

**DEPARTMENT OF ENGLISH AND COMPARATIVE  
LITERARY STUDIES**

**UNDERGRADUATE MODULES 2020–2021**



This handbook lists modules available in English and Comparative Literary Studies next year. Most modules have a website, which will give you a sense of what the syllabus looks like this year (although staff may update the reading for 2020–2021). While some staff will be on research leave next year, most module websites will also give details of the staff scheduled to run these modules.

Modules in English and Comparative Literary Studies are either 30 CATS (which means they run through terms one and two, with some further teaching in term three); or 15 CATS (which means they run for one term: the specific term in which the module is scheduled to run is specified overleaf).

Our list of modules changes each year to keep our teaching up-to-date and reflect the research of the staff teaching you. All of our modules—from medieval literature to contemporary world literature, early-modern drama to critical and literary theory, American studies to science fiction—are some of the most dynamic and original on offer in the university and in the UK. Convenors welcome your questions and comments as you decide which modules to select.

**Professor Emma Mason**  
**Head of English and Comparative Literary Studies**

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## **INTRODUCTION**

All modules listed are 30 CATS unless specified. Module codes starting EN2XX are available for intermediate (second)-year students; module codes starting EN3XX are available for final-year students. Some modules are only open to specific degree course cohorts. Beyond this, most modules are available to intermediate and final-year students (except EN3D7 Shakespeare and Selected Dramatists, which is only open to final-year students). While the department will minimise any changes where possible, the following information is provisional and may change.

Instructions on how to apply for modules and the date on which the system opens will be emailed to you directly. If you are an English Literature and Creative Writing degree student, please refer to the end of the handbook under Warwick Writing Programme. All of the modules listed throughout this booklet are still available to you as usual.

## LIST OF MODULES 2020–2021

### First-year modules available as honours variants

EN101 Epic into Novel (EN2J4/EN3J4)  
EN121 Medieval to Renaissance English Literature (EN2J5/EN3J5)  
EN122 Modes of Reading (EN2J6/EN3J6)  
EN123 Modern World Literatures (EN2J7/EN3J7)

### Core modules: only available for specific degree cohorts

EN2XX Literature in Theory (core for English Literature second years)  
EN2B3 Drama and Democracy (core for English and Theatre second years)  
EN2J9 Writing History (core for English and History second years)

### EN3E0 Dissertation module

This module is available to final year students registered on English Literature, English and Theatre Studies, English and History, English & Creative Writing, Film and Literature, Philosophy and Literature, English and Classics, English and French, English and German, English and Italian, English and Hispanic Studies, English and Cultural Studies.

### 30 CAT modules

EN2B2/EN3B2 US Writing and Culture, 1780-1920  
EN2B4/EN3B4 Romantic and Victorian Poetry  
EN2B5/EN3B5 Seventeenth Century: The First Modern Age of English Literature  
EN2C1/EN3C1 Arthurian Literature and its Legacy  
EN2C2/EN3C2 The English Nineteenth-Century Novel  
EN2C4/EN3C4 New Literatures in English  
EN2D0/EN3D0 Literature, Environment, Ecology  
EN2D4/EN3D4 Asia and the Victorians  
EN2D8/EN3D8 European Theatre  
EN2D9/EN3D9 Twentieth-Century U.S. Literature  
EN2E2/EN3E2 English Literature and Feminisms, 1790-1899  
EN2E4/EN3E4 Eighteenth-Century Literature  
EN2E7/EN3E7 Crime Fiction, Nation and Empire: Britain 1850-1947  
EN2E9/EN3E9 States of Damage: Twenty-First Century US Writing and Culture  
EN2F2/EN3F2 Eco-poetics  
EN2F7/EN3F7 Literature and Empire: Britain and the Caribbean to c. 1900  
EN2F9/EN3F9 Commodity Fictions: World Literature and World-Ecology  
EN2G4/EN3G4 Literature, Theory and Time  
EN2G7/EN3G7 Remaking Shakespeare  
EN2H2/EN3H2 American Horror Story: U.S. Gothic Cultures, 1790-Present  
EN2K1/EN3K1 American Poetry: Modernity, Rupture, Violence  
EN2K6/EN3K6 Yiddish Literature in Translation: A World Beyond Borders  
EN2K7/EN3K7 Twentieth-Century Avant-Gardes

EN2XX/EN3XX Modernist Cultures

EN3D7 Shakespeare and Selected Dramatists of His Time (finalists only)

### **15 CATS modules**

#### **Term 1**

EN2F1/EN3F1 Early Modern Drama

EN2F3/EN3F36 The Classical Tradition in English Translation: The Renaissance

EN2G9/EN3G9 Queering the Literary Landscape

EN2H0/EN3H0 Small Press Publishing: History, Theory, Practice

EN2XX/EN3XX Transatlantic Modernist Poetry

#### **Term 2**

EN2F0/EN3F0 Restoration Drama

EN2K5/EN3K5 Literature and Revolution 1640-1660: Turning the World Upside Down

EN2G1/EN3G1 Queer and There: Queer Theory and the History of Sexuality in the Global Context

EN2XX/3J8 The Question of the Animal

EN2XX/EN3K7 The Novel Now

## **LIST OF MODULES (ALPHABETICAL)**

### **EN2H2/EN3H2 American Horror Story: U. S. Gothic Cultures, 1790-Present**

Is American Horror a tautology? Does the notion of an American Dream not inescapably contain its reverse, a nation created from the ooze of slavery, the genocide of Indigenous Peoples, the bound, coerced labor of ethnic immigrants, and the control of women and non-heterosexual bodies? This module scrapes the surface of U.S. life to biopsy its gothic, nightmarish, and abject culture. Through a long historical view, you will encounter figures both fantastical and real – zombies and ghosts, witches and vampires, the socially taboo and the culturally wretched – and through them explore the political and subjective dimensions of a generic mode that in one way or another has been a dominant strain of American culture since its founding. Anchored in a wide range of readings and viewings (fiction and film, as well as theoretical and sociological writing) our discussions will centre on the ways in which gothic culture registers, indexes, and makes cathartically manifest the otherwise sublimated and repressed realities of existence in a post-Enlightenment republic and global economic superpower – from the contradictions of U.S. racecraft and heteronormativity, through the struggles of economic life and social mobility, to the intimacies and fleshy materialities of the biopolitical body.

**\*\*Important note:** some of the readings and viewings on this module will present you with disturbing material and images, and texts that deal with traumatic situations and experiences. If you are likely to find these topics personally difficult, or are easily put off by such material, please consider taking a different module.\*\*

### **EN2K1/EN3K1 American Poetry: Modernity, Rupture, Violence**

This survey module on American poetry will not be strictly delimited by historical period so as to remain supple and open to developments in the field, but will always feature a large 20th-century component. While ‘American’ should be understood hemispherically, and works from beyond the United States might be included in certain iterations, the main focus will be on the United States. Intellectually it will be organised around three major concerns:

1.           Modernity. This refers to the prevalent view in US. cultural self-theorisation that the U.S. is in some ways on the advance-guard of history, for example, as an early democracy, as a nation founded on a cultural identity that cannot be traced in linear fashion to antiquity, as a state based on the principle of ethnic and cultural diversity, and as the bleeding edge of capitalist metamorphoses and liberalism.
  
