

Department of English and Comparative Literary Studies

Undergraduate Modules 2018/19



Below you will find a list of modules available for you to opt to study next year. Most modules have a website, which may offer further information (and give you a sense of what the syllabus looks like this year; syllabi may change next year). Module websites will also give details of the staff scheduled to run these modules (although some staff may be on research leave, so please be aware details on module websites may change). Modules are either 30 CATS, which means they run all year; or 15 CATS, which means they run for one term (the specific term in which the module is scheduled to run is specified below).

The department has introduced many new modules this year, so please do read through the list of titles below. In addition to some exciting new modules on American Gothic (*American Horror Story*), the writings of scholars and activists focused on the struggles of people of African descent in the Black Atlantic (*Black Radical Thought*), and the relationship between the visual and verbal (*Words and Images*), and new directions in creative writing (The English Country House, Writing the Isles, Game Theory: Interactive and Video Game Narratives and Advanced Screenwriting) we have also introduced a block of new modules on medieval literature, all of which showcase some of the innovative and fresh approaches critics currently take in writing about this dynamic field of study (*Dreaming in the Middle Ages*; *Women and writing 1150–1450*; *Poetry and Crisis*; and *Medieval Alterities*).

WHILE THE DEPARTMENT WILL MINIMISE ANY CHANGES WHERE POSSIBLE, THE FOLLOWING INFORMATION IS PROVISIONAL AND MAY CHANGE.

Contents (all modules are 30 CATS unless specified)

- EN101 Epic into Novel – *Honours Variant Available*
 - EN121 Medieval to Renaissance English Literature – *Honours Variant Available*
 - EN122 Modes of Reading – *Honours Variant Available*
 - EN123 Modern World Literatures – *Honours Variant Available*
 - EN201 The European Novel
 - EN206 Comparative Literature I: English and German Romanticism – *core module for English & German intermediate years, option for all others.*
 - EN226 Drama and Democracy – *core module for English & Theatre Studies second year students.*
 - EN227 Romantic and Victorian Poetry
 - EN228 Seventeenth Century: The First Modern Age of English Literature
 - EN229 Literary and Cultural Theory
 - EN232 Composition & Creative Writing – *core module for English Literature & Creative Writing 2nd year students only*
 - EN236 The Practice of Fiction: Contexts, Themes and Techniques - *Available to English Literature & Creative Writing Finalists only*
 - EN238 The Practice of Poetry - *Available to English Literature & Creative Writing 2nd year students only*
 - EN240 Screenwriting
 - EN245 The English Nineteenth-Century Novel
 - EN248 Modern American Poetry
 - EN251 New Literatures in English
 - EN263 Devolutionary British Fiction
 - EN264 Explorations in Critical Theory and Cultural Studies
 - EN265 The Global Novel
 - EN267 Literature, Environment, Ecology
 - EN268 Modernist Cultures
 - EN273 Reeling and Writhing
 - EN301 Shakespeare and Selected Dramatists of His Time
 - EN302 European Theatre
 - EN304 Twentieth-Century U.S. Literature
 - EN320 Dissertation – *available to students registered for English Literature, English and Creative Writing, English and Film, Philosophy and Literature, English and Theatre Studies, English and French, English and German, English and Latin or English and Cultural Studies*
 - EN323 Othello (15 CATS) - *Available to Finalists only – Term 2 only*
 - EN328 English Literature and Feminisms, 1790-1899
 - EN329 Personal Writing Project - *Available to English Literature & Creative Writing Finalists only*
 - EN330 Eighteenth-Century Literature
-

- EN331 Poetry in English since 1945
- EN334 Crime Fiction, Nation and Empire: Britain 1850-1947
- EN335 Literature and Psychoanalysis
- EN336 States of Damage: C21 US Writing & Culture
- EN352 Restoration Drama (15 CATS) – *term 2 only*
- EN353 Early Modern Drama (15 CATS) – *term 1 only*
- EN356 The Classical Tradition in English Translation: The Renaissance (15 CATS) – *term 1 only*
- EN361 Introduction to Alternative Lifeworlds Fiction (Science Fiction, Fantasy and the Weird)
- EN370 Commodity Fictions: World Literature and World-Ecology
- EN374 Global City Literature: Image, Theory, Text
- EN377 Literature, Theory and Time
- EN378 Disasters and the British Contemporary
- EN379 The Marriage Plot: romance, sex and feminism in English Fiction (15 CATS) – *Term 1 only*
- EN384 - Writing Out Loud: Slam, spoken word, and performance poetics (15 CATS) – *term 2 only*
- EN389 Small Press Publishing: History, Theory, Practice (15 CATS) – *term 1 only*
- EN391 American Horror Story: U.S. Gothic Cultures, 1790-Present
- EN399 On the Road to Collapse (15 CATS) – *term 2 only*
- EN397 Game Theory: Interactive and Video Game Narratives – *term 2 only*
- EN396 The English Country House (15 CATS) - *Available to Finalists only – term 2 only*
- EN3A3 Writing the Isles (15 CATS) - *Available to Finalists only – term 2 only*
- EN390 Words & Images (15 CATS) – *term 2 only*
- EN394 Black Radical Thought - *Available to Finalists only* **WITHDRAWN FOR 2018/19**
- EN3A4 Austen in Theory
- EN393 Advanced Screenwriting - *available to finalists only who have taken EN240 Screenwriting or have relevant experience*
- EN395 Dreaming in the Middle Ages: Fiction, Imagination, and Knowledge (15 CATS) - *term 1 only*
- EN3A2 Women and Writing, 1150-1450 (15 CATS) - *term 1 only*
- EN3A0 Poetry and Crisis: William Langland's *Piers Plowman* in late medieval culture and society (15 CATS) - *term 2 only*
- EN398 Medieval Alterities: Race, Religion, and Orientalism in the Literature of Medieval England (15 CATS) - *term 2 only*
- EN392 Race, Ethnicity and Migration in the Americas

Instructions on how to apply for modules and when the system opens will be emailed to you over the Easter break.

[EN101 Epic into Novel](#) – Honours Variant Available

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. There will be a lecture and a seminar each week and you will need to hand in three pieces of formative writing. Honours students will be assessed either by two five thousand-word essays or by one five thousand-word essay and a two-hour examination. Students are advised to read *The Iliad* and *Middlemarch* over the summer.

[EN121 Medieval to Renaissance English Literature](#) – Honours Variant Available

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 language classes (first term only) to introduce students to Middle English; lectures on the historical, cultural and critical context; and seminars to discuss particular texts. Students will be required to write two non-assessed essays and one non-assessed critical commentary. Texts studied will include *Sir Gawain and the Green Knight*, Chaucer, selected *Canterbury Tales*, selections from medieval drama, Spenser, *The Faerie Queene*, and selected poems by Wyatt, Shakespeare, and Marlowe.

[EN122 Modes of Reading](#) – Honours Variant Available

This module offers an introduction to the practices of criticism. Form, genre and literary inheritance will be among the topics addressed. The module aims to enable students to work with a variety of critical approaches, and to develop an informed awareness of the possibilities available to them as readers and critics. Thematically organised lectures provide a frame of cultural reference on which the students will draw in their close readings in seminars. The module is taught in four units of four lectures each.

