

# **English Literature**

## **Module Descriptions 2019/20**

### **Level I (i.e. 2nd Yr.) Modules**

Please be aware that all modules are subject to availability. If you have any questions about the modules listed in this handbook, please contact [calincomingexchangemodules@contacts.bham.ac.uk](mailto:calincomingexchangemodules@contacts.bham.ac.uk)

For many of these modules, some experience of studying English Literature may be required, and you should remember this when choosing your modules.

Please note that at the time this document has been prepared the following information is provisional, and there may be minor changes between now and the beginning of 2019/20 academic year.

<b>MODULE TITLE</b>	Epic Ambitions
<b>MODULE CODE</b>	25850
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	1,500 word essay (35%) 2 hour examination (65%)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

**Please note: students are unable to take this module alongside 25852 or 29107.**

**Please note that this module has extremely limited availability, we would only recommend selecting this module if it is compulsory for your studies.**

## **DESCRIPTION**

This module will be centred on a number of significant texts in the epic and mock-epic genres produced between the end of the sixteenth century and the beginning of the nineteenth. Texts such as Spenser's *Faerie Queene*, Milton's *Paradise Lost* and Pope's *Rape of the Lock* have been selected in order to illuminate the concept of intertextuality and to encourage students to explore ways in which new works of literature result from the imitation, transformation and subversion of genre conventions and existing literary models. The nominated texts will be studied as representative of the continuities and changes in literary culture that were taking place between c. 1590 and c. 1800, and will be used to illustrate generic, contextual and theoretical issues raised in lectures. The nominated texts will also be used to provide points of reference for work in seminars/workshops, but discussion in these sessions will also draw upon a range of related texts. The requirement for wider reading in primary and secondary materials will be reflected in formative written work and in the examination rubric.

<b>MODULE TITLE</b>	Stories of the Novel
<b>MODULE CODE</b>	25852
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	1,500 word essay (35%) 2 hour examination (65%)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

**Please note: students are unable to take this module alongside 25850 or 29107.**

**Please note that this module has extremely limited availability, we would only recommend selecting this module if it is compulsory for your studies.**

## DESCRIPTION

This module traces the major developments and transformations in the genre of prose fiction in the eighteenth century. By engaging with significant texts such as Daniel Defoe's *Moll Flanders* (1721), Samuel Richardson's *Pamela* (1740) and Frances Burney's *Evelina* (1778), and encouraging students to observe the continuities and differences between such early-, mid- and late-century works, the module introduces students to influential critical accounts of the 'rise of the novel' in the eighteenth century. At the same time, by combining these diverse focal texts in seminars/workshops with extracts and examples from contemporaneous and contextual works, and by drawing on a range of novelistic voices, both male and female, the module encourages students to challenge the simplicity of the 'rise' story of the novel, and to develop a more complex understanding of the multiple shaping influences on prose fiction in this century; as well as the ability to analyse closely issues of form, style, gender and genre. Beginning with examples of earlier, seventeenth-century prose fiction, the module ends by gesturing towards Gothic fiction and the work of Jane Austen, showing how eighteenth-century fiction has powerfully shaped – and continues to shape – modern conceptions of the novel. Any additional primary materials will be supplied and the requirement for wider reading in primary and secondary materials will be reflected in formative written work and in the examination rubric.

<b>MODULE TITLE</b>	Writing the Restoration
<b>MODULE CODE</b>	29107
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	1,500 word essay (35%) 2 hour examination (65%)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

**Please note: students are unable to take this module alongside 25850 or 25852.**

**Please note that this module has extremely limited availability, we would only recommend selecting this module if it is compulsory for your studies.**

## DESCRIPTION

Writing the Restoration will engage with the poetry, drama and prose of one of the most vibrant and innovative periods of English literature. In 1660 the young Charles II was restored to the throne after 18 years of civil war and republican government. The return of the king was greeted enthusiastically by many of the leading writers of the period, and was shortly followed by the re-opening of the theatres, which had been closed since 1642. For other writers, meanwhile, the Restoration was the greatest calamity of their adult lives – an event to which many were never truly reconciled. In this module we will explore writers' contrasting reactions to the Restoration, examining how some took advantage of the new opportunities of their era, while others sought consolation elsewhere in religion, philosophy, family or sex. We will also consider how the changed circumstances of the Restoration enabled some people from historically disadvantaged groups – women; non-elite men – to engage with print, manuscript and theatrical culture.

Texts studied in the module will vary from year to year but may include selections from the poetry of Dryden, Milton, Marvell, Rochester and Behn; comic plays such as Wycherley's *The Country Wife*, Etherege's *The Man of Mode*, Behn's *The Rover*, and Congreve's *Love for Love*, alongside tragedies such as Lee's *Lucius Junius Brutus*; as well as extracts from Pepys's diary, and selections from the wide range of literary critical, political and philosophical prose from the period.