2.           ‘Rupture’ refers to discourses of American exceptionalism, often as derived from the considerations mentioned in point (1) above, but also to the long U.S. history of cultural opposition and critique of those very discourses. It is in this light that we can examine the specific characteristics of U.S. avant-gardes, or transnational avant-gardes with strong links to the U.S.

3. Violence. Here, we will examine the particular histories of violence that are characteristic to U.S. history—both those mystified and mythified as foundationally and archetypally ‘American,’ and those repressed and erased. Obvious examples include slavery and segregation, the genocide of indigenous peoples, anti-immigrant and nativist violence, economic violence, and legal and symbolic violence against women, gays, queers, trans and other forms of sexual dissidence.

### **EN2C1/EN3C1 Arthurian Literature and its Legacy**

The module will explore the evolution of Arthurian myth from the mid twelfth to the fifteenth centuries. Several major works from Middle English literature will be studied in their original language, along with French, German and Latin works in modern translation. In studying these texts particular attention will be paid to the following topics: the nature of different national responses to the myth of British imperialism, the representation of women, the literary construction of knighthood, and the way in which the medieval church attempted to regulate and redirect the chivalric ethos. The last six weeks of the module will examine the characteristics of the Arthurian revival in Victorian and twentieth-century Britain.

### **EN2D4/EN3D4 Asia and the Victorians**

This module explores how Britons ‘in empire’ and at home (and their ‘subjects’) imagined East, South, Southeast Asia, and the Pacific during the Victorian and Edwardian periods. Although concentrating on fiction, it surveys a range of representations, including travel writing, theatre, and essays to expose the various contexts and concerns that shaped Britain’s understanding of these geographical regions and, to some extent, how people in Asia reacted to Britain and the British. The module trains students in historical and cultural approaches to reading literary texts. Topics covered may include inter-imperial rivalries; the representation of tea and other commodities; the rise of ethnographic expositions featuring Asian and Pacific food and handicrafts; and late-nineteenth-century interest in East Asian aesthetics. In the first term, we will consider India over the course of the nineteenth century, while the second term will focus on East and Southeast Asia.

### **EN2F3/EN3F3 The Classical Tradition in English Translation: The Renaissance** - (15 CATS) term 1 only

This module will introduce you to major works of classical literature, and it will approach these ancient works through English translations which are themselves of historical and literary significance. You’ll read English translations of classical literature made during the sixteenth and seventeenth centuries. Most of the texts studied are available as digital facsimiles and can be downloaded from the module moodle. I’ll distribute other material in class in digital or paper form. You will need to buy no books for this module. Teaching will take the form of 1 ½ hour seminars. No knowledge of Greek or Latin is required. Students who have not taken the module EN101, Epic into Novel, will not be at a disadvantage. Assessment will be: EITHER one 5000-word essay (for third years/finalists) OR one 4000-word essay (for second year/intermediate level students). Texts studied this year include

George Chapman's translation of *Iliad* (from 1598); four sixteenth-century versions of the *Aeneid*; Arthur Golding's translation of Ovid's *Metamorphoses* (1565-1567); Ovid's *Heroides*; Euripides' *Phoenissae*; Jasper Heywood's translation (1560) of Seneca's *Thyestes*; Lucan's poem on the Roman Civil War; and Thomas North's translation (1579) of Plutarch's Greek biographies.

### **EN2F9/EN3F9 Commodity Fictions: World Literature and World-Ecology**

*Commodity Fictions* aims to introduce students to new approaches in world literature and environmental criticism. Exploring fiction and poetry from the UK, Caribbean, Brazil, and West Africa, the course examines how literary texts have responded to the processes of environment-making associated with the movements of various commodity frontiers (including sugar, cocoa, coal, and oil). It will encourage students to develop an understanding of how the manifold effects of these processes – from soil erosion and climate change to the accumulation of waste and 'surplus' populations – can shape both the content and form of literary work.

Combining insights from postcolonial studies, ecocriticism, eco-feminism, and the energy humanities, the module introduces students to new ways of reading a range of texts. From pit-heads to plantations, haciendas to households, oil-wells to slums, how are the life- and environment-making dynamics of these phenomena registered in cultural production? This course will allow students to become familiar with the possibilities offered by new rubrics in ecological thought (commodity frontiers, energy regimes, waste frontiers, food regimes, and so on) for thinking comparatively about literary work from across the globe.

### **EN2E7/EN3E7 Crime Fiction, Nation and Empire: Britain 1850-1947**

Stories about crime and punishment, the legal and the illegal, are all around us. They make up some of the fundamental ways in which we understand ourselves as individuals (as 'law-abiding citizens' for instance), societies, and nations (think how Britain is said to be a 'law-abiding' nation). But this has not always been the case. In this module, we investigate how this association between crime, individuals, and nations formed in Britain in the nineteenth century for very specific reasons. We look at how literature played a crucial role in this formation. We think about the relationship between literature, law, and wider historical and cultural forces that came together to produce ideas that remain central to our sense of who we are today. We will read novels such as *Bleak House* by Charles Dickens and Sherlock Holmes stories by Arthur Conan Doyle. We will investigate G.K. Chesterton's *Father Brown* as well as the 'Golden Age' novels of Agatha Christie and Dorothy Sayers. From these, we will make deductions that will help us understand the power of the narratives about criminals and 'illegals' we see every day.

### **EN3E0 Dissertation** (Final-year students only)

See additional application form and ensure you also complete this.

Students registered for English Literature, English and Theatre Studies, English and History, English & Creative Writing, Film and Literature, Philosophy and Literature, English and

Classics, English and French, English and German, English and Italian, English and Hispanic Studies, and English and Cultural Studies may be permitted, at the discretion of the department, to write a dissertation of 10,000 words (see [here](#) for further note on word count, submission, and referencing) on a chosen research topic. The dissertation is worth 30 CATS. The department only allows you to take this option in your final year. If you would like to write a dissertation as your option you must draw up an outline proposal, consult with your Personal Tutor about potential supervisors, obtain a supervisor's agreement, and then fill out the [dissertation application form](#). A step-by-step guide is available when you follow [this link](#). If you subsequently find out that you cannot take the Dissertation, we will contact you about a replacement module, so please ensure you provide reserve choices on the online module application system when it opens.

