 1971. (Engaged, leftist perspective from two women who were much involved with the politics of the period.) **HN385.B755**

Blythe, Ronald. *The Age of Illusion: Glimpses of Britain between the Wars*. OUP, 1983
 (Unsystematic, but very readable and influential account of aspects of British society in the period.) **DA578.B56**
 Gardiner, Judith. *The Thirties: An Intimate History of Britain*. Harper, 2011). (On order for Library)
 Thorpe, Andrew. *Britain in the 1930s: the Deceptive Decade*. Blackwell, 1992. **DA578.T45**

Literature in the period

Caesar, Adrian. *Dividing Lines: Poetry, Class and Ideology in the 1930s*. Manchester UP, 1991.
PR881.C76

Cunningham, Valentine. *British Writers of the Thirties*. OUP, 1988. (Excellent, encyclopedic, thematic overview.) **PR478.S57 C86**

Montefiore, Janet. *Men and Women Writers of the 1930s: 'The Dangerous Flood of History'*. Routledge, 1986. **PR478.H57 M66**

Shuttleworth, Antony, ed. *And in our Time: Vision, Revision and British Writing in the 1930s*. AUP, 2003. **PR478.S57 A83**.

Learning outcomes

1. Awareness and understanding of social and political issues in Britain in the 1930s.
2. Specialised knowledge of the nature and modes of literary (and other cultural) responses to these issues and the ability to communicate complex ideas clearly in written and seminar discussion.
3. Demonstrate some reflective approaches towards critical methodologies.
4. The ability to express knowledge of established critical positions and evaluate new critical approaches.

Delivery

The course will consist of eleven weekly two-hour seminars

Assessment

Two essays (max. of 3,500 words each), each essay contributing 50% of the mark for the course.

Course organizer Prof. Tony Brown, room 301, e-mail els015@bangor.ac.uk

MODULE NO: QXE3092 **Semester Two**

TITLE: The Reader Revealed **Level 3**

Module description:

This third-year module will examine a range of different theoretical approaches to the reader, reading communities and reception, before focussing on the way in which the reader is produced or represented in a series of texts published between 1750 and 1900. These texts will include canonical novels, such as Sterne's *Tristram Shandy*, Shelley's *Frankenstein*, Thackeray's *Vanity Fair*, Dickens's *Great Expectations* and Collins's *The Woman in White*, but the course will also examine essays on the so-called 'reading disease' as well as contemporary reviews of some of the novels. Extracts from the autobiographical writings of the poet John Clare (growing up in the 1810s) and the journalist Francis Spufford (growing up in the 1970s) will be used to investigate the ways in which readers record and re-imagine their reading practices. Class discussions will explore, among other things, competing forms of 'reader-response' theory, the representation of novel reading and the woman reader, the concept of the 'real' or 'historical' reader (and his or her relationship to the 'ideal' reader), and the importance of magazine culture and serialisation to nineteenth-century authors and audiences.

Delivery:

The course is taught by one two hour seminar per week for 12 weeks.

Learning Outcomes:

1. Demonstrate awareness of current debates and perspectives on notions of the reader, reading practices and reception in contemporary criticism and theory.
2. Show some specialised knowledge and the ability to communicate complex ideas clearly in written work and seminar discussions.
3. Demonstrate some reflective approaches towards critical methodologies.
4. Express knowledge of established critical positions and evaluate new critical positions.

Texts:

Scholarly editions of the following required texts:

Laurence Sterne, *Tristram Shandy*, Mary Shelley, *Frankenstein*, W.M. Thackeray, *Vanity Fair*, Charles Dickens, *Great Expectations*, Wilkie Collins, *The Woman in White*, John Clare, *John Clare: By Himself* and Francis Spufford, *The Child That Books Built*. You will also need Lodge and Wood's *Modern Criticism and Theory: A Reader*.

Seminar list

- 1 Introduction
- 2 Discussion of 'reader-response' and other theories of reading (using Lodge and Wood's *Modern Criticism and Theory: A Reader*) in the context of reading *Tristram Shandy*.
- 3 Discussion of Sterne, *Tristram Shandy*.
4. Discussion of Shelley, *Frankenstein*.
- 5 Discussion of Thackeray, *Vanity Fair* and Wilkie Collins, 'The Unknown Public' (photocopy)
- 6 Discussion of Thackeray, *Vanity Fair*.
- 7 Reading Week
8. Reading in context: Collins's *Woman in White* and Dickens *Great Expectations* in the context *All Year Round*..
- 9 Discussion of Collins, *The Woman in White*.
- 10 Discussion of Dickens, *Great Expectations*.
- 11 Discussion of Clare, *John Clare: By Himself* and Spufford, *The Child That Books Built*
- 12 Reflective Session.

