

Study Abroad Handbook for Postgraduate students

Department of English Literature and Creative Writing

How to Apply

Grade requirement

You are expected to have a GPA of 3.0, a credit or grade B average or equivalent in a related degree.

You can study at Lancaster for:

- Michaelmas term (October - December)
- Lent term (January - March)
- Michaelmas & Lent term (October – March)

You are required to take 20 - 30 ECTS credits per term. Please note that 30 ECTS credits is a very high workload.

English requirements

Students coming for less than 6 months

If you are coming to Lancaster for less than 6 months, we will still need to review your English Language ability. However, we can accept a wider range of certificates including qualifications listed here or confirmation from your home university.

Language Requirements Overview

We will accept the most recent SELT according to the English Language requirements outlined below or equivalent. There are several ways that you can provide evidence of your English Language ability, details are listed here.

Our English requirements are:

- **IELTS:** 6.5 overall (with at least 6.0 in writing and 5.5 in the other elements);
- **TOEFL IBT:** 87 overall (with at least 22 in writing, 18 in reading and 17 in the other elements);
- **Pearson PTE Academic:** 58 overall (with at least 50 in writing and 42 in the other elements);
- **Cambridge CPE:** 176 overall (with at least 169 in writing and 162 in the other elements);

The language certificates must have been issued within the past 2 years and be valid on the start date of your studies at Lancaster.

If you have any further questions about this, you can email studyabroad@lancaster.ac.uk.

Modules available to Erasmus+ students

Although we make every effort to ensure the accuracy of information about modules, there may be some unavoidable changes. At the Application stage you are only completing a provisional study plan and it will only be confirmed when you arrive in Lancaster. We recommend you have a strong list of back-up options in case you need to make changes to your provisional study plan.

Please note that you can change your mind if you need to and switch your modules during your first week at Lancaster.

CREW401: Approaching the Novel

- ECTS Credits: 10
- Term Taught: Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline
- This is a strict quota module, and there will be only a limited number of places (if any) available to visiting students

Module Tutor: Ines Gregori Labarta

Course Description

This module, taught by a practicing novelist, will be split between:

- a) A weekly lecture / large group discussion on a point of technique and the weekly set text (one hour)
- b) Followed by a small group workshop focused on your own writing (one hour).

Note: This module addresses novels aimed at adults - it is not suitable for students wishing to work on a project for children or young adults. You should come prepared with an idea of what you want to work on from the start of the module. The set texts are a good indication of the styles and genres of novel addressed on this module.

Outline Syllabus

You will be expected to provide written and verbal feedback **each week**. There will also be an accompanying **optional writing prompt** linked to each week's reading to support your independent writing time.

Lecture Topics will be linked to the set texts, will be varied according to the interests of the students on the course, and may include:

- The Character Driven Novel
- Handling Time
- Writing History
- Trauma and Coming of Age
- Camera Angles and Prose: Options in Point of View
- Showing and Telling: A Crash Course in Scene Construction
- Flashbacks, Back story and Narrative Tension
- Turning Problems into Questions: The Critical Reflection
- Bending Genre

Reading List

Primary Texts: - please make sure you have access to these books for the course:

- Yvonne Battle-Felton, *Remembered*
- Nick Bradley, *The Cat and the City*
- Michael Cunningham, *The Hours*
- Carys Davies, *West*

- Bernadine Evaristo, *Mr Loverman*
- Michelle Gallen, *Factory Girls*
- Samantha Schweblin, *Fever Dream*
- C Pam Zhang, *How Much of These Hills is Gold*

Assessment Proportions

At the end of the course you will submit a portfolio that will contain the following elements:

- 3,600-4,000 words of prose fiction (either one continuous extract, or extracts from different chapters of the proposed work) with a synopsis of up to 1 page in length of the proposed project (80%)
- 900-1,000 word Critical Reflective Essay with bibliography (20%)

Submission Date: 12 noon on Friday Week 1, Term 2

CREW402: Seeing Things. Visualising Poetry

- **ECTS Credits:** 10
- **Term Taught:** Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Course Convenor: Prof Paul Farley

Course Description

This module aims to do two things: to encourage the student to think about contemporary poems in several different visual dimensions but always from the viewpoint of the practitioner; and it offers an opportunity for them to develop their own work in progress, while at the same time actively promoting their critical reflection upon the process of writing and the visual dynamics a poem can activate and contain. The module admits that the 'how to' approach might be of less use when it comes to writing poetry, and instead promotes and explores a wider sphere of influences, encouraging experiment and engagement. A critical exegesis allows the student to reflect upon the decisions made and the effects sought in their creative project. These aims will be achieved through a variety of methods:

Content and Structure

The course will be taught by a mixture of tutor presentations and workshops together with personal tutorials. Following a brief contextualising presentation led by the tutor (including definitions of ekphrasis, a brief history of 'looking', vision as theme, the poem itself as visual artefact), students will explore presentations on the specific theme of each session (including photographic ekphrasis, cinematic ekphrasis, the still/moving image poem, the syntax of cinema, looking at the overlooked or marginal, mise en abyme, poetry and the archive) with reference to the set texts under discussion. These poems include:

- 'Six Young Men' by Ted Hughes;
- 'Portrait Photograph, 1915' by Douglas Dunn;
- 'I go back to May 1937' by Sharon Olds;
- 'Long Exposure' by Neil Rollinson;
- 'This is a Photograph of Me' by Margaret Atwood;
- 'A Disused Shed in County Wexford' by Derek Mahon;

- ‘Doves’ by C. K. Williams;
- ‘Dinosaurs in the Hood’ by Danez Smith;
- ‘Our Life Stories’ by Michael Donaghy;
- ‘Over 2000 Illustrations and a Complete Concordance’ by Elizabeth Bishop;
- ‘Musee des Beaux Arts’ by W. H. Auden;
- ‘Two Monkeys by Brueghel’ by Wislawa Szymborska;
- ‘Pebble’ by Zbigniew Herbert.

In addition, when exploring cinematic ekphrasis, there will be discussion of some short experimental films, and film sequences, which will be shown in class.

For the photography element, students are encouraged to explore the University Library’s collection of photography books, located at C Floor, VR4 (and Oversize).

Seminar discussions can include practical writing exercises tailored to the theme of the seminar. Workshop discussion allows for the student to apply the insight gained through reading, reflection and practice, to their own creative work, helping to develop the student’s own work-in-progress. Students will submit samples of their creative work for fellow students and the course convenor to access, read, and reflect upon. In the workshop session, students will receive formative feedback in tutor-led discussion of the work and offer their own feedback on others’ work. This practice-led, workshop model of teaching Creative Writing is as recommended by both NAWA and the AHRC, and replicates the professional experience of responding to feedback from writing groups, first readers, editors and agents. Personal tutorials will also be held, at which point the student will have the opportunity to discuss their ongoing creative project and receive individual formative feedback on their work: a moment of reflection and one-to-one guidance at a useful point in the course, in advance of assessment.

Primary Texts

As above.

Secondary Texts

- Ways of Seeing John Berger
- The Ongoing Moment and See Saw Geoff Dyer
- The Museum of Words James Heffernan
- Camera Lucida Roland Barthes
- On Photography Susan Sontag
- ‘Contemporary Ekphrasis’ Cambridge Quarterly Peter Barry
- The Haunted Gallery Lynda Nead
- The Mirror in the Text Lucien Dällenbach
- Background Reading and Reference
- The Art of Poetry Shira Wolowsky
- Rhyme’s Reason John Hollander
- The Shape of the Dance Michael Donaghy

Useful Anthologies and Sources

- Emergency Kit Shapcott/Sweeney (eds)
- Staying Human Neil Astley (ed)
- Being Alive Neil Astley (ed)
- Identity Parade Roddy Lumsden (ed)
- Poetry by Heart <https://www.poetrybyheart.org.uk/poems/what-if/>
- The Poetry Archive <https://poetryarchive.org>
- Poetry Foundation <https://www.poetryfoundation.org/learn/glossary-terms>

Background Reading and Reference

- The Art of Poetry Shira Wolowsky
- Rhyme's Reason John Hollander
- The Shape of the Dance Michael Donaghy

Assessment Proportions

- 100% Coursework

Assessment: Details of Assessment

The most appropriate form of assessment for the course is a portfolio of set of 10 poems (each poem a 'page' poem, between sonnet and sestina in length), combined with a critical reflection of 900-1000 words.

Students will construct individual projects reflecting their own interests, in consultation with the tutor in their personal tutorial.