**EN2B3 Drama and Democracy** – core module for English and Theatre Studies second year students

Drama is the most public literary form - at many points in history the most immediately engaged in social change. Dublin's Abbey Theatre, Cape Town's Space Theatre, and New York's Cherry Lane Theatre are among the many sites that have played a major part in defining national identities at times of crisis and have been platforms for protest. This module looks at major English-language plays written since the beginning of the twentieth century. We shall examine theatre in Ireland, South Africa, and the USA to investigate some of the ways writers have dramatised political, racial, class, and gender issues and have tried to foster a sense of community and intervene in history. Developments in theatrical form will be studied as vehicles for ideas. The work of designers, directors, and actors will be considered alongside the texts. At the heart of the module is the shifting relationship between theatre and social change. This module is required of, and only open to, English and Theatre Studies second-year students.

**EN2F1/EN3F1 Early Modern Drama** - (15 CATS) term 1 only

Expect murder, magic and mayhem, and lots of risqué *double entendres*. In the golden age of English theatre, playwrights other than Shakespeare produced plays which dealt with some of the same themes but in a wide variety of ways. We'll pay particular attention to the playing conditions of the time which were affected both by the physical resources of the stage and the political context into which these works intervened. We will also take note of early modern literary criticism to discover how playwrights interacted with these ideas in their work – what did they *think* they were doing? As we read some of the most famous plays of the period, we will develop an understanding of its major dramatic trends, the plays' significance in relation to Shakespeare and to their classical precursors and the ways in which they reflect the political, religious and social concerns of their time.

This module can be paired with EN352: Restoration Drama to make a coherent 30 CATS two-term option which will deal with English drama and its contexts 1574 to 1709. The coursebook will be *English Renaissance Drama: A Norton Anthology*, eds Bevington, Engle, Maus and Rasmussen (New York and London, 2002).



## **EN2F2/EN3F2 Eco-poetics**

This module offers an immersive, practical and theoretical orientation to the major 'compass points' in eco-poetics: critical engagement of writing with the emerging set of environmental challenges now facing life on earth. Students who complete it will gain an introduction to some of the principal issues in and leading theoretical critiques of the environmental crisis, across a range of disciplines; sustained engagement with distinctive, and differing, approaches to contemporary writing in eco-poetics, with a good overview of major currents in contemporary poetry; and an equally sustained immersion in hands-on practices, resulting in a solid body of work, both critical and creative, and a comprehensive set of tools (and compass points) for further development. As the module explores both the creative and the critical dimension in eco-poetics, it supplements both courses in the Department of English and Comparative Literary Studies, where students may seek an introduction to contemporary poetry and an application of critical theory, and courses in the Writing Program, where students may develop their creative writing with a sustained focus in a supportive workshop environment. Students in both courses will benefit from the interdisciplinary perspectives of discussions pointing to future configurations of literary arts and studies in relation to the humanities, sciences and social sciences.

This module will be assessed through both critical and creative work: the first two portfolios each entail some creative work with a critical component, while the student doing the 100% assessed option can choose the emphasis of the final portfolio, whether critical or creative.

## **EN2E4/EN3E4 Eighteenth-Century Literature**

This course, open to second and third year students, aims to give a broad introduction to the literature and culture of eighteenth-century Britain. We will read a roughly equal selection of plays, novels, diaries, poems, and letters organized into themes that capture aspects of eighteenth-century life. Several topics will be assessed in detail, including satire, the rise of the novel, space and landscape, and objects and materials. The eighteenth-century is the greatest period of satire in English literary history. We will pay close attention to forms and techniques of satire and to the kinds of work, social, ethical and ideological, that it performs. The period is also one during which the novel as we know it first appears and when the audience for literature and the availability of print expands enormously. One set of questions guiding the course will therefore address literature's relation to 'real' life, a category we will investigate itself as we read reports on everyday practices. Fundamental transformations in people's experience and conceptions of space, borders, and mobility also define this period: the United Kingdom is established; London emerges as a discernably 'modern' city at the centre of a rapidly expanding empire; and the values and communities of rural Britain are increasingly threatened by urbanization and industrialization. We will look at works that are urgently engaged in responding to these changes and the new forms of cultural and political identity fashioned to accommodate them, and study the way that commodity culture and the movement of things and people defines eighteenth-century culture. Please see the website for more information.

### **EN2E2/EN3E2 English Literature and Feminisms, 1790-1899**

This module explores aspects of the political and intellectual provenance of a range of nineteenth century feminisms and their impact upon English literary culture in the period. We move from a starting point of the feminisms produced by the battle between conservative and radical political thought at the turn of the nineteenth century through the feminisms of the mid-century, which looked to liberalism and related positions to legitimate their arguments, to the diversification of feminist debates through the lenses of Darwinism, socialism, new discourses about sexuality and discussions around the significance of the city at the end of the nineteenth century. The module constructs a dialogue between nineteenth century literary texts and nineteenth-century feminist and anti-feminist discourses, and the way in which these relationships have been understood in the late twentieth and twenty-first centuries by historians, historiographers and literary critics.

### **EN2C2/EN3C2 The English Nineteenth-Century Novel**

This module aims to explore the rise of the novel as both a genre and a concept, and the ways in which it develops in the particular context of nineteenth-century Britain, responding to rapid social change—and the possibility of revolution—and the correspondingly shifting understandings of class, gender, sexuality, nation and culture. We shall consider what nineteenth-century readers taxonomized the novel and invested heavily in what they thought its purpose and formula should be and yet simultaneously defamiliarized it. So too, we will consider the nineteenth-century novel outside its historical context, and as subject to multiplicitous critical readings. The module traverses a range of various styles such as "social realism", "sensationalism", "historical fiction", "fantasy", and cover topics such as masculinity, the new woman, sexuality, childhood, landscapes, Empire, dialogues between image and text, evolution, and illness. Novelists and texts from the popular to the literary, from the canonical to those often overlooked post-1900. Authors studied include Jane Austen, William Thackeray, George Eliot, Charlotte Brontë, Elizabeth Gaskell, Charles Dickens, and Oscar Wilde.

### **EN101 Epic into Novel** – Honours Variant Available – EN2J4/EN3J4

On this module, you will read a selection of ancient and modern, European, Indian and English epics. You will learn about the transition from the epic to the novel, which became the principal worldwide form of narrative from the eighteenth century onwards. You will read a selection of classic English novels and a modern African novel and will develop your skills in analysing narrative, character and style. This module will prepare you for further work on novels and long poems later in the degree. The module is taught through a lecture and a seminar each week. Level 5 (second-year) students will be assessed by two 3500-word essays, one on the epic and one on the novel, from a list of questions provided. Level 6 students (finalists) will be assessed by two 4000-word essays, one on the epic and one on the novel, and will devise their own titles.

### **EN2D8/EN3D8 European Theatre**

This module introduces students to a range of major plays from the European dramatic tradition, concentrating on revenge tragedy, seventeenth-century tragedy and comedy, metatheatre and Naturalism, and on conflicting twentieth-century concepts of dramatic ideology and form. We will study plays in their historical context and as texts for performance, which involves reference to the original staging conventions and to modern productions. Where possible, plays are studied in performance – on stage or on the screen. The module explores changing theatrical representations of class and gender, and considers the uses dramatists have made of existing genres and traditions. It considers in detail the relationship between dramatic form, intellectual debate and cultural conditions, as reflected in the plays and theatrical periods in question. It introduces students to a number of theories of the drama, with reference to their practical application in playtexts and production, and develops students' ability to analyse dramatic texts both as literature and as texts for performance.