<b>MODULE TITLE</b>	Aspects of Modernism: Literature, Film and Art in the Early Twentieth Century
<b>MODULE CODE</b>	34636
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	1,500 word essay (35%) 2 hour examination (65%)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

***Please note: students are unable to take this module alongside 27773 or 27775.***

## **DESCRIPTION**

In this module we will consider the various ways in which writers in the early twentieth-century were motivated by the modernist impulse to 'make it new'. Following shifts in accepted ideas about gender, nation, religion and psyche, writers and artists turned against bourgeois Victorian culture and its paradigmatic ways of seeing and representing the world, both through a focus on 'modern' life and experiments in narrative style and poetic form. This course aims to familiarise students with the aesthetic debates and cultural scene of Anglo-American modernism. Texts studied may include Joseph Conrad's *Heart of Darkness*, James Joyce's *A Portrait of the Artist as a Young Man*, short stories by Katherine Mansfield, and Virginia Woolf's *Mrs Dalloway*.

<b>MODULE TITLE</b>	New World Orders? Literature after 1945
<b>MODULE CODE</b>	34647
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	1,500 word essay (35%) 2 hour examination (65%)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

***Please note: students are unable to take this module alongside 29687 or 27775.***

## **DESCRIPTION**

The decades that followed the second world war saw radical realignments of the political and social ordering of the preceding years: memories of the war's horror – including the particular atrocities of the Holocaust and the atom bomb – gave way to the paranoia of Cold War politics; the flowering of decolonisation further refigured the relations between nations, while the rise of liberationist idea social ordering such as the Civil Rights and feminist movements restructured the distribution of rights and opportunities within national societies; and the changing conditions of economic production and supply facilitated the emergence of a 'consumer culture' such as had never been seen before. In this module we look to trace the impact of such global shifts on Anglophone literature. We'll examine abroad range of fiction, poetry, and drama from the 1950s to the 1990s (which includes material some students may find offensive and/or distressing) to question how writers looked to represent these new political, social and cultural landscapes and what forms they developed to do so. Writers on the module may include Ralph Ellison, Shelagh Delaney, Samuel Selvon, B.S. Johnson, Adrienne Rich, Toni Morrison, Angela Carter, and Hanif Kureishi.

<b>MODULE TITLE</b>	Twenty-First-Century Literature
<b>MODULE CODE</b>	34635
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	1,500 word essay (35%) 2 hour examination (65%)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

***Please note: students are unable to take this module alongside 29687 or 27773.***

## **DESCRIPTION**

In this module we will consider whether the twenty-first century has ushered in a new literary period. We will discuss whether we can distinguish literary concerns of the current century from those of the twentieth century, and the ways in which literature may be registering new social and political formations. How does literature work, and to whom is it addressed in an age of abundant communication, and a perpetual narrative of crisis?

This module will introduce students to a range of fiction and theory since the millennium, addressing topics that might include postmodernism, technology, globalisation, race, feminist, and queer studies. The module will begin by considering new modes of story-telling and media at the millennium. It will progress to study texts in light of themes that might include sincerity and authenticity, eco-criticism and post and trans-humanism. During the module we will encounter a range of texts, including: novels, short stories, poetry, plays, comics, graphic novels, and film.

<b>MODULE TITLE</b>	North America in Crisis
<b>MODULE CODE</b>	29967
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	2 x 2,000 word essays (50% each)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

**Please note that this module has extremely limited availability, we would only recommend selecting this module if it is compulsory for your studies.**

## **DESCRIPTION**

This module offers students the opportunity to explore the literature and culture produced in North America during times of 'crisis', defined here as moments when the region experiences, or seems to experience, conditions of heightened vulnerability and self-scrutiny (as well as the scrutiny of the global community). The following 'crises' may be explored: the Great Depression, the Civil Rights Movement, war (first world, second world, Korea, Vietnam, Gulf, drugs, and/or terror), the AIDS crisis, 9/11, and climate change, considering the extent to which art critiques or colludes with its socio-political occasion. Week by week we will ask how North America's crises have been mediated in literature, culture, and critical thought.



<b>MODULE TITLE</b>	Shakespeare: Jacobean
<b>MODULE CODE</b>	34654
<b>CREDITS</b>	20
<b>ASSESSMENT METHOD</b>	3 hours examination (100%)
<b>TEACHING</b>	TBC
<b>SEMESTER</b>	2

## DESCRIPTION

Shakespeare: Jacobean will offer a powerful and pleasurable encounter with our most valued writer: Shakespeare. The module is founded on close reading and experience of the Jacobean plays as scripts and performances, and on the chance to explore and analyse them as such. It seeks to equip students to think about and enjoy Shakespeare's Jacobean plays and poems for themselves.

Shakespeare: Jacobean will offer students the opportunity to read texts from the Jacobean period of Shakespeare's writing career, and will explore questions of genre, dramaturgy, poetic form, historical context, and political and philosophical engagement specific to that period.