CREW406: The Contemporary Short Story

- ECTS Credits: 10
- Term Taught: Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline
- This is a strict quota module, and there will be only a limited number of places (if any) available to visiting students

Course Convenor: Dr Zoe Lambert

Course Description

The short story is a complex and malleable form, and capable of much more than the quintessential modern form, which explores an intense experience in a single moment in time. The module will explore the multiple forms and styles of contemporary short fiction, from a range of cultural backgrounds and nationalities. It will develop the students understanding of short fiction, and requires the students to develop their short stories in relation to contemporary forms, styles and techniques. These include the contemporary lyric, retelling folk and fairy tales, writing place, politics and history, speculative short stories, climate fiction, and experimental stories. We will also explore submitting work to journals and competitions. The module will draw upon stories by contemporary writers, which will be available on Moodle, as well as secondary and critical reading. Teaching will include tutor presentations, writing prompts, seminar discussion and workshopping of students' short stories, as well as a personal tutorial to prepare for assessment.

Primary Reading

Individual stories will be available on Moodle.

Further Reading

- Ford, Richard ed., *The Granta Book of the American Short Story* (Volume 2) (2008: London, Granta).
- May, Charles E. ed., *The New Short Story Theories* (1994: Ohio University Press, Ohio)
- Munro, Alice, *Vintage Munro: Nobel Prize Edition* (2014: Vintage, London)
- Habila, Helen ed, *The Granta Book of the African Short Story* (London: Granta, 2012) Hensher, Philip ed., *The Penguin Book of the British Short Story II* (London: Penguin, 2015)
- Normington, Gregory, ed., *Beacons: Stories of Our Not So Distant Future* (London: Oneworld, 2013)

- Stevick, Philip, ed., *Anti-Story: An Anthology of Experimental Fiction* (London: Simon and Schuster, 1971)
- Page, Ra, ed., *Beta Life: Short Stories from an A-Life Future* (Manchester: Comma Press, 2014)

Assessment Proportions

100% Portfolio

Assessment: Details of Assessment

On completion of the module student will submit:

- a portfolio of short stories totally no more than 4000 words (80% of total mark)
- a reflective essay on the development of their writing in a wider critical context with bibliography, 1000 words (20%)

CREW407: Writing Poetry Today

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Course Convenor: Dr Eoghan Walls

Course Description

This module looks at poetry culture in the UK and beyond, preparing you to enter the world of the publishing poet by closely examining the prize culture, some of the significant prize-winning collections by new poets over the last few years, and current poetry journals.

You will investigate current trends, learning what it takes to get your work read - by editors, publishers and the poetry-consuming public. And you'll put together a publication package with the aim of building your own portfolio in readiness for the vibrant and varied poetry marketplace - which continues to defy predictions of its demise.

Each seminar will be divided into reading and workshopping of your creative work in light of what we've read.

Curriculum Design: Outline Syllabus

Seminar Programme

- Week 1: Seamus Heaney's *Seeing Things* 1991 and his Nobel Speech
- Week 2: Kei Miller's *The Cartographer Tries to Map a Way to Zion* (Carcanet 2014)
- Week 3: Sarah Howe's *Loop of Jade* (Chatto 2015)
- Week 4: Hera Lindsay Bird's *Hera Lindsay Bird* (Penguin 2017) and Andrew McMillan's *Physical* (Cape 2015)
- Week 5: Max Porter's *Grief is the Thing with Feathers* (Faber 2015) and Stephen Sexton's *If all the World and Love were Young* (Penguin 2019)
- Week 6: A selection of current poetry journals chosen by the students.
- Week 7: *The Forward Book of Poetry 2021*
- Week 8: Jacob Polley *Jackself* (Picador 2016), Fiona Benson's *Vertigo and Ghost* (Carcanet 2019)

- Week 9-10. The final text discussed in the last two weeks will be chosen by the students from their favourite recent collections of poetry.

Primary Reading

In addition to this reading list, students will be requested to look at an up-to-date selection of contemporary poetry journals, and to seek contemporary poetry beyond these suggestions:

- Benson, Fiona. *Vertigo and Ghost*. Manchester: Carcanet 2019.
- Bird, Hera. *Hera Lindsay Bird*. London: Penguin 2017.
- Byrne, James and Claire Pollard (ed). *Voice Recognition: 21 Poets for the 21st Century*. Wiltshire: Bloodaxe 2009.
- Hamilton, Nathan (ed). *Dear World and Everyone In it: New Poetry in the UK*. Manchester: Carcanet, 2013.
- Heaney, Seamus. *Seeing Things*. London: Faber 1991.
- Howe, Sarah. *Loop of Jade*. London: Chatto 2015.
- Lumsden, Roddy. *Identity Parade: New British and Irish Poets*. Wiltshire: Bloodaxe 2010. McMillan, Andrew. *Physical*. London: Cape 2015.
- Miller, Kei. *The Cartographer Tries to Map a Way to Zion*. Manchester: Carcanet 2014.
- Patterson, Don and Charles Simic (ed). *New British Poetry*. Minnesota: Graywolf, 2004.
- Polley, Jacob. *Jackself*. London: Picador, 2016.
- Porter, Max. *Grief is the Thing with Feathers*. London: Faber 2015.
- Sexton, Stephen. *If all the World and Love were Young*. London, Penguin 2019.
- *The Forward Book of Poetry 2021*. London: Faber 2020

Assessment proportions

- 100% Portfolio

Assessment: Details of Assessment

10 pages of poetry; 900-1000 word critical reflection and bibliography.

CREW410: Writing Radio Drama

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Dr Tajinder Singh Hayer

Course Description

The aim of this module is to enable you to write drama for radio and podcasts, developing your own scriptwriting style and gaining an awareness of the professional requirements of the genre. We will study exemplar audio dramas and use them to contextualise the creative choices in your own work whilst also exploring the effects of different structural and stylistic approaches.

Peer and tutor feedback will guide the development of your creative portfolio as you work towards a single audio drama script of 22-25 pages. Reflective practice will help you to master the art of redrafting and editing and you will pen a 1,000-word essay placing your experience of this in the context of radio drama.

Taught through a combination of seminars and workshops, we will initially focus on the key elements of writing for audio with weekly tasks corresponding to study themes. Latterly, we will move on to more intensive workshopping of your own work.

Indicative study themes:

- The radio landscape
- Series development
- Narrators
- Navigating through and creating soundscapes
- Beginnings
- Character creation and character voice
- Story structure
- Status shifts
- Script format (and software resources)

Primary Reading

- Grove, C. and Wyatt, S., 2013. *So You Want to Write Radio Drama?* London: Nick Hern Books.
- Rodger, I., 1982. *Radio Drama*. Basingstoke: Macmillan.
- Richards, K., 1991. *Writing Radio Drama*. Sydney, Aus: Currency Press.
- Teddern, S. and Warburton, N., 2016. *Writing for TV and Radio: A Writers' and Artists' Companion*. London: Bloomsbury.

Selected Listening

- Baczkiewicz, S., 2017 [radio]. *Arthur: The Sword of the King*. BBC Radio 4 Extra. 25 September. 21:15.
- Brand, N., 2016 [radio] *The Strange Case of Dr Jekyll & Mr Hyde*. BBC Radio 4. 19 November. 14:30.
- Brooks, R., 2015 [radio] *Mort*. BBC Radio 4 Extra. 21 April. 00:00.
- Catherine, L., 2015 [radio]. *Frankenstein*. BBC Radio 4. 20 December. 00:00.
- Colin, B., 2013 [radio]. *The True Story of Bonnie Parker*. BBC Radio 4. 25 August. 10:45.
- Emanuel, O., 2016 [radio]. *A History of Paper*. BBC Radio 4. 26 January. 14:15.
- Forrest, R., 2010 [radio]. *The Voyage of the Demeter*. BBC Radio 7/4 extra. 31 October. 20:00.
- Harris, E., 2017 [radio]. *The Slow Kapow*. BBC Radio 4. 4 October. 14:15.
- James, C., 2016 [radio]. *Cuttin' it*. BBC Radio 4. BBC Radio 4. 25 February. 14:15.
- Kennedy, A.L., 2010 [radio]. *Confessions of a Medium*. BBC Radio 4. 13 March. 14:30.
- Maggs, D., 2013 [radio]. *Neverwhere*. BBC Radio 4. 26 December. 23:00.
- Macmillan, D and WOODS, E., 2016 [radio]. *Modern Morality Plays: Envy*. BBC Radio 3. 17 February. 22:45.
- Murray, L., 2003 [radio]. *Northern Lights*. BBC Radio 4. 4 January. 14:30.
- Prebble, L., 2018 [radio]. *The Effect*. BBC Radio 3. 28 January. 21:00.
- Rebellato, D., 2008 [radio]. *Cavalry*. BBC Radio 4. 28 March. 14:15.
- Warburton, N., 2008 [radio]. *The Last Days of Grace*. 24 September. 14:15.
- Walker, M., 2016 [radio]. *Tsar - Ivan the Terrible: Absolute Power*. 17 September. 21:00.
- Wilson, G. and Woodhead, M., 2016 [radio]. *The 56*. BBC Radio 4. 14 September. 14:15.
- Woods, S., 2017 [radio]. *Borderland*. BBC Radio 4. 13 February. 14:15.
- Wilkinson, J., 2016 [radio] *The Life and Loves of a She Devil*. 27 February. 21:00.
- Winterson, J., 2016 [radio] *Oranges Are Not The Only Fruit*. BBC Radio 4. 16 April. 21:00.