Assessment

Essay One is due Friday, Week 7 before 12:00 pm (noon). Essay Two is due Friday, Week 13 before 12:00 pm (noon). Each essay is 3 500 words. Each essay is worth 50% of the final mark for the module.

Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

Module Convenor Dr Stephen Colclough

MODULE NO:	QXE3098	Semester Two
TITLE:	Literatures of Troy	Level 3

1) Description

This Level 3 module takes as its focus the development of Trojan mythologies from antiquity to the present day. In the first phase of the module, seminar discussion will concentrate upon Homer's *Iliad*, tragic dramas by Euripides and Seneca, and the opening books of Virgil's *Aeneid*. In the middle phase of the module, we will reflect upon the ways in which the medieval and early modern periods inherited and adapted these narratives across Europe by focusing upon a variety of texts which may include: Boccaccio's *Il Filostrato*; Chaucer's *Troilus and Criseyde*; Caxton's *Recuyell of the Historyes of Troye*; Marlowe's *Dido, Queen of Carthage*; Shakespeare's *Troilus and Cressida*; Purcell's opera *Dido and Aeneas*; and Racine's *Andromaque*. In the final phase of the course, the module will reflect upon the ways in which modern writers have exploited the enduring interest in Trojan narratives in some of the following: Jean Giraudoux's *The Trojan War will not take place*; Jean-Paul Sartre's *The Flies*; Christa Wolf's *Kassandra*; and the 2003 winner of the Science Fiction prize, Dan Simmons' *Ilium*.

2) Learning Outcomes

On completion of the course, the student should be able to

1. Understand and discuss the selected course set texts.
2. Consider differing critical attitudes to course set texts.
3. Show an awareness of the interrelationships of text, genre, context, and historicised ideas of authorship and textual transmission.
4. To reflect upon some of the implications of cross-chronological, comparative literary studies.

3) Delivery.

One two-hour seminar per week: 22 hours

Private Study – reading, preparation, written work: 178 hours

There are also opportunities to attend video showings or theatre visits.

4) Seminar List.

I	Homer: <i>The Iliad</i>
II	Homer: <i>The Iliad</i>
III	Euripides: <i>The Trojan Women</i> ; Seneca: <i>Troades</i>
IV	Virgil: <i>Aeneid I-IV</i>
V	Chaucer: <i>Troilus and Criseyde</i>
VI	Chaucer: <i>Troilus and Criseyde</i>
VII	READING WEEK
VIII	Marlowe: <i>Dido, Queen of Carthage</i> ; Purcell <i>Dido and Aeneas</i> .
IX	Shakespeare: <i>Troilus and Cressida</i>
X	Euripides: <i>Andromache</i> ; Racine: <i>Andromaque</i>
XI	Giraudoux: <i>The Trojan War will not take place</i>
XII	Simmons: <i>Ilium</i>

5) Texts.

A course booklet and a full list of books for purchase will be available from the department office in the weeks leading up to the beginning of the module.

6) Assessment.

One three-hour unseen Open Book examination (100 %) – examined in the examination period at the end of the semester. The examination questions will invite students to discuss course set texts, to respond to differing critical approaches and to show an awareness of broader issues covered in the module. Set texts may be taken into the Examination Hall for this assessment, but not independent critical works.

7) Career skills

This module will help you develop independence in working, literacy in reading and writing clearly, a habit of analysis, originality in approach, and IT skills in word-processing.

8) Further Information.

You may contact Professor A. Hiscock with any enquiries regarding this module via the department office or at a.hiscock@bangor.ac.uk

Creative Writing Part II Programme 2011–2012

Level 3

The Level 3 Creative Writing Programme comprises the compulsory QXP3099 – Creative Writing Dissertation (details below).

What are the shared Learning Outcomes of the Level 3 Creative Writing Programme?

The ability to research and develop a writing project from an initial concept and extend this into aspects of writing form and function.

The ability to work independently on a long writing project, relating this project to the work of other writers.

What are the shared Key Skills provided by the Level 3 Creative Writing Programme?

The capacity to plan and implement ideas in and about a lengthy piece of writing

Comparative 'literary' study skills.

The ability to make comparative judgements regarding 'performative texts'.

The capacity to independently recognise a writing problem and, if not entirely solve it, suggest routes to a solution.