### **EN2F7/EN3F7 Literature and Empire: Britain and the Caribbean to c. 1900**

This course examines the cultural significance of the Caribbean to Britain during the period when the "sugar colonies" enjoyed their greatest economic importance, as well as during their decline in the later nineteenth century, from the "rise of the planter class", the white, land-owning oligarchy which dominated the colonies during slavery and its aftermath, to the introduction of Asian indentured labour and the beginnings of Afro-Caribbean nationalism. Each week's seminar will be based around a single text, or small group of texts. Texts by both Caribbean and British authors, ranging from the mid-17<sup>th</sup> century to the late 19<sup>th</sup> century, will be used to approach themes such as those of the "noble savage," the "West-India Georgic," and the ideological battle over slavery, and to show how the cultural traffic between the imperial power and the colonies was far from being only in one direction. Most works are in English (while a few short works in Latin will also be discussed, English translations will be provided). A wide range of genres is included – travel narratives and memoirs, sermons, poetry, plays and novels – and our texts are definitely not all by dead white males.

### **EN2D0/EN3D0 Literature, Environment, Ecology**

The premise of the module is twofold. First, given the scale and urgency of environmental breakdown in the twenty-first century, ecology – as a way of seeing and reading the world – should change how we study literature. Second, a materialist world ecology offers the most useful way of re-orienting literary study today, since it is (by definition) comparative and global in scope, while remaining attentive to the material and relational particulars of local environments, including textual ones. Because ecocriticism and the environmental humanities are among our fastest developing disciplines, the module aims to provide both a partial introduction to their history and an updated report from the field. Our emphasis will be on theoretical contexts for reading in environmental terms, with a special interest in innovative forms of imaginative, critical and activist practice. Topics to be covered include nature/society dualisms, the natural history of capitalism, postcolonial critiques of 'wilderness,' environmental questions of race and sexuality, waste, cli-fi and dystopia, the

Anthropocene/Capitalocene debates, ecological crisis and environmental activism. Throughout, we will examine literary and cultural production in relation to questions of environmental impact, models of ecological thinking and the implications of revising conventional ways of articulating human with extra-human nature. Our approach will be a combination of close and creative reading with attention to cultural and historical context, cross-national comparative study and variations in genre, methodology and medium. Assessment is by the following: (a) Formative: In-class presentation on one week's auxiliary reading; (b) Summative: either 2 X 3,000-word essays + a field trip report (2nd years), or 2 X 4,000-word essays + a group video essay (3rd years).

**EN2K5/EN3K5 Literature and Revolution 1640-1660: Turning the World Upside Down** (15 CATS term 2 only)

The British Civil Wars (1642-51) and their aftermath in the 1650s were periods of tumultuous ideological change. The collapse of censorship in 1642 also led to an extraordinary outburst of literary experimentation. Here, new theological and political ideas were described and contested, in many cases for the first time in British history. A utopian politics of enfranchisement or communal ownership was dramatized and maybe satirised on the stage and in poetry but also rigorously defended in pamphlets and ballads by groups like the Levellers and Diggers. Radical prophets like Anna Trapnel wrote about the imminent end of the world in a visionary prose that upended cultural and social expectations about women's domestic roles. One of the first English settlers in America, Anne Bradstreet, wrote poetry about the international significance of the wars in Britain. With the theatres closed, the career of public drama did not end but moved from stage to page, taking on the form of the scurrilous pamphlet-play. Central to all this, of course, was what Andrew Marvell described as the 'climacteric' events of January 1649 when a ruling monarch, Charles I, was tried and executed. Before turning his mind to epic poetry, John Milton was engaged to defend this act. But after it, all writers needed to find new images and tropes with which to describe entirely novel forms of political authority and to repackage, celebrate, or suppress memories of bloodshed and violence. On this module you will read some of this literature by authors from a range of ideological positions and explore how it transformed for good the way established forms of authority in Church, State, and society were imagined.

**EN2XX Literature in Theory** – core for second-year English Literature students only

Literature in Theory is the core module for students on Q300 English Literature. It builds on the first-year core module Modes of Reading and examines the very object of study on the English Literature degree—literature and literary studies. Questions about what we study when we say we study literature will be aligned with an examination of topics such as the institutionalisation of literature as a discipline, issues of literary and cultural 'value', literature's relationship to other fields of cultural production, as well as its place in the wider constitution of humanities in the university today. The module prepares you to face the challenges confronting the study and practice of humanities today and the crises of the public university globally. Please see the website for more information. Please see the website for more information.

## **EN2G4/EN3G4 Literature, Theory and Time**

This course, open to second and third year students, introduces students to theories and philosophies of time in relation to four literary works that involve themselves closely with temporality (Virginia Woolf's 1925 novel *Mrs Dalloway*; Ali Smith's 2005 novel *The Accidental*; Marion Coutts' 2014 memoir *The Iceberg*; and Maggie Nelson's 2015 memoir *The Argonauts*). We will also look at films such as Billy Wilder's 1950 *Sunset Boulevard* and Christopher Nolan's 2000 *Memento*. We will be thinking about how time is represented in these narratives; about how narrative helps us imagine tenses such as the historical past and the future; about how we perceive time in different periods of our lives, in health and illness, in trauma (whether personal or collective).

We will consider the relatively recent history of standardized time, and its effect on patterns of work and leisure and on concepts of the self and the nation. How were ideas of the past and the future invented, and what kinds of affect (e.g. nostalgia, anticipation, anxiety) attach to them? Why is time 'straight' and what would it mean for it to be 'queer'? Are mood disorders, so tied up with temporal concepts such as regret, anxiety, belatedness, latency, and so on, inherently temporal disorders, as some psychologists and philosophers have argued? How far do our subjective experiences of time (that it passes quickly or slowly, that the past intrudes upon the present, even that time seems in extreme situations to stay still or repeat) accord with the scientific or collective social understanding of time? The question of media will also be important here as we consider what it means for a book or an image or a film to be situated in time, and ask whether media themselves are responsible now for our sense of time. Have we outsourced time itself to machines, and what might this mean for our own agency? Above all, students taking this module should be interested in engaging deeply and in a sustained way with both literary and philosophical texts.

## **EN121 Medieval to Renaissance English Literature** – Honours Variant Available – EN2J5/EN3J5

This module will study a number of works of medieval and renaissance literature in the context of contemporary beliefs and historical and social developments. The module will be taught by means of reading classes (first term only) to develop the skills necessary to approach texts written in earlier forms of English; lectures on the historical, cultural and critical context; and seminars to discuss particular texts. Works studied will include selected *Canterbury Tales*, medieval drama, Thomas More's *Utopia*, and selected renaissance poetry by Shakespeare, Sidney, and Spenser.

## **EN122 Modes of Reading** – Honours Variant Available – EN2J6/EN3J6

This module aims to provide students with a grounding in theoretical frameworks and methodologies for reading and interpreting literary and cultural texts. Offering different optics through which to think about culture, the module will introduce students to a variety of critical approaches, allowing them to develop an informed awareness of the possibilities available to them as readers and critics. The module situates its exploration of key theoretical debates in relation to a selection of (predominantly) post-1973 cultural texts, including novels, photographs, plays, films, poetry and music.

### **EN123 Modern World Literatures** – Honours Variant Available – EN2J7/EN3J7

This module is an introduction to some of the defining concerns, historical contexts and characteristic formal features of modern world literatures from 1789 to the present. The syllabus is divided into sections on literatures of the Enlightenment and Romanticism, nineteenth-century modernity and empire, modernism and world war, and the Cold War/decolonization period, with a focus on post-1989 writing in the third term. Teaching is by a weekly lecture and small-group seminar. Lectures introduce literary, historical and/or theoretical contexts as well as discussion of specific authors and works, while seminars involve closer discussion of the texts themselves.

### **EN2XX/EN3D1 Modernist Cultures**

The module studies selected modernist texts as a response to the radically changed perceptions of time and space brought about by social modernity. It treats literary modernism as a plurality of innovative or experimental writing practices, arising at different times and places, though often within shared intellectual networks, between the 1900s and the 1930s. A major focus of the module is the transformation of narrative modes of representation in this period. We will explore in particular the challenges posed to the novel form, and to narrative strategies, by the disruptive energies of modernity, such as imperialism; war, urbanization; suffragism; and new technologies of communication, transport and media.

Topics explored include the modernist critique of imperial ideals of masculinity and Englishness; avant-garde attacks on liberal democracy; the traumatic effects of the First World War on cultural memory; articulations between urban, national and global space; modernist discourses of primitivism, 'instinct', and the unconscious; changing ideologies of sexuality, eroticism and gender. Novelists studied include Joseph Conrad, E.M. Forster., Ford Madox Ford, Virginia Woolf, D.H. Lawrence and Jean Rhys. This module also offers an opportunity for detailed, in-depth study of one of the major modernist texts, James Joyce's *Ulysses*; Term 2 is set aside for this purpose.

### **EN2C4/EN3C4 New Literatures in English**

Through the medium of English, writers from Africa and Asia today confront a (prospectively) global audience. This module aims to introduce students to the emergent body of literature being produced by writers (and film-makers) from South Africa, sub-Saharan Africa generally, and South Asia, and to situate it in terms of the historical circumstances that have engendered it and to which it constitutes a response. The module will examine the various ways in which different writers negotiate and represent social conditions -- local and global -- in their work, and the ways in which they incorporate and work with domestic and foreign literary forms and conventions. The works will be read comparatively, in relation to one another, and as contributions to particular literary and cultural traditions. Social issues under review will range very widely: for example, race, violence, religion and communalism, land, 'development' and the environment, sex and

gendered identity, nation and state, memory, trauma and prolepsis, English as a world language and English as a language of cultural imperialism.

**EN2XX/EN3K7 The Novel Now** (15 CATS) term 2 only

This module aims to explore the contemporary novel. Texts are chosen from a changing array of novels from across the world, and published very recently. At its core is the notion of the contemporary and the interrelations between narrative and social, political and historical issues. The module complements the systematic study of the novel as a genre provided in two other modules offered in 2019/20: The European Novel and The Global Novel.

**EN2G1/EN3G1 Queer and There** (15 CATS) term 2 only

This module aims to familiarise students with current theories of and literary and historical approaches to gender and sexuality, with a particular focus on “non-heteronormativity.” Taking a global approach, it introduces students to the vocabulary of sexual difference in Europe and North America, Asia, and Latin America (including queer, trans, cisgender, asexuality, bakla, and kathoey) through critical and literary readings. [That said, the geographical scope of the module is necessarily selective, since we only have 10 weeks!] Students will learn about the effect of legal, medical, and moral frameworks on the emergence of forms of sexual identity worldwide and the impact of globalization on local forms of sexuality and sexual practice.

**EN2G9/EN3G9 Queering the Literary Landscape** (15 CATS) term 1 only

This module will introduce students to a range of literature by LGBTQ+ writers and filmmakers, largely from the Anglophone world. Through critical and theoretical readings, students will learn about the history of queer representation in the 20th and 21st centuries. Among the topics we may cover are: the reclaiming of the gay and lesbian past, the effect of obscenity trials on queer expression, narrating the AIDS crisis, homosociality, queer reading practices, the development of the LGBTQ+ canon, intersectionality (with critical methodologies surrounding race, gender, imperialism, and historical and anthropological approaches), and remediation. We will also look at debates around introducing queer identities to children through literary texts. A particular focus will be on fiction and the novel as forms that have a particular (though not necessarily privileged) relationship to questions of queer interiority and the narration of same-sex acts and identities.

**EN2XX/EN3J8 The Question of the Animal** – (15 CATS) term 2 only

In an age of mass extinction, the meanings of human being and the uses of technology seem drawn into a circle bounded by the question of the animal. Through philosophical, artistic, literary, cultural, religious, and scientific studies, this module focuses on the trouble animals bring to human self-understanding. The investigation proceeds both as an inquiry from within the Western tradition, which locates humanity in an expulsion of the animal, and as an examination of traditions in which the differences between humans and animals are more varied and integrated. Themes include the wild and the tame, meat, religion, animal

rights, sex and gender, race, languages, colonialism, companion animals, and animal representations and performances. Discussions focus around cultural cases drawn from literature, the arts, and contemporary media. The seminar aims both to cover some of the history of cultural relations to the animal and to help participants theorize the 'animal' in their own engagement with humanist tradition. The seminar thus also includes a basic introduction to 'posthumanist' theory, from Heidegger through poststructuralism to systems theory, feminist, postcolonial and science studies.

### **EN2G7/EN3G7 Remaking Shakespeare**

Shakespeare's plays have been reinvented and refashioned in various media since the early 17th century. In remaking both the plays and often the very notion of what is held to constitute 'Shakespeare', Shakespearean adaptations frequently tell us a great deal about the social and aesthetic values of the cultures that produced them. Often, they can be read as works of creative criticism on the text(s) that originated them. Shakespeare's plays, of course, are adaptations themselves, and this module will begin with a study of Shakespeare's own intertextuality.

In Term 1, this module will introduce you to some of the key theoretical contributions to the study of Shakespeare in adaptation and guide you through various 'remakings' of a particular Shakespearean play over the centuries. In 2020-21, the primary text will be *Troilus and Cressida*, and we will study this play in its adaptations across theatre, television, visual art and literature. Term 2 will allow you to examine the 'afterlives' of a Shakespearean play of your own choosing, and, if you wish, to explore the process of adapting a Shakespearean play as a creative practitioner yourself, whether as a performer, director, creative writer, visual artist or filmmaker.

This module is taught in an 'open-space' style, combining close textual analysis and archival work with discussion and 'on your feet' practical exploration. Each session during Term 1 will involve the exploration and analysis of archival resources through practical exploration as well as discussion; you will be encouraged to share and develop your own strategies for such work during Term 2.

### **EN2F0/EN3F0 Restoration Drama** - (15 CATS) term 2 only

This module explores the drama during one of the most exciting and innovative periods of English theatre. When the monarchy was restored in 1660 - following more than a decade of Puritan rule - the theatres were reopened. But after 18 long years during which public performance had been criminalized and the playhouses shut, it wasn't simply a case of actors and theatre managers picking up where they'd left off. New performance spaces, new kinds of drama, and new repertoires had to be created. Crucially, women were, for the very first time, permitted to appear on the public stage: this is the age of the first actresses.

In this module, we'll pay particular attention to the relationship between the forms of drama that emerged in the period and the material and political contexts of the theatre. The late seventeenth century English stage is perhaps best known for its comedies and we'll consider both how far the conventions of this genre changed over the course of the period and the extent to which comedy offered writers a vehicle for reinforcing or contesting contemporary



conceptions of sexuality. At the same time, we will look at examples of heroic drama, the burlesque, Shakespearean adaptation and tragedy, as a means of exploring the broader history of generic experimentation in decades shaped by a sequence political and religious crises that saw the beginnings of party politics and constitutional monarchy.

This module can be paired with EN353: Early Modern Drama to make a coherent 30 CATS two-term option which will deal with English drama and its contexts 1574 to 1709. The coursebook will be *Restoration Drama: An Anthology*, ed. David Womersley (Oxford: Wiley-Blackwell, 2000).

### **EN2B4/EN3B4 Romantic and Victorian Poetry**

This module focuses on significant poets from the Romantic and Victorian periods and situates their work within the cultural, social, political, economic, scientific and aesthetic debates of the period. Students are invited to pay close attention to both formal and contextual dimensions of the poems. The majority of the set texts are in the anthologies required for the module: *The Norton Anthology of English Literature, Volume D, The Romantic Period*, ed. Stephen Greenblatt (W. W. Norton and Co, 2018); and *The Norton Anthology of English Literature, Volume E, The Victorian Age*, ed. Stephen Greenblatt (W. W. Norton and Co, 2018). Please ensure you acquire the most recent edition of these volumes (Tenth Edition). Other material on the module is provided in an online pack posted as a pdf on the website. You are welcome and encouraged to read other poems and prose written in the period 1780-1900 in addition to the set texts. Recommended introductions to the period include: Isobel Armstrong, *Victorian Poetry: Poetry, Poetics, and Politics* (1993); Marilyn Butler, *Romantics, Rebels and Reactionaries* (1982); and Stuart Curran, *Poetic Form and British Romanticism* (1986).

The module also requires engagement with several historical prose works, including: Edmund Burke, *A Philosophical Enquiry into the Origins of Ideas of the Sublime and the Beautiful* (1757); Thomas Paine, *The Rights of Man* (1791); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792); Matthew Arnold, *Culture and Anarchy* (1869); and Charles Darwin, *On the Origin of Species* (1859). The King James Bible is also crucial for the poets we will consider - a text the writers studied on the module reference, repudiate and rework. Prior to the commencement of the module, you should read at least Genesis, Job, Matthew and Revelation. Many of the historical and modern critical works with which the poets are in dialogue are included in Emma Mason and Jonathan Herapath, *Nineteenth Century Poetry: Criticisms and Debates* (Routledge: 2016). Students are advised to refer to this resource throughout the module, which was edited with this specific module in mind.

### **EN2B5/EN3B5 Seventeenth Century: The First Modern Age of English Literature**

This module examines the writing produced during one of the most exciting periods of English history. During the seventeenth century in England there were two revolutions and huge constitutional changes. The century also witnessed the widening of political and literary classes and the gradual increase of women's authorship. On this module, you will read a variety of canonical and non-canonical writing produced in the period from 1603 to 1688. Our overall aim on the module is to work out how different authors writing under

very different conditions used their work to comment on and intervene in the dramatic upheavals going on around them. Texts that we may read on the module include: poetry by well-known writers like Milton, Marvell and Philips alongside new discoveries like Hester Pulter; dramatic works by the likes of Jonson and Behn; and a selection of the period's eclectic prose writing by such authors as Francis Bacon, the non-conformist Agnes Beaumont, and the religious radical Laurence Clarkson. Topics that the module may consider include: how writers addressed religious debates about salvation and damnation; how imaginative writing became a space where new political ideas were thought through; how the increased visibility of women as producers and consumers of literature was written about; and how writers mediated the relationship between space, place, and identity.

### **EN3D7 Shakespeare and Selected Dramatists of His Time (available to finalists only)**

This module surveys a wide and exciting range of early modern plays by Shakespeare and some of his most significant contemporaries. We explore the ways in which some of the major issues and themes dramatised in Shakespeare's plays – love, war, sexuality, religion, law, race, etc – function in an early modern context while continuing to challenge readers and spectators today. Special emphasis is placed on creativity – on Shakespeare's as a working playwright, on that of the generations of artists and thinkers who have creatively collaborated with his works, and on yours. We strongly encourage you to make Shakespeare your own, not least by giving you optionality in the way you learn and are assessed.

### **EN2H0/EN3H0 Small Press Publishing: History, Theory, Practice - (15 CATS) term 1 only**

In this practice-led introduction to small press publishing, both print and digital, students gain hands on experience producing a collective web-based magazine as well as an individual small press print edition—a pamphlet, zine, chapbook, or other print-based object, in an edition of at least 15 copies. Workshops are accompanied by a series of lectures offering an overview of the history and theory of print culture, from Gutenberg to the 'pamphlet wars' of the Early Modern Period, from Transatlantic Modernism to the 'mimeograph revolution' of 1960s US counterculture, and from desktop publishing to present day digital culture. Lectures and discussion (drawing on set texts excerpted from the illustrative bibliography) focus on the material and social dimensions of independent publishing, and on the role that small presses have played in periods of marked social and political change, including the present-day emergence of world literatures. A series of practical workshops introduces digital and analog aspects of desktop publishing craft, working with the basics of typography and layout and with some elemental formats (blog, pamphlet, zine, chapbook), as well as with some of the literary genres of the industry (manifesto, review, editorial, cover and jacket copy), considering both digital and paper publishing platforms, and the role of social media in publicity and distribution. One workshop will be run by visiting editors from a notable small press, and there is an optional Reading Week field trip to the Small Publishers Fair in London. In addition to weekly formative contributions to a collaborative web-based publication, students are asked to review a small (preferably local) press, to write a short essay on a topic in the history and theory of print culture, and to complete a hybrid (both digital and analog) small press publishing project that incorporates another short essay's worth of the student's writing in a

variety of editorial genres. Each student leaves the module with a small press library made of peers' publishing projects. The 15 CATS module is open to both Year Two and Year Three students. Please note that there is both a 1 hour lecture and a 2 hour workshop, for a total of 3 contact hours per week.

### **EN2E9/EN3E9 States of Damage: Twenty-First Century U. S. Writing and Culture**

This module surveys *very recent* cultural dispatches from the United States in their attempt to make sense of a world in transformation — a world where political and environmental disturbances appear to mimic the routinized chaos of global capitalism. The module presents different modes of American writing (fiction, poetry, social analysis, graphic narrative, video and digital/online media) and focuses on a variety of themes: racial inequality and intersectional alliances; the individual in an information-saturated global market; the incitement to non-stop competition in neoliberalism; state terror and mass incarceration; the return to overt forms of military imperialism; the family as focal point for registering global change, and as site for social reproduction of class struggle; and the (sociopolitical, aesthetic) problem of envisioning future alternatives to the status quo. Authors/artists covered may include Claudia Rankine, Colson Whitehead, Ben Lerner, Emil Ferris, Nora Krug, and other very contemporary artists.

### **EN2XX/EN3XX Transatlantic Modernist Poetry** - (15 CATS) term 1 only

This module studies the development of transatlantic modernist poetries around notions of linguistic and cultural innovation and experiment. It explores how the project of poetically 'making it new' captures the lived experiences and challenges of modernity in national and transnational situations. We will investigate the circuits of travel, dialogue and exchange between U.S., British and European avant-garde movements, and the tensions between 'nativist' and 'cosmopolitan' impulses. We will relate these transatlantic modernist dialogues to various social, political and cultural changes, including: accelerated urbanization; migration; imperialism; war; labour; feminism; racism; changes in intellectual thought; science and technology; the rise of the mass media. The texts will be read in terms of the various spaces and forms of sociability – urban, rural, domestic, collaborative - through which these writers engage their local and global worlds. Our discussions of poetry will draw on a range of other cultural materials, including avant-garde manifestoes, the visual arts, music, photography, popular entertainment (e.g. jazz, minstrelsy, music hall), and periodical print culture. Poets studied include W.B. Yeats, T.S. Eliot, Mina Loy, William Carlos Williams, Marianne Moore, Langston Hughes and W.H. Auden.

### **EN2K7/EN3K7 Twentieth-Century Avant-Gardes**

This module looks at literary and artistic avant-gardes of the twentieth century, within broader contexts of social and political action. The module is organised in terms of thinking about contestation in terms of: 1) a Euro-American political-economic-cultural-linguistic hegemony on the 'global'; 2) a class hegemony within Europe and the Anglosphere, and the response of 'provincial' modernism (MacDiarmid and Joyce) as well as African diasporic writing; 3) a hegemony of liberal democracy, answered by various kinds of revolutionary modernism (Futurism, Eisenstein, Brecht, Situationism); 4) social and sexual hegemony,

thrown into question by elements in queer writing and surrealism; 5) formal hegemony, as an enforcer of market-oriented culture industries. Overall, the module considers modernist formal departures as more than just 'clever innovations', but also as reformulations of the relationship between the aesthetic and the social. It can be taken as a 'twentieth century literature/ culture' module, as a modernism module, or as an introduction to important political and theoretical issues in modern culture.

### **EN2D9/EN3D9 Twentieth-Century U.S. Literature**

On this module you will track a path through the 'American Century': its excesses and hangovers, its hopes and fears, and its wrenching transformations. Across the course of the module we will examine a range of American writing produced between the end of the First World War and the dawn of the twenty-first century. We will look at some major American writers along the way, but also consider the evolving life of literary history in the twentieth century and the aesthetic and generic development of American art and writing. We'll look at novels, short stories, and plays, and consider the changing fate of these forms under the banners of modernism and postmodernism. Some of the fundamental issues of twentieth-century American life -- wars in Europe and Vietnam, the civil rights movement, second wave feminism, the triumph of late capitalism, urbanism and its discontents, and so on -- will be explored alongside a wide variety of literary forms and styles: the literary novel, genre fiction, theatre, painting, music, film. In short, this module maps a literary way through the social upheavals of American life, and the long, fractious road that has brought us to the Age of Trump.

### **EN2B2/EN3B2 US Writing and Culture, 1780-1920**

This module explores central issues in U.S. literary and discursive writing and culture in texts spanning the 'long' nineteenth century, from the early Republic to the end of the First World War. During this period the U.S. grew from a small breakaway state to a continental nation, while undergoing periodic crises in gender, race, class and eco-social relations. The module will examine the ways in which these matters were represented and contested. Because the module assumes no prior familiarity with US history, we won't be teaching it in strictly chronological fashion. Instead, we'll be examining our texts according to sites of work and leisure (home, factory, plantation, frontier) and processes of transformation (exploitation, urbanisation, commodification, emancipation). Each unit will be accompanied by auxiliary readings broaching terms, questions and debates that will help focus your understanding of the primary texts. Assessment is by the following: Either 2 X 3,000-word essays + a reading podcast (2nd years), or 2 X 4,000-word essays + a group video essay (3rd years).

### **EN2K6/EN3K6 Yiddish Literature in Translation: A World Beyond Borders**

Yiddish literature is not only a window into a lost world of European Jewish culture, it is also an ongoing record of the shifting relationship between language, environment and identity in the modern world. This module focuses on writing from Europe, North America and South America in order to discuss Yiddish as a transnational literature, introducing students to a diverse range of Yiddish poetry and prose fiction from the late nineteenth century to the

present day. Inevitably, the destruction of the Holocaust dominates this literature, but these texts also offer new perspectives on familiar experiences as their authors attempt to negotiate the political and social upheavals of conflict, revolution and mass migration.

The module is divided into four units, including Yiddish Warsaw, Yiddish in the Pale of Settlement, Soviet Yiddish literature and diasporic Yiddish literature, each of which addresses texts from before and after the Holocaust. As well as covering the work of canonical Yiddish writers (such as Sholem Aleichem, I. L. Peretz, Avrom Sutzkever, Rokhl Korn and I. B. Singer), the module engages with many lesser known authors and those whose work has only recently been translated into English ([full syllabus here](#)). These readings will be supplemented with an array of online resources, including film, audio recordings and visual images, to help students understand the social, literary and cultural backgrounds of the module texts. This module is available to both second year students and finalists and is taught in weekly, two-hour seminars. No previous knowledge of Yiddish required.

## **MODULES FROM OTHER DEPARTMENTS**

Honours-level English students may also take modules from other departments following discussion with their Personal Tutor. Students will need to approach other Departments directly to enquire about what modules are on offer. Below are some useful links to help you get a feel for what may be on offer.