Assessment Proportions

- 100% Coursework

Assessment: Details of Assessment

On completion of the module, students will submit a portfolio of creative and reflective work (equivalent to 4500-5000 words in total):

- A single radio drama script of 22-25 pages. This can be a complete piece or an extract from a longer work. 80%.
- A 800-1000 word critical reflective essay. Reflecting on the writing and redrafting process; this should also place the script within the specific context of radio drama. 20%

CREW417: Extended prose for Young People

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Elen Caldecott

Course Description

This module will enable students to develop their understanding of prose writing for young people, with a focus on Children's Fiction (8-12 years) and Young Adult Fiction (11+ and 14+). During the module, students will develop an idea for a manuscript suitable for one of these audiences. The manuscript will be informed by the critical discussion of the set texts, targeted writing exercises and participation in workshops. Students will explore voice, point of view, story structure, setting and place, as well as formulate conceptions of the role of gatekeeping, reader expectations, and current movements and trends in the children's publishing landscape. Students may come prepared with a manuscript idea they wish to work on, or they might build on an idea generated in class. Towards the end of the course, students will also be asked to write reflectively on their creative process.

Curriculum Design: Outline Syllabus

Seminar Programme

We will meet for two hours every week to discuss an element of children's or YA fiction, inspired by readings from our set texts. We will allow time during these sessions for writing exercises to consolidate our understanding, and to offer workshop time.

A typical syllabus would be:

- Week 1 - Introduction to the Field
- Week 2 - Getting Started with Fantasy
- Week 3 - On Voice and Language
- Week 4 - Family Stories
- Week 5 - On Structure and Subject Matter
- Week 6 - Striking Out
- Week 7 - Wild Card
- Week 8 - All Alone in Dystopia
- Week 9 - On the Module Assessments
- Week 10 - Comedy and Celebration

Curriculum Design: Select Bibliography

Primary Reading

An indicative 2024 Bibliography might be:

- Week 2: *The Chime Seekers* by Ross Montgomery
- Week 4: *October, October* by Katya Balen
- Week 6: *Brock* by Anthony McGowan
- Week 8: *The Blue Book of Nebo* by Manon Steffan Ros
- Week 10: *The Love Interest* by Helen Comerford (title still tbc)

Secondary Reading

Textbooks:

- Butler, Catherine & Reynolds, Kimberley (eds.), (2014), *'Modern Children's Literature: An Introduction'*, London: Macmillan International Higher Education
- Coats, Karen (2017), *'The Bloomsbury Introduction to Children's and Young Adult Literature'*, London: Bloomsbury
- Gamble, Nikki (2019), *'Exploring Children's Literature'*, 4th edition, London: SAGE

Journals:

- Leaf Journal
- Children's Literature in Education
- International Journal of Young Adult Literature
- The Lion and the Unicorn

Assessment

- 20% Essay(s)
- 80% Portfolio

Assessment: Details of Assessment

Formative Assessment

Students will be offered three opportunities to share their creative work with peers and their tutor, who will then provide formative feedback.

Students will be offered one opportunity to share a sample of their reflective essay with their peers, who will then provide formative feedback.

Students will be offered one tutorial, before summative assessment, to discuss their work with their tutor.

Summative Assessment

Students will be assessed summatively at the end of the module, via a portfolio and reflective essay.

- The portfolio will comprise of 3,600-4,000 words of a prose fiction project (e.g. a novel), plus a 400-500 word synopsis of the proposed project (80%).
- The critical reflective essay will comprise of 900-1,000 words, plus a bibliography (20%).

Students will construct their prose fiction project, reflecting their personal interests, in consultation with the tutor in their personal tutorial.

CREW418: Writing Science Fiction Fantasy

- **ECTS Credits:** 10
- **Term Taught:** Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Ollie Langmead

Course Description

Science Fiction and Fantasy are two incredibly popular, historied genres. This module gives students the opportunity study the particular techniques and processes employed by writers of SFF, and exposes them to a diverse selection of contemporary speculative texts. Students will be given opportunities to explore forms commonly associated with Science Fiction and Fantasy, such as the trilogy and the series, but also look at experimental and marginal forms, such as genre poetry. There are a tremendous amount of sub-genres, and ways of incorporating elements of SFF into literature, and students will be encouraged to consider the broad spectrum of contemporary Science Fiction and Fantasy, encompassing everything from Magical Realism to Weird Horror, and where their own work belongs in regard to it.

Through a series of weekly seminars and workshops we will explore several fundamental elements of writing SFF, and give and receive feedback on works in progress.

Course Outline

Topics addressed will include:

- An introduction to the affordances of speculative fiction
- Writing the extraordinary (defamiliarisation and grounding)
- Working with speculative imagery
- Worldbuilding
- Writing a trilogy or series
- Short and flash SFF fiction
- Writing hybrid genres, and incorporating speculative elements in literature
- Pushing form: a consideration of unusual and experimental forms of SFF
- Writing for Ips

Assessment

This module culminates in the submission of a creative writing portfolio composed of accomplished speculative fiction work. The work will be aware of itself in the context of its genre elements, and this will be further demonstrated by an accompanying critical reflection.

- 1 x 3600-4000 word creative portfolio of materials (80%):
 - Students are asked to submit a creative portfolio of speculative fiction. This should be 3600- 4000 words in length, but more unusual forms, such as poetry and screenplays, will also be considered - please contact a tutor to discuss.
- 1 x 900-1000 word critical reflective essay (20%):

- Students are asked to submit an essay that reflects critically upon their creative work, and places it in context with contemporary speculative fiction texts.

Reading

One of the hallmarks of Science Fiction and Fantasy as genres are their predilection towards lengthier texts, however. As such, students wishing to start reading ahead might like to take a look at:

- Terry Pratchett, *Wyrd Sisters* (1988)
- Terry Pratchett, *Witches Abroad* (1991)
- Terry Pratchett, *Lords and Ladies* (1992)

Some of the other texts we will be looking at include:

- Harry Josephine Giles, *Deep Wheel Orcadia* (2021)
- Jeff Vandermeer, *Annihilation* (2014)
- Max Gladstone and Amal El-Mohtar, *This is How You Lose the Time War* (2019)

Assessment

- 20% Essay(s)
- 80% Portfolio

This module culminates in the submission of a creative writing portfolio composed of accomplished speculative fiction work. The work will be aware of itself in the context of its genre elements, and this will be further demonstrated by an accompanying critical reflection.

- 1 x 3600-4000 word creative portfolio of materials (80%):
 - Students are asked to submit a creative portfolio of speculative fiction. This should be 3600- 4000 words in length, but more unusual forms, such as poetry and screenplays, will also be considered - please contact a tutor to discuss.
- 1 x 900-1000 word critical reflective essay (20%):
 - Students are asked to submit an essay that reflects critically upon their creative work, and places it in context with contemporary speculative fiction texts.

CREW419: Writing Games

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Ollie Langmead

Course Description

The games industry, spanning everything from video games, to board games, to pen and paper roleplaying games (RPGs), is incredibly popular. This ten-week module aims to introduce third-year students to the core principles behind writing games. We will examine the relationship between creative writing and narrative design, critically study contemporary games, and create narrative games of our own.

Through a series of weekly seminars and workshops we will explore several fundamental elements of games writing, and give and receive feedback on prototypes in progress. Students will also be supported in

developing independent research to set their work in context for their critical reflection, and will be given access to resources that will help them playtest their prototypes, and further reflect on how their games are played.

Course Outline

The weekly seminar schedule and topics addressed will include:

- A brief introduction to the games industry.
- Games as a form / forms of game.
- Themes and genres (looking beyond AAA).
- A brief introduction to narrative design.
- Register (writing rules/UI).
- Using software to create branching narratives / hypertext narratives.
- Pen and Paper Roleplaying Games
- Boardgames
- Video Games
- Reflecting on play / what it means to play.

Contact: 2 hour seminar weekly.

Essential Texts

- Dear Esther, *The Chinese Room*, 2012, (video game): <http://dear-esther.com/>
- Cordell, Bruce; Schwalb, Robert J; Wyatt, James, *Dungeons and Dragons Player's Handbook 5th Edition*, Wizards of the Coast 2014
- Edwards, Raymond & Suzanna Goldberg, *Sherlock Holmes: Consulting Detective, Space Cowboys 1981*. This is a complete board game, but a free digital episode is available to download here: <https://www.spacecowboys.fr/sherlock-holmes-consultingdetective>
- *Dimension Twenty - Misfits and Magic, Episode 1: The Chosen Ones* (recorded play of a pen-and-paper RPG): <https://youtu.be/C1VffF1Z5-Y>

Primary Texts

- Nicklin, Hannah, *Writing for Games: Theory and Practice*, Routledge 2022
- Heussner, Tobias; Finley, Toiya Kristen; Hepler, Jennifer Brandes; Lemay, Ann, *The Game Narrative Toolbox*, Routledge 2015
- Anthropy, Anna, *Rise of the Videogame Zinesters*, Seven Stories Press 2012
- Walmsley, Graham, *'The Dying of St. Margaret's'*, Pelegrane Press 2009 (RPG module)
- Hutchings, Tim, *Thousand Year Old Vampire* (solo RPG)
- Bissette, Chris, *The Wretched*, 2020 (solo RPG)
- *Terraforming Mars*, FryxGames 2016 (board game)
- Nevskiy, Oleksandr & Sidorenko, Oleg, *Mysterium*, 2015 (board game)
- *Alice is Missing*, Hunters Entertainment, 2020 (board game)
- *Papers, Please* (3909 LLC, 2013) (video game): https://store.steampowered.com/app/239030/Papers_Please/
- *Pentiment* (Obsidian Entertainment 2022) (video game): <https://store.steampowered.com/app/1205520/Pentiment/>
- *Black Mirror: Bandersnatch*, Charlie Brooker 2018 (television episode: Netflix)
- *Depression Quest* (Zoe Quinn, 2013) (interactive game/story): <http://www.depressionquest.com/>

Assessment

- 40% Essay(s)
- 60% Portfolio

Assessment: Details of Assessment

- 1 x Creative Portfolio of Materials (60%):
 - Students are asked to submit a complete game prototype. This should reflect 3600 - 4000 words worth of materials. Recommended forms are:
 - A board game with a play duration of 1 hour.
 - A pen paper roleplaying game supplementary module of 3600 - 4000 words.
 - A hypertext game, composed in Twine (or an equivalent programme), with a script totalling 3600 - 4000 words.
 - Other forms are welcome, but please consult with the tutor first.
- 1 x 1800-2000 word Critical Reflection (40%):
 - Students are asked to submit a critical reflection on the game they have submitted, in the context of contemporary game design. Students are encouraged to incorporate an account of the game being playtested as part of their reflection, to critically engage with player response.

ENGL428: Romance And Realism: The Evolution Of 19th Century Fiction

- **ECTS Credits:** 10
- **Term Taught:** Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Dr Andrew Tate

Course Description

This module explores the dynamic development of prose fiction across more than 50 years of Queen Victoria's reign. A defining focus of the course will be on the ways in which the Victorian novel negotiates with Romantic legacies: the primacy of self, the necessity of intellectual and personal liberty and an ambivalence towards the past are crucial to the development of the form. The historical frame of the course allows us to move from Charles Dickens' *Oliver Twist* (1837-9) to Arthur Conan Doyle's *The Adventures of Sherlock Holmes* (1892), via novels and short stories by, among others, Charlotte and Emily Brontë and George Eliot. We will consider the shaping presence of other genres in the development of nineteenth-century fiction, including spiritual autobiography, the Gothic, detective fiction and the long poem.

Historical contexts will also be emphasised with particular reference to the religious and political debates of the period. We will explore the emergence of the novelist as a major cultural figure and interrogate the ways in which the writers under review both internalise and contest the ethical, spiritual and economic forces of their historical moment.

Outline Syllabus

- Week 1. Introduction
- Week 2. Charles Dickens, *Oliver Twist* (1837-9)
- Week 3. Charlotte Brontë, *Jane Eyre* (1847)
- Week 4. Emily Brontë, *Wuthering Heights* (1847)
- Week 5. Elizabeth Gaskell, *The Poor Clare* (1856)
- Week 6. Elizabeth Barrett-Browning, *Aurora Leigh* (1856)
- Week 7. George Eliot, *The Lifted Veil* (1859)
- Week 8. Oscar Wilde, *The Picture of Dorian Gray* (1891)

- Week 9. Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (1892)
- Week 10. Conclusion: *On Endings*

Primary Texts

Most of these texts exist in many different editions and you are free to choose your own (it's worth checking local second hand book shops, for example). I recommend good scholarly editions by, for example, Penguin and Oxford University Press for their excellent annotations and introductions but these are not crucial.

- Elizabeth Barrett-Browning, *Aurora Leigh* (1856)
- Charlotte Brontë, *Jane Eyre* (1848)
- Emily Brontë, *Wuthering Heights* (1848)
- Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (1892)
- Charles Dickens, *Oliver Twist* (1837-9)
- George Eliot, *'The Lifted Veil'* (1859) - copy via Moodle
- Elizabeth Gaskell, *'The Poor Clare'* (1856) - copy via Moodle
- Oscar Wilde, *The Picture of Dorian Gray* (1891)

Secondary Texts

These works are useful for the intellectual and cultural background of the course. They are not required reading:

- Colón, Susan E., *Victorian Parables* (2012)
- de la Oulton, Carolyn, *Literature and Religion in Mid-Victorian England* (2003)
- Eagleton, Terry, *The English Novel: an Introduction* (2005)
- Ermarth, Elizabeth, *Realism and Consensus in the English Novel* (1983)
- ---, *The English Novel in History, 1840-95* (1997)
- Knight, Mark, *Good Words: Evangelicalism and the Victorian Novel* (2019)
- Marshall, Gail, *Victorian Fiction* (2002)
- Mathieson, Charlotte, *Mobility in the Victorian Novel: Place the Nation* (2015)
- Moretti, Franco, *The Way of the World: the Bildungsroman in European Culture* (1987)
- Rodensky, Lisa, *The Oxford Handbook of the Victorian Novel* (2013)

ENGL433: Fusions

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Prof John Schad

Course Description

This module is concerned with a range of wonderful texts from c.1919 to c.1980 that together suggest a line of broadly modernistic writing that has a fascination both with the city (Paris, Berlin, Oxford, London, Zurich or even that city of death which is the death camp) and with the mixing of genres - in particular, such genres as critical essay, philosophical treatise, poetry, comic dialogue, fragment, novel, anecdote, manifesto, autobiography, history, textual commentary, and travelogue. Special attention will be paid to texts that blur the genre-boundary that, traditionally, separates critical writing from creative writing, and students will be invited, if they wish, to submit such texts themselves.

Outline Syllabus

All texts can be found in the Library, or bought from Amazon etc., but in all cases they are also freely available either online or via Moodle.

- Week 1. This meets that: An introduction, of sorts
 - Reading: John Schad, *Paris Bride* (2020) <https://punctumbooks.com/titles/paris-bride-a-modernist-life/>
- Week 2. Man meets signs
 - Reading: Walter Benjamin, 'One Way Street'* (1926) <http://www.mediafire.com/?0d6xpd7sfzber68>
- Week 3 Painter meets failure
 - Reading: Mina Loy, *Insel* [1936] - e-copy in Library
- Week 4. Woman meets metro
 - Reading: Hope Mirrlees, 'Paris: a Poem' (1919) http://hopemirrlees.com/texts/Paris_Hope_Mirrlees_1920.pdf
- Week 5 One meets many
 - Reading: Virginia Woolf, *The Waves* (1931) <http://gutenberg.net.au/ebooks02/0201091h.html>
- Week 6. You meet me
 - Reading and tutorial week. Each student to see me regarding their assignment.
- Week 7 Man meets chair
 - Reading: Samuel Beckett, *Endgame* (1957) https://edisciplinas.usp.br/pluginfile.php/4909865/mod_resource/content/1/ENDGAME%20-%20SAMUEL%20BECKETT.pdf
- Week 8. Jew meets death
 - Reading: Paul Celan, Selected Poems [c.1950-70]- text provided
- Week 9. Man meets letter
 - Reading: Jacques Derrida 'Envois' (from *The Post Card* (1980)) - e-copy in Library
- Week 10. Text meets text - a review

Important websites in the field

- <https://creativecriticalwriting.wordpress.com/>
- <https://www.seameditions.com/>
- <https://punctumbooks.com/>
- <http://www.criticalpoetics.co.uk/news-events/>
- <https://lunejournal.org/editors/>
- <https://errantlancaster.wordpress.com/>

Some Books Worth Reading by way of General Preparation

- Ashworth, Notes on Falling (2019) [criticism-as-memoir-cum-personal/lyrical essay]
- Haas, Ficto/critical Strategies [as says on tin]
- Ulmer, 'The Object of Post-Criticism,' in Foster (ed.), *The Anti-Aesthetic* [theoretical]
- Baker, 'The assassination report,' *Foundation* (2012) 40-74 [textual re-mix]
- 'One plus one plus one: the devil's party,' *E.R.O.S.* [1] (2013) [1960s/myth/rock]
- Barnes, *Flaubert's Parrot* (1984) [novel as criticism]
- Barthes, *A Lover's Discourse* (1977) [post-structuralist experimentation]
- Benson and Connors, *Creative Criticism: An Anthology and Guide* (2014) [miscellany]
- Cannon, *Walter Benjamin Re-imagined* [a graphic/visual response]

- Freedman et al, (eds) *The Intimate Critique: Autobiographical criticism* [feministic]
- Friedlander, *Simulcast: Four Experiments in Criticism* (2004) [re-writing existing critical texts]
- Hilevaara and Orley, *The Creative Critic* (2018) [collection of short pieces]
- Kunin, *Folding Ruler Star* [poems re-writing/reading Milton]
- Nabokov, *Pale Fire* (1960) [novel as parody of criticism]
- Robertson, *NILLING: PROSE essays on Noise, Pornography, the Codex, Melancholy, Lucretius, Folds, Cities, and Related Aporias* (2012) [as says on tin]
- Rosenbridge, *To Be, or Not to Be: Paraphrased* (2016)[Hamlet's words as never before]
- Schad and Dalmasso, *Derrida|Benjamin. Two Plays for the Stage* [quotational stage-plays]
- Schad and Tearle (eds), *Crrritic! Cries, Lies, Insults, Outbursts, Hoaxes, Disasters, Letters of Resignation and Various Other Noises Off in These the First and Last Days of Literary Criticism, Not to Mention the University* (2011) [miscellany]
- Schad, *Someone Called Derrida* (2007) [memoir/criticism/murder mystery]
- *The Late Walter Benjamin* (2012) [a found or quotational novel]
- Simon (ed.), *The Anthology of Babel* (2019) [essays on books that do not exist]
- Stacey and Wolff (eds), *Writing Otherwise: Experiments in cultural criticism*

Assessment Proportions

- One 4,500-5000 word text that could take the form of either a conventional literary critical essay or a more- or-less wild experiment in critical-creative writing (aka post-criticism).

ENGL435 – Writing the Nineteenth-Century City

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Dr Jo Carruthers

Course Description

This module seeks to explore textual constructions of British nineteenth-century urban spaces and those who inhabit them. What does it mean to live in the city in the nineteenth century and what might the city mean to its inhabitants and to the English population at large? We will consider the ways in which different types of space - the street, the graveyard, the house - are meaningful as well as the different ways more general conceptions of 'the city' are articulated across the century. We will pay attention to issues such as mobility, transport, technology, Englishness, class, gender, ethnicity, and religion, and we will engage with different theories of space, place and materiality by writers such as Georg Simmel, Gaston Bachelard, Doreen Massey and Jane Bennett. Throughout the course we will address the relationship between representation and place and how different types of imaginative literature present their urban spaces.

Outline Syllabus

- Week 1. William Wordsworth, *The Prelude*, Book VII (1805) Week 2. Maria Edgeworth, *The Absentee* (1812)
- Week 3. Charles Dickens, *Bleak House* (1852-3) alongside extracts of Henry Mayhew, *London Labour and the London Poor* (1861)
- Week 4. *Bleak House* cont'd.
- Week 5. City poetry: a selection of poems by Wordsworth, Blake, Hopkins, Rossetti and Amy Levy (available on moodle).

- Week 6. Elizabeth Gaskell, *North and South* (1855)
- Week 7. *North and South* cont'd.
- Week 8. James Thomson, *The City of Dreadful Night* (1874)
- Gutenberg text: <http://www.gutenberg.org/files/1238/1238-h/1238-h.htm>
- Week 9. Amy Levy, *The Romance of a Shop* (1888)
- Week 10. Short story: Arthur Conan Doyle, *Sherlock Holmes* (tbc)

NB. Many of these texts are out of copyright and available on the Gutenberg website. For texts you want to write an essay on I would advise you use a scholarly edition.

Articles on the separate texts can be found via OneSearch.

Searching with a second, and even third, term of interest (e.g. “Bleak House” and “city” or “City of Dreadful Night”, “City” and “melancholy”) will help you find articles on specific topics. At MA level you should have a sense of what has been written on your chosen texts/topic even if it’s not possible within the time to read everything, so I encourage you to do your own searches for books and articles. Some things you may want to skim-read, for some just read the abstract, but spend your time reading secondary (critical and theoretical) works that give you the best context for your specific essay so that you can carve out an original topic for yourself.

- Bachelard, Gaston, *The Poetics of Space: The Classic Look at How we Experience Intimate Places* (Boston MA: Beacon Press, 1994)
- Baudelaire, Charles, *The Painter of Modern Life and Other Essays* (London, Phaidon 1995)
- Baucom, Ian, *Out of Place: Englishness, Empire and the Locations of Identity* (Princeton, NJ: Princeton University Press, 1999)
- Bavidge, Jenny, *Theorists of the City* (London: Routledge 2006)
- Benjamin, Walter. *Charles Baudelaire: a Lyric Poet in the Era of High Capitalism* (London: Verso, 1983)
 - - *Illuminations: Essays and Reflections*, ed. by Hannah Arendt, trans. by Harry Zohn (New York: Schocken, 1968).
 - - *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. by Peter Demetz., trans. by Edmund Jecott (New York: Schocken, 1978).
- Bennet, Jane, *Vibrant Matter: A Political Ecology of Things* (Duke University Press, 2010)
- Carruthers, Jo, Nour Dakkak and Rebecca Spence, *Anticipatory Materialisms in Literature and Philosophy, 1790-1930* (Palgrave, 2020)
- Cresswell, T., *Place: A Short Introduction* (Blackwell, 2004)
- De Certeau, Michel, *The Practice of Everyday Life* (Berkeley, CA: University of California Press, 1984)
- Epstein Nord, Deborah, *Walking the Victorian Streets: Women, Representation and the City* (Cornell University Press, 1995)
- Farias, I, Bender, T. (eds) *Urban Assemblages: How Actor-Network Theory Changes Urban Studies* (London, Routledge, 2010).
- Farley, Paul and Michael Simmons Roberts, *Edgelands: Journeys into England’s True Wilderness* (Jonathan Cape, 2011).
- *Feminist Review on Urban spaces: gender, genre, mediation*, ed. by Liz Oakley-Brown and Ann Cronin (2010) <http://www.palgrave-journals.com/fr/journal/v96/n1/index.html>
- *Literary London*, online journal, <http://www.literarylondon.org/london-journal/index.html>
- Heidegger, Martin, ‘Building Dwelling Thinking’, in *Poetry, Language, Thought* (New York, NY: HarperCollins, 2001)
- Hubbard, P., Kitchen, R., Valentine, G, *Key Thinkers on Space and Place* (Sage, 2004).
- Lehan, Richard, *The City in Literature: An Intellectual and Cultural History* (University of California Press 1998)
- Lefebvre, Henri, *Writings on Cities* (Oxford: Blackwell 1996)

- Legates, Richard T., and Frederic Stout, *The City Reader*, 3rd edn (Oxford: Routledge, 2003) Massey, Doreen, *Space, Place and Gender* (Minneapolis: University of Minneapolis Press, 1994). Mighall, Robert, *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares* (Oxford: Oxford University Press 1999)
- Nead, Linda, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (Yale University Press, 2000)
- Parsons, Deborah, *Streetwalking the Metropolis: Women, the City, and Modernity* (Oxford: Oxford University Press, 2000)
- Peer, Larry (ed.), *Romanticism and the City* (Palgrave Macmillan, 2011).
- Georg Simmel, "The Metropolis and Mental Life" (1903) in Gary Bridge and Sophie Watson (eds.) *The Blackwell City Reader* (Oxford and Malden, MA: Wiley-Blackwell, 2002)
- Sweet, Matthew, *Inventing the Victorians* (London: Faber 2001)
- Taylor, Jesse Oak, 'Where is Victorian Ecocriticism?', *Victorian Literature and Culture*, 43.4 (2015), 877-894 (an excellent introduction to the topic and other important ecocriticism)
- Thesing, William, *The London Muse: Victorian Poetic Responses to the City* (Athens: University of Georgia Press 1982)
- Walkowitz, Judith, *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (London: Virago 1992)
- Williams, Raymond, *The Country and the City* (London: Chatto and Windus 1973) Wolfreys, Julian, *Writing London, Volumes 1-3* (Basingstoke: Palgrave 1998-2007) Wylie, John, *Landscape* (Routledge, 2007) (a very readable introduction to theories of landscape over time within the discipline of human geography)

Assessment Proportions

- One 4500- 5000 word essay on two of the set texts. Titles/topics to be approved by tutor.

ENGL439 – Emotional geographies in Early Modern Literature

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Convenor and Tutor: Professor Alison Findlay

Course Description

This module uses contemporary theoretical models to explore the relationship between emotions and place in examples of early modern English literature by both men and women. It begins by looking at the ways space and passions are gendered and mapped in early modern culture, using pictorial and written texts. It will also demonstrate how we find routes through the electronic archive Early English Books Online. We will then explore how feelings are projected onto or shaped by early modern writings, combining site specific studies (e.g. in Lancaster Castle and Peshurst Place) and study of fantasy spaces like Strode's *The Floating Island* and William Godwin's *Man in the Moon*. The module can be taken as part of the early modern pathway or as a stand alone module for those interested in developing transhistorical understandings of place, gender and human passions.

Seminar Programme

- Week 1 Introduction: Mapping Space and Passions- introduction to theoretical models and how emotional geographies work in Early English texts

- Week 2 Enclosure and possibility: Margaret Cavendish *The Convent of Pleasure* (1668)
- Week 3 Terrain, Triumph and Terror: William Shakespeare? *Edward III* and *Macbeth*
- Week 4 Pastoral Passions: Ben Jonson 'To Penshurst'; pastoral poetry by men and women in the Sidney family circle and Lady Mary Wroth's play *Love's Victory*
- Week 5 Landscapes of The Passion: Amelia Lanyer's *Salve Deus Rex Judaeorum Hail Christ, King of the Jews* (in English) (1611)
- Week 6 Reading Week
- Week 7 Mischief and Misery: Thomas Potts *Discovery of Witches in Lancashire* (1613) and Heywood and Brome's *The Late Lancashire Witches* (1634)
- Week 8 Islands of Wonders: Exploration and Emotion William Strode, *The Floating Island* (1636) and extracts from Marco Polo, *The Travels*, Sir William Herbert, *Some yeares travels into divers parts of Asia and Afriqve* (1638); *The relation of a wonderful voiage made by William Cornelison Schouten of Horne* (1619)
- Week 9 Beyond the Earth: William Godwin's *The Man in the Moon* (1638)
- Week 10 *Light Will Shine Throughout the Whole Earth: Visionary Landscapes in Early Quaker Prose and Polemic* by George Fox and Margaret Fell

Curriculum Design: Select Bibliography

Primary Reading

These are recommended editions but any annotated edition can be used:

- Richard Brome and Thomas Heywood, *The Late Lancashire Witches*, ed. Helen Ostovich Richard Brome online <http://www.hrionline.ac.uk/brome/>
- Margaret Cavendish. *The Convent of Pleasure* (1668), see online text <http://digitalcavendish.org/complete-works/plays-never-before-printed-1668/convent-of-pleasure/>
- Margaret Fell, *Women's Speaking Justified* text on Moodle site from EEBO
- William Godwin *The Man in the Moon* (1636) (online text on Moodle)
- George Fox, *Journal Texts of Fox's Journal*, photographs and maps
- *Quakers in North-West England and the Politics of Space, 1652-1653* http://www.lancaster.ac.uk/fass/projects/quakers/01_quakers_home.html
- Amelia Lanyer *Salve Deus Rex Judaeorum* (1611) available online <http://www.luminarium.org/renascence-editions/lanyer1.html> or in *The Poems of Aemelia Lanyer*, ed Susanne Woods (Oxford University Press, 1993), extracts also available in anthologies of early modern women's writing and full original text on EEBO.
- Thomas Potts, *The Wonderful Discoverie of Witches*, ed. Robert Poole (Palatine, 2011)
- William Shakespeare, *Edward III*, ed. Richard Proudfoot and Nicole Bennett (2018)
- *Macbeth*, ed. Nicholas Brooke (Oxford: Oxford University Press, 1994)
- William Strode *The Floating Island: a tragicomedy* (1636) with music by Henry Lawes [online text provided on Moodle]
- Lady Mary Wroth, *Love's Victory*, ed. Alison Findlay, Philip Sidney and Michael Brennan (Manchester: Manchester University Press, 2021)

Detailed reading lists for each week and secondary criticism will be supplied on Moodle. You will be shown how to use the database *Early English Books Online* in Week 1).

Selected Foundational Theoretic Texts

- Ben Anderson and Paul Harrison eds., *Taking Place: Non-Representational Theories and Geography* (London and New York: Routledge, 2016)

- Gaston Bachelard, *The Poetics of Space: The Classic Look at How We Experience Intimate Spaces* trans. Maria Jolas (Boston: Beacon Press, 1994)
- Amanda Bailey and Mario Di Gangi, eds., *Affect Theory and Early Modern Texts* (New York: Palgrave Macmillan, 2017)
- Katherine A Craik and Tanya Pollard, eds. *Shakespearean Sensations: Experienceing literature in early modern England* (Cambridge: Cambridge University Press, 2013)
- Mikhail Bakhtin, "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics" in *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1990), pp. 84-258
- Cora Courage, et al ed. *The Routledge Handbook of Placemaking*, (London and New York: Routledge 2022)
- Joyce Davidson, Mick Smith, Liz Bondi eds. *Emotional Geographies* (Milton: Ashgate, 2007)
- Joyce Davidson and Christine Milligan, 'Embodying emotion sensing space: introducing emotional geographies', *Social and Cultural Geography*, 5: 4 (2004), 523-532
- Michel De Certeau, *The Production of Everyday Life*, trans. Steve Randall (Berkeley: University of California Press, 1984) Doreen Massey *For Space* (London, Sage, 2005)
- Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell Publishing, 1991)
- Henri Lefebvre, . *On The Rural: Economy, Sociology and Geography*, eds. Stuart Elden, Adam David Morton, trans. Robert Bonono, (Minneapolis and London: University of Minnesota Press, 2022)
- *Materialized Identities in Early Modern Culture 1450-1750: Objects, Affects Effects* Gay McAuley, *Space in Performance: Making Meaning in the Theatre* (Ann Arbor: University of Michigan Press, 1999)
- Bruce McConachie, *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre* (New York: Palgrave, 2008)
- *Positive Emotions in Early Modern Literature and Culture*, ed. Cora Fox, Bradley J. Irish, and Cassie M. Miura (Manchester: Manchester University Press, 2021)
- Richard Meek and Erin Sullivan eds. *The Renaissance of Emotion: Understanding Affect in Shakespeare and His Contemporaries* (Manchester: Manchester University Press, 2015)
- Raymond Williams, *The Country and the City* Oxford: Oxford University Press, 1975)

Journals

- *Emotion, Space, Society* (Elsevier) <https://www-sciencedirect-com.ezproxy.lancs.ac.uk/journal/emotion-space-and-society>
- *Journal of Early Modern Cultural Studies* <https://muse-jhu-edu.ezproxy.lancs.ac.uk/journal/293>
- *Early Modern Women* <https://muse-jhu-edu.ezproxy.lancs.ac.uk/journal/665>
- *Medieval and Early Modern Culture* (online) <https://memo.imareal.sbg.ac.at/en/>

Assessment

- The module is assessed in the conventional way by an essay of 4500-5000 words.

ENGL449: The Neoliberal Novel: Fiction, Politics and Economics 1979

- **ECTS Credits:** 10
- **Term Taught:** Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in
- English/Creative Writing or a related discipline

Module Tutor: Prof Arthur Bradley

Course Description

This module explores the relation between the novel and neoliberal politics, economics and philosophy from 1979 to the present. It introduces students to the philosophy of neoliberalism by examining key theoretical texts by Ayn Rand, Friedrich Hayek, Milton Friedman, Michel Foucault and Wendy Brown and tracks how the modern novel historically reflects, reinforces and questions the rise (and fall?) of neoliberalism by reading a series of texts from Ayn Rand's post-war hymn to the heroic individual, *Atlas Shrugged*, to Ali Smith's Brexit novel, *Autumn*. To summarize its aspirations, this module seeks to map the contours of what Walter Ben Michaels has famously called the "Neoliberal Novel" by examining its defining genres, tropes, subjectivities, imaginaries, affects and ideologies. In the course of each seminar, we will seek to address the following questions. To what extent is it possible to speak of a Neoliberal Novel? How far do novels from 1979 to the present reflect, anticipate and contest the history of neoliberalism from the collapse of Keynesianism in the mid-1970s, through the monetarist experiments of the Thatcher and Reagan governments in the 1980s, up to the financial crash of 2008 and the rise of 'post-liberal' populists like Trump? To what extent is it possible for the contemporary novel to think with, through and even beyond the neoliberal order?