[EN123 Modern World Literatures](#) – Honours Variant Available

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.

[EN201 The European Novel](#)

The European Novel module seeks to provide an understanding of the novel form through the comparative study of works of European long fiction from the late 18th to the 20th century. It aims to explore key moments in the European history and geography of the form and the range of narrative possibilities and thematic concerns these encompass, focusing in particular on connections and differences of period, culture and nation; on the nature of narrative and the formal techniques and devices of narration; and on the issues raised by theories of narrative, comparativism, and the idea of modernity.

[EN206 Comparative Literature I: English and German Romanticism](#) - *core module for second year English and German students and an option for all others*

This module aims to establish an understanding of the nature of Romanticism in the UK and Germany, with reference to the differences in what the term is understood to mean in those countries but also to the key strains of thought and creative practice that are shared. Students will be familiarised with works in English and German by key writers of the period from c. 1770 to c. 1830 (Wordsworth, Coleridge, Goethe, Schiller, Kleist, Scott, Hogg, Shelley, Keats, Chamisso, Hoffmann, Eichendorff et al). The significance of Romanticism as a broader cultural movement, the effects of which continue to be felt today, will underpin the module throughout.

[EN226 Drama and Democracy](#) – *core module for English & 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, Roosevelt's Federal Theatre Project, and the Market Theatre, Johannesburg, are among the many companies 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.

[EN227 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 & Co, 2018); and *The Norton Anthology of English Literature, Volume E, The Victorian Age*, ed. Stephen Greenblatt (W. W. Norton & Co, 2018). Please note both anthologies have recently been updated, and new versions will be published in June 2018. 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 they 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. The Norton anthologies assigned as module readers, which contain most of the set texts of the module, also comprise extracts from a wide range of the contemporaneous social, political, religious, aesthetic and economic and scientific debates, to which students will be directed as the module progresses.

The module is delivered via a weekly 1.5 hour seminar. Assessment is: 2 x 800-1000 word close reading essays (required; submit on paper directly to tutor, not through Tabula); 1 x 3000 word essay (50% of the final mark; submit electronically at the end of term 2 through Tabula); and 1 x 2 hour examination (50% of the final mark; scheduled by the Exams Office for term 3).

[EN228 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.

[EN229 Literary and Cultural Theory](#)

Aim

This module is intended as an introduction to the contemporary academic field of critical theory. Because the field as it is currently constituted is too large and heterogeneous to admit of a formal survey within the constraints of a two-term syllabus, the readings for the module have been clustered around certain nodal issues or debates. The aim of the module is to familiarise students with the general contours and parameters of contemporary critical theory, and to introduce students to key concepts, methods, debates, and controversies in the field.

As a domain of academic specialisation, critical theory is today relatively autonomous of literary or cultural production in the narrow sense. However, the work examined in the module will have decided applicability to literary and cultural texts. Yet this is not a module in 'literary criticism'. Instead, it might be said to provide a basis – epistemological, methodological, institutional – for the study of cultural (and social) texts in general.

Objectives

The module has been designed to create competence in the disciplinary sub-field of critical theory. 'Competence' in this context will take the form of an ability to situate specific ideas, methods, and schools accurately within the wider theoretical field, to discern what is at stake in specific debates, and what conceptual consequences follow from the elaboration of specific positions or arguments. The module will therefore also nurture critical reading and writing skills: specifically, emphasis will be placed on argument, counter-argument, the plausible mobilisation of evidence, rhetorical cogency and rigour, the internal consistency of exposition.

[EN232 Composition & Creative Writing](#) – *core module for English Literature & Creative Writing second years only*

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.

[EN236 The Practice of Fiction: Contexts, Themes and Techniques](#) - Available to English Literature & Creative Writing 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.

[EN238 The Practice of Poetry](#) - Available to English Literature & Creative Writing 2nd year students only

The module will introduce students to a range of traditional and experimental 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 create poems, and to understand and adopt the techniques that suit, as well as challenge, your developing voice as a poet. 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, group work 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. Many poets have also won major prizes including a substantial number of Eric Gregory Award winners, the Costa Poetry Prize, The Manchester Poetry Competition and several Poetry Book Society Recommendations. Graduates have published books with Bloodaxe Books, Carcanet Press, Seren Books, Salt Publications, Penned in the Margins and Eyewear Publications.

[EN240 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.

[EN245 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 developed in the particular context of nineteenth-century Britain, responding to rapid social change and the corresponding shifting understandings of class, gender, sexuality, nation and culture. We shall consider how nineteenth-century readers and critics taxonomised the novel, and how they invested heavily in what they thought its purpose and formula should be. So too, we will consider the C19th novel outside its historical context, as subject to multiplicitous readings, defamiliarising the novel through critical lenses. The module traverses a range of various styles such as "social realism", "the bildungsroman", "sensationalism", "historical novel", "fantasy" and cover topics such as masculinity, the new woman, sexuality, childhood, landscapes, Empire, dialogues between image and text, evolution, and illness. Texts from the popular to the literary, from the canonical to those often overlooked post-1900, are explored. Writers include Walter Scott, Jane Austen, Charles Dickens, Thomas Hardy, Lewis Carroll, Charlotte Brontë, H. Rider Haggard, and William Thackeray.

[EN248 Modern American Poetry](#)

This module will examine American poetry starting with foundational figures Walt Whitman and Emily Dickinson in the nineteenth century and extending to the present day. Its aim is to examine major figures and movements in American poetry in relation to artistic practice in other genres as well as broad social, cultural, and political contexts both in the US and internationally. With a strong but not exclusive emphasis on modernist and avant-garde work, the module will look at poetry as a subversive and contestatory genre within the larger cultural sphere, while not neglecting to examine its ideological complicity when appropriate. In this effort, we will examine the details of "form" themselves as ideological interventions, and strive to avoid the usual dualistic opposition of form to content. Broad movements and groupings to be considered include Imagism, "High Modernism," the Harlem Renaissance, the "New American" poets, and the Beats, among others. Issues of special focus include African-American poetry, queer poetics, and women's poetry.

[EN251 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.

[EN263 Devolutionary British Fiction](#)

This module looks at issues of political power, representation and democracy, and decline in Britain, in particular as voiced by its constituent nations (including England), from around World War Two to around the time of the late 2000s 'financial crisis'. It does not present a group of texts that are 'devolutionary', but rather suggests how the sovereignty issues of the era of devolution suggest new ways of reading. It may be thought of as a set of questions about the mythologies of Britishness, and expressions of the 'post-British'. The module explores how post-1940 texts can be read in terms of themes including:

The form of the British state, questions of nationality, and constitutional crises. There should be some familiarity with the two sets of national devolution referendums (1979, 1997), the 2014 Scottish independence referendum, and ongoing issues of constitutional change and pressure for Scottish self-determination (to say that EU withdrawal means constitutional change is a bit misleading, but we're free to talk about the contexts of Brexit too), the issue of 'democratic deficit' - that is, the way that power, particularly after 1979, has seemed 'far away' from the people, and responses to democratic deficit throughout the UK (mostly this has only been documented of Scotland, but we can consider all the UK's nations), Consensus, its links to the welfare state and to neoliberalism, and attacks on and defences of 'British values'; Empire and neo-imperialism; the cultural forms of British empire; migration and 'postcolonial melancholia'; History, memory, and nostalgia; Questions of place, experience, physicality, violence, addiction, and in general of 'embodiedness'; English Literature's conception of a canon, how this came about and the pressures on it in an era of devolution and 'post-Britishness': Language and dialect in post-war culture, and the politics of Standard and non-Standard English.

Each week there will be one set text, which is compulsory, and (in Term One) a couple of recommended texts, which are not compulsory but which you are invited to look at and which have been carefully chosen to help you think around the subject, and to construct essays when the time comes. Please do try to have read and thought about the set text, and be ready to offer thoughts on it (this is a condition of taking the module).

There is also a concise synoptic reading list ('Extra Reading'). This is not exhaustive, and we are happy to make further recommendations and to add new texts to the list if they are useful. Start here for essay reading.

There is no requirement to have any specific A-Levels, for example in History or Politics (or English), and, contrary to what you may be tempted to think part-way through, there is no need for any specific knowledge in this fields. All that is needed is a willingness to read around the subject. You are expected to investigate the historical backgrounds of the periods in which we read, and after years of thought we've decided not to recommend specific history books (or documentaries): whatever you like for the period you're interested

in - as long as you read critically.

If all else fails, you can consider this a 'post-1940 fiction' module. You'll have to be aware of the historical backgrounds to texts, and how texts engage with this, but this is the same for all your modules.

[EN264 Explorations in Critical Theory and Cultural Studies](#)

This module is intended to allow sustained engagement with the work of a few important critical theorists and/or theoretical clusters. The format enables us to read in a focused manner across traditions of critical thought and to develop a detailed knowledge of select writers' concerns and methods. In 2018-19, we will examine the work of Theodor W. Adorno and Fredric Jameson (Term 1) and of Franco Moretti and Pierre Bourdieu (Term 2). Reading primary works, we will attempt to reach a good understanding of the intellectual range and substantive ideas of each of these theorists, and of the key concepts associated with them.

The module is in seminar, not in lecture format. The reading is rewarding, if occasionally dense and difficult. Our aim will be to try to make it not just 'good for you' in the nutritional language of eat-your-veg, but worth sharing and savouring. That said, it should go without saying that in a module like this, you get out of it what you (help to) put into it; it's crucial that participants taking the module prepare adequately for each seminar and take an active role in classroom discussion.

[EN265 The Global Novel](#)

Can we comprehensively analyse any cultural form without considering its global perspective? Following arguments advanced by theories of world literature, this module will allow students to understand 'The Novel' as a truly global genre. We will read novels (in translation) from the early 19th century to the present within the framework of recent debates over modernity and globalisation. We will consider how widening our comparative and international perspective enables us to read and interpret novels (even the most seemingly 'local' or 'national' productions) as irresistibly 'global'. The module analyses how certain novelistic forms, themes and issues 'travel' – discovering ways certain works contain traces, adaptations and importations of 'core' (or global) themes, and adapt, remodel or reject them in accordance with local/national expressions. Put simply, in reading these 'global' novels, we will seek to determine significant 'global' themes, issues and processes that connect specific novels to those in other territories. A work's 'globality' will be established primarily in its form and content, but we will also look at its commercial and cultural production and geopolitical conditioning. The module will demonstrate why a global perspective is a necessary requisite for literary studies in the 21st century.

[EN267 Literature, Environment, Ecology](#)

The premise of the module is twofold: (1) ecology, as a way of seeing and reading the world, should change the study of culture, including literature; and (2) the optic of a materialist or 'world-' ecology presents the most promising paradigm for 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. As ecocriticism is arguably our fastest developing sub-discipline, the module aims to provide both a partial introduction to its history and an updated report from the field, combining an emphasis on theoretical contexts for reading in environmental terms with a special interest in innovative forms of imaginative, critical and activist practice. 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 aim is 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).

[EN268 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 the challenges posed to narration and memory by the disruptive energies of modernity, such as imperialism; war, urbanization; suffragism; and new technologies of communication, transport and media. Topics explored include the Edwardian critique of imperial ideals of masculinity and Englishness; the avant-garde's attack on liberal democracy; the traumatic effects of the First World War; articulations between urban, national and global space; modernist discourses of primitivism, 'instinct', and the unconscious; changing ideologies of sexuality, eroticism and gender.

[EN273 Reeling and Writhing](#)

This module, which is centred upon the experience of occidental cultures, aims to encourage an understanding that both the making and the reception of literary texts (and other artworks) are inseparable from deep cultural currents and trans-national responses to religion, myth and history. It hopes to deepen and intensify students' familiarity, critically but also through practice, with one of the key aspects of all literary work: intertextual writing. Cultural and in particular literary production will be examined in relation to human strategies of myth-making. Students will become literate in the means by which mythologies are constructed, and will find ways of deploying their analytical skills in the making of new

texts. The module is a writing module and aims primarily at generating and enhancing skills in the construction of texts. Inseparably from that, it aims also to reinforce skills in close reading, deconstruction of rhetorical strategies, and awareness of cultural and historical contexts and cross-national comparative dimensions.

[EN301 Shakespeare and Selected Dramatists of His Time](#)

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.

[EN302 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.

[EN304 Twentieth-Century U.S. Literature](#)

Across the eighteen weeks 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 21st century. We'll look at some major American writers, but also consider the evolving path of American literary history in the twentieth century, its relationship to the social upheavals of the times as well as to the aesthetic and generic development of American art and writing. We'll look at novels, short stories, poetry and plays, and consider the changing fate of these forms in the age 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, religion and

secularism, etc.) will be explored alongside a wide variety of literary forms and styles: from the modernist novella and the postwar realist novel, through the experimentalism of Native American writing and the Harlem Renaissance, to genre fiction, theatre, painting, and film.

[EN320 Dissertation](#) – available to students registered for *English Literature, English and Creative Writing, English and Film, Philosophy and Literature, English and Theatre Studies, English and French, English and German, English and Latin or English and Cultural Studies*
[See additional application form.](#)

*If, due to the recent industrial action, you have not been able to discuss taking a dissertation with your Personal Tutor or prospective supervisor, please still apply for the Dissertation and detail this on the on-line application form. 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 on-line module application system when it opens.

[EN323 Othello](#) - (15 CATS) - Available to Finalists only – term 2 only

This option offers the opportunity to study one of Shakespeare's earliest Jacobean tragedies in depth and from a number of discursive points of view: as a failed domestic comedy; a study of male heroism and male anxiety; an analysis of gender identity, stereotyping, contestation and subversion; a divorce tract; an analysis of 'race'. Interested in the Jacobean Othello, the module begins by looking at Shakespeare's source in Giraldo Cinthio then at a map, to plot the play's geographic co-ordinates in locations burdened with contemporary significance. From there it develops a notion of narrative – the traveller's tale, the personal history, the cultural documentary, slander, gossip. An extensive portfolio of secondary reading supports each week's intensive investigation of areas of the playtext. The module is interested in performance, in the 'original' Othello on Shakespeare's stage and in subsequent performances on stage and film. It is also interested in working practically on the text in rehearsal conditions. (So students will be expected to come to seminars prepared to put text on its feet. This, however, should not be seen as in any way requiring students to 'perform'; rather, to investigate language as action and scenes as 'shows'.) Students will spend a full day working with theatre records/archival materials at the Shakespeare Birthplace Trust thinking about how to write performance studies.

[EN328 English Literature and Feminisms, 1790-1899](#)

This module explores aspects of the political and intellectual provenance of a range of 19th 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 19th 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 19th century. The module constructs a dialogue between 19th century literary texts and

19th century feminist and anti-feminist discourses, and the way in which these relationships have been understood in the late 20th and 21st centuries by historians, historiographers and literary critics. Students will be assessed by 1 x 5,000 word assessed essays and a 2 hour examination.

Syllabus

Revolutionary and counter-revolutionary feminisms and their literatures, 1790-1830

At the turn of the 19th century debates about the status and role of women gained inspiration and inflection by the split created in British political culture by the French Revolution. Radical and revolutionary thinkers advocated the overthrow of social hierarchy, the equitable redistribution of wealth and other kinds of far-reaching social change; conservative, counterrevolutionary thinkers advocated the maintenance of hierarchical and paternalistic social structures which, they argued, would provide protection for the vulnerable in return for acceptance of social and economic inequality. The two factions represented, respectively, 'rights' and 'duties' as the crucial means to maintain a just and healthy society. Our first two sessions examine the work of writers who took up positions on either side of the argument. Mary Wollstonecraft inserted her polemic into the radical concept of the 'rights of man', arguing that women constituted a specific group whose rights deserved particular delineation. Hannah More used the novel to explicate the conservative thesis that women had specific duties within society and that a certain kind of femininity was essential to the maintenance of social stability. We will ask the question: in spite of their opposing political provenance, are their positions and poetics as distinct as each would have liked? It took only a generation for the sureties of each position to begin to unravel. Both the inevitability of familial and social cohesion (dominant in More, present in Wollstonecraft) and faith in reason (dominant in Wollstonecraft, present in More) are excoriated in Mary Shelley's novel. We complete this section with Austen's early novel, written in the wake of the emergence of reason as the chief category of legitimation for both radical and conservative feminisms. Does Austen, ostensibly working with the most traditional models of female and family life, manage to create a more comfortable accommodation with passion for her rational heroine?

Women's poetry and woman's mission: the woman writer's 'proper sphere', 1802-65

In the first half of the 19th century poets and literary critics developed strong arguments for the importance of women's poetry; both radical and conservative thinkers argued that women poets had a specific social and moral mission. Poems intervened explicitly into a variety of controversial contemporary issues. In our first session in this section we explore poetry addressing the campaigns for the abolition of slavery and the legislation around factory labour. Other writers concentrated on the development of the concept of the woman poet as intellectual, artist and civic icon. We read the most important inspiration for this, Germaine de Staël's *Corinne, Or Italy* and some of the British poems it inspired. The figure of the woman poet was an important cultural flashpoint for debates around woman's role in the relation between the 'private' and the 'public' spheres.

Liberalism, Unitarianism and feminism: the limits of the novel, 1840-69

During the mid-19th century feminism in Britain entered a new period of self-definition. Specific analyses of the economic, social and political causes of women's oppression and

demands for their abolition were made. This was the period when women's admission to full civil, political and economic status began to be a seriously and widely debated proposition. Women turned to the classic narrative of bourgeois subjectivity and experience, the novel, to explore the precise dimensions of their inclusion and exclusion. The problems and irresolutions of these texts are crucial indicators of how far the debate had come and of the contradictions it had assumed. Scrutiny of the institution of marriage became intense. Liberal feminist thinkers began to offer explicit economic analysis of marriage, refusing the distinction between 'public' and 'private' spheres and demanding legal protection for married women and their property. Marriage was also, scandalously, compared with the exchange of money for sex within prostitution.

Socialism, science and sexual deviance, 1862-1889

Earlier in the 19th century feminism was inflected by radical, conservative and liberal positions and rhetoric, by the campaign for the abolition of slavery, concerns about the social effects of industrialization and the question of women's access to bourgeois civic institutions; during later decades new political, cultural and scientific debates come to the fore which give rise to new kinds of feminist argument. We study the impact of Darwin and his commentators from the 1870s. Social theorists in the period use Darwinian concepts of 'survival of the fittest', 'extinction' and 'instinct' to engage 'The Woman Question' as it develops in the late 19th century. New models of the female body, its needs and instincts emerge which inflect accounts of women's demands for sexual and social autonomy. Feminism at this time becomes implicated with developing discourses of 'race', 'racial purity' and 'racial degeneration'. The strain that the 'marriage plot' had been under since the mid-century becomes acute. Unequivocal and strident criticism of marriage and heterosexuality begin to appear. Alternative sexual identities - celibacy and same-sex - are explored. Socialism begins to have significant impact upon feminism. The political and literary careers of a range of feminists, Annie Besant, Clementina Black, Eleanor Marx, Beatrice Webb and Margaret Harkness, offer important points of divergence. The conflict between the strict scientific socialist analysis with which some attempted to inflect feminism and the utopian emphasis of others is indicative of the problems of the dialogue between socialism and feminism in this period.

The 'New Woman', 1890-1899

The final section of the module explores the figure of the 'New Woman', the image propagated across a variety of cultural and literary forms at the end of the 19th century. We consider the development of the conservative feminist idea of the single woman's mission in and to society. Whereas Christian evangelicalism was crucial in earlier justifications of middle-class women's activities outside the home, the literature of the 1890s secularises woman's mission, shifting the emphasis from God to society from spiritual salvation to economic salvation of oneself and others through participation in the labour market, often within occupations which utilize exotic new technologies. The conflict between marriage and work for women recurs within the genre of New Woman fiction. We study the impact of the 'New Woman' across literary and 'popular' fiction.

[EN329 Personal Writing Project](#) - Available to English Literature & Creative Writing Finalists only
[See additional application form.](#)

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.

[EN330 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: the rise of the novel, space and landscape, satire, and objects and materials.

Satire (weeks 2-5): The eighteenth-century – the first half especially – 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. What are its imperatives? Does it use ridicule to reform or to injure, and to what extent are these aims mutually constitutive? And is satire borne of a position of confidence, precarity, or anxiety?

The rise of the novel (weeks 7-10): This is a period when 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. How does the novel reflect or distort experience? How does reading change the way people live? How is the fate of realism connected to the possibility of making the lives and habits of normal individuals appealing?

Space and landscape (weeks 12-15): This period is marked by fundamental transformations in people's experience and conceptions of space, borders, and mobility: 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.

Objects and materials (weeks 17-20): Another focus of the course will be the way that commodity culture and the movement of things and people defines eighteenth-century

culture. How are new kinds of materiality part of the Enlightenment? How do things—and books—begin to circulate in new ways?

[EN331 Poetry in English since 1945](#)

The module provides a critical overview of some of the main currents and writers of poetry in English worldwide since the end of the Second World War. It covers a broad range of formal and linguistic approaches, a variety of poetics, and very different understandings of the relation of poetry in the period to belief, to society, to cultural dynamics, to the sense of self, and to thought. Evolving beyond the heyday of Modernism, poetry has used language from the plain to the intellectually dense, from high to demotic or dialect; it has found subject matter in religion and myth, in history and in the contemporary scene, in the nature of self and affect, in the natural and the manmade worlds, and in the paradoxes of the act of writing itself. Poetry has honoured its age-old debts to society but at the same time has insisted more radically than ever before on its autonomy. The module emphasizes that important poetry in English now originates from many places in the English-speaking world, not only in the traditional centres of the UK and the US. Texts studied will include work by John Ashbery, James K. Baxter, Elizabeth Bishop, Allen Curnow, Robert Gray, Seamus Heaney, Geoffrey Hill, Philip Larkin, Derek Mahon, Les Murray, Sharon Olds, Sylvia Plath, Charles Simic, Derek Walcott.

[EN334 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.

[EN335 Literature and Psychoanalysis](#)

This module aims to introduce students to some of the main concepts of psychoanalysis as developed by Freud – trauma, repression, the unconscious, the sexual and death drives, the ego and unconscious fantasy, etc.

The course will also look at some post-Freudian psychoanalytic developments (Anna Freud, Didier Anzieu, Jacques Lacan, Jean Laplanche, Frantz Fanon, Nicholas Abraham and Maria Torok, Melanie Klein). As well as his theoretical works, we will examine some of Freud's readings of works of art, and his understanding of broad cultural formations and phenomena, such as religious or kinship structures, jokes, and cultural and political identifications. We will examine various literary texts to see how psychoanalysis can open them up to different forms of questioning, but also to see the challenges the literary offers to psychoanalysis as a global theory of psychic production and meaning.

Prospective students should note that the module has a strong theoretical component and students will be expected to engage seriously with psychoanalytic theory, its development and internal debates. In terms of reading, the module is heavily weighted to "theory" over "literature," and students should be prepared for that.

[EN336 States of Damage: C21 US Writing & Culture](#)

This module surveys recent cultural dispatches from the United States in their attempt to make sense of a world in chaos — a world where political and environmental chaos appears to mimic the routinized chaos of global capitalism. The spectacular terror of September 11, 2001 seemed to many Americans to announce a new world disorder unimaginable before that date. Since 2001, however, and especially since the crash of 2008, the source of much of the 'new' global chaos has increasingly been traced to well established patterns within the U.S. itself; hence the texts and cultural documents we'll be examining take on the character of national self-diagnoses.

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: the individual in a mediatized and information-saturated global market; the uncanny non-death of 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, Kim Stanley Robinson, George Saunders, Valeria Luiselli, Omar El Akkaad, Colson Whitehead, Angela Davis, Chris Kraus and Ta-Nehisi Coates.

[EN352 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 of 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.

Teaching methods 1 x 1 hour lecture weekly; 1 x 1 hour seminar weekly

Assessment Methods The module is 50% assessed (a 3000 word essay) and 50% examined (a one-hour examination paper).

Outline Syllabus

Week 1, *The Adventures of Five Hours* (1662) by Samuel Tuke

Week 2, *The Conquest of Granada* (1670) by John Dryden

Week 3, *The Rehearsal* (1671) by Buckingham

Week 4, *The Plain Dealer* (1676) by William Wycherley

Week 5, *All for Love* (1677) by John Dryden

Week 6, Reading Week

Week 7, *Love's Last Shift* (1696) by Colley Cibber and *The Relapse* (1696) by John Vanbrugh

Week 8, *The Way of the World* (1700) by William Congreve

Week 9, *The Recruiting Officer* (1706) by George Farquhar

Week 10, *The Busie Body* (1709) by Susannah Centlivre

The coursebook will be *Restoration Drama: An Anthology*, ed. David Womersley (Oxford: Wiley-Blackwell, 2000)

[EN353 Early Modern Drama](#) - (15 CATS) – term 1 only

This module explores the drama of Shakespeare's contemporaries, in the golden age of English theatre. It will 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. 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.

[EN356 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. No knowledge of Greek or Latin is required. The module is worth **15 CATS points**. Teaching will take the form of 1 ½ hour seminars.

Assessment methods will be either: 100% assessed: one 5000-word essay; or 50/50: one 3000-word essay and one examination lasting one hour.

Most of the texts studied are available as digital facsimiles and can be downloaded from the module webpage. I'll distribute other material in class in digital or paper form. You will need to buy no books for this module. The outline below is based on how the module was taught in the current academic year, 2017-18. Next year it will be very similar, but it is not yet known whether Dr Katie Smith will be able to teach the class in week 5.

Module outline

Week 1. An introduction to renaissance translation

We'll look broadly at the theory and practice of translation in the renaissance. We'll think about the difference between translating the Bible and translating 'literary' texts. You'll be asked to read the earliest surviving work on translation, the so-called *Letter of Aristeas*. We'll look at the foundations of renaissance translation theory in the fifteenth century with Leonardo Bruni's short treatise on translation, the first work on the subject since Antiquity.

Week 2. Epic 1: Homer

We'll study George Chapman's translation of *Iliad*, Books 1 and 2, first published together in 1598. We'll look more briefly at Books 1 and 2 in Arthur Hall's earlier translation, published in 1581.

Week 3. Epic 2: Vergil

We'll look at four sixteenth-century translations of the fourth book of the *Aeneid*, the legend of Dido and Aeneas. The first translation is by the Scottish poet Gavin Douglas (1513, printed 1553), the second by the English courtier Henry Howard, Earl of Surrey (1554), and the third was written in Wales by Thomas Phaer (1558). We'll also look at a sample of the translation by the Irishman Richard Stanyhurst (1582), a strange and sometimes beautiful thing.

Week 4. Ovid 1: *Metamorphoses*

We'll study Arthur Golding's translation of the *Metamorphoses* (1565/67). In the class, we'll focus on the following extracts:

From Book 1: the Creation; the Golden Age; the Flood; Deucalion and Pyrrha (lines 1-170, 295-494); from Book 3: Actaeon (lines 150-304); Echo and Narcissus (lines 427-642); from Book 4: Pyramus and Thisbe (lines 67-201); Venus and Mars (lines 202-28); Salmacis and Hermaphroditus (lines 352-481); from Book 6: Tereus, Philomel and Procne (lines 538-853);

from Book 10: Orpheus and Eurydice (lines 1-92); Pygmalion (lines 261-326); from Book 12: The House of Fame (lines 42-69); from Book 15: The conclusion (lines 984-995).

Week 5. Ovid 2: *Heroides* (Dr Katherine Smith)

This week looks at Ovid's *Heroides* and female complaint in the seventeenth century. We'll read versions of Ovid's *Penelope to Ulysses* by Anne Killigrew and Anne Wharton (by 1685). We'll also look at the competing versions by Aphra Behn and John Cooper of *Oenone to Paris* (1681).

Week 6. Reading week. No class.

Week 7. Drama 1: Euripides

Euripides' Greek play *Phoenissae* was translated into Latin by Rudolf Collin in 1541, from the Latin into Italian by Lodovico Dolce in 1549, and then from Dolce's Italian into English by George Gascoigne and Francis Kinwelmersh. This English text was acted in London in 1566 and printed in 1572. We'll study this collaborative version.

Week 8. Drama 2: Seneca the Younger

In this session, we'll study Jasper Heywood's translation (1560) of Seneca bloodthirsty Latin play *Thyestes*.

Week 9. Lucan

This class will study the first book of Lucan's poem on the Roman Civil War, a storehouse of extravagant rhetoric. We'll look at three verse translations: the first by Christopher Marlowe (by 1593), the second by Thomas May (1626), and the third by Nicholas Rowe (1718).

Week 10. Plutarch

We'll look at the influential English translation by Thomas North (1579) of Plutarch's Greek biographies. In the class, we'll focus on the lives of Coriolanus, Marcus Brutus, Julius Caesar and Mark Antony. Extracts from North's versions will be compared with the relevant passages in Shakespeare's plays.

[EN361 Introduction to Alternative Lifeworlds Fiction \(Science Fiction, Fantasy and the Weird\)](#)

This module orients students in the genres of the fantastic—science fiction, fantasy and the Weird—tracing traditions, origins and differences in order to ask what it is they do, and how it is they do it. The three genres together wield a huge influence over contemporary life and the way that we imagine both ourselves and our world. Born of modernity and the industrial revolution, fantastika is the literature of our age, concerned with futurity, history and social change: the inheritor of the tradition of utopian speculation, it has also given rise to dystopian nightmares. It is a literature of social commentary and wild imagination, exploring the boundaries of human possibility, foregrounding the Other, and consistently estranging us from our own comfortable perspectives, making it ideal for exploring radical alternatives. However, it is also the literature of escapism and naivety, of reactionary attitudes and fear

of difference. It can foreground the Other only to vilify, or demonise; it can travel thousands of years and millions of miles simply to confirm the prejudices of the present. It is because the fantastic sits on this knife-edge of how humanity responds to the world around it that it provides such an important lens into any analysis of contemporary events.

The module will seek to swiftly ground students in science fiction, exploring the different themes, subgenres and literary strategies that it has evolved over the years. It will seek, in places, to incorporate fantasy and the Weird into an explicit exploration of the limits of science fiction, and trace the alternative tradition drawn on by the contemporary efflorescence of the 'post-genre fantastic', as well as looking at the new movements such as Afrofuturism, biopunk and Resource Future fiction. Throughout both terms, literary texts will be studied alongside films, television and music. Students will be expected to read and engage with sophisticated literary and political theory alongside their readings of the primary texts, and by the end of the module will have gained an understanding of the fantastic, what it does, and how to interpret it. The module will be taught in weekly seminars.

[EN370 - 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 *favelas*, 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.

[EN374 - Global City Literature: Image, Theory, Text](#)

The module will introduce students to a range of literary, visual, and theoretical material on the contemporary global city. Using an interdisciplinary approach, the module will enable students to understand the material and historical processes that underpin the global city, and to analyse the ways in which writers, film-makers, artists and theorists respond to those processes in their work. It will also facilitate a comparative reading of the geographically dispersed but structurally inter-connected spaces of both cities and literatures.

[EN377 - 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 texts that involve themselves closely with temporality (Tristram Shandy; Mrs Dalloway; The Accidental; The Argonauts). 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. We will consider the relatively recent history of standardized time, and the effects of there being a “mean” time 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? Why is time “straight” and what would it mean for it to be “queer”? The question of media will also be important here as we consider what it means for a book or an image or a poem 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.

[EN378 - Disasters and the British Contemporary](#)

This module looks at stories of disaster arising from the United Kingdom since the era of high consensus (the mid-1950s), and asks how the catastrophic imagination speaks to the present. It is non-canonical, meaning that we don't assume any set of valuable texts, and will not concentrate much on individual authors. The 'Contemporary' in the title means a consideration of 'present-ness' in different eras, rather than meaning recent as a literary period (as in 'Brick Lane is an example of contemporary writing'). It asks how the British political situation of the time projects such futures, as well as thinking more generally about the reading of disasters and dystopias. It touches on social history, politics, ideas of utopia and dystopia, and the constitution, but no prior knowledge of these subjects is needed.

There is some room for negotiation about reading lists: occasionally we may offer a choice of texts. As much as possible the set texts should be read alongside some of the texts in the relevant section of 'Extra Reading', though we appreciate time constraints. Here a 'text' is some kind of cultural output, not necessarily a printed book. Feel free to talk to us about your paths through the extra reading. Please try to organise your year so that you are ready to discuss the more time-consuming texts in seminars and essays - look ahead and work out where you might need time. It is a condition of taking this module that you know the text and come ready to discuss it - please contact us should there be any library issues that prevent this.

There is one 90-minute seminar a week and no lectures. Assessment is by two 5000 word essays, whose titles are free but agreed with the module convenor.

PROVISIONAL READING LIST (this will change slightly)

I. Consensus

2. Michael Young, *The Rise of the Meritocracy* (1957)
3. Anthony Burgess, *The Wanting Seed* (1962)
4. John Christopher, *The Death of Grass* (1956)
5. Naomi Mitchison, *Solution Three* (1971)
7. Doris Lessing, *Memoirs of a Survivor* (1974)

II Collapse

8. wr. and dir. Jonathan Hales et al, *The Guardians* (1971)
9. wr. Peter Dickinson, *The Weathermonger Trilogy* (1968-70) [this is sometimes retrospectively described as '*The Changes Trilogy*'] and wr. Peter Dickinson and Anna Home, dir. Anna Home, *The Changes* (1975)
10. John Rowe Townsend, *Noah's Castle* (1975)
11. Paul Theroux, *The Family Arsenal* (1976)
12. wr. and dir. Derek Jarman, *Jubilee* (1978)

III Totalisation

13. wr. and dir. Peter Watkins, *The War Game* (1965) and wr. Barry Hines, dir. Mick Jackson, *Threads* (1984)
14. wr. Troy Martin, dir. Martin Campbell, *Edge of Darkness* (1985)

IV Neoliberalism

15. Robert Moss, *The Collapse of Democracy* (1975)
17. Ivor Southwood, *Non-Stop Inertia* (2010)
18. James Kelman, *Translated Accounts* (2001)
19. Better Together campaign, *500 Questions* (2014)
20. wr. P.D. James, wr. and dir. Anfonso Cuaron, *Children of Men* (2006)

[EN379 - The Marriage Plot: romance, sex and feminism in English Fiction](#) - (15 CATS) – *term 1 only*

Beginning with Mary Wollstonecraft and ending with Karl Ove Knausgaard's challenging account of his own marriage, this module looks at the happy endings of literary romance. Most of the most successful English novels from the eighteenth century to the present day are romances. Most of these romances offer us heroines and sometimes heroes who resist traditional gender roles. Is there a contradiction when an intelligent young woman ends her story in a big white dress? How does the Byronic hero damage men? How do writers invite us to read the cross-currents of feminism, sex and power? How do we understand romance and marriage in novels also concerned with structural social inequality?

We will start with Wollstonecraft's novel *Maria, or the Wrongs of Woman*, in which she describes marriage as the legal form of prostitution, proceeding to Austen's *Pride and Prejudice*, a novel at least as much about money and class as about romance, and then to *Jane Eyre*, in which the happy ending comes late and compromised. We will think about

the 'New Women' of the 1890s, and the extent to which their image challenges Victorian thinking about marriage and women's vocations, and then move into the twentieth century with Dorothy Sayers' *Gaudy Night*, a detective story set in a fictional Oxford women's college. Margaret Drabble's 1963 debut *A Summer Birdcage* reflects the concerns of her generation, giving us a chance to consider the extent to which this strand of British feminism is narrowly class-specific. We widen our gaze to finish with Canadian novelist Carol Shields' *The Republic of Love* (2003) and Karl Ove Knausgaard's *A Man in Love* (2013).

This module is assessed by a 5,000 word portfolio of creative and critical work. At least 1,000 words must be devoted to analysis of the set texts, and you will be encouraged to develop your creative practice in response to the themes of the module.

[EN384 - Writing Out Loud: Slam, spoken word, and performance poetics](#) - (15 CATS) – term 2 only

This module offers you the opportunity to become both a writer and a critic of performance poetry. The widening of the boundaries of contemporary poetry requires a re-examination of how poetry is approached, particularly regarding popular contemporary spoken word and Slam poetry scenes. By addressing oral traditions, affect transmission, and spatiality in performance we will explore the distinctions which outline the 'page poetry' vs 'stage poetry' debate. Ultimately we will work together to identify and develop the best approach to analysing spoken word performances. This will create a critical toolbox for assessing performances, and help you to engage with the practical, creative elements of the module. At the end of the module you will be able to compose and perform spoken word poems with increased confidence and reflect critically on the performance of poems as an element of the wider context of international contemporary performance poetry cultures.

Please note you will be expected to perform your poetry in front of the group during workshop and presentation sessions. If this prospect fills you with dread this may not be the module for you. Alternatively it might be just the baptism of fire you need to kickstart your performance poetry career. Alongside the writing of performance poems composition continues through actual performance. During the course of the module you will be encouraged to attend and participate at spoken word events in the local area, including Leamington Spa's own Shoot From the Lip:

<https://www.facebook.com/shootfromthelip.warwick/> You will also be encouraged to take field trips further afield, for example Birmingham's Hit the Ode or Bang Said the Gun in London.

[EN389 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.

[EN391 American Horror Story: U.S. Gothic Cultures, 1790-Present](#)

This module pushes beneath the surface of U.S. life to the gothic, nightmarish, and abject depths beneath. 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. If you are likely to find this difficult, or are easily put off by such material, we strongly urge that you carefully consider whether this is a suitable module for you to choose.**

[EN399 On the Road to Collapse](#) - (15 CATS) – *term 2 only*

This module aims to provide an understanding of the aesthetic cultural, economic, geographic, ecological and political regimes that have underpinned the rise of the US as a global superpower since 1945.

By the end of this module, students will be able to demonstrate intellectual, transferable, and practicable skills and in particular will be able to

1. Critically analyse texts from a range of genres and contexts from 1945 to the present.
2. Demonstrate an understanding of the road novel's relationship to the Cold War, the development of neoliberalism, the ecological regime of oil, and racial struggles of the US city.
3. Demonstrate knowledge of how the road novel has been taken up in American culture in the past and present
4. Compare and select different theoretical methods of cultural and political analysis (to be demonstrated through the class presentation and final essay).
5. Research and construct a convincing argument, drawing on appropriate resources (to be demonstrated through the final essay)
6. Demonstrate detailed knowledge of the major critical approaches studied in the module (world-systems theory, world ecology, urban studies, genre theory, and crisis theory)

[EN397 Game Theory: interactive and Video Game Narrative](#) - (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.

[EN396 The English Country House: fictions & histories](#) (15 CATS) - Available to Finalists only
– term 2 only

The success of television programmes such as *Downton Abbey* and rising visitor numbers tell us that the idea of the stately home is as powerful as ever. This module invites students to explore the cultural history and literature of the English country house, tracing narratives of privilege, nostalgia and resistance from the late eighteenth century to the present day, attending to interior décor, garden design, collecting and other material statements of wealth as well as to novels, short stories, film and television. The module will be assessed by a portfolio of written work, creative and/or scholarly, which may be supported by or may document the creation of responses in other media. There will be a field trip to a local country house.

Illustrative plan:

Week 1: Introduction: the English country house

Week 2: Jane Austen, *Mansfield Park*

Week 3: The Victorian stately home

Week 4: Selected readings: ghosts and nostalgia

Week 5: Selected readings: collecting and display

Week 6: Reading week

Week 7: Selected readings: landscape and gardens

Week 8: Field trip

Week 9: Daphne du Maurier, *Rebecca*

Week 10: Kazuo Ishiguro, *The Remains of the Day*

[EN3A3 Writing the Isles](#) - (15 CATS) - Available to Finalists only - term 2 only

It's hard to write about Britain, the (not very) United Kingdom, the British Isles, the 'unnameable archipelago': England, Scotland, Wales, Northern Ireland, the other bits, the tax havens and principalities; those who want out, of this and that, and those who want in. This module attends principally to the development of the contemporary British literature of nature and place, urban and suburban as well as rural, and in doing so must navigate the politics of ownership and belonging. We'll read contemporary writing about the complexities of human relationships with place, beginning with the loaded question: where are you from?

Since part of the project of this module is that students should engage with and imagine themselves participants in the most recent writing, the themes of the module will vary a little from year to year, but we will be consistent in attending to the writing of urban space and the interrogation of traditional accounts of 'the city'; to the cultural and literary significance of islands; to the borders and edges that fragment and contain our archipelago. The activities of Coventry City of Culture may offer opportunities for students to approach their immediate environment in creative ways.

Illustrative plan:

Week 1: Introduction: Britain, the United Kingdom, the British Isles -Selected poems and essays

Week 2: Where are you from? - *Estates* and selected essays
Week 3: Writing workshop
Week 4: *The Outrun*
Week 5: Where do you belong? *The Plot*
Week 6: Reading week
Week 7: Being outside: selected essays
Week 8: *Waterlog*
Week 9: Where are you now? Writing workshop (Coventry/campus)
Week 10: Who belongs here? *The Good Immigrant* and other readings

[EN390 Words & Images](#) - (15 CATS) – term 2 only

What's the difference between words and images? Must the verbal and the visual always be seen in opposition? When is an image a text, and a text an image? And what methods do we have for thinking critically about how words and images work together? In this module students will address these questions through a series of readings that foreground the practices of ekphrasis and intermediality. We will look at poems that describe paintings, plays that show artists at work, novels that probe how we engage with images (painted and digital), and we will also spend time with forms – the graphic novel, the illuminated manuscript, the political cartoon – that combine words and pictures in complex ways. In doing so, students will be encouraged to put critical pressure on the coherence and utility of “word” and “image” as categories, and to explore the relationship between text and image in a variety of formal and historical contexts.

[EN394 Black Radical Thought](#) **WITHDRAWN FOR 2018/19**

This module will introduce students to the political writings of scholars and activists commenting on the position and struggles of people of African descent in the Black Atlantic throughout the nineteenth and twentieth centuries. Though there is a focus on writings from the Caribbean, U.S. and Britain, this module takes a transnational approach to the discussion of racial injustice and power and the intersections of this struggle. The module is broadly chronological, but is organized more thematically. Alongside addressing historiography, as well as readings in political and cultural theory, students will gain experience of working with primary sources, including films, images, literature, poetry, and autobiography. This module places Black political thought and writing at the centre of Black histories and centers the people of African descent as agents of change.

[EN3A4 Austen in Theory](#)

This module pairs slow and sustained readings of Austen's primary novel with extended readings in the culture of what we call 'theory', both eighteenth century and contemporary (post 1995). Beginning with Mary Butler's *Jane Austen and the War of Ideas* (1975), we will situate Austen's novels securely within intellectual history.

[EN393 Advanced Screenwriting](#) – available to finalists only who have taken EN240 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.

[EN395 Dreaming in the Middle Ages: Fiction, Imagination, and Knowledge](#) - (15 CATS) - term 1 only

The Module will focus on a set of medieval dream-vision poems, read and/or produced in England in the period 1250–1500. The poems will be placed in the intellectual and cultural context of the age. Alongside dream-vision poetry, we will thus be reading some medieval scientific literature on the nature of dreams, the workings of the human mind and imagination, and some medieval literary theory on the cognitive status of fiction and poetry, and the nature of interpretation.

Since Macrobius (5th century), medieval intellectuals and poets assumed that dreams could be classified: while some dreams were meaningless and delirious, others were thought to have symbolic and even prophetic meaning. Such dreams were often seen as transmitting spiritual or philosophical truths under the veil of symbolic visions and narratives that required interpretation. From about 1250 onwards, European poets employed such ideas to produce a series of first-person dream-vision poems. Such poems present seemingly ‘autobiographical’, first-person dream-narratives that call for interpretation. On a deeper level, however, the poetic fiction of the dream also provides a speculative framework to explore a number of complex philosophical questions about the workings of the human mind, imagination, and reason.

For instance: what kind of knowledge can we access through dreams – or indeed through the human faculty of the imagination, and through poetic fiction? If dreams – like poems – need to be interpreted correctly to enable us to access their true meaning, what are the imperatives of accurate interpretation? Are there different kinds, or degrees of knowledge? What is the relation of mental images to outward reality? How can the flawed human mind grasp some form of ultimate or absolute truth? Can truth be relative? Is human knowledge in this world always necessarily limited and imperfect? In what ways, exactly, do poetic fictions produce knowledge - and about what or whom? Is the knowledge mediated or produced by poetry reliable? What, ultimately, is the ‘value’ or ‘purpose’ of poetry?

Dream-vision poetry, therefore, can't be categorised simply as 'literature'. Instead, such poetry offers its readers the possibility to engage in a series of thought-experiments, exploring human cognitive processes by means of fictional and counterfactual narratives.

[EN3A2 Women and Writing, 1150-1450](#) – (15 CATS) - term 1 only

'Who painted the lion?' The best-known female character in medieval English literature, the Wife of Bath, was written by a man, yet as that text makes clear, Chaucer made women, their relationships, their trials, and their position in relation to textual culture his favourite themes. Since the 1980s, criticism of medieval literature has increasingly emphasised Chaucer's understanding of the nature of gender as a social construct. The medieval period before Chaucer had witnessed a remarkable early flowering of religious literature written in Britain in the vernacular for women. The period 1150-1450 also saw the diverse literary outputs of the first named woman author writing in the British Isles (Marie de France), the first woman author writing in English (Julian or Norwich), the first professional woman writer in Europe (Christine de Pizan), and the earliest autobiography in English, written by the wife, mother, and visionary Margery Kempe. This module explores the centrality of female voices, real and fictional, to the history of medieval writing by studying Chaucer's women alongside examples of pre- and post-Chaucerian texts written specifically for female audiences. The course will also introduce students to the work of four major female authors writing from the 12th to the 15th centuries in a range of modes (romance, religious vision, love poetry, polemic).

[EN3A0 Poetry and Crisis: William Langland's *Piers Plowman* in late medieval culture and society](#) - (15 CATS) - term 2 only

Few literary texts can have been so deeply involved in the historical events and controversies of their day as William Langland's *Piers Plowman*, whose title character Piers was adopted as a rallying cry in the major civil rebellion called the Peasants' Revolt. Endlessly revised by its author and repeatedly abandoning and deconstructing its own narratives, *Piers* has been described as a work on the verge of artistic breakdown, and it is a poem produced by intellectual and social crisis as well.

This module will study *Piers* as a medieval hypertext, connected to a wide range of medieval genres and opening windows onto some of the major intellectual and social issues of its time: labour and poverty, law and government, the sources of knowledge and the value of education, the salvation of non-Christians and the state of the Church. Sections of the poem related to major themes will be studied alongside a variety of contemporary writings that engage with the same issues and ideas; these texts will include legal and historical documents, satirical poetry, polemic, and religious vision. Students will be introduced to some of Langland's major revisions to his work in its successive 'A', 'B', and 'C' versions as well as to some of the poem's later spin-offs by other authors and to its first printing by a Protestant polemicist in the sixteenth century. They will also gain some understanding of the various forms in which the text appears in its medieval manuscripts and how those

manuscripts register readers' interest in the poem's ability to speak to major social and intellectual concerns.

[EN398 Medieval Alterities: Race, Religion, and Orientalism in the Literature of Medieval England](#) - (15 CATS) - term 2 only

The Module will analyse the representations of ethnic, religious, and cultural difference found in literary and non-literary texts produced in England during the period 1250-1500. The main aim of the module is to allow students to develop a clear and nuanced understanding of medieval constructions of identity, with primary emphasis upon the identity of groups and communities. Three broad and overlapping categories and their intersections will be explored: Race; Religion; and Geographical/Cultural identity.

Rather than being concerned with historical realities as such, the module will largely be focusing on cultural perceptions, constructions, and fantasies of alterity. This will shed light on the primary categories invoked to define the identity of a recognisably Christian, Western European, and English community, primarily through narratives of conflict and/or encounter with various types of real or imagined historical 'others'.

The principal minority groups examined will be those of Muslims/Saracens; Jews; the 'East' more broadly; Vikings and Saxons; and the culture of Pagan Antiquity. The types of texts considered range from travel narratives to crusading romances, 'historical' accounts, plays, and some of Chaucer's *Canterbury Tales*.

[EN392 Race, Ethnicity and Migration in the Americas](#)

This module introduces you to the long history of race, ethnicity, and migration. It is divided into three units. The first concerns the formation of these categories within European disciplines and American institutions. The second addresses major figures who amplify—or resist—racialized knowledge, including the racist, the migrant, the white supremacist, and the black radical. This topic is especially concerned with questions of aesthetics and representation. Our third and final unit will widen our inquiry through an introduction to contemporary antiracist theory.