Semesters One and Two

MODULE NO:	QXP3099	Semesters One and Two
TITLE:	The Creative Writing Dissertation	Level 3

DESCRIPTION:

This module involves the production of an extended piece of creative writing of high quality, with an attached 'criticism in practice' piece, an introduction to the work, and relevant bibliographic and 'creative' references. The focus of the dissertation is the piece of creative writing, which can be undertaken in any genre (after agreement with supervisor) and must be preceded by a detailed (2-3 page) plan of work to be completed. The critical piece can be in a style similar to that of a critical literature essay, or it can be more focused on creative practice or the contextualisation of that creative practice, and can use the student's own work as one of the reference points, as well as containing references to the work of other writers. The length of the dissertation varies according to the genre and is the subject of discussion with the supervisor, but as a guide the total number of words for a prose fiction submission would be between 8,000 and 10,000 words. The deadline for submission of the dissertation is noon on Friday of week ten of semester two.

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Ability to research and develop a writing project from an initial concept, to extend this into aspects of writing form and function;

Ability to work independently on a long writing project, relating this project to the work of other writers (both known/established and class 'peers').

KEY SKILLS SPECIFICALLY PROVIDED BY THIS MODULE:

Planning and implementation of ideas in and about a lengthy piece of writing

Comparative 'literary' study skills (evaluate, compare prose/poetry), or ability to make comparative judgements regarding 'performative texts' (scriptwriting)

Ability to independently recognise a writing problem and, if not entirely solve it, suggest routes to a solution.

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, originality in approach, and IT skills in word-processing.

Course Organiser: Professor Ian Gregson

The Film Studies Part II Programme 2011–2012

Level 3

What are the shared Learning Outcomes of the Level 3 Film Studies Programme?

On successful completion of Level 3 Film Studies students will be able to:

Demonstrate knowledge of a specialised focused topic, mode of cinema or film-maker.

Communicate an awareness of current trends in research in relation to the material studied.

What are the shared Key Skills of the Level 3 Film Studies Programme?

On successful completion of Level 3 Film Studies students will have acquired the following Key Skills:

The ability to work independently or in groups on longer and more detailed critical and/or practical exercises.

The ability to work on a given task and report back within time constraints.

MODULE NO:	QXF3099	Semesters One and Two
TITLE:	Film/English Dissertation	Level 3

[NB. This compulsory module is worth 40 credits: 20 credits will be taken from your ‘film’ strand + 20 credits from your English (or other Major Degree subject) credits. This module may not be taken by any student who is undertaking any other private study/dissertation module in either Film Studies or any other discipline.]

DESCRIPTION:

This module gives you the opportunity to undertake your own private study and to submit a longer piece of written work on an aspect of film culture which extends and/or develops what you have studied in previous film modules. The topic for studies will be proposed by you: it may be entirely film related, or may bridge your film and “major subject”. It consists of two parts, a preliminary stage (10 credits) and the dissertation itself (30 credits) (25% + 75%).

ASSESSMENT:

The preliminary stage is assessed by a 1000-word report (excluding bibliography) (12.5%) and associated oral presentation (12.5%), defining a problem which the dissertation will address. The report, to be submitted in week six of the first semester, should include a review of pertinent secondary material, a literature search and provisional bibliography, and an account of the methodology to be adopted and its theoretical justification. In week eight of the first semester, candidates will make a ten-minute presentation to a panel of two examiners, and will answer oral questions. The report and presentation jointly constitute the first stage of assessment, and students will receive a single mark and feedback agreed by the two examiners.

The remainder of the assessment (75%) consists of an 8,000-word presentation, to be submitted by noon on Friday of week 10, semester 2.

DELIVERY:

Module delivery includes a formal lecture, five seminars and up to six one-to-one meetings with supervisors, each of up to 30 minutes’ duration. The lecture and seminars, which will run over the first six weeks of semester one and which constitute the induction course, will cover such issues as defining a research topic, selecting a methodology, writing footnotes and bibliographies, and making effective presentations.

LEARNING OUTCOMES SPECIFIC TO THIS MODULE:

Successful students will demonstrate the ability to:

Undertake and manage independent study into an agreed area of Film Studies;

Write a précis report which summarises what questions their dissertation will set out to address;

Make an oral presentation about their intended study, and to respond orally to questions on their given presentation;

Construct a sustained critical argument in writing;

Show in writing that they have developed an understanding of relevant historical, theoretical and/or critical approaches to film culture.

KEY SKILLS PROVIDED BY THIS MODULE:

Ability to manage autonomous study.

Ability to negotiate and agree an appropriate topic for study.

Ability to produce coherent written arguments orally in a presentation, and in writing.

Ability to format and reference a word processed document to an acceptable standard.

CAREER SKILLS

This module will help you develop independence in working, literacy in reading and writing clearly, originality in approach, and IT skills in research and word-processing.

Course Organiser: Dr S. T Price

English with Film Studies students will taken an additional 20-credit module in Film. For further details, consult the School of Creative Studies and Media.