Outline Syllabus

- Week 1. Introduction
- Week 2. Ayn Rand, *Atlas Shrugged* (Penguin, 1957) Week 3. J. G. Ballard, *High Rise* (Jonathan Cape, 1975)
- Week 4. Bret Easton Ellis, *American Psycho* (Vintage 1991)
- Week 5. Michel Houellebecq, *Atomised* (Vintage, 1998) Week 6. Self-study week
- Week 7. Mohsin Hamid, *The Reluctant Fundamentalist* (Hamish Hamilton, 2007)
- Week 8. Gillian Flynn, *Gone Girl* (Crown, 2012)
- Week 9. Dave Eggers, *The Circle* (Penguin, 2013)
- Week 10. Ali Smith, *Autumn* (Hamish Hamilton 2016)

Primary Literary Texts:

- J. G. Ballard, *High Rise* (London: Jonathan Cape, 1975)
- Bret Easton Ellis, *American Psycho* (New York: Vintage 1991)
- Gillian Flynn, *Gone Girl* (New York: Crown, 2012)
- Mohsin Hamid, *The Reluctant Fundamentalist* (London: Hamish Hamilton, 2007)
- Michel Houellebecq, *Atomised* (New York: Vintage, 1998)
- Dave Eggers, *The Circle* (Penguin, 2013)
- Ayn Rand, *Atlas Shrugged* (New York: Penguin, 1957)
- Ali Smith, *Autumn* (London: Hamish Hamilton 2016)

Secondary Reading

- Nancy Armstrong and John Marx (eds.) *The Novel and Neoliberalism* (Durham, NC: Duke, 2018)
- Walter Ben Michaels, *The Trouble with Diversity* (New York: Holt McDougal, 2007)
- Laurent Berlant, *Cruel Optimism* (Durham, NC: Duke, 2001)
- Arne de Boeve, *Finance Fictions* (New York: Fordham UP, 2018)
- Wendy Brown, *Undoing the Demos* (Boston: MIT Press, 2015)
- Jane Elliott and Gillian Harkins (eds.) "Genres of Neoliberalism." Special issue of *Social Text* (115: 2013)
- Jane Elliott, *The Microeconomic Mode* (New York: Columbia, 2018)
- Mark Fisher, *Capitalist Realism* (London: Zero, 2009)
- Michel Foucault, *The Birth of Biopolitics: Lectures at the College de France 1978-9* (London: Palgrave, 2008)
- David Harvey, *A Brief History of Neoliberalism* (Oxford: OUP, 2005)
- Friedrich Hayek, *The Road to Serfdom* (London: Routledge, 1944)

- Mitchum Huehls and Rachel Greenwald Smith (eds.) *Neoliberalism and Contemporary Literary Culture* (Baltimore, MN: Johns Hopkins, 2016)
- Frederic Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London: Verso, 2005).
- Emily Johansen and Alissa Karl (eds.) *Neoliberalism and the Novel* (London: Routledge, 2016)
- Naomi Klein, *The Shock Doctrine* (London: Penguin, 2008)
- Dominic Sandbrook, *Seasons in the Sun: The Battle for Britain 1974-79* (London: Penguin, 2013)
- Katy Shaw, *Crunch Lit* (London: Bloomsbury, 2015)
- Simon Springer and Kean Birch (eds.) *The Handbook of Neoliberalism* (London: Routledge, 2016)
- Manfred B. Steger and Ravi K. Roy, *Neoliberalism: A Very Short Introduction* (Oxford: OUP, 2010)
- Michael K. Walonen, *Contemporary World Narrative Fiction and the Spaces of Neoliberalism* (London: Palgrave, 2016)
- Shoshana Zuboff, *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power* (New York: Profile, 2019)

Assessment Proportions

- 1 x 900-1000 word unassessed in-class seminar paper (Weeks 3-10). This will be an in-class presentation on a neoliberal theoretical concept chosen from a range of options. Verbal feedback will be provided in seminars
- 1 x 4500-5000 word assessed essay

ENGL451: Fashion on Film: Industry in Crisis

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Prof Catherine Spooner

Course Description

No one in western culture is exempt from the fashion industry: everyone wears clothes, that necessarily have been designed and manufactured by someone. In the twenty-first century, however, this industry has reached a point of crisis as increasing attention to sweated labour, environmental sustainability, cultural appropriation, prescriptive body images and diversity of representation has challenged conventional ways of designing, manufacturing, marketing and consuming fashion. Since 2000, this has led to a growing number of films that directly address the fashion industry. These are underpinned by the often-overlooked art of costume design, which makes film a particularly vivid medium for the depiction of fashion.

By focusing on film, this module offers an accessible entry point to the social and economic issues affecting the fashion industry today as well as to fashion history and theory. The module begins by exploring a film that introduces fashion representation through the medium of the fashion magazine. It then works through the processes of the fashion industry: designing, managing, manufacturing, marketing and consuming. It pays attention to three key themes: the way fashion narrative is re-envisioned through different genres including comedy, period drama, documentary, social realism, Gothic/horror, crime and promotional film; the analysis of costume on screen; and the politics of and responses to crisis within the industry itself.

Seminar Programme

- Week 1. Representing
 - *The Devil Wears Prada* (David Frankel, 2006)
- Week 2. Designing 1
 - *McQueen* (Ian Bonhôte, 2018)
- Week 3. Designing 2
 - *Phantom Thread* (Paul Thomas Anderson, 2018)
- Week 4. Manufacturing 1
 - *The True Cost* (Andrew Morgan, 2015) OR *Fashion Reimagined* (Becky Hutner, 2022), subject to availability.
- Week 5. Manufacturing 2
 - *Brick Lane* (Sarah Gavron, 2007)
- Week 6. Marketing 1
 - *The Neon Demon* (Nicholas Winding Refn, 2016)
- Week 7. Marketing 2
 - *Miu Miu Women's Tales No. 5: The Door* (Ava DuVernay, 2013); *Dior Autumn-Winter 2020-2021 Haute Couture* (Maria Grazia Chiuri/Matteo Garrone, 2020); *A Folk Horror Tale* (John Galliano/Olivier Dahan, 2021)
- Week 8. Consuming
 - *The Bling Ring* (Sofia Coppola, 2013)
- Week 9. Consuming
 - *In Fabric* (Peter Strickland, 2018)
- Week 10. Parodying
 - *Cruella* (Craig Gillespie, 2021)

Assessment

One non-assessed presentation. One 4500-5000-word essay OR illustrated fashion blog of 4-7 entries totalling 4500-5000 words; titles/topics to be approved by tutor.

Primary Reading

You will be expected to watch the following films. All are freely available to stream on Box of Broadcasts using your university password unless otherwise noted. You will also be expected to read 1-3 short supplementary texts each week; these will include critical essays, extracts from fiction and memoirs, journalism and blogs. These will be made available digitally.

- *The Devil Wears Prada* (David Frankel, 2006).
- *McQueen* (Ian Bonhôte, 2018).
- *Phantom Thread* (Paul Thomas Anderson, 2018).
- *The True Cost* (Andrew Morgan, 2015). Available on DVD in the library. OR *Fashion Reimagined* (Becky Hutner, 2022). Availability TBC.
- *Brick Lane* (Sarah Gavron, 2007).
- *The Neon Demon* (Nicholas Winding Refn, 2016).
- *Miu Miu Women's Tales No. 5: The Door* (Ava DuVernay, 2013). Available free on YouTube.
- *Dior Autumn-Winter 2020-2021 Haute Couture* (Maria Grazia Chiuri/Matteo Garrone, 2020). Available free on YouTube.
- *A Folk Horror Tale* (John Galliano/Olivier Dahan, 2021). Available free on maisonmargiela.com.
- *The Bling Ring* (Sofia Coppola, 2013).
- *In Fabric* (Peter Strickland, 2018).
- *Cruella* (Craig Gillespie, 2021). Available free with subscription to Disney+; available on DVD in the library; widely available to rent.

Vacation Reading

- Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Social Theory*, second edition (Cambridge: Polity Press, 2015)
- Tansy E. Hoskins, *The Anti-Capitalist Book of Fashion*, second edition (London: Pluto Press, 2022)
- Elizabeth Wilson, 'Introduction' to *Adorned in Dreams: Fashion and Modernity* (1985/2003), pp. 1-15. (Please do read further in this book if the introduction interests you.)

ENGL453: New Enclosures: World Literature in the Anthropocene

- **ECTS Credits:** 10
- **Term Taught:** Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Philip Dickinson

Course Description

'Enclosure' refers most simply to the process of fencing in common land to turn it into private property, which became a large-scale historical process associated with the birth of capitalism and colonialism. This module examines enclosure from the perspective of the new epoch of the Anthropocene, our new geological epoch defined by the irreversible impacts of human activity upon the planet. We will explore the 'new enclosures' (of places, peoples, lifeforms) that seem to define our present. Our aim will be twofold: 1) to use the history and metaphor of enclosure to connect this supposedly new epoch with slower histories of violence against peoples and places; 2) to explore how literary and filmic texts from a variety of places (UK, South Africa, Caribbean, Black Atlantic, West Africa) push against the imaginative enclosures that continue to entrap us. This module will appeal to students interested in how postcolonial/world literatures refract the calamity of our burning, boiling planet.

Seminar Programme

- Week 1. Introduction
 - Returning to Enclosure
- Week 2. Jim Crace, *Harvest* (2013)*
 - Mastery and Man
- Week 3. J. M. Coetzee, *Foe* (1986)*
- Week 4. Monique Roffey, *Mermaid of Black Conch* (2020)*
 - Regimes of Separation
- Week 5. Jamaica Kincaid, *A Small Place* (1988)*, Nalo Hopkinson (short story TBC)
- Week 6. *District Nine* (dir. Neill Blomkamp, 2009)
 - Planetary Ontologies
- Week 7. Nnedi Okorafor, *Lagoon* (2014)*
- Week 8. Alexis Pauline Gumbs, *Undrowned* (2020)
 - Extinction and Care
- Week 9. Richard Flanagan, *The Living Sea of Waking Dreams* (2020)*
- Week 10. *All that breathes* (dir. Shaunak Sen, 2022)

Assessment

- One 4500-5000 word essay.

- The essay will be focused on one or more of the set literary texts or films, on a topic developed by the student in consultation with the tutor. It will be expected to demonstrate attainment in line with the module's learning outcomes.

Primary Texts

The six texts marked with an asterix in the seminar programme above are for purchase (any edition acceptable); other texts will be distributed electronically; films will be screened or made available electronically.

Secondary Texts

A secondary bibliography will be made available via the Resource List on Moodle once the module begins.

ENGL455: world Writing: From the Body to the Globe

- **ECTS Credits:** 10
- **Term Taught:** Michaelmas Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Prof Lindsey Moore

Course Description

This module explores modern/contemporary transnational literature in the Anglosphere, tracking relations between the local and the global, the domestic and the public sphere, the body and body politic, the concepts of 'original' and 'translation', the human and the world. We privilege minority/decentring perspectives and consider how literature comes to us as Anglophone readers via the publishing industry, perceptions of translatability, and the literary prestige economy. Key themes include: the body, space, mobility, modernity, relationality, marginality, agency, translatability, and environments. Key questions include: What makes a world literary writer? How are minority writers positioned within Anglophone publishing? (How) does a particular authorial signature impact upon the way a literary work circulates? What connections emerge across contexts? All texts will be studied in English, though multilingual readers may also refer to originals.

Seminar Programme

- Week 1: World Writing: Introduction
- Week 2: Breast - Mahasweta Devi, 'Draupadi' and 'Breast Giver', in *Breast Stories*, trans. G. Spivak (1997, new ed. 2014)
- Week 3: Body - Han Kang, *The Vegetarian*, trans. D Smith(2007/15)
- Week 4: Garden - Shahrnush Parsipur, *Women Without Men*, trans. F. Farrokh (1989/2011)
- Week 5: Home - Shyam Selvadurai, *Funny Boy* (1994)
- Week 6: Neighbourhood - Elena Ferrante, *My Brilliant Friend*, trans. A. Goldstein (first vol. of the Neapolitan quartet, 2011/12)
- Week 7: City - Fatima Mernissi, *Dreams of Trespass/The Harem Within* (1994)
- Week 8: Nation - Adania Shibli, *Minor Detail*, trans. E. Jacqueline (2017/20)
- Week 9: Globe - Aimee Nezhukumatathil, *Oceanic* (2016)
- Week 10: Essay consultations

Content Warning

Some of the material on the course represents violence (as an effect of gendered and racialised structures), including sexual violence. If you are concerned, please contact the tutor for more specific guidance.

Set Texts (in order of study)

- Mahasweta Devi, *Breast Stories*, trans. G. Spivak (1997, new ed. 2014)
- Han Kang, *The Vegetarian*, trans. D Smith (2007/15)
- Shahrnush Parsipur, *Women Without Men*, trans. F. Farrokh (1989/2011)
- Shyam Selvadurai, *Funny Boy* (1994)
- Elena Ferrante, *My Brilliant Friend*, trans. A. Goldstein (first vol. of the Neapolitan quartet, 2011/12)
- Orhan Pamuk, *Istanbul: Memories of a City*, trans. M. Freely (2003)
- Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood*, also published as *The Harem Within: Tales of a Moroccan Girlhood* (1994)
- Adania Shibli, *Minor Detail*, trans. E. Jacqueline (2017/20)
- Aimee Nezhukumatathil, *Oceanic* (2016)

Assessment

- One 4500-5000 word essay. Student-designed titles/topics should be approved by the tutor.

ENGL456: Manhunt Narratives

- **ECTS Credits:** 10
- **Term Taught:** Lent Term Only

Prerequisites:

- This module is only available to Postgraduate Erasmus+ students from selected partners
- Must have completed a degree and enrolled in a postgraduate programme in English/Creative Writing or a related discipline

Module Tutor: Dr Mike Greaney

Course Description

This module examines manhunt narratives -- stories about the systematic pursuit of people who don't want to be found - in British and American writing from the early nineteenth century to the present day. It will address questions of space, power, violence, mobility and surveillance as they are raised by a range of set reading that covers classic thrillers (Buchan, Orczy), proto-feminist stories of female runaways (Gaskell, Wollstonecraft), narratives of escape from slavery (the Crafts, Whitehead), SF stories of hi-tech pursuit and evasion (Dick, Wells), and uncanny experiences of self-hunting (Conrad, Stevenson). The module asks how manhunt narratives work, what fears, desires and fantasies they cater for, and why they are such a prevalent feature of both highbrow and popular literature.

Assessment

- 4500-5000 word essay (100%)

Set Texts

- John Buchan, *The Thirty-Nine Steps*
- Joseph Conrad, 'The Secret Sharer'
- Ellen Craft and William Craft, *Running a Thousand Miles for Freedom*
- Philip K. Dick, *Do Androids Dream of Electric Sheep?*
- Elizabeth Gaskell, 'The Grey Woman'
- Emmuska Orczy, *The Scarlet Pimpernel*
- Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*

- H. G. Wells, *The Invisible Man*
- Colson Whitehead, *The Underground Railroad*
- Mary Wollstonecraft, *Maria; Or, the Wrongs of Woman*

Week-by-Week Summary

1. Emmuska Orczy, *The Scarlet Pimpernel*
2. John Buchan, *The Thirty-Nine Steps*
3. Mary Wollstonecraft, *Maria; Or, the Wrongs of Woman*
4. Elizabeth Gaskell, 'The Grey Woman'
5. Ellen Craft and William Craft, *Running a Thousand Miles to Freedom*
6. Colson Whitehead, *The Underground Railroad*
7. H.G. Wells, *The Invisible Man*
8. Philip K. Dick, *Do Androids Dream of Electric Sheep?*
9. Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde*
10. Joseph Conrad, 'The Secret Sharer'

Secondary Reading

- Applebaum, Robert, *The Aesthetics of Violence*
- Cardabo, Devon and Donald Weise, *The Long Walk to Freedom: Runaway Slave Narratives*
- Chamayou, Gregoire, *Manhunts: A Philosophical History*
- Gilbert, Nora, *Gone Girls, 1684-1901*
- Hepburn, Allan, *Intrigue: Espionage and Culture*
- Lee, Julia Sun-Joo, *The American Slave Narrative and the Victorian Novel*
- Milbank, Alison, *Daughters of the House*
- Miller, D.A., *The Novel and the Police*
- Rzepka Charles J. and Lee Horsley, *A Companion to Crime Fiction*
- Sharma, Sarah, 'Exit and the Extensions of Man', *Transmediale*
- Traisnel, Antoine, *Capture*