

Study Abroad Handbook for Postgraduate students

Department of English Literature and Creative Writing

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. If you have any further questions please email studyabroad@lancaster.ac.uk.

Term 1 Creative Writing			Term 2 Creative Writing		
CMod	Description	ECTS Credits	CMod	Description	ECTS Credits
CREW401	Approaching the Novel	7.5	CREW406	Contemporary Short Story	7.5
CREW413	Personal Essay	7.5	CREW407	Writing Poetry Today	7.5
CREW419	Writing Games	7.5	CREW418	Writing Science Fiction and Fantasy	7.5
Term 1 English Literature			Term 2 English Literature		
ENGL433	Fusions	7.5	ENGL454	Tudor Gothic	7.5
ENGL446	Afflictions: Writing Illness and Disabilities	7.5	ENGL457	Victorian Bodies	7.5
ENGL456	Manhunt Narratives	7.5	ENGL458	Sacred Imaginations	7.5

CREW401: APPROACHING THE NOVEL

- **ECTS Credits:** 7.5
- **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

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

CREW406: THE CONTEMPORARY SHORT STORY

- ECTS Credits: 7.5
- 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 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: 7.5
- 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 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* (Carcenet 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* (Carcenet 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.

CREW413: PERSONAL ESSAY

- ECTS Credits: 7.5
- 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 Description

This module introduces you to the personal essay: a flexible, hybrid form incorporating elements of cultural and literary criticism, memoir, journalism, fiction and auto fiction. We will explore a number of modes of personal writing, assisting you in the development of a form that best serves your creative intentions.

Taught via literature seminars and creative workshops, you will experience a range of literary techniques, including generative writing prompts and exemplar texts. You will also learn how to respond reflectively and creatively to feedback and to find your reflective questions, develop a reflective practice and write an essay about your working processes.

Outline Syllabus

Seminar Programme

(Weekly readings will be provided as extracts and placed on Moodle along with handouts and other seminar preparation material)

Week 1. Introductory Workshop: what is personal? What is an essay? Week 2. The lyric 'I' - finding a voice.
Week 3. Purpose, meandering, digression and narrative destination.
Week 4. Unexpected connections: idiosyncrasy, reflexivity and hybrid writing. Week 5. Lessons from fiction: dialogue, dramatization and description.
Week 6. Lessons from journalism: facts, reviews, quotations and critique Week 7. Finding your theme and telling it slant.
Week 8. Finding a form: braids, shapes, lists and gauzes.
Week 9. Reflective Practice: Turning your Problem into a Question Week 10. The Editing Masterclass

Reading

Primary Reading

(Set essays will be provided for weekly discussion during the course. In addition, a familiarity with the following collections will be useful to you)

Dodie Bellamy, *When The Sick Rule The World*
Sinead Gleeson, *Constellations: Reflections From Life*

We Wear the Mask: 15 Stories of Passing in America (ed. Brando Skyhorse and Lisa Page)

Lesley Jamieson, The Empathy Exams

Andrew O'Hagan, The Secret Life: Three True Stories

Zadie Smith, Intimations: Six Essays

ed. Margot Singer and Nicole Walker Bending Genre: Essays on Creative Nonfiction

Secondary Reading

Writing the Memoir, Judith Moore

Crafting the Personal Essay, Dinty W. Moore

Writing Creative Non-Fiction: Determining the Form ed. Laura Tansley

Extracts and links to additional relevant journals and magazines will be made available on the course Moodle.

Assessment

Students will receive regular formative assessment throughout the module in the form of written and verbal feedback from peers and tutor on emergent creative works submitted to the workshop sessions on the course. Each student will receive formative feedback and guidance on developing the final portfolio submission during the end of term one-on-one tutorial.

On completion of the module students will submit a portfolio of creative and reflective works (total, 5000 words):

- The creative component (80%) will comprise of a 3600-4000 word submission of personal essays: for most students this will consist of one or two fully realised examples of the form.
- The reflective component (20%) will comprise a 900-1000 reflective essay placing the creative works in a literary and creative context and exploring the process by which they came to be made, with a bibliography

CREW418: WRITING SCIENCE FICTION FANTASY

- **ECTS Credits:** 7.5
- **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 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

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: 7.5**
- **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 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.

ENGL433: FUSIONS: CRITICAL AND CREATIVE GENRES

- **ECTS Credits: 7.5**
- **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 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).

ENGL446: AFFLICTIONS: WRITING ILLNESS AND DISABILITIES

- **ECTS Credits: 7.5**
- **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 Description

This module introduces you to the personal essay: a flexible, hybrid form incorporating elements of cultural and literary criticism, memoir, journalism, fiction and auto fiction. We will explore a number of modes of personal writing, assisting you in the development of a form that best serves your creative intentions.

Taught via literature seminars and creative workshops, you will experience a range of literary techniques, including generative writing prompts and exemplar texts. You will also learn how to respond reflectively and creatively to feedback and to find your reflective questions, develop a reflective practice and write an essay about your working processes.

Course Outline

(Weekly readings will be provided as extracts and placed on Moodle along with handouts and other seminar preparation material)

Week 1. Introductory Workshop: what is personal? What is an essay? Week 2. The lyric 'I' - finding a voice.
Week 3. Purpose, meandering, digression and narrative destination.
Week 4. Unexpected connections: idiosyncrasy, reflexivity and hybrid writing. Week 5. Lessons from fiction: dialogue, dramatization and description.
Week 6. Lessons from journalism: facts, reviews, quotations and critique Week 7. Finding your theme and telling it slant.
Week 8. Finding a form: braids, shapes, lists and gauzes.
Week 9. Reflective Practice: Turning your Problem into a Question Week 10. The Editing Masterclass

Primary Reading

Set essays will be provided for weekly discussion during the course. In addition, a familiarity with the following collections will be useful to you.

Dodie Bellamy, When The Sick Rule The World

Sinead Gleeson, Constellations: Reflections From Life

We Wear the Mask: 15 Stories of Passing in America (ed. Brando Skyhorse and Lisa Page)

Lesley Jamieson, The Empathy Exams

Andrew O'Hagan, The Secret Life: Three True Stories

Zadie Smith, *Intimations: Six Essays*

ed. Margot Singer and Nicole Walker Bending Genre: *Essays on Creative Nonfiction*

Secondary Reading

Writing the Memoir, Judith Moore

Crafting the Personal Essay, Dinty W. Moore

Writing Creative Non-Fiction: Determining the Form ed. Laura Tansley

Extracts and links to additional relevant journals and magazines will be made available on the course Moodle.

Assessment

Students will receive regular formative assessment throughout the module in the form of written and verbal feedback from peers and tutor on emergent creative works submitted to the workshop sessions on the course. Each student will receive formative feedback and guidance on developing the final portfolio submission during the end of term one-on-one tutorial.

On completion of the module students will submit a portfolio of creative and reflective works (total, 5000 words):

- The creative component (80%) will comprise of a 3600-4000 word submission of personal essays: for most students this will consist of one or two fully realised examples of the form.
- The reflective component (20%) will comprise a 900-1000 reflective essay placing the creative works in a literary and creative context and exploring the process by which they came to be made, with a bibliography

ENGL454: TUDOR GOTHIC

- **ECTS Credits:** 7.5
- **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 Description

Taking our cue from Haruko Maeda's remarkable painting *Heartbeat of the Death*, Queen Elizabeth I (2013), this module critically considers the relationships between traces of Tudor history and culture in four gothic novels (Deborah Harkness's *Shadow of Night* (2012), Jane Austen's *Northanger Abbey* (c.1803), Sophia Lee, *The Recess, or a Tale of Other Times* (1784) and Horace Walpole's *The Castle of Otranto* (1764)) and proto-gothic tropes (such as wonder, terror, strange places, clashing time frames) in select poetry, prose and drama produced in the Tudor period (1485-1603) itself. Rather than viewing the Tudor Gothic as an anachronistic term, the module suggests that Tudor Gothic informs and shapes the literary gothic.

Outline Syllabus

Seminar Programme

- Week 1: Harkness, *Hamlet* and Henry VII: Introduction to Tudor Gothic
- Week 2: Bells, Books and Candles: Deborah Harkness, *Shadow of Night* (2012)
- Week 3: Sixteenth-Century Spectres: Jane Austen, *Northanger Abbey* (c.1803)

- Week 4: A Tudor Gothic Story: Sophia Lee, *The Recess, or a Tale of Other Times* (1784)
- Week 5: Tudor Thresholds: Horace Walpole, *The Castle of Otranto* (1764)
- Week 6: Embodying Tudor Gothic: William Shakespeare, *Titus Andronicus* (1594) & *Hamlet* (1601)
- Week 7: Supernatural Animals: William Baldwin, *Beware the Cat* (c.1553)
- Week 8: Tudor Terror: Thomas Nashe, *The Terