BA Module Information Booklet  
(Level 5 & 6 modules)  

BA English, BA Theatre Studies and English,  
BA Theatre and Drama Studies students  

2015-2016  

Department of English & Humanities  

Contents  

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Appendix: Final Year Project Proposal Form for BA English 55
Important Information

Within this booklet is information about BA modules to be offered within the Department of English and Humanities in the academic year 2015-16, specifically aimed at students on the BA English, BA Theatre and English and BA Theatre and Drama Studies programmes.

When selecting modules for the year ahead, students should consult the degree programme structure for their course available within this booklet (pages 3 & 4) or the relevant BA Handbook online at: http://www.bbk.ac.uk/english/current-students/undergraduate

Students may take up to four modules external to their degree programme over the course of their degree (for example, a BA English option taken by a BA Theatre and Drama Studies student or a BA Humanities option taken by a BA English student will count as one of these). Up to two of these four modules may be from outside of the Department of English and Humanities, either from another Department or School within Birkbeck College or via the University of London intercollegiate module scheme. Most modules external to the Department will require the approval of the relevant programme director.

*Please note that options will only run if there are enough students, and therefore undersubscribed options may be cancelled.*

General allocation criteria is listed below for your information:

- Year three and four students normally have priority over year two students for module options. This is to facilitate the completion of their degree requirements.
- For modules that are core or compulsory for a specific degree programme (and in the case of options on the BA Creative Writing), priority will be given to students registered on that degree programme. Not all core/compulsory modules are available as options.
- If you do not make your module selections by the deadline you will forfeit your priority.
- We will honour a “first-come-first-served” basis within the year. For example, a student who makes their module selections on the last day will have lower priority within their year of study than a student who makes their module selections promptly.
- Students who have late/non-submitted coursework for their year and have not applied for mitigating circumstances or have no other documented reasons for non-submission, will not be allocated to their module options until all outstanding work is received.

Students who make their module selections late will be allocated to whichever modules still have places and which meet their degree requirements. **Options will be confirmed via student online profiles in the summer vacation.**

**Deadline for the receipt of module selections:** FRIDAY 31ST JULY

This year, the School of Arts is part of a College pilot to move the module selection process online. As a result, we anticipate that the selection process will open on Monday 13th July. Students will be notified of the process and sent instructions at least two weeks in advance and also will be emailed when the process opens. Once the selection process opens, allocations will be made on a first-come-first-served basis so students should aim to be prepared in advance and should complete their selections ASAP and by Friday 31st July when the process will close.

Students should therefore use the period between the publication of option information and the opening of the selection process to consider all the various choices available and discuss their choices with their personal tutors. If information on a module is not available at this stage, please contact your programme administrator. **Students are advised to consider and make a note of at least SIX option choices (where possible) in case their preferred options are full.**
### BA English

#### Full-time Programme Structure (Single Honours)*

<table>
<thead>
<tr>
<th>Year</th>
<th>English Core Module: Reading Literature (Level 4)</th>
<th>English Core Module: Writing London (Level 4)</th>
<th>English Core Module: Critical Methods (Level 4)</th>
<th>English Option Module (Level 5)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year One</strong></td>
<td>English Core Module: Reading Literature (Level 4)</td>
<td>English Core Module: Writing London (Level 4)</td>
<td>English Core Module: Critical Methods (Level 4)</td>
<td>English Option Module (Level 5)</td>
</tr>
<tr>
<td><strong>Year Two+</strong></td>
<td>English Compulsory Module: The Novel (Level 5)</td>
<td>English Compulsory Module: Aspects of Medieval and Renaissance Literature (Level 5)</td>
<td>English Option Module (Level 5 or 6)</td>
<td>English Option Module (Level 6)</td>
</tr>
<tr>
<td><strong>Year Three+</strong></td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module or Optional Final Year Project (Level 6)</td>
</tr>
</tbody>
</table>

#### Part-time Programme Structure (Single Honours)*

<table>
<thead>
<tr>
<th>Year</th>
<th>English Core Module: Reading Literature (Level 4)</th>
<th>English Core Module: Writing London (Level 4)</th>
<th>English Core Module: Critical Methods (Level 4)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year One</strong></td>
<td>English Core Module: Reading Literature (Level 4)</td>
<td>English Core Module: Writing London (Level 4)</td>
<td>English Core Module: Critical Methods (Level 4)</td>
</tr>
<tr>
<td><strong>Year Two+</strong></td>
<td>English Compulsory Module: The Novel (Level 5)</td>
<td>English Compulsory Module: Aspects of Medieval and Renaissance Literature (Level 5)</td>
<td>English Option Module (Level 5)</td>
</tr>
<tr>
<td><strong>Year Three+</strong></td>
<td>English Option Module (Level 5 or 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
</tr>
<tr>
<td><strong>Year Four+</strong></td>
<td>English Option Module (Level 6)</td>
<td>English Option Module (Level 6)</td>
<td>English Option Module or Optional Final Year Project (Level 6)</td>
</tr>
</tbody>
</table>

*It is also possible to substitute up to four option modules with suitable modules from other programmes; two of these, with the approval of the Programme Director, may be taken from outside of the Department of English and Humanities.

+ From Year 2 upwards (either in Year 2 or Year 3 or Year 4), **BA English students will need to pass a minimum of 15 credits in a module which covers a medieval discipline; this can be taken as either a half unit (plus another half unit) or a 30 credit module which covers the requirement. This requirement is in addition to the Level 5 core “Aspects” module but is not taken over and above the normal credit for the year (so it forms part of your 90 credits part-time or 120 credits full-time). If you have not fulfilled this degree requirement by final year, a medieval module will be allocated above other module requests. Modules that meet this requirement are marked with a double asterix **.**
### BA Theatre Studies

#### BA Theatre and Drama Studies Single Honours Programme Structure (full-time)*

<table>
<thead>
<tr>
<th>Year One</th>
<th>Performing Theatre Histories: Critical Practice I</th>
<th>Theatre Languages</th>
<th>Option module (Level 4 or 5)</th>
<th>Theatre in London Now: London Histories</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year Two</strong></td>
<td>Space and Performance: Critical Practice II</td>
<td>Communities in Theatre and Performance: Critical Practice III</td>
<td>Adaptations: Theories and Practices in Contemporary Performance</td>
<td>Theatre in London Now: London Spaces &amp; Policies &amp; Communities</td>
</tr>
<tr>
<td><strong>Year Three</strong></td>
<td>Independent Research Project in Theatre and Performance: Critical Practice IV</td>
<td>Staging the Contemporary: Issues in Theatre and Performance (formerly Research Case Study)*</td>
<td>Option module (Level 6)</td>
<td>Theatre in London Now: Student-Led Project</td>
</tr>
</tbody>
</table>

* students entering Year 3 full-time in 2015-16 will have already taken Staging the Contemporary in Year 2, so will choose an option at Level 6 instead.

#### BA Theatre and Drama Studies Single Honours Programme Structure (part-time)

<table>
<thead>
<tr>
<th>Year One</th>
<th>Performing Theatre Histories: Critical Practice I</th>
<th>Theatre Languages</th>
<th>Theatre in London Now: London Histories</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year Two</strong></td>
<td>Space and Performance: Critical Practice II</td>
<td>Adaptations: Theories and Practices in Contemporary Performance</td>
<td>Theatre in London Now: London Spaces &amp; Policies &amp; Communities</td>
</tr>
<tr>
<td><strong>Year Three</strong></td>
<td>Communities in Theatre and Performance: Critical Practice III</td>
<td>Staging the Contemporary: Issues in Theatre and Performance (formerly Research Case Study)</td>
<td>Option module (Level 5 or 6)</td>
</tr>
<tr>
<td><strong>Year Four</strong></td>
<td>Independent Research Project in Theatre and Performance: Critical Practice IV</td>
<td>Option module (Level 6)</td>
<td>Theatre in London Now: Student-Led Project</td>
</tr>
</tbody>
</table>

#### BA Theatre Studies and English Joint Honours Programme Structure (part-time)

<table>
<thead>
<tr>
<th>Year One</th>
<th>Theatre Languages</th>
<th><strong>English:</strong> Writing London</th>
<th>Theatre in London Now: London Histories</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year Two</strong></td>
<td>Theories of Theatricality &amp; Performance</td>
<td>Theatre option (Level 5)</td>
<td>Theatre in London Now: London Spaces &amp; Policies &amp; Communities</td>
</tr>
<tr>
<td><strong>Year Three</strong></td>
<td>Theatre option (Level 6)</td>
<td><strong>English</strong> option (Level 5): EITHER Aspects of Medieval and Renaissance Literature OR The Novel</td>
<td>Theatre in London Now: Policies &amp; Communities</td>
</tr>
<tr>
<td><strong>Year Four</strong></td>
<td>Independent Research Project in Theatre and Performance: Critical Practice IV</td>
<td><strong>English</strong> option (Level 6)</td>
<td>Theatre in London Now: Student-Led Project</td>
</tr>
</tbody>
</table>
### Monday
- **6:00-7:20 pm**
  - **BAE Reading Literature** (Level 4)
  - **BAE Aspects of Medieval and Renaissance Literature**
  - **BAE Charles Dickens**
  - **BAE Milton** (autumn)
  - **BAE Theatre in London Now:**
    - Student-Led Project/Independent Research Project/Critical Practice IV (Theatre & Drama/Joint students)
  - **BAE/BATS Elizabethan and Seventeenth Century Drama**
  - **BAE/BATS English and Seventeenth Century Drama**
  - **BAE/BATS Critical Methods** (Level 4)

- **7:40-9:00 pm**
  - **BAE Writing Fiction** (non-BACW students)
  - **BAE Middle English Literature**
  - **BAE Medieval Lyric** (spring)
  - **BAE/BAAH) Critically Queer**
  - **BATS Theatre in London Now Y1/Y2 and Y3**

**BAE** = BA English (**)medieval requirement**)

**BATS** = BA Theatre Studies (+ not available as an option)

**BAAH** = BA (Arts and) Humanities

**BACW** = BA Creative Writing (+ not available as an option)

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### Tuesday
- **6:00-7:20 pm**
  - **BAE Writing London** (Level 4)
  - **BAE English Literary Modernism**
  - **BAE Lost in the Funhouse**
  - **BAAH Sexuality and Modernity: Reading Across Cultures**
  - **BAAH Crowds and Power**

- **7:40-9:00 pm**
  - **BAE The Novel**
  - **BAE Modernism and the City**
  - **BAAH/BAE The Global Eighteenth Century**
  - **BAE The Heavenly Jerusalem: Prophecy & Revelation** (spring)
  - **BAE/BATS Performing Theatre Histories: Critical Practice I** (Level 4)
  - **BACW Fiction Workshop 2: The Contemporary Novel** (weeks 2,4,7,9,11 autumn & spring)
  - **BACW Creative Non-Fiction** (either weeks 1,3,5,8,10 or weeks 2,4,7,9,11 autumn & spring)
  - **BACW Scriptwriting Workshop 2: The Contemporary Stage** (weeks 1,3,5,8,10 autumn & spring)

**BAE** = BA English (**medieval requirement**)

**BATS** = BA Theatre Studies (+ not available as an option)

**BAAH** = BA (Arts and) Humanities

**BACW** = BA Creative Writing (+ not available as an option)

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### Wednesday
- **6:00-7:20 pm**
  - **BAE Science Fiction**
  - **BAE The Heavenly Jerusalem: Prophecy & Revelation** (spring)
  - **BAE/BATS Theories of Theatricality and Performance**
  - **BAAH Sexuality and Modernity: Reading Across Cultures**
  - **BAAH Crowds and Power**

- **7:40-9:00 pm**
  - **BAE The Global Eighteenth Century**
  - **BAE/BATS Tragedy**
  - **BAE Science Fiction**
  - **BAE The ‘American Century’ and Beyond: US Literature and Culture since 1900**
  - **BAE Victorian Novel**
  - **BACW Independent Reading Portfolio: The Written World** (summer)
  - **BACW Scriptwriting Workshop 3: The Radio Drama** (weeks 2,4,7,9,11 autumn & spring)
  - **BACW Scriptwriting Workshop 4: The 60 Minute Screenplay** (weeks 2,4,7,9,11 autumn & spring)

**BAE** = BA English (**)medieval requirement**)

**BATS** = BA Theatre Studies (+ not available as an option)

**BAAH** = BA (Arts and) Humanities

**BACW** = BA Creative Writing (+ not available as an option)

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### Thursday
- **6:00-7:20 pm**
  - **BAE Scriptwriting Workshop 1** (weeks 2,4,7,9,11 autumn & spring)
  - **BAE Word and Image** (autumn)

- **7:40-9:00 pm**
  - **BAHH Narratives of the Body**
  - **BAE/BAAH Reading 21st Century Fiction**
  - **BAE Scriptwriting Workshop 1** (weeks 2,4,7,9,11 autumn & spring)

**BACW** = BA Creative Writing (+ not available as an option)

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### Saturday
- **4 June 2016 (9.30-6.00pm)**
  - **BACW Scriptwriting Workshop 1** (weeks 2,4,7,9,11 autumn & spring)

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**Key to programme module relates to:**

- **BAH** = BA (Arts and) Humanities
- **BACW** = BA Creative Writing (+ not available as an option)
- **BAE** = BA English (**medieval requirement**)
- **BATS** = BA Theatre Studies (+ not available as an option)
Module Descriptions

BA English, BA Humanities and BA Theatre Studies modules

Most BA English, BA Humanities and BA Theatre Studies modules are open to students from each of these programmes or other programmes as option choices, though priority is given to students within the Department of English and Humanities. Please read the description carefully, and contact the module planner indicated if you require more detail. If you choose a half, or 15 credit, unit module (indicated), please ensure you choose a second half unit module to make up your credit for the year (part-time students normally take 90 credits per annum; full-time students normally take 120 credits per annum). All other modules are worth 30 credits.

Options with a double asterix after the title (**) indicate that this module fulfils the medieval requirement on the BA English programme (NB this requirement applies to BA English only).

Modules are sorted into two groups: Level 5 modules and Level 6 modules, with final year projects coming at the end of the Level 6 descriptions. Level 5 modules are normally, but not exclusively, studied in second year, and final year students will normally study at Level 6 only. The programme to which each module belongs as well as its status within that programme as core, compulsory or option are indicated after the module title in each case. NB Core/compulsory modules in most cases are also option modules for students on other degree programmes.

➡️ Level 5 module descriptions

**Adaptations: Theories and Practices in Contemporary Performance**
AREN199S5 (Level 5: 30 credits) – Compulsory for Year 2 BA Theatre and Drama Studies; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm
Module planner: Dr Seda Ilter (s.ilter@bbk.ac.uk)

On successful completion of this module a student will be expected to be able to:
- Critically and performatively engage with different aspects and examples of adaptation mainly in theatre and performance
- Have a clear understanding of the key debates in theatre and performance studies regarding adaptation
- Evaluate and analyse different modes of adaptations by looking into the socio-cultural context and aesthetics of the works
- Write a short critical commentary analysing an example of an adapted work and an essay responding to a given question
- Prepare a creative project on one of the forms/issues of adaptation discussed in the class
- Improve his/her ability to work independently as well as his/her presentational skills

The module aims to:
- Explore drama, theatre and performance as well as other forms of art in relation to various definitions, aspects and modes of adaptation
- Introduce students to some of the common topics in theory and practice of adaptation in theatre and performance in relation to various art and media forms such as film, radio and literature
- Examine relatively less discussed aspects and examples of adaptations
• Enrich students’ knowledge of theatre and performance practice/studies through an interdisciplinary and intercultural approach

• Enhance students’ critical, creative and practical skills through a study- and practice-based exploration of adaptations in performance

This module explores issues, theories and practices of adaptation primarily in contemporary theatre and performance in relation to other art forms such as radio, television, literature, film and new media technologies. Drawing on the definition of ‘adaptation’ as something that is changed or changes into a new form in order to fit into a new application, the module presents a multi-perspective view on different forms of adaptation in performance. The module seeks to enable students to engage with the key debates, theories and praxis of adaptations not only theoretically but also practically. To this end, the module structure provides both a study- and practice-based learning experience through lectures and workshops. In the autumn term, students will explore the definitions, key debates and theories about the subject and will engage with some of the common practices of adaptation in performance. In the spring term, students will investigate further forms and discussions ranging from intercultural to interdisciplinary adaptations in theatre and performance. This module asks students to write a critical commentary in Autumn term analysing an example of an adapted piece. In Spring term, there are two assessments: Firstly, the students will write an essay responding to one of the five questions set by the tutor. Secondly, they will create a text for performance (e.g. script or score) that is an adaptation of a short scene/text from literature, film, play, etc. The students will support this text with an A3 poster, displaying images, research material, methodology, etc., and prepare a 10-minute poster presentation on their project.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Commentary</td>
<td>1500 words) - Analysis of an example of an adapted piece (critically looking into the original piece and its adapted version, and investigating the latter as an adaptation in relation to the relevant vocabulary)</td>
<td>(10%)</td>
</tr>
<tr>
<td>Essay</td>
<td>(2500 words) – Critical writing in response to one of the five questions set by the tutor.</td>
<td>(40%)</td>
</tr>
<tr>
<td>Project</td>
<td>(10 minutes) – Creative project and poster presentation</td>
<td>(50%)</td>
</tr>
</tbody>
</table>

**Essential Reading**


Laera, Margherita *Theatre and Adaptation* (London: Bloomsbury, 2014)


Sharon Friedman, *Feminist Theatrical Revisions of Classic Works: Critical Essays* (Jefferson,
Students will be asked to see a few shows on the condition that there is a production based on adaptation.

Aspects of Medieval and Renaissance Literature
ENHU003S5 (Level 5: 30 credits) Compulsory for Year 2 BA English; also available as an option to students on other BA programmes
Monday 6.00-7.20pm
Module planners: Prof. Anthony Bale (a.bale@bbk.ac.uk) and Dr Gillian Woods (g.woods@bbk.ac.uk)

Module Outcomes and Aims
- to consolidate and broaden students’ knowledge of medieval and Renaissance literature.
- to foster an enjoyment of early literature and its cultural contexts.
- to encourage students to develop skills of close reading, and the capacity to locate these close readings within broad historical and critical narratives.

Module Description
This course offers an opportunity to explore a rich variety of medieval and Renaissance literature. The first term will consist of a detailed study of one of the most famous and rich medieval texts, Chaucer’s Canterbury Tales, in its original Middle English. Classes will look at the form and language of the Tales as well as their social and cultural contexts. Our study will include lesser-known parts of Chaucer’s poem. The second and third terms will look at a selection of early modern poetry, prose and drama, offering an introduction to the richly divergent themes and genres of English writing in the Renaissance period.

Aspects of Medieval and Renaissance Literature continues the work that was begun in the first year core English modules, broadening and deepening students’ knowledge of early literature and culture.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework</td>
<td>Commentary Exercise</td>
<td>10%</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>Essay</td>
<td>45%</td>
</tr>
<tr>
<td>Exam</td>
<td>3 hour written</td>
<td>45%</td>
</tr>
</tbody>
</table>

Essential Reading
Please try to obtain the recommended editions for this course. You could begin reading Chaucer’s Canterbury Tales, in The Riverside Chaucer, ed. L. Benson et al. (Oxford: Oxford University Press, 1988). Please note: for this course, you should not use a Modern English translation as a primary text.

You may also find useful:
This site has some help with reading and analysing Middle English: http://metro.fas.harvard.edu
In advance of the Spring term’s Renaissance focus, it would be useful to read as many of the primary texts as possible. We will be studying the following texts (in the order given):

- George Herbert, *The Temple* (available on Moodle)
- Thomas Nashe, *The Unfortunate Traveller* (available on Moodle)

For introductory secondary work on the Renaissance, the following texts are helpful:

**Students interested in taking this module as an option in 2015-16 are advised to attend the introductory lecture on The Novel and Aspects of Medieval and Renaissance Literature in Room B04 on Monday 27th April from 6.00-7.20pm.**

**Connecting the Arts**
AREN126S5 (Level 5: 30 credits) Core for Year 2 BA Arts and Humanities who have priority on this module; also available as an option to students on other BA programmes
Thursday 7.40-9.00
Module planner: Dr Stephen Clucas (s.clucas@bbk.ac.uk)
Module information at: [http://www.bbk.ac.uk/study/modules/aren/AREN126S5](http://www.bbk.ac.uk/study/modules/aren/AREN126S5)

**Communities in Theatre and Performance: Critical Practice III**
AREN098S5 (Level 5: 30 credits) Compulsory for BA Theatre and Drama Studies students in Year 3 of part-time and Year 2 of full-time; also available as an option for students on other BA programmes
Monday 6.00-9.00pm
Module planner: Dr Louise Owen (l.owen@bbk.ac.uk)

This module aims to:
- Explore concepts related to theatre, performance and ‘community’ from the ancient world to the contemporary
- Survey theatre and performance methodologies associated with community formation, social identity, political activism and educational practice
- Extend students’ skills and techniques for analysing and documenting performance as a practice of making meaning
- Build upon students’ existing skills and knowledge regarding the use of performance as a practice of research and enquiry

**The module will raise a series of questions such as:**
- What is ‘community’?
- In what ways might theatre and performance be understood as techniques for producing or challenging ‘community’?
- How have theatre-makers approached ‘community’ as a concept and practice in
On successful completion of this module a student will be expected to be able to:

- Demonstrate knowledge of a range of theories of ‘community’ and related concepts
- Relate those theories and concepts to theatre practices and theories, seen in historical context
- Apply techniques of analysis and documentation in their own work, and to the performance work of others
- Engage in performance-making as both technique and outcome of research

Module description

Critical Practice is a core module studied throughout BA Theatre and Drama Studies at Birkbeck. In this module, the theme to be examined is ‘communities’. The module explores the multiple ways in which theatre has functioned as a locus of social gathering, identity formation, and educational and political practice at various points in history and across the world. The module explores definitions of ‘community’, the processes by which ‘communities’ are formed, and a series of cognate concepts (for example, gender, sexuality, ‘race’, nation, *communitas* and *anomie*) in relation to a range of theatre practices and methodologies. These may include (but are not restricted to): the performance of tragedy in ancient Athens; ‘stage Irishness’ in the eighteenth and nineteenth centuries; British community theatre, dance, and theatre-in-education; theatre, activism and politics in the United States in the twentieth century; Boal’s Theatre of the Oppressed; and contemporary ‘applied’ and socially engaged performance. The module is taught through a weekly three-hour class involving practical group work, group research projects, discussion of screenings and performances, split equally with independent practice. In the Autumn term, the class is run by the module convenor. In the Spring term, a visiting artist will facilitate the class, culminating in a sharing of work. Throughout the module students maintain a journal documenting their work in and out of class time.

If a student misses more than two sessions in the Spring term, they may be asked to complete an alternative written assessment and/or prevented from participating in the group presentation. Attending class more than twenty minutes late or leaving more than twenty minutes early will be considered equivalent to an absence. There may be a number of mitigating circumstances that mean that students are unable to attend class, which will be dealt with sympathetically by members of staff. Additional assessment or prevention from participation in the presentation should not therefore be construed as a punishment, but rather understood as being informed by the need to ensure parity and fairness in the assessment of group work.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework exercise</td>
<td>1,000 words plus visual material</td>
<td>10%</td>
</tr>
<tr>
<td>Performance presentation</td>
<td>Presentation plus 1,500 words written response</td>
<td>40%</td>
</tr>
<tr>
<td>Essay</td>
<td>3,000 words</td>
<td>50%</td>
</tr>
</tbody>
</table>

Essential reading

Diane Amans, ed., *An Introduction to Community Dance Practice*, (Basingstoke: Palgrave Macmillan 2008)


This course is a combination of theory and practice. At least two theatre trips specific to this course will be undertaken by the group. These are essential to the course of study.

**Narratives of the Body**
ENHU005S5 (Level 5: 30 credits) BA Humanities option module; also available as an option to students on other BA programmes though Year 2 BA Arts and Humanities students have priority
Thursday 6.00-7.20pm
Module planner: Dr Jo Winning (j.winning@bbk.ac.uk)

Module information at: [http://www.bbk.ac.uk/study/modules/enhu/ENHU005S5](http://www.bbk.ac.uk/study/modules/enhu/ENHU005S5)

**Romance**
AREN165S5 (Level 5: 30 credits) BA English option module; also available as an option to students on other BA programmes
Tuesday 7.40-9.00pm
Module planners: Dr Isabel Davis (i.davis@bbk.ac.uk) and Dr Anna Hartnell (a.hartnell@bbk.ac.uk)

**This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.**

This course aims:
- to introduce students to the concept of Romance as a genre within literature and drama
- to explore Romance writing within its cultural context
- to consider the question of readership in relation to Romance as a genre
- to consider changes and continuities in Romance across periods, geographies and contexts studied
• to investigate genre as a concept

Module Description
Where does Romance come from? How has the genre of Romance changed over time, and how has it stayed the same? What forms did magic, chivalry, and adventure take in medieval English Romance, and what purposes did they serve? What are the connections between Romance and religion, politics, or beliefs about gender or social status? Who reads Romances, for what reasons, and in what settings? What is the relationship between Romance and literary form? How did debates about Romance shape the emergence of the American novel?

These are just some of the questions we will consider on this module. This course will offer students the chance to read a wide range of romances while thinking about the characteristics and uses of the genre. We will explore texts by a variety of authors, including Marie de France, Geoffrey Chaucer, Jane Austen, Nathaniel Hawthorne, Daphne Du Maurier, Helen Fielding, pseudonymous work published by Mills and Boon and, of course, Anonymous. At the same time, this course will consider the transformations in the genre over time, its interconnectedness with its social contexts, and its relationship to ‘the literary’. We will discover that many modern assumptions about Romance don’t adequately account for the importance, diversity, and influence of the genre within English literature.

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<th>Assignment</th>
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<tr>
<td>Short Essay</td>
<td>1500 words, term 1</td>
<td>10%</td>
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<tr>
<td>Long Essay</td>
<td>(2500 words)</td>
<td>45%</td>
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<tr>
<td>Exam</td>
<td>2 essays in a three-hour exam</td>
<td>45%</td>
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Essential Reading
Jane Austen, *Northanger Abbey* (1818)
Nathaniel Hawthorne, *The Scarlet Letter* (1850)
Pauline Hopkins, *Of One Blood, Or, The Hidden Self* (1903)
Daphne du Maurier, *Rebecca* (1938)

Recommended Further Reading


**Space in Performance: Critical Practice II**

AREN097S5 (Level 5: 30 credits) Compulsory for Year 2 BA Theatre and Drama Studies; also available as an option to students on other BA programmes

Thursday 6.00-9.00pm

Module planner: Dr Fintan Walsh (f.walsh@bbk.ac.uk)

**Module outcomes and aims**

This module aims to:

- Explore the conceptual, historical, political and practical relationships between ‘space’ and ‘theatre’
- Survey approaches to space made by theatre artists in modernity, examining practices including (but not limited to): scenography, site specific performance, installation and performance art
- Extend students’ skills and techniques for analysing and documenting performance as a practice of making meaning
- Build upon students’ existing skills and knowledge regarding the use of performance as a practice of research and enquiry

The module will raise a series of questions such as:

- What is the material relationship between spaces of performance and theatrical production?
- How have artists chosen to make use of theatre as a spatial practice to reflect upon society and to construct new worlds and situations?
- How might space ‘itself’ be analysed and approached as performance?

On successful completion of this module a student will be expected to be able to:

- Identify and interrogate relationships between ‘space’ and ‘theatre’ as categories of
practice and analysis

- Differentiate between a series of theatrical and artistic methodologies with a specific concern with space
- Apply techniques of analysis and documentation in their own work, and to the performance work of others
- Recognise and explore performance as both technique and outcome of research

Module Description
Critical Practice is a core module studied throughout the four years of BA Theatre and Drama at Birkbeck. In the second year, the theme to be examined is ‘space’. Exploring ‘space’ as a foundational attribute of theatre practice, the module introduces students to a range of theatre and performance methodologies, case study works, and critical literatures from within and outside the discipline of theatre and performance studies. The module is taught through a weekly three-hour workshop class, which involves practical group work, group research projects, discussion of screenings and performances, and independent practice. Throughout the module students maintain a journal documenting their work.

Since students are awarded a group mark as part of their assessment for Critical Practice in the Spring term, their attendance at group-based workshops and rehearsals in this term is mandatory. If a student misses **more than two sessions in the Spring term**, they may be asked to complete an alternative written assessment and/or prevented from participating in the group presentation. Attending class more than twenty minutes late or leaving more than twenty minutes early will be considered equivalent to an absence. There may be a number of mitigating circumstances that mean that students are unable to attend class, which will be dealt with sympathetically by members of staff. Additional assessment or prevention from participation in the presentation should not therefore be construed as a punishment, but rather understood as being informed by the need to ensure parity and fairness in the assessment of group work.

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<th>Assignment</th>
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<tr>
<td>Coursework exercise</td>
<td>1,000 words plus visual material</td>
<td>10%</td>
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<tr>
<td>Performance presentation</td>
<td>Presentation plus 1,500 words written response</td>
<td>40%</td>
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<tr>
<td>Essay</td>
<td>2,500 words</td>
<td>50%</td>
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Essential reading
Jen Harvie, Theatre and the City (Basingstoke: Palgrave Macmillan 2009)
D.J. Hopkins, Shelley Orr and Kim Solga, eds., Performance and the City (Basingstoke: Palgrave Macmillan 2011)
Nick Kaye, Site Specific Art: Performance, Place and Documentation (London and New York: Routledge 2000)
Miwon Kwon, One Place After Another: Site Specific Art and Locational Identity (Cambridge, MA: MIT Press 2004)
Mike Pearson, Site Specific Performance (Basingstoke: Palgrave Macmillan 2010)
Mike Pearson and Michael Shanks, Theatre/Archaeology: Disciplinary Dialogues (London and New York: Routledge 2001)
Nicholas Whybrow, ed., Performance and the Contemporary City: an Interdisciplinary Reader (Basingstoke: Palgrave Macmillan 2010)
David Wiles, A Short History of Western Performance Space (Cambridge: Cambridge University Press 2003)

This course is a combination of theory and practice. At least two theatre trips will be undertaken by the group. These are essential to the course of study.

Theatre in London Now
ENHU001Z5 (London Spaces) Core for BA Theatre Studies students in Years 2 & 3
ENHU001Z6 (London Policies and Communities)
Monday 7.40-9.00pm (selected weeks – to be advised) NB students taking the Communities module will have termly sessions on another evening of the week

NB These modules are zero-weighted in terms of credit

This module aims to:
- Introduce students to a range of research methods and critical topics in theatre and performance studies
- Develop students’ reflective, critical and experiential approach towards contemporary theatre in London
- Enable students to relate their learning from different modules across the degree programme to theatre in London
- Develop students’ reflective, study and personal development skills

The module will raise a series of questions such as:
- What is the range of critical perspectives available for the analysis of performance?
- What is the role of the spectator in the creation of meaning in theatre practice?
- What are the key contexts and conditions in which contemporary theatre in London takes place?
- What are current trends of contemporary theatre in London?

On successful completion of this module a student will be expected to be able to:
- Identify and deploy a specific critical lens to explore examples of contemporary theatre practice
- Critically reflect upon a range of aspects of the theatre event
- Relate materials studied across the degree to select examples of contemporary theatre practice
- Demonstrate skills of research, critical reflection and writing

Module description:
Theatre in London Now is a core module studied throughout the degree by all Birkbeck Theatre Studies students (single and joint honours). It seeks to enable and cultivate close critical analysis of performance taking place in London now, and to offer access to the research methods and skills necessary to undertake that analysis. The topics it addresses include the key contexts and conditions in which contemporary theatre in London takes place, the role of the spectator in the creation of meaning in theatre practice, and a range of critical perspectives available for the analysis of performance. To this end, each year group attends five set performances throughout the year. These function as the basis of seminar discussion and the final pieces of assessment. Through participation in Theatre in London Now, each student gradually builds an archive of materials and critical writings related to their theatregoing undertaken during the course. These materials are addressed each year in terms of a particular theme. For year 2, the theme is 'space', and for year 3, 'community and policy'.
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<th>Assignment</th>
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<tbody>
<tr>
<td>Short coursework exercise</td>
<td>1,500 words</td>
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<tr>
<td>Written portfolio</td>
<td>3,000 words</td>
<td>50%</td>
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<tr>
<td>Viva voce</td>
<td>Verbal examination</td>
<td>50%</td>
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**Essential reading**

Students will be provided with select extracts of critical materials in relation to the year’s theme. In addition to this, students should make use of the following resources:

**Study skills:**


**General texts on drama, theatre and performance studies**


Palgrave Macmillan’s excellent *Theatre & series* – a collection of pocket-sized critical introductions to key concepts in theatre and performance studies – is also highly recommended.

**Second and Third Year BA Theatre Studies students only. Requires viewing of five performances during the Autumn and Spring terms, set by the module convenor.**

**Theories of Theatricality and Performance**

ENHU001S5 (Level 5: 30 credits) Compulsory for Year 2 BA Theatre Studies programmes; also available as an option to students on other BA programmes

Wednesday 6.00-7.20pm

Module planner: Dr Louise Owen ([l.owen@bbk.ac.uk](mailto:l.owen@bbk.ac.uk))

**Module outcomes and aims**

This module aims to:

- Explore some of the major debates in theatre and performance theory of the modern period
- Offer an understanding of the relationship between theories, practices and their historical context
- Apply theoretical concepts to examples of practice
- Consolidate skills in researching, analysing and critiquing theatre and performance and associated writings

The module will raise a series of questions such as:

- What arguments have theatre-makers and theorists made regarding the function and nature of theatre and performance?
- In what ways, and through what media, have they made these arguments?
- What is the relationship between representational practices within and beyond the
On successful completion of this module a student will be expected to be able to:

- Show awareness of the range and variety of key critical and theoretical debates in theatre and performance studies;
- Demonstrate knowledge and understanding of a range of key practitioners and theorists and their cultural and historical contexts;
- Research, describe, theorise, interpret and evaluate performance texts and performance events from a range of critical and theoretical perspectives.

**Module Description**

Building upon the skills of analysis developed in the first year core module ‘Theatre Languages’, the second year core module ‘Theories of Theatricality and Performance’ introduces some of the major debates in performance theory and practice from the late nineteenth century to date. The first half of the module will focus upon the relationship between theatrical function and representational form, examining the propositions theatre-makers and critics have made regarding theatre practice and its social, educational and aesthetic effects. The second half of the module will explore definitions of the nature of theatre and performance offered by theorists and theatre-makers, raising questions about ‘liveness’, ‘mediation’, ‘performativity’ and the ways in which racial, sexual and national identities come to be constructed. The module will draw upon the work of a wide range of theorists, practitioners and critics, and analysis of three contemporary productions will form the basis of discussion in three seminars, providing opportunities to apply theoretical debates to current performance practice.

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<tr>
<td>Coursework exercise</td>
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<tr>
<td>Assessed Essay 1</td>
<td>2,000 words</td>
<td>40%</td>
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<tr>
<td>Assessed Essay 2</td>
<td>3,500 words</td>
<td>60%</td>
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**Essential reading**


Howard Barker, Arguments for a Theatre (Manchester and New York: Manchester University Press 1997)

Howard Barker, Scenes from An Execution (1984)


Bertolt Brecht, Life of Galileo (1952)


Caryl Churchill, Cloud Nine (1979)

Anton Chekhov, The Seagull (1896)

RoseLee Goldberg, Performance Art: from futurism to the present, 3rd edition (London: Thames & Hudson 2011)

Alfred Jarry, Ubu Roi (1896)

Sarah Kane, Blasted (1995)
Rebecca Schneider, Performing Remains: Art and War in a Time of Theatrical Re-enactment (London and New York: Routledge 2011)

At least two theatre trips will be undertaken by the group. These are essential to the course of study.

The Novel
ENHU009S5 (Level 5: 30 credits) Compulsory for Year 2 BA English; also available as an option to students on other BA programmes
Tuesday 6.00-7.20pm
Module planner: Dr Carolyn Burdett (c.burdett@bbk.ac.uk) and Dr Anna Hartnell (a.hartnell@bbk.ac.uk)

- To gain familiarity with a range of novels of different kinds and periods.
- To understand and engage with some of the critical and theoretical discussions around the definition of the novel.
- To develop an understanding of critical contexts related to the novel’s development, such as realism, modernism, postmodernism and postcolonialism

This course explores the development of the novel as an international form, looking at examples from the eighteenth to the twenty-first century. It follows a loose chronology, charting the emergence of realism, modernism and postmodernism, as well as exploring the significance of postcolonialism and transnationalism for the novel.

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<th>Assignment</th>
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<tr>
<td>Coursework</td>
<td>1,500 words</td>
<td>10%</td>
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<tr>
<td>Assessed Essay</td>
<td>2,500 words</td>
<td>45%</td>
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<tr>
<td>Unseen Exam</td>
<td>3 hours</td>
<td>45%</td>
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Primary Reading
Margaret Atwood, The Handmaid’s Tale
Daniel Defoe, Robinson Crusoe
Henry Fielding, Joseph Andrews
J. W. Goethe, The Sorrows of Young Werther
George Eliot, Silas Marner
Stephen Crane, Maggie: A Girl of the Streets
Virginia Woolf, To the Lighthouse
Thomas Pynchon, The Crying of Lot 49
Salman Rushdie, Shame
Caryl Phillips, Crossing the River
Marjane Satrapi, Persepolis: The Story of a Childhood and the Story of a Return

Secondary Reading

Students interested in taking this module as an option in 2015-16 are advised to attend the introductory lecture on The Novel and Aspects of Medieval and Renaissance Literature in Room B04 on Monday 27th April from 6.00-7.20pm.
Tragedy
AREN157S5 (Level 5: 30 credits) Dual validated BA English and BA Theatre Studies option module; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm
Module planners: Dr Gillian Woods (g.woods@bbk.ac.uk) and Dr Peter Fifield (p.fifield@bbk.ac.uk)

Module Outcomes and Aims
- to consider the virtues and limits of tragedy as a way of reading and classifying literature
- to consider the political implications of the idea of tragedy
- to investigate whether classical ideas of tragedy can remain relevant in the contemporary world

Module Description
Students will consult theories of tragedy from Aristotle and Artaud to Raymond Williams and Terry Eagleton. A number of major texts within the canon of tragic literature will be studied. These may include texts such as Sophocles, *Oedipus the King*; Christopher Marlowe, *Doctor Faustus*; Shakespeare, *King Lear*; Thomas Hardy, *Tess of the D’Urbervilles*; Henrik Ibsen, *Hedda Gabler*; Samuel Beckett, *Endgame*; Arthur Miller, *Death of a Salesman*; Toni Morrison, *Beloved*; Sarah Kane, *Phaedra’s Love*. Students on the course will be encouraged to consider the virtues and limits of tragedy as a way of reading and classifying literature; the political implications of the idea of tragedy; and whether classical ideas of tragedy can remain relevant in the contemporary world.

The module will be taught by a combination of lecture and seminar.

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<th>Assignment</th>
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<tbody>
<tr>
<td>Coursework essay</td>
<td>2000 words max</td>
<td>20%</td>
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<tr>
<td>Coursework essay</td>
<td>3000 words max</td>
<td>40%</td>
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<tr>
<td>Exam</td>
<td>3 hours unseen</td>
<td>40%</td>
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Essential reading
Over the summer you should begin reading Aristotle’s *Poetics* and some of the primary texts listed in the description above (starting with the earliest).

Background reading:

Writing Fiction
AREN124S5 (Level 5: 30 credits) BA English option module; also available as an option to students on other BA programmes (but not BA Creative Writing students). 
Allocations for this module will be first-come-first-served across all year groups, although priority will be given to full-time Year 2 students and part-time Year 3 students who cannot take a Level 5 module in their final year of study
Monday 7.40-9.00pm
Module planner: Helen Harris (helen.harris@bbk.ac.uk)

Module Outcomes and Aims
This module will:
- Enable students to develop their skills as writers of fiction
- Deepen students’ awareness of the writer’s craft through exercises and practice
- Develop students’ skills of self-evaluation and constructive analysis of the work of others
- Enable students to consolidate learning through lecturer/peer feedback
- Enable students to develop work in progress
- Develop students’ awareness of the industry-standard expectations for the presentation of fiction
- Enable students to explore different genres of fiction writing
- Enable students to develop skills in editing and revising their own writing

**Module Description**

This course combines workshops in which students develop their skills in writing their own fiction, with lecture and seminar discussion of the general elements of fiction writing, such as character, plot, structure, dialogue, point of view, voice and genre. There will be an emphasis on the short story, but students may choose to develop ideas for longer pieces of fiction.

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<tr>
<td>Coursework</td>
<td>Exploratory piece: 1500 words.</td>
<td>10%</td>
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<tr>
<td>Short Story or beginning of a</td>
<td>2500 words</td>
<td>45%</td>
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<tr>
<td>longer piece of fiction</td>
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<tr>
<td>Short Story or extract from a</td>
<td>2500 words</td>
<td>45%</td>
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<tr>
<td>longer piece of fiction</td>
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**Essential Reading**


**Please note:** over the course of this module students will be expected to undertake a number of written exercises and also to participate in writing workshops. These involve submitting your own work for peer review. Students will also need to read and study closely a number of short stories and extracts provided over the year - as well as the course handbooks - in order to enhance their understanding of the craft of writing fiction. These stories and extracts will be taken from a wide range of contemporary authors and genres.

**Level 6 modules descriptions**

**British Literature, 1945-79**
ENHU071S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm
Module planner: Dr Caroline Edwards (caroline.edwards@bbk.ac.uk) and Dr Martin Paul Eve (martin.eve@bbk.ac.uk)

*NB Students who have already completed and passed the Literature 1945-79 module cannot take this option.*

**Module Outcomes and Aims**

To provide conceptual, historical and formal frameworks to allow students to understand literature of the post-war era.

**Module Description**

This course examines the cultural history of post-war Britain through the lens of some of the principal writers of the era. We will get all mournful about the end of aristocracy, worry a fair bit about God or Big Brother, explore the end of Empire, examine the new post-colonial cultures of London, and think about class, revolutionary uprisings, and the coming of the Triffids. The course also aims to explore some of the key modes of writing and movements that emerged in the wake of Modernism: the return of Realism, the 1950s “Golden Age” of genre fiction, the neo-avant-garde writing of the 1960s, Postmodernism and the new generation of experimentalists that began writing as the ‘post-war consensus’ collapsed, British Revival Poetry, feminist writing, typographic experimentation and the reimagining of the novel, and
radical theatre in the 1970s.

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<tr>
<td>Exercise</td>
<td>Unassessed</td>
<td>0%</td>
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<tr>
<td>Assessed Essay 1</td>
<td>2500-3000 word essay</td>
<td>50%</td>
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<tr>
<td>Assessed Essay 2</td>
<td>2500-3000 word essay</td>
<td>50%</td>
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Key texts will include:
Evelyn Waugh, *Brideshead Revisited* (1945)
George Orwell, *Nineteen Eighty-Four* (1948)
Doris Lessing, *The Grass is Singing* (1950)
John Wyndham, *The Day of the Triffids* (1951)
Ian Fleming, *Casino Royale* (1953)
Sam Selvon, *The Lonely Londoners* (1956)
Alan Sillitoe, *Saturday Night and Sunday Morning* (1958)
Daphne Du Maurier, selected stories from *The Breaking Point* (1959)
Tom Raworth, “Ace” (1974)
Christine Brooke-Rose, *Thru* (1975)

**Charles Dickens**
AREN158S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Monday 6.00-7.20pm
Module planner: Dr David McAllister ([d.mcallister@bbk.ac.uk](mailto:d.mcallister@bbk.ac.uk))

*NB* BA English students cannot take this module in second year because it clashes with the second year compulsory module: “Aspects of Medieval and Renaissance Literature”.

**Module Outcomes and Aims**
By the end of the course, a student will be able to:
- Demonstrate knowledge of a broad range of Dickens’s writing, from his earliest sketches to his late novels
- Discuss some of the important historical, social and political contexts within which Dickens’s writing emerged, and identify how his writing engages with them
- Identify and discuss the connections between Dickens’s fictional and non-fictional writings
- Offer informed comment on Dickens’s engagements with, and diversions from, the dominant literary forms and techniques of his age.
- Enhance essay-writing skills
- Plan and pursue independent study
- Reflect on his/her learning process
- Respond to feedback in a constructive way
- Enhance time-management skills

**Module Description**
The module aims to give students a broad knowledge of Dickens’s work as a writer whose work shaped, and was shaped by, the literary, social and political culture of the mid-nineteenth century. We will be looking in detail at both some of his best known novels and some works which are less familiar, in an attempt to gain a rounded picture of Dickens’s
extraordinary literary career.

The module will look at his role as a social campaigner and his current status as the most eminent of all Victorian writers, but we'll also look at Dickens’s oddness: the weird subjectivities of the characters he writes, his insistence on giving life to inanimate objects, and his fascination with ghosts and corpses. A series of student presentations on Victorian topics will help to ground our readings of these novels in their cultural and historical contexts.

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<tr>
<td>Commentary</td>
<td>1000 words</td>
<td>10%</td>
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<tr>
<td>Essay 1</td>
<td>2500 words</td>
<td>45%</td>
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<tr>
<td>Essay 2</td>
<td>2500 words</td>
<td>45%</td>
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**Essential Reading**
The Old Curiosity Shop; Dombey and Son; A Christmas Carol; David Copperfield; A Tale of Two Cities; Great Expectations; Our Mutual Friend. Pieces of Dickens’s journalism and travel writing will be distributed via Moodle.

**Critically Queer**
ENHU002S6 (Level 6: 30 credits) Dual validated BA English and BA Humanities option module; also available to students on other BA programmes
Monday 7.40-9.00pm
Module planners: Prof Anthony Bale (a.bale@bbk.ac.uk) and Dr Jo Winning (j.winning@bbk.ac.uk)

**This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.**

**Module Outcomes**
- To explore ‘queer’, ‘gay’ and sexually-dissident literary-critical practice
- To understand, compare and contrast pre-modern, modern and contemporary queer practice
- To become familiar with queer theory, including the work of Foucault, Sedgwick and Butler

**Module Description**
The aim of this course is to examine ‘queer’, ‘gay’ and sexually-dissident literary-critical practice, pre-modern, modern and contemporary. You will study a range of critical tools associated with queer critical practice, including the theories of Foucault, Sedgwick and Butler. Students will work with issues of gay history and historiography, texts of sexual dissidence, queer media, drag, and ‘passing’. You will also study dissident practices of reading and writing. The course combines key critical concepts with literary-critical tools (close reading, interpretation, context-based inquiry); an eclectic range of texts and artefacts is covered, from the poetry of the Geoffrey Chaucer and John Gower to modernist prose (Oscar Wilde, Djuna Barnes, Virginia Woolf). The course closes with a consideration of some contemporary cultural artefacts, including Christos Tsiolkas’ Loaded, Sarah Waters’ Tipping the Velvet and the performances of Antony & the Johnsons. Students should be aware that critical theory will be studied in depth.

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<th>Assignment</th>
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<tr>
<td>Coursework</td>
<td>1500 Words</td>
<td>10%</td>
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<tr>
<td>Assessed Essay</td>
<td>2000 Words</td>
<td>40%</td>
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<tr>
<td>Unseen Exam</td>
<td>3 hours</td>
<td>50%</td>
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Essential Reading
To be completed before the start of the module.

- Geoffrey Chaucer, Portrait of the Pardoner from ‘The General Prologue’, ‘The Pardoner’s Prologue’, ‘The Pardoner’s Tale’, all from *The Canterbury Tales*, gen. ed. Larry D. Benson (Oxford: Oxford University Press, 1987). It is best to read this in the original Middle English, but if you feel unable to do so, use Nevill Coghill’s Penguin translation and then read the Middle English.
- Christopher Marlowe, *Edward II* (any edition)
- Oscar Wilde, *The Picture of Dorian Grey* – any edition is fine
- Virginia Woolf, *Orlando* (NB: use Penguin edition, with photographs, if possible)
- Djuna Barnes, *Nightwood* (preferably Faber & Faber paperback edition)
- Christos Tsiolkas, *Loaded* (use the Minerva paperback edition)
- Sarah Waters, *Tipping the Velvet* (any edition)

For introductory secondary reading, a good place to start is Jeffrey Weeks, *Making Sexual History* (Cambridge: Polity Press, 2000)

Crowds and Power
AREN159S6 (Level 6: 30 credits) BA Humanities option module; also available to students on other BA programmes
Tuesday 6.00-7.20pm
Module planner: Dr Stephen Clucas (s.clucas@bbk.ac.uk)

Module information at: http://www.bbk.ac.uk/study/modules/aren/AREN159S6

Elizabethan and Seventeenth-Century Drama
ENHU055S6 (Level 6: 30 credits) Dual validated BA English and BA Theatre Studies option module; also available to students on other BA programmes
Monday 7.40-9.00pm
Module planners: Prof Sue Wiseman (s.wiseman@bbk.ac.uk) and Dr Gill Woods (g.woods@bbk.ac.uk)

Learning Objectives and Aims
- To engage in depth with key texts in Elizabethan and Seventeenth-Century English drama
- To provide a greater understanding of the material contexts in which these plays were performed
- To introduce a series of key debates and issues around genre, text and performance from the period and to examine how these plays responded to such debates, and helped shape them

Module Description
What happened In London in the 1570s that resulted in the extraordinary flowering of theatre? This module investigates the extraordinary flowering of dramatic activity between the opening of the first permanent purpose-built theatre in London (the Red Lion, Whitechapel, 1569) and the closure of the city’s playhouses by civil war (1642). How far were the conflicting energies that burst onto the capital’s stages coterminous with the wider material and ideological struggles that would in time generate that civil war? Focussing on some of the plays produced in England between the 1570s and the 1630s, the module considers the social tensions they variously articulate, as well as their relationship to the rapidly growing city of London. At the same time, the module will examine the circumstances of the theatre by taking key topics – authors (what did it men to write for the stage?); the repertory and the companies (boy's companies, the relationships between players, plays and places); spaces (outdoor theatre, indoor theatre, court, touring); genre (how comedy and tragedy represent important moments
in the lives of early modern people – apprenticeship; courtship; marriage; death; dispossession). Studying a defined corpus closely will give you an opportunity to develop your own ideas and research and this is reflected in the assessment.

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<th>Assignment</th>
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<tr>
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<td>2000 Words</td>
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<td>Assessed Essay</td>
<td>2500-3,000 Words</td>
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Reading List
Plays studied may include works such as Marlowe’s Tamburlaine, Webster’s Duchess of Malfi, Jonson’s Volpone, and the anonymous Arden of Feversham. We will draw on the excellent resources of London itself (considering the Globe and the Rose theatres) as well as the excellent resources in the field such as the interactive map of early modern London.

Text to buy tbc:

Some recommended further reading:
John Astington, Actors and Acting in Shakespeare’s Time (Cambridge, 2010)
Martin Butler, Theatre and Crisis, 1632-1642 (Cambridge, 1984)
Margot Heinemann, Puritanism and Theatre: Thomas Middleton and Opposition Drama under the Early Stuarts (Cambridge, 1980)
Jeffrey Knapp, Shakespeare’s Tribe: Church, Nation and Theatre in Renaissance England (Chicago, 2002)
David Kastan and Peter Stallybrass, eds., Staging the Renaissance (Routledge, 1992)
Stephen Mullaney, The Place of the Stage (Cambridge, 1988)
Stephen Orgel, The Illusion of Power (Cambridge, 1975)
Glynne Wickham, ed., Theatre in Europe, a documentary history: English professional theatre, 1530-1660 (Cambridge, 2000)

Elizabethan and Seventeenth-Century Poetry
ENHU053S6 (Level 6: 30 credits) BA English option module; also available as an option on other BA programmes
Tuesday 7.40-9.00pm
Module planner: Dr Stephen Clucas (s.clucas@bbk.ac.uk)

Module outcomes and aims
To gain an understanding through the study of poetry of sixteenth- and seventeenth-century attitudes towards poetics, religion, femininity and masculinity, sexuality, city life, court politics and philosophy.

Module Description
This course will survey a broad range of late-sixteenth- and seventeenth-century poetry in a variety of genres and with reference to various social, historical, political and cultural contexts. Authors covered will include Philip Sidney, Edmund Spenser, Walter Raleigh, Fulke Greville, Michael Drayton, John Marston, George Chapman, John Donne, Ben Jonson, George Herbert, Aemilia Lanyer, Andrew Marvell and John Milton. Genres studied will include the Elizabethan sonnet, the religious lyric, the Country House poem, the Pastoral, the Epithalamion, verse satire and the Elegy. The poetry will be studied with a view
to understanding sixteenth- and seventeenth-century attitudes towards poetics, religion, femininity and masculinity, sexuality, city life, court politics and philosophy.

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<th>Assignment</th>
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<td>Unseen Exam</td>
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**Essential reading**

**Primary Texts:**


**Criticism:**


**English Literary Modernism**
ENHU031S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Tuesday 6.00-7.20pm
Module planner: Dr Peter Fifield (p.fifield@bbk.ac.uk)
NB BA English students cannot take this module in second year because it clashes with the second year compulsory module: “The Novel”.

Module Outcomes and Aims

- The course will provide students with a methodology for studying modernism.
- It will equip students with the research tools and conceptual structures for studying twentieth-century literature in depth.
- On completion of the course, students will be able to understand and critique the formal qualities of modernist literature.
- Students will also have a strong grasp of the relationship between literary modernism and its socio-historical context.

Module Description

This course is designed to introduce you to some of the most influential literary works of the early twentieth century, and the rapidly-changing culture which produced them. The best-known works of early twentieth-century English literature (such as Eliot's The Waste Land, Joyce's Ulysses, Woolf's To the Lighthouse) have typically been discussed as examples of 'modernism', a term which is usually taken to mean writing that self-consciously rethinks literature's representational function, resulting in a distrust of conventional literary techniques in favour of experimental verbal forms. But the label of modernism misleadingly attributes a coherence to a very heterogeneous body of writing, a coherence defined solely in terms of its up-to-date-ness. This course will require you to ask what 'modern' can mean in relation to literature and literary culture, and to investigate the claims of novelty and radicalism that some of these writers—and their readers—attached to their work. We will study the historical and social conceptions of the role of the writer, the reader and of literature itself.

The course will be taught in seminars, about a third of which will concern the historical and theoretical context of modernism, while the rest will be based around single texts, ordered roughly chronologically and intended to focus issues raised in the contextual seminars. The course aims to provide you with a methodology for studying modernism: it will equip you with the research tools and conceptual structures to study twentieth-century literature in depth.

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<td>Assessed Work</td>
<td>Research Portfolio</td>
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<tr>
<td>Assessed Essay</td>
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Essential Reading

The main course book is:


Please read one of the following surveys of the period over the summer. They are all available in libraries, and, apart from the Butler, currently in print in paperback.

Tim Armstrong, Modernism: A Cultural History (Polity). Excellent, up-to-date introduction.

Malcolm Bradbury and James McFarlane, Modernism, 1890-1930 (Penguin). Broad overview, with a lot of detail. Slightly old-fashioned now.

Christopher Butler, Early Modernism, Music and Painting in Europe, 1900-1916 (Oxford: Oxford University Press). (This has recently gone out of print, and is under consideration for reprinting). More superficial on literature than the other texts, but more wide-ranging in its interdisciplinary interests.

underpinning the literature of the period.


The following are longer primary texts which will be discussed on the course and which it would be useful to read in advance:


Henry James, ‘*The Turn of the Screw*’ in *The Turn of the Screw and Other Stories* (Oxford: Oxford University Press, 2008)


Ezra Pound, *The Cantos of Ezra Pound* (New York, New Directions, 1934-93), Cantos 1 and 45


Virginia Woolf, *A Room of One’s Own* in *A Room of One’s Own and Three Guineas* (Oxford: Oxford University Press, 2008)


**Fin de Siècle**

ENHU049S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes

Thursday 7.40-9.00pm

Module planner: Dr Ana Vadillo ([a.parejovadillo@bbk.ac.uk](mailto:a.parejovadillo@bbk.ac.uk))

**Module Outcomes and Aims**

**Aims:**

- to broaden and deepen students’ understanding of the late-Victorian period and the diverse cultural movements and trends associated with it;
- to introduce a diverse range of literary and non-literary texts, and understand their differences and connections;
- to provide students with a contextualised understanding of the fin-de-siècle period in relation to both the Victorian period in general and the subsequent period of Modernist experimentation;
- to investigate the validity of identifying fin-de-siècle culture as ‘separate’ from mainstream Victorianism and Modernism, and critically to assess claims for its distinctive aesthetic, political, social and ethical concerns.

**Outcomes:**

- discuss in a critically informed manner a diverse body of literary and cultural texts
from the fin de siècle in the context of wider Victorian debates about art, science, progress, sexuality etc;

- relate aesthetic and generic issues with social/political/ethical ones and vice versa;
- critically assess the ways in which the concept of the fin de siècle has been constructed both in late-nineteenth-century discourses (such as degeneration theory) and in current critical debates;
- identify key elements of fin-de-siècle culture and place this into the context of the period’s relationship with the Victorian age in general and the cultural climate of the early years of the twentieth century.

**Module Description**
The fin de siècle (c. 1880-1900) was a vibrant period of British literature, a moment of transition between the Victorian and Modern eras that resulted in an extraordinary cultural efflorescence. Be prepared for all manner of strange things: Gothic monsters and dastardly foreigners on the streets of London, acts of derring-do in the African wilderness, terrifying women in trousers, possibly smoking opium cigarettes, and that towering figure of late Victorian perversity, Oscar Wilde. The course aims to provide lots of contextual materials from biology, psychology, anthropology, sexology, imperial history, genre theory and literary debate in order to understand texts in their appropriate cultural context.

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**Essential Reading**
Sally Ledger and Roger Luckhurst, *The Fin de Siècle: A Reader in Cultural History.*
Poetry Selections from Charles Baudelaire, Paul Verlaine, Ernest Dowson, Oscar Wilde, Michael Field and Algernon Swinburne.
Bram Stoker, *Dracula* (1897). (Any edition.)

**Lost in the Funhouse: American Literary Fiction Since the 1960s**
Tuesday 6.00-7.20pm (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Module planner: Dr Martin Paul Eve (martin.eve@bbk.ac.uk)

*NB BA English students cannot take this module in second year because it clashes with the second year compulsory module: “The Novel”.*

On completion of this module students will be able to:
- Identify and discuss the key literary texts and thematic issues in American fiction since the 1960s.
- Analyse and assess the work of a range of American writers from across the period.
- Articulate an understanding of the relationship between literature, history and society within the context of late 20th-century and early 21st-century American writing.
- Reflect upon some of the key theoretical interventions and concepts employed in the study of postmodernism, minimalism and post-postmodernism.
- Demonstrate an awareness of how literature and language produces and reflects cultural change and difference.
- Research, develop and present ideas effectively in written form.
Module description
This module will develop students' knowledge and critical understanding of trends in American fiction from the 1960s to the present. This was a remarkable period for experimental North American literature seeing the explosion of the American postmodernist movement followed by a reactionary minimalism that was eventually challenged by a new wave of post-postmodernists. Throughout this module we will look at the broad trends in this period, both socio-historically thematic and aesthetic, while exploring the theoretical discourses and movements within the academy that parallel the rise of these literary moments.

The course structure synthesises a historical progression from the 1960s with a thematic approach. Areas covered include metafiction, war revisionism, representation and “play”, aesthetic minimalism, marginalised American literature and the financial crisis. Interspersed with this are weeks on specific authors such as John Barth, Thomas Pynchon, Toni Morrison, Jennifer Egan and David Foster Wallace.

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<td>Assessed essay 1</td>
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<td>Assessed essay 2</td>
<td>3,500 words</td>
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Primary Reading
John Barth, “Lost in the Funhouse” [1968]
Octavia Butler, *Kindred* [1979]
Mark Z. Danielewski, *House of Leaves* [2000]
Don DeLillo, *Libra* [1988]
Jennifer Egan, *The Invisible Circus* [1995]
Jennifer Egan, *A Visit from the Goon Squad* [2010]
Dave Eggers, *A Hologram for the King* [2012]
Brett Easton Ellis, *Less Than Zero* [1985]
Louise Erdrich, *Love Medicine* [1984]
Percival Everett, *Erasure* [2001]
Toni Morrison, *Beloved* [1987]
Thomas Pynchon, *V.* [1963]
Ishmael Reed, *Juice* [2010]
Dana Spiotta, *Eat the Document* [2006]
Kurt Vonnegut, *Slaughterhouse-Five* [1969]
David Foster Wallace, *The Pale King* [2011]

Secondary Reading
Woods, Tim, *Beginning Postmodernism* (Manchester UP, 1999)

This module features several long and “difficult” novels that students are advised to read well in advance of the sessions where they are covered. This applies in particular to Thomas Pynchon’s *V.*, Mark Z. Danielewski’s *House of Leaves* and Don DeLillo’s *Libra*.

Medieval Lyric
Half unit: Spring term
ENHU016H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Monday 7.40-9.00pm
Module planner: Prof Anthony Bale (a.bale@bbk.ac.uk)

**This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.**
Module aims and outcomes
To look closely at the formal conventions of medieval lyric poems, considering them in their textual, social and historical context.

Module description
Lyrics are short poems that were intended to be memorised and repeated orally, often through song. Beyond that, though, the term ‘lyric’ is a very broad category and accommodates a vast array of different kinds of verse, ranging from the comic to the serious, from the obscene to the romantic and religious, from light drinking songs to the poetry of consolation. This course offers an opportunity to look closely at the formal conventions of these remarkable poems, considering them in their textual, social and historical context.

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<tr>
<td>Essay 2</td>
<td>Assessed</td>
<td>100%</td>
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Prescribed text:

We will also consult some texts from Karen Saupe, *Middle English Marian Lyrics* (via http://d.lib.rochester.edu/teams/publication/saupe-middle-english-marian-lyrics) and Eve Salisbury, ‘Select Secular Lyrics of the Fourteenth and Fifteenth Centuries’ (via http://d.lib.rochester.edu/teams/text/salisbury_trials-and-joys-secular-lyrics): it would be helpful if you could take a look at these pages before the start of the course.

General reading list:
Boklund-Lagopolou, Katrin, *I have a yong suster: Popular Song and the Middle English Lyric* (Dublin: Four Courts, 2002)
Revard, Carter, ‘From French "fabliau manuscripts" and MS Harley 2253 to the *Decameron* and the *Canterbury Tales.*' *Medium Aevum* 69 (2000), 261-278.

**Webliography:**
What is *mouvance?* [http://www.southampton.ac.uk/~wpwt/mouvance/mouvance.htm](http://www.southampton.ac.uk/~wpwt/mouvance/mouvance.htm)
Medieval lyric resources: [http://www.luminarium.org/medlit/lyriclinks.htm](http://www.luminarium.org/medlit/lyriclinks.htm)
Audio clips of lyrics being sung: [https://www.youtube.com/watch?v=sMCA9nYnLWo](https://www.youtube.com/watch?v=sMCA9nYnLWo)
[http://www.luminarium.org/medlit/mltexts.htm](http://www.luminarium.org/medlit/mltexts.htm)
CD: *Summer is Icumen in - Medieval English Songs*, Hilliard Ensemble / Hillier, Harmonia Mundi Musique d'Abord.

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**Middle English Literature**
AREN149S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Monday 7.40-9.00pm
Module planner: Dr Isabel Davis ([i.davis@bbk.ac.uk](mailto:i.davis@bbk.ac.uk))

**This module fulfils the requirement for BA English students to complete an additional half unit in a medieval discipline.**

**Module Outcomes and Aims**
This module aims to foster an understanding and enjoyment of late medieval literary texts; demonstrate the diversity and sophistication of late medieval culture; offer coaching in close, historically-informed reading of primary texts.

**Module Description**
There is more to late medieval literature than Geoffrey Chaucer and whilst this module will look at some of Chaucer’s writing, it will also expose students to a range of other authors and works. It will cover the most exquisite, curious, radical and comic literary creations from the late medieval past. Magical transformations, apocalyptic visions, talking animals, political struggle, madness: these are just some of the topics which will be covered on this course. This module offers an opportunity to find out about a period from the Black Death to the Wars of the Roses, through its literary culture. In particular the module will look at: *Sir Gawain and the Green Knight*, poetry by Geoffrey Chaucer, Thomas Hoccleve’s ‘Complaint and Dialogue’, *The Book of Margery Kempe*, William Langland’s *Piers Plowman* and some short anonymous romances, plays and lyrics.

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<td>Assessed essay</td>
<td>2500 word Critical Comparison</td>
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<tr>
<td>Assessed essay</td>
<td>2500 word Research essay</td>
<td>45%</td>
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**Essential reading**
These books are all available in the library but you will also find second-hand copies are easily available. Make sure if you are buying these that you get the right editions (see the publication details above). Earlier or newer prints of these editions are acceptable, although an older edition of ‘Sir Gawain and the Green Knight’ may not include the translation that the newer edition does.

We will be studying these texts in Middle English. If you wish, to aid comprehension, you may wish to read a good modern prose translation alongside, where one exists. Do contact me for advice on editions / translations if you need it.

**Further recommended reading:**


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**Milton**

Half unit: Autumn term

ENHU031H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes

Monday 6.00-7.20pm (week 2 autumn to week 2 spring)

Module planner: Prof Sue Wiseman ([s.wiseman@bbk.ac.uk](mailto:s.wiseman@bbk.ac.uk))

**NB** BA English students cannot take this module in second year because it clashes with the second year compulsory module: “Aspects of Medieval and Renaissance Literature”.

**Brief Learning Outcomes, Objectives and Aims**

- Introduce students to the writing of John Milton
- Situate these texts within their historical contexts
- Build on students’ existing experience of Renaissance writing and culture
- Foster a critical engagement with Milton’s writing
- Encourage students to develop skills of close reading, and the capacity to locate these
- Close readings within broad historical and critical narratives.

**Module Description**

This module will set the poetry and prose of John Milton in its tumultuous mid-seventeenth-century context. Our reading will be based around Milton’s great epic poem, *Paradise Lost* (1667), but we will also examine his shorter poetry, including his sonnets, his masque, and his prose (including his famous defence of the freedom of the press,
Areopagitica (1644)). What function does writing acquire in a time of revolution?

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<tr>
<td>Assessed essay</td>
<td>3,000 words</td>
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**Essential reading**


Thomas N. Corns (ed.), *A Companion to Milton* (Blackwells, 2001)


**Modernism and the City**

ENHU005S6 (Level 6: 30 credits) Dual validated BA English and BA Humanities option module; also available as an option to students on other BA programmes

Tuesday 7.40-9.00pm

Module planner: Dr Mpalive Msiska (m.msiska@bbk.ac.uk)

**Module Outcomes and Aims**

- enable students to develop an interdisciplinary approach to the study of key cultural concepts;
- enable students to cultivate independent critical thinking and judgement;
- engage students imaginatively in the process of reading and analysing complex and sophisticated literary and non-literary texts;
- allow students to acquire an interdisciplinary reading of the relationship between modernism and the city;
- enable students to form an historical overview of how modernism has been shaped by and contributed to the city as a formation;
- offer students a knowledge and appreciation of some of the key concepts on modernism and the city as cultural practices;
- help students acquire the critical language used by scholars in the field to analyse the relationship between modernism and the city;
- give students a comparative perspective on representations of modernism and the city.

**Module Description**

The module examines the relationship between Modernism and the City, focussing on how the City has engendered particular forms of subjectivity and cultural expression and on how the idea of the City has itself been shaped by the way the City has been inhabited, thought, imagined and represented. It examines a variety of theoretical reflections on and representations of the City. Among others, it will consider the views of the following: Raymond Williams, Georg Simmel, Walter Benjamin, Bertolt Brecht, Alfred Döblin, Jack Kerouac, Allen Ginsberg, Theodore Dreiser, Toni Morrison and Rachel Bowlby. It will explore the City in a variety of cultural genres such as film, the novel, poetry and essays. It will be taught by a combination of Seminars and Lectures.

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<td>Essay 2</td>
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<td>Exam</td>
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**Reading list**

*Please note that texts are indicative at this stage and therefore subject to change.*


**Reading 21st Century Fictions**
AREN178S6 (Level 6: 30 credits) Dual validated BA English and BA Humanities option module; also available as an option to students on other BA programmes
Thursday 6.00-7.20pm
Module planner: Dr Anna Hartnell (a.hartnell@bbk.ac.uk)

**Module outcomes and aims**
- To develop a familiarity with the developments of twenty-first century fiction across a variety of forms and genres.
- To gain an understanding of the key theoretical, historical, political, and cultural contexts of twenty-first century fiction, in particular the impact of technological developments and the continuing debates on utopia, dystopia, posthumanism, fantasy and reality.
- To engage with the key theoretical frameworks around twenty-first century cultural representations and learn to apply these frameworks.
- To participate in debates on the status and concerns of twenty-first century literature and culture.

**Module Description**
Reading 21st Century Fiction is an exciting opportunity to explore the dynamic fiction of the new millennium paying close attention to its changing contexts and emergent themes. We will look at a diverse range of international fiction through a variety of media forms and genres including novels, short stories, plays, films, twitter fiction and science fictions.

Texts are grouped around the conceptual themes of technology, fantasy, and political science fiction such as dystopian writing. These themes will allow us to consider the way that these terms inform contemporary experience and have shaped 21st century literature and culture.

How does the increasingly pervasive presence of digital media in our lives affect literature and culture, the ways we read, write and see ourselves? What role does 21st century fiction play in the cultural processes of remembering and forgetting? How can fiction capture the complexity of present and futuristic ideals? How is the human and the 'Other' being reconsidered in the light of technological breakthroughs? These are questions which we will try to answer during the course of the module.

As contemporary scholars, you will enter into unfolding debates such as these and, using the frameworks of contemporary theory and criticism to guide you, formulate responses to texts which are changing the face of fiction. In the process, we will ask, what are the challenges posed by studying 21st century fiction and how do we meet them?
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<td>Assessed essay 1</td>
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**Essential reading**

**Unit 1: Techno Influences and the Posthuman World**

Class 1: Technotexts: Selected reading from McSweeney’s (optional: *House of Leaves* by Mark Z. Danielewski (2000))
Class 2: Remix Writing: Essays by Mark Amerika and Jonathan Lethem (on Moodle)
Class 3: Fandom and Fan Studies: reading available on Moodle
Class 5: The Internet: *Bleeding Edge* by Thomas Pynchon (2013)
Class 6: Virtual Reality: *Gamer*, dir. by Mark Neveldine and Brian Taylor (2009)
Class 7: Posthumanity: *Small Miracles* by Edward M. Learner (2009)

**Unit 2: Contemporary Perspectives: Challenging Reality and the Status Quo**

Class 3: Contemporary Approaches to Myth: *The Penelopiad* by Margaret Atwood (2005)
Class 5: Science Fiction Theatre: *The Nether* by Jennifer Haley (2013)
Class 6: Staging Political Debate: *Seven Jewish Children* by Caryl Churchill (2009)
Class 7: Class and Dystopian Fiction: *By Light Alone* by Adam Roberts (2011)

The essays by Jonathan Lethem and Mark Amerika, and the selected readings from McSweeney’s will be made available in advance on Moodle.

**Suggested Critical Reading**

Mendlesohn, Farah. Rhetorics of Fantasy. (Middletown, Conn: Wesleyan University Press, 2008.)

Romanticism
ENHU004S6 (Level 6: 30 credits) BA Humanities option module; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm
Module planner: Dr Luisa Calè (l.cale@bbk.ac.uk) and Prof Esther Leslie (e.leslie@bbk.ac.uk)
Module information at: http://www.bbk.ac.uk/study/modules/enhu/ENHU004S6

Science Fiction
AREN193S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Wednesday 6.00-7.20pm
Module planners: Dr Joe Brooker (j.brooker@bbk.ac.uk) and Dr Caroline Edwards (caroline.edwards@bbk.ac.uk)

- To develop understanding of debates about genre debates. What is ‘genre fiction’? What distinctions or hierarchies are established between ‘literary’ and ‘genre’ texts? How have our understandings of SF as a genre changed over the twentieth century?
- To become familiar with recurring tropes such as robots, space exploration, genetic engineering, dystopian futures and post-apocalyptic scenarios.
- To explore ways that Science Fiction has acted as a social commentary on contemporary society.
- To consider how Science Fiction has explored ideas including parallel worlds, the implications of technology, and different models of time and reality.
- To gain knowledge of diverse critical approaches to SF, including those from Marxism, structuralism, gender studies, postcolonial theory, cultural history, adaptation studies, ecocriticism and utopianism.

This module introduces students to some of the key concepts and methodological approaches used in the contemporary study of science fiction (SF). SF is understood inclusively, as a capacious genre overlapping at times with fantasy, utopian/dystopian literature, Gothic, satire, speculative fiction, and the alternate mappings of literary history offered by modernism or postmodernism. Focusing on the genre’s development through the twentieth century, we will consider the ways in which SF has evolved through a variety of texts and genres: consistently centring on the novel and the short story, but also making reference to other forms like drama and film. We aim to explore some of the defining interests of SF and to reflect upon its critical reception in secondary literature.

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<th>Assignment</th>
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<tr>
<td>First Assessment</td>
<td>coursework</td>
<td>10%</td>
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<tr>
<td>Assessed Essay</td>
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<tr>
<td>Assessed Essay</td>
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All students must purchase the Wesleyan Anthology of Science Fiction, an extensive collection of short stories. In the syllabus below, stories in this anthology are marked: ***.

Course Plan with Primary Reading
Autumn Term
Part One: Origins & Themes
Week 2: intro: discussion of genre, definitions of SF
3: H. G. Wells, The War of the Worlds (1898)
John W. Campbell, ‘The Last Evolution’ (1932) [available on Moodle]
5: Karel Čapek, Rossum’s Universal Robots (1920)

Part Two: 3: From Pulp to Paranoia
Week 7: Clare Winger Harris, ‘The Fate of the Poseidonia’ (1927) [available on Moodle]
Judith Merril, ‘That Only a Mother’ (1948)***
Judith Merril, ‘Stormy Weather’ (1954) [available on Moodle]
8: Isaac Asimov, I, Robot (1950)
9: Ray Bradbury, Farenheit 451 (1953)
10: Philip K. Dick, ‘We Can Remember It For You Wholesale’ (1966)***
Frederik Pohl, ‘The Tunnel Under the World’ (1953) [available on Moodle]

Spring Term
Part Three: SF, Gender & Sexuality
2: Joanna Russ, The Female Man (1975)
3: Samuel R. Delany, Triton aka Trouble on Triton (1976)
4: Margaret Atwood, The Handmaid’s Tale (1985)

Part Four: New Wave to Millennium
--- ‘The Voices of Time’ (1962) [available on Moodle]
Pamela Zoline, ‘The Heat Death of the Universe’ (1967)***
--- Neuromancer (1983)
Pat Cadigan, ‘Pretty Boy Credo’ (1986)***
Misha Nogha, ‘Chippoke Na Gomi’ (1989) ***
Eileen Gunn, ‘Computer Friendly’ (1989) ***
10: Octavia Butler, ‘Speech Sounds’ (1983)***
--- Dawn (1987)
11: Jonathan Lethem, Gun, with Occasional Music (1994)

Summer Term: It is intended to hold essay tutorials and a panel discussion of Science Fiction, prior to the submission of the final assessment for this module.

Secondary Reading: Recommended
Roger Luckhurst, Science Fiction (2005)
Adam Roberts, Science Fiction (2005)
Bould, Butler, Roberts, Vint (eds), The Routledge Companion to Science Fiction (2009)
James and Mendlesohn (eds), The Cambridge Companion to Science Fiction (2003)
Link and Canavan (eds), The Cambridge Companion to American Science Fiction (2015)

A longer reading list will also be made available. Students will be strongly encouraged to use the resources of SF journals held by the Library.
Sexuality and Modernity: Reading Across Cultures
AREN115S6 (Level 6: 30 credits) BA Humanities option; also available as an option to students on other BA programmes
Tuesday 6.00-7.20pm
Module planners: Dr Heike Bauer (h.bauer@bbk.ac.uk)

NB BA English students cannot take this module in second year because it clashes with the second year compulsory module: “The Novel”.

Module information at: http://www.bbk.ac.uk/study/modules/aren/AREN115S6

The ‘American Century’ and Beyond: US Literature and Culture since 1900
AREN153S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes
Wednesday 7.40-9.00pm
Module planners: Dr Joe Brooker (j.brooker@bbk.ac.uk) and Dr Anna Hartnell (a.hartnell@bbk.ac.uk)

Module outcomes and aims
- To gain familiarity with a range of key US literary and cinematic texts from 1900 to the present.
- To develop an understanding of aesthetic contexts relevant to the development of US literature and culture during this period, including literary naturalism, modernism and postmodernism.
- To develop an understanding of key historical and social contexts relevant to the development of US literature and culture during this period, including the legacy of the colonization of America; the Jazz Age and the Lost Generation; nuclear fear and the Cold War; post-war counter-cultures and the development of consumer culture; the debate about identity politics and post-9/11 America.
- To engage in debates about the status of US literature and culture, in the context of US world power.

Module Description
This course surveys one of the most exciting literary and cinematic landscapes to emerge in what has been termed ‘the American century’. It begins by mapping some of the crucial coordinates of American literature and culture in the first part of the twentieth century, including writing of the Lost Generation, the period known as the Jazz Age, and the emergence of a distinct American literary modernism. The course then moves to explore the hugely fertile post-1945 period, which saw the mass exportation of US economic, political and cultural influence. Post-war America is examined via a series of contrasts between rebellion and conformity, artistic censorship and experimentation, that are the consequence of the domestic front of the Cold War, the 1960s and 70s counter-cultures, the war in Vietnam, the rise of consumer culture and postmodern art. A consideration of identity politics in the 1990s provides an opportunity to reflect on understandings of what it means to be American at the threshold of the twenty-first century. Do we still live in an American-centred world? The concluding part of the course offers a window onto post-9/11 America and probes the significance of US literature and culture in a world in which US power is arguably on the wane.

Assignment Description Weighting
Coursework 1,000 words 10%
Assessed essay 1 2,500 words 45%
Assessed essay 2 2,500 words 45%

Essential Reading
Henry James, ‘The Jolly Corner’ (1908)
Gertrude Stein, Three Lives (1909)
William Carlos Williams, *In The American Grain* (1925)
F. Scott Fitzgerald, *The Great Gatsby* (1925)
Ernest Hemingway, *In Our Time, in The Essential Hemingway* (1925)
William Faulkner, *As I Lay Dying* (1930)
Zora Neale Hurston, *Their Eyes Were Watching God* (1937)
Raymond Chandler, *Farewell, My Lovely* (1940)

We will be looking at Art Spiegelman’s graphic text, *In the Shadow of No Towers* (2004). This is not widely available though there is a copy in Birkbeck library and there are copies on Amazon that you can purchase. Please do try to look at this ahead of the relevant class if possible.

We will also be watching two films in the second half of this course:
*Apocalypse Now*, dir. Francis Ford Coppola (1979)
*The Dark Knight*, dir. Christopher Nolan (2008)

You will need to view these films in advance of the relevant class. They are in Birkbeck library and are also widely available for rental and purchase.

We are reading some long texts on the course. It is highly recommended that before the course begins you read at least a handful of the longer texts, which include: William Carlos Williams, *In The American Grain*; Zora Neale Hurston, *Their Eyes Were Watching God*; Malcolm X, *The Autobiography of Malcolm X*; Don DeLillo, *White Noise*; Bret Easton Ellis, *American Psycho*; Barack Obama, *Dreams From My Father*; Philip Roth, *The Plot Against America*.

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**The Global Eighteenth Century**

AREN200S6 (Level 6: 30 credits) BA English option module; also available as an option for students on other BA programmes

**Wednesday 6.00-7.20pm**

**Module planner: Danny Hayward (to be confirmed)**

*NB Students who have already completed and passed The Global Eighteenth Century half unit/15 credit module cannot take this option.*

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**Module outcomes and aims**

- To develop knowledge of British and Anglophone literature of the long eighteenth century within the context of cultural change associated with international travel and colonialism.
- To foster engagement with the history of international and colonial cultural exchange and its literary dimensions.
- To consider various critical approaches to literature of the period that account for cultural shifts in ideas about gender, nationhood and race.

**Module description**

The eighteenth century witnessed expanding empires, transoceanic travel, colonial encounters, revolutions, rebellions, wars, the rise of the modern nation state and nascent globalization. This module addresses the issues of equality, identity and humanity that frame
this period, paying attention to the contested grounds of race, nationhood and religion. Using the literature of travel and empire as our point of focus, as well as materials dealing with the emergence of modern forms of national consciousness, we will read epistolary discourse, fiction, poetry and travel writing by Jane Austen, Samuel Taylor Coleridge, Mary Wortley Montagu, Laurence Sterne, Jonathan Swift, William Wordsworth and others. We will consider these texts in terms of cultural transformation and change brought about by national and international intercultural encounters, asking what our readings reveal about the impact of empire on the literary imagination. The module will be divided into key themes: colonial discovery, writing intercultural encounter, slavery and abolition, Orientalism, nationalism in a ‘world system’, and Romanticism and the Atlantic world.

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<td>Critical Commentary</td>
<td>1000 words</td>
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<td>Assessed Essay</td>
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<td>Assessed Essay</td>
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**Essential texts you will need copies of:**
Anonymous, *Hamel, the Obeah Man* (paperback editions by Broadview Press or Macmillan)

**Further reading and general reading for the module:**

**The Heavenly Jerusalem: Prophecy and Revelation**
Half unit: Spring term
AREN201H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Wednesday 6.00-7.20pm
Module planner: Dr Luisa Calè (l.cale@bbk.ac.uk)

Through the module you will:
- Read and understand a rich body of prophetic writings from the Book of Revelations to the medieval Pearl Manuscript and William Blake’s *Jerusalem*
- Situate texts in relation to genres, styles and rhetoric of prophecy
- Identify prophetic figures and analyse how they construct their agency as divinely inspired individuals, one of a group of chosen people, or as 'every honest man'
- Historicize prophetic writing in relation to specific reading communities and political situations
- Work out the forms, rhythms, and representations of prophetic time and the ethics of living at the End.
- Analyse apocalyptic productions of the city from the heavenly Jerusalem to the 'Spiritual Fourfold London eternal'
- Develop interdisciplinary approaches to prophetic visions and their iconographies across a range of media

What is it like to think that the world might imminently end? This module introduces you to a range of prophetic writings which ask that and related questions, going from the Book of Revelations to the medieval Pearl Manuscript, civil war prophetic writings, and ending with William Blake’s romantic illuminated book Jerusalem. The range of texts charts the historical articulations and inscriptions of prophetic writings, exploring how they work in different interpretive communities and for different aesthetic and ideological times. We will explore prophetic tropes of time, space, and visionary experiences in a range of genres and situate them in relation to orthodox, eclectic and heretical/radical practices. We will historicize different forms of millenarian experience and community, working out how biblical and other prophetic codes provide narratives of change and anticipate trajectories of open revolutionary processes.

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<td>Coursework piece</td>
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<td>Assessed essay</td>
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The Book of Revelation (Available online in unboundbible.com)


Chester Plays: ‘Prophecies of Antichrist and Doomsday’ (23); ‘Antichrist’ (24); ‘The Last Judgement’ (25) (via http://www.chestermysteryplays.com/history/history/texts_iframe.html)


Abiezer Coppe, The Fiery Flying Roll (1650)

Anna Trapnel, The Cry of a Stone (1654)

John Milton, Paradise Lost (1667), selections


William Blake, Jerusalem, www.blakearchive.org


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**Victorian Novel**

ENHU037S6 (Level 6: 30 credits) BA English option module; also available as an option to students on other BA programmes

**Wednesday 7.40-9.00 pm**

Module planner: Dr Carolyn Burdett ([c.burdett@bbk.ac.uk](mailto:c.burdett@bbk.ac.uk))

**Module Outcomes and Aims**

- To introduce the major Victorian novelistic genres, including realism
- To understand the hybrid nature of the Victorian novel, and the ways it blends realism with melodrama, Gothicism and romance
- Students will be introduced to a series of key debates/issues in the period and will examine how the novel responds to such debates, and helps to shape them

**Module Description**

This module offers the opportunity to read some of the most important, influential and enjoyable literary texts of the Victorian period. The novel comes of age in the nineteenth century, and we will explore its generic and formal hybridity and inventiveness. We study examples of major realist novels as well as novelistic subgenres (these may include the *Bildungsroman*, the Condition-of-England novel, and the sensation or gothic novel). We also examine the ways in which the novel was intimately associated with the most compelling social, economic and political issues of the time, including industrialism, class relations and conflict, political democratisation, the position of women, and the values of the family.
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<tr>
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<tr>
<td>Assessed Essay</td>
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<tr>
<td>Unseen Exam</td>
<td>3 hours</td>
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**Reading List**

George Eliot, *Middlemarch* (1871-2)
Elizabeth Gaskell, *North and South* (1855)
Charles Dickens, *Hard Times* (1854)
Charlotte Brontë, *Jane Eyre* (1847)
Charles Dickens, *Great Expectations* (1860)
Thomas Hardy, *The Mayor of Casterbridge* (1886)

**Other Information**

Reading Victorian novels does entail a commitment to reading: the Victorians rarely wrote short books. However, the course is structured to help you manage reading, often with two and sometimes three weeks devoted to a novel. But it is ESSENTIAL that you do some significant reading over the summer period – it will hopefully be extremely enjoyable!

**W.B. Yeats**

**Half unit: Spring term**

NEW module subject to validation (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes

Wednesday 7.40-9.00pm

Module planner: Dr Joe Brooker ([j.brooker@bbk.ac.uk](mailto:j.brooker@bbk.ac.uk))

**Module outcomes and aims**

- To familiarize students with the life and work of the poet W.B. Yeats.
- To give students extended practice in the close reading of poetry.
- To make connections between Yeats and his contemporaries and contexts, including the Irish Revival and Irish history, and the transition from Victorian to modernist literature.
- To explore Yeats’s poetry thematically, with reference to Ireland, politics, class, gender and myth.

This half-unit module gives students the chance to study intensively one of the most significant modern writers: the Irish poet William Butler Yeats (1865-1939). Though Yeats wrote in numerous genres, the course will focus on his poetry. We will move through Yeats’s long career chronologically, from his beginnings in the Victorian period to his last work on the eve of the Second World War. We will thus observe Yeats emerging as a self-proclaimed ‘last romantic’ from the Celtic Twilight, to find a more succinct and aggressive style around the time of the First World War, partly under the influence of younger modernist poets like Ezra Pound. Each week discussion will concentrate on a small selection of poems. We aim to read these closely and clearly, identifying their formal features as a route to understanding their thematic claims. We will also naturally observe a network of relations and echoes developing between poems across Yeats’s career. Students should expect to read the poetry aloud in class, and to contribute fully to the discussion. Students should also try to familiarize themselves with terms and concepts for the study of poetic form. Historical and cultural backgrounds will be introduced by the course tutor. It is hoped that by the end of the course we will make time to reflect more briefly on some of Yeats’s successors, such as Patrick Kavanagh and Seamus Heaney, as part of our assessment of Yeats’s importance for modern poetry.

Much secondary material has been written on Yeats. Students should engage with this, from biographical material (engagement with R.F. Foster’s two-volume biography, and with the ongoing edition of Yeats’s letters, is encouraged) to the critical history, including recent
readings of Yeats in relation to Irish history and ideas of colonial and postcolonial experience. The first short piece of assessment will give students a choice of producing an annotated critical bibliography on an aspect of Yeats’s work, or producing a poem in Yeatsian style. The second, longer assessment will be an essay on Yeats’s poetry.

The module will run for the length of the Spring Term 2016. The end of the term, when students are preparing the final essay for this module, will roughly coincide with the anniversary of Easter 1916, a critical event in the history of Ireland and of Yeats’s own work.

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<tr>
<td>First Assessment</td>
<td>Bibliography / Poem</td>
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<td>Assessed Essay</td>
<td>Essay</td>
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**Primary Reading**


The following **provisional syllabus** of primary reading consists of poems available in the *Collected Poems*. Phrases in italics below represent the titles of Yeats’s collections of poems.

**Week 1:** Early poems: ‘The Song of the Happy Shepherd’, ‘The Stolen Child’, ‘The Lake Isle of Innisfree’, ‘To Ireland in the Coming Times’


6 [Reading Week]


8 *The Tower*: ‘Nineteen Hundred and Nineteen’


**Secondary Reading: indicative list**


John Kelly (general editor), *The Collected Letters of W.B. Yeats* (Oxford: Oxford University
Word and Image: Pre-Raphaelite Art and Literature
Half unit: Autumn term
AREN202H6 (Level 6: 15 credits) BA English HALF UNIT option module; also available as an option to students on other BA programmes
Thursday 6.00-7.20pm (Week 2 autumn to week 2 spring term)
Module planner: Dr Nicola Bown (n.bown@bbk.ac.uk)

On successful completion of this module a student will be expected to be able to:
• Have familiarity with a wide range of Pre-Raphaelite art and literature
• Be able to discuss visual images in classroom discussion and written work
• Be familiar with historical, literary, art-historical and theoretical approaches to Pre-Raphaelitism
• Be able to critically discuss and evaluate such approaches in relation to specific works of art and literature

Module description:
Word and Image: Pre-Raphaelite Art and Literature will introduce students to the rich variety of artworks produced by the Pre-Raphaelites and their circle. We will study paintings by D.G. Rossetti, JMW Millais, William Holman Hunt, Ford Madox Brown and many others, as well as photographs and sculptures. We will look at poems that influenced the Pre-Raphaelites by Tennyson and Keats, as well as poetry by Pre-Raphaelite poets such as D.G. and Christina Rossetti, and at writings by John Ruskin and William Morris. We will cover themes such as the romance of Arthur, medievalism, and the Pre-Raphaelite interest in social problems such as prostitution.

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<td>Essay</td>
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Essential reading only required at this stage
T.J. Barringer, The Pre-Raphaelites: Reading the Image
Elizabeth Prettejohn, The Art of the Pre-Raphaelites
Lindsay Smith, Pre-Raphaelitism: Poetry and Painting
Final Year Project: BA English
ENHU051S6 (Level 6: 30 credits) BA English option module for BA English finalists only
Module planner: Dr Heike Bauer (h.bauer@bbk.ac.uk)

Module Outcomes and Aims
- The development of skills in independent research.
- The planning and shaping of a substantial research topic.
- The development of skills in planning and time management.
- The development of skills in presentation and drawing up a bibliography.

Module Description
Fourth-year students (finalists) have the opportunity to take a Final Year Project. Taking this option allows you to undertake a substantial piece of independent work, researching and writing on an area of English Literature of your own choice and devising. At the end of the Project, you are required to produce a 6,000-8,000 word dissertation that represents a scholarly, in-depth study of your chosen topic. You will be allocated and receive guidance from a supervisor throughout the Project. Your supervisor can offer you three hours of supervision, and will read and comment on up to 2,000 words of a first draft. Starting in the Summer term prior to your final year, there will also be a support programme of meetings for all students taking the Final Year Project, led by the Module organiser.

Students who wish to opt for the Final Year Project should fill in the Project Proposal Form (see appendix) and hand it in by the deadline stipulated.

While you are not expected to have made a firm decision about your topic, it is helpful in the allocation of supervisors if you can give a general idea of your proposed topic of study. Because the Project is a student-led course that demands a high level of independence and organisation, it is not a suitable option for absolutely everyone. For this reason, the Department may occasionally decide students would do better to take a teacher-led option course. If you have any doubts about your suitability for the Project, you should discuss it with your personal tutor or module planner (name given below).

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<td>Assessed Essay</td>
<td>6000-8000 Words</td>
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Essential Reading
To be agreed in mandatory meeting with Project Supervisor.

Project Support Programme Meetings:
1. What is a Final Year Project? Summer term 2015 (Tuesday, 5 May, 6.00-7.20pm in Room B06 Gordon Square)
2. Brief student presentations and discussion on progress so far: autumn term 2015 (Thursday 12 November 2015, 7.40-9.00pm - venue to be confirmed)
3. Shaping and presenting your Project: spring term 2015 (Thursday 21 January 2016, 7.40-9.00pm – venue to be confirmed)

In addition, you may have a preliminary meeting with your supervisor in spring/summer term of Year 3, PLUS the equivalent of THREE one-hour meetings with your supervisor during Year 4.
Independent Research Project in Theatre and Performance: Critical Practice IV
ENHU103S6 (Level 6: 30 credits) Core for all BA Theatre Studies finalists
Monday 6.00-7.20pm (Taught alongside Theatre in London Now: Student-Led Project)
Also practice sessions Monday 7.40-9.00pm on occasional weeks for those who choose to complete a performance project element

This module aims to:
- Prepare students to work individually in order to research the methods, politics, contexts and aesthetics of their chosen aspect of theatre practice
- Enable students to apply this research to the development of a short performance presentation or an independent dissertation
- Foster analytical and reflective skills in writing critically about contemporary theatre practice

The module will raise a series of questions such as:
- How might a researcher at undergraduate level prepare, research and write a dissertation project?
- What are the requirements and demands of writing a piece of independent research?
- What techniques and strategies might be of particular use to students studying at Birkbeck?
- How can performance practice be integrated into the process of research?

On successful completion of this module a student will be expected to be able to:
- Identify appropriate topics for a piece of sustained research
- Define a research question
- Conduct an effective research process
- Write a dissertation-length project investigating the research question

Module Description
The Independent Research Project: Critical Practice IV is an individual course of study undertaken in the final year. The IRP is an opportunity to work in depth on a particular research question in relation to theatre and performance. It might be understood as the culmination of your work at Birkbeck, as it offers you the opportunity to work, semi-autonomously, with the skills and knowledge that you have acquired here.

In Critical Practice IV, you may pursue one of two pathways. In the first, you apply your research and conceptual insight to the development of an individual performance project. Projects may include a set of designs for a chosen dramatic text, a ten minute solo performance piece, a ten minute facilitation of a workshop, an installation, or another form of project to be negotiated with the module convener. You will also produce written documentation on your process (1,000 words) and a research essay (4,000 words) on the
topic of your performance. In the second pathway, you draw on your practice to develop a long research essay (6,000 words), but you do not present a performance project.

You will develop your skills of analysis, structuring an argument, engaging with a range of research materials, planning a project and making a cogent and critical argument in writing. You should expect to spend a minimum of 50 hours working on this project across the course of the year. You might like to chart your progress by keeping a logbook of hours worked, books consulted, major breakthroughs and problems.

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<tr>
<td>Short coursework exercise (pathways I &amp; II)</td>
<td>Annotated Bibliography and outline of project</td>
<td>10%</td>
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<tr>
<td>Pathway I: Performance project and critical reflection; short research essay</td>
<td>10 minutes &amp; 1,000 words 4,000 words</td>
<td>10% and 30% 50%</td>
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<tr>
<td>Pathway II: long research essay</td>
<td>6,000 words</td>
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Reading List
Students will be expected to identify relevant texts for their independent research. Students may find these books of value in preparing for their project:


Theatre in London Now: Student-Led Project Year 4
ENHU001S6 (Level 6: 30 credits) Core for all BA Theatre Studies finalists
Monday 6.00-7.20pm
(Taught alongside Independent Research Project in Theatre and Performance module)

Module outcomes and aims
This module aims to:
- Support students in their independent research towards their Student-Led Project (alongside their work on the Independent Research Project)
- Enable students to relate their learning from different modules across the degree programme to theatre in London
- Offer a space for students to articulate their reflective, critical and experiential approach towards contemporary theatre in London
- Facilitate the continued development of students’ reflective and critical skills.

The module will raise a series of questions such as:
- How are theatre practices and theatre institutions affected by their social and historical context?
- What is the effect of exploring theatre and performance practices through a particular critical lens?
- In what ways might we see theatre and performance as multi- and interdisciplinary practices?

On successful completion of this module a student will be expected to be able to:
- Plan and execute a programme of research and writing appropriate to final year undergraduate level
- Critically relate materials encountered throughout the degree to select examples of contemporary theatre practice
- Identify and critique a range of aspects of the theatre event
- Demonstrate skills of research, critical reflection and writing
Module Description
Theatre in London Now is a four-year module which is developed progressively, focusing on different aspects of theatre in London. It addresses key contexts and conditions in which contemporary theatre in London takes place, the role of the spectator in the creation of meaning in theatre practice and a range of critical perspectives available for the analysis of performance. It also enables discussion of the major trends present in contemporary theatre in London.

In this final year, on an individual basis, students select a theme through which they discuss the performances visited during the year, and those which they have seen and discussed in their portfolios in years 1-3. They are also invited to offer suggestions for the required performance viewings for the year.

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<td>1,000 words</td>
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<tr>
<td>Written portfolio</td>
<td>3,000 words</td>
<td>50%</td>
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<td>Viva voce</td>
<td>Verbal examination</td>
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</table>

Essential reading
Students will be expected to identify relevant texts for their independent research. Students may find these books of value in preparing for their portfolio and viva voce:


Final Year BA Theatre Studies students only. Taught with the final year Independent Research Project module. Requires viewing of five performances during the Autumn and Spring terms, to be agreed in consultation with the module convenor.
Note on BA Creative Writing Options

Some BA Creative Writing modules are open as option choices to qualifying students on other programmes, but priority for these modules is given to BA Creative Writing students (apart from the Writing Fiction option module which has been specifically designed for students on the other BA programmes and acts as a qualifier for some BA Creative Writing options – see module listings above).

When the selection process opens, if some or all of the BA Creative Writing options listed below do not appear in the listings, students will need to select alternative options and IN ADDITION email e.ranson@bbk.ac.uk with information about the BA Creative Writing option/s they wish to take. Places are allotted on a first-come-first-served basis after allocation of BA Creative Writing students of all year groups and subject to approval by the BA Creative Writing Programme Director.

BA Creative Writing core and compulsory modules are not available to students on other BA programmes as options – these are indicated in the page-at-a-glance timetable above by a plus (+) sign. As a result, information about these modules is not included in these pages.

➡️ Level 5 BA Creative Writing Option modules

**Creative Non-Fiction**
AREN100S5 (Level 5: 30 credits) BA Creative Writing option; also available as an option to students on other BA programmes. Priority places are offered to students on the BA Creative Writing, thereafter to those students who have completed Writing Fiction or another qualifying Level 5 Creative Writing module
Alternate Tuesdays 6.00-9.00pm, autumn and spring terms

Module information at: [http://www.bbk.ac.uk/study/modules/aren/AREN100S5](http://www.bbk.ac.uk/study/modules/aren/AREN100S5)

**Poetry Workshop 1**
AREN041S5 (Level 5: 30 credits) BA Creative Writing option module; also available as an option to students on other degree programmes. Priority places are offered to students on the BA Creative Writing, thereafter to those students who have completed Writing Fiction or another qualifying Level 5 Creative Writing module
Alternate Thursdays 6.00-9.00pm, autumn and spring terms

Module information at: [http://www.bbk.ac.uk/study/modules/aren/AREN041S5](http://www.bbk.ac.uk/study/modules/aren/AREN041S5)

**Scriptwriting Workshop 1: Classic Playwriting**
AREN039S5 (Level 5: 30 credits) BA Creative Writing option module; also available as an option to students on other degree programmes. Priority places are offered to students on the BA Creative Writing, thereafter to BA Theatre Studies students, thereafter to those students who have completed Writing Fiction or another qualifying Level 5 Creative Writing module
Alternate Thursdays 6.00-9.00pm, autumn and spring terms

Module information at: [http://www.bbk.ac.uk/study/modules/aren/AREN039S5](http://www.bbk.ac.uk/study/modules/aren/AREN039S5)
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<th>Description</th>
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<th>Priority Places Offered</th>
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<td>Fiction Workshop 2: The Contemporary Novel</td>
<td>AREN139S6</td>
<td>30</td>
<td>BA Creative Writing option module; also available as an option to students on</td>
<td><a href="http://www.bbk.ac.uk/study/modules/aren/AREN139S6">link</a></td>
<td>Tuesday 6.00–9.00pm</td>
<td>BA Creative Writing, thereafter to those students who have completed Writing Fiction or</td>
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<td>Alternate Tuesdays 6.00–9.00pm, autumn and spring terms</td>
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<td>Scriptwriting Workshop 3: The Radio Drama</td>
<td>AREN142S6</td>
<td>30</td>
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<td><a href="http://www.bbk.ac.uk/study/modules/aren/AREN142S6">link</a></td>
<td>Wednesday 6.00 – 9.00pm</td>
<td>BA Creative Writing, thereafter to BA Theatre Studies students, thereafter to those</td>
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<td>Scriptwriting Workshop 4: The Television Drama (The 60-Minute Script)</td>
<td>AREN205S6</td>
<td>30</td>
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<td><a href="http://www.bbk.ac.uk/study/modules/aren/AREN205S6">link</a></td>
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<td>Alternate Wednesdays 6.00-9.00pm, autumn and spring terms</td>
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When/how will I be able to make my option selections online?
This year the School of Arts is involved in a College pilot to move option selections online, and it is envisaged that option selections will open on **Monday 13th July**. Students will be contacted in advance of the processing opening, and again once the module choice process opens. You will be invited to select options via your online student profile, therefore if you have a library or fees debt you will need to clear this or your profile will be blocked. All BA programmes in the School of Arts who are involved in the pilot will have the same ‘go-live’ date.

**Who do I contact if I have questions about which modules are best for me?**
Please contact your personal tutor to arrange a meeting.

**How many credits or modules should I be taking next year?**
Part-time students will normally take 90 credits (or three modules) per annum. Full-time students will normally take 120 credits (or four modules) per annum. Where a student chooses a **half unit option**, this is worth 15 credits therefore a second half unit will normally need to be taken to complete the credits.

**What do I do if a module description isn’t available yet?**
Not all English and Humanities module descriptions will be fully updated or available online for 2015-16 because some modules are still being approved. Please be patient as this information will appear online as and when updated. In the meantime, if you cannot find the information you need in this booklet or online, please contact your programme administrator.

**What happens if a module is full?**
You will be allocated modules in order of choice, so if your first choice is full we will try to allocate you to your next choice and so on. **Please consider available options carefully then make an advance list of as many of these as possible in order of preference in case some of your preferences are full and you are asked to provide an alternative.** In the event of all your modules choices being full, or if a module is cancelled due to low numbers, we will contact you for replacement choices.

**What if I want to change my modules after I have chosen?**
We strongly encourage careful consideration of your choices *before* making your online selection. This is partly why we are giving students a long "grace period" to consider options. However, if you have a valid reason for changing your module choices, you may request a change in writing via email to your administrator. This will affect your priority status as mentioned in the allocation criteria.

**What do I do if modules I would like to do clash?**
You are required to take core/compulsory modules; if an option module clashes with one of these then you will need to choose another option. **Please carefully check the table on page 5 of this booklet for timetable clashes before you submit your final module selections. You alone are responsible for ensuring you have no clash.**

**When will my module choices be confirmed?**
Module allocations will be confirmed by mid-August via individual My Birkbeck online student profiles. Module choices outside of the Department will be input onto student profiles as soon as they are approved by the relevant programme director and programme administrator.

**What if I would like to take a module outside of the Department of English and Humanities?**
This is possible with the approval of the relevant programme director. Usually the external module must still pertain to current or past studies; this is to minimize difficulty to the student as
different academic disciplines require different approaches to assessment. You are also advised to speak to your personal tutor regarding the module’s suitability.

**Can I access a printed copy of the module information?**
A couple of reference only hard copies of this booklet will be available to consult in the reading room in the basement of Gordon Square. **Please do not remove these from the reading room.** The access code for the reading room is 6163.

**What happens if I do not complete module selections by the nominated deadline?**
As noted in the allocation criteria, years four and three normally have priority in choosing modules. This priority will be forfeited if your module selections are not made by the deadline. Students who fail to meet the deadline will be allocated to modules based on availability and programme requirements. After the deadline, allocations will on a first-come-first-served basis regardless of year group.

**Why are my reading lists short and when will I get my full reading lists?**
At this stage you will only be receiving indicative reading for modules. This list of books is normally the reading that is strongly encouraged to be undertaken before the beginning of the module in the autumn. Full reading lists will be provided in the summer or early autumn via email and/or Moodle. **Please note that the Department retains the right to amend reading lists where, for example, there are changes in staffing or books go out of print. It is recommended that you do not buy any texts for option modules until your module selections have been confirmed.**

**What Level of module should I be taking?**
This will vary according to your year of study and your BA programme. However, you should be familiar with the regulations for your degree programme (Common Awards Scheme or CAS) which can be found at: [http://www.bbk.ac.uk/mybirkbeck/services/rules](http://www.bbk.ac.uk/mybirkbeck/services/rules). You should note that **Level 6 modules are double the weighting of Level 5 modules** under CAS regulations. Finalists should therefore normally take Level 6 modules as this allows for an element of progression (so that final year is weighted more heavily).

**What modules will be available in 2016-17?**
Modules are not decided until February/March of the year before they run. There is a bank of around 100 approved modules that can be taught by the Undergraduate faculty within our Department. It is likely that a module running this year will be taught in a similar form at another point in your degree. For example, one year we might be running Victorian Novel and the following year The Victorians and Their World might run.
## Contacts for Admin Staff and BA Programme Directors

### Course Administrators: School of Arts

<table>
<thead>
<tr>
<th>Arts and Humanities</th>
<th>English and Theatre Studies</th>
<th>Creative Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah Walker</td>
<td>Esther Ranson</td>
<td>Annmarie Shadie</td>
</tr>
<tr>
<td>020 3073 8381</td>
<td>020 3073 8378</td>
<td>020 3073 8379</td>
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<tr>
<td><a href="mailto:sc.walker@bbk.ac.uk">sc.walker@bbk.ac.uk</a></td>
<td><a href="mailto:e.ranson@bbk.ac.uk">e.ranson@bbk.ac.uk</a></td>
<td><a href="mailto:a.shadie@bbk.ac.uk">a.shadie@bbk.ac.uk</a></td>
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<tr>
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<th>Media and Cultural Studies (includes Japanese)</th>
<th>Iberian and Latin American Studies</th>
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<tr>
<td>Dawn Mitchell</td>
<td>Celia Hatton</td>
<td>René Olivé</td>
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<tr>
<td><a href="mailto:culturesandlanguages@bbk.ac.uk">culturesandlanguages@bbk.ac.uk</a></td>
<td>Gertrud Levitt</td>
<td><a href="mailto:culturesandlanguages@bbk.ac.uk">culturesandlanguages@bbk.ac.uk</a></td>
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<th>History of Art and Screen Media</th>
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<tr>
<td>Susan El-Gharaiby</td>
<td>Susan El-Gharaiby</td>
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<tr>
<td>020 7631 6110</td>
<td>020 7631 6110</td>
</tr>
<tr>
<td><a href="mailto:s.el-gharaiby@bbk.ac.uk">s.el-gharaiby@bbk.ac.uk</a></td>
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### Programme Directors, Department of English and Humanities

<table>
<thead>
<tr>
<th>Programme</th>
<th>Director</th>
<th>Email</th>
</tr>
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<tbody>
<tr>
<td>BA Arts and Humanities</td>
<td>Dr Stephen Lucas</td>
<td><a href="mailto:s.clucas@bbk.ac.uk">s.clucas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>BA Creative Writing</td>
<td>Dr Ben Wood</td>
<td><a href="mailto:b.wood@bbk.ac.uk">b.wood@bbk.ac.uk</a></td>
</tr>
<tr>
<td>BA English</td>
<td>Dr Isabel Davis</td>
<td><a href="mailto:i.davis@bbk.ac.uk">i.davis@bbk.ac.uk</a></td>
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<tr>
<td>BA Theatre Studies</td>
<td>Dr Fintan Walsh</td>
<td><a href="mailto:f.walsh@bbk.ac.uk">f.walsh@bbk.ac.uk</a></td>
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Appendix: Final Year Project Proposal Form for BA English

BA ENGLISH (OPTION MODULE)
2015/2016

FINAL YEAR PROJECT
PROJECT PROPOSAL FORM

STUDENT NAME:

PROPOSED TOPIC (your ideas may be general at this stage):

PREFERRED SUPERVISORS (please nominate at least two; your preferences cannot be guaranteed):

Please return this form to englishandhumanities@bbk.ac.uk by Friday 15th May 2015*

* this is so that you can be assigned to a supervisor and meet to discuss your project/reading prior to the summer vacation