**Centre for Education Studies** - Module Availability

**Department of Film and Television Studies** - Discovering Cinema - see HERE for more details

**Institute for Advanced Teaching and Learning (IATL)**

**Liberal Arts** - example modules - Term 1 Posthumous Geographies I: Underworlds Term 2 - Posthumous Geographies II: Paradises, IP303 A Sustainable Serenissima: Water, Fire and the Future of Venice

**School of Law** - example modules LA381 Writing Human Rights or LA392 Shakespeare and the Law\*. Available to all undergraduate students in 2nd, 3rd, and 4th years of study.

\*EN392 is a Term 1 half module (15 CATS) is taught by Professor Paul Raffield in one 3-hour seminar-workshop per week, in the Humanities Studio. It employs rehearsal techniques, and students are expected to explore ideas by putting texts on their feet. See the module webpage for full details.

**School of Modern Languages and Cultures** - Module Availability

**School of Creative Arts, Performance & Visual Cultures**

**Warwick Business School**

## WARWICK WRITING PROGRAMME MODULES

### MODULES FOR ENGLISH LITERATURE AND CREATIVE WRITING STUDENTS ONLY:

#### **EN2B7 Composition and Creative Writing** – core module for second years

This module encourages you to consider the question of narrative in all its forms. You will become more aware of the processes involved in writing narrative fiction and non-fiction, including traditional and experimental methods, revision, drafting, editing and considerations of audience. You will also gain critical insights into works of contemporary and classic literature and the traditional and modern processes of literary production.

#### **EN3B9 The Practice of Fiction: Contexts, Themes and Techniques** - finalists only

This module will introduce students to a range of traditional and contemporary approaches to writing fiction. The module will develop skills in reading contemporary fiction, both in English and in translation. Students will become familiar with a range of writers and will learn to make connections between writers, trends and styles, across generations and boundaries of nationality, gender, and politics. They will be expected to develop their own reading lists from the primary texts, using recommendations in Further Reading, and their own research. Students will also develop a variety of techniques for writing fiction, practising the craft of writing through workshops and assignments.

#### **EN2B8 The Practice of Poetry** – second years only

The module will introduce students to contemporary approaches to writing poems. The module is taught through a series of poetry workshops in The Writers' Room. The workshops encourage you to study and make poems, and to understand, adopt, and adapt, techniques that suit, as well as challenge, your developing voice. There are workshops on different types of form as well as opportunities to experiment and break fresh ground. There is an emphasis on learning and teaching as an experience and event, using group work, performance, and real world creative practice. The module offers a practical, imaginative and robust progression to the Year 3 Personal Writing Project. Students of this module have gone on to considerable acclaim as poets, performers and publishers. Graduates have published books with Bloodaxe Books, Carcanet Press, Seren Books, Salt Publications, Penned in the Margins and Eyewear Publications.

#### **EN3E3 Personal Writing Project** - finalists only

See additional application form and ensure you also complete this.

The Personal Writing Project is for final year students reading for the B.A. 'English Literature and Creative Writing'. As with the optional module 'Dissertation', it is a fully assessed piece of independent, guided work to produce a substantial and original portfolio of either short

fiction, an excerpt from a longer work of fiction, poetry, new writing for stage/screen, accompanied by a reflective and critical essay on the aims and processes involved. The module enables creative writers to work closely with a practitioner in a specific genre for two terms, allowing the student to specialise at a crucial time of their development as a writer. Students who take a longer, independent project usually develop strong abilities in allied academic fields in a more independent and self-confident manner. The Personal Writing Project is especially useful for students who seriously intend a career as a professional writer or are considering a post-graduate degree in creative writing. For poets it should be viewed as preparation for submission for an Eric Gregory Award and/or the basis of your first collection.

#### MODULES AVAILABLE TO ALL STUDENTS

##### **EN2C0/EN3C0 Screenwriting**

An introduction to screenwriting and film production, the Screenwriting module focuses primarily on short and feature screenplay writing. It uses a range of classic screenwriting theory to familiarise students with the basics in structure, scenes, dialogue, characterisation and more. Over the course of the module you will be expected to produce one short and one feature script.

**EN3H4 Advanced Screenwriting** – available to finalists only who have taken EN2C0 Screenwriting or have relevant experience

Advanced Screenwriting is open to third years who have either already taken the Screenwriting module or have demonstrable experience in foundation-level screenwriting. Advanced Screenwriting consolidates and builds on core skills in writing feature films, whilst also looks at writing for continuing television series and the web. If you are interested in taking this module and have not taken the EN240 Screenwriting module, before you apply, please contact Lucy Brydon (l.brydon@warwick.ac.uk) to discuss your experience in screenwriting. We will only accept applicants approved by Lucy. If you do not apply for this approval before applying, you will be allocated to one of your reserve choices.

**EN3H7 Game Theory: Interactive and Video Game Narratives** – available to finalists only – (15 CATS) term 2 only

We will focus on studying the narrative traditions of video games, making narrative connections between their basic origins in the 1970s to their contemporary presentations, taking into account the impact these narratives now have (with over 2.2 billion gamers worldwide). More importantly, the module will provide students with an understanding of how these narratives fit into the wider scope of contemporary narrative productions (for example, understanding counter-culture elements in independent games publishing, or examining the way in which the internet has transformed the impact of gaming narratives), as well as the practice of said narratives, taking into account unique characteristics in the medium, such as player choice, gameplay mechanics, linear storylines, limited interactions and cheat codes.



Along with the primary materials, the module will engage with theoretical concerns involved in digital spaces – reflect on the evolution of various discourses presented in contemporary digital spaces, and their interplay with real life, their responses to current politics, as well as the way they have been presented in contemporary fiction (both in writing about games as popular culture, as well as novel adaptations of games) and criticism.

### **EN2E5/EN3E5 Poetry in English since 1945**

Across the English-speaking world, poetry of the last three-quarters of a century has been manifold and exciting, and careful reading of some of the key writers shows both their international affinities and their national distinctiveness. Focussing on Seamus Heaney, Sylvia Plath, Allen Curnow, Robert Gray, Judith Wright, Sharon Olds, Charles Simic, Elizabeth Bishop, Philip Larkin, Derek Walcott, Rebecca Goss and others, this module tracks formal, conceptual and thematic resemblances and differences across the borders. Whether you're an emerging poet in search of greater knowledge to underpin your skill-set, or a critical reader of poetry out of its national boxes looking for some new challenges, this module offers the exhilarating encounters that will take you further.

### **EN2D3/EN3D3 Reeling and Writhing: Poetry and Intertextuality for Advanced Studies**

This module takes both a scholarly and a creative approach to intertextuality, and covers work from ancient times to the present. Study of the responses writers and artists have made to earlier texts – Auden to Homer, Rilke to Ovid, etc. – is accompanied by the students' own writing of poems on the same subjects, and assessment requires the writing of both a scholarly essay and a portfolio of poetry. The module is open to all – not only students of English or Creative Writing but of any discipline at the university – and offers a safe place both to those who have written little or no poetry before and to those who fear their poetry skills may not yet be matched by a critical understanding of the central mythologies underlying so much of the occidental tradition in writing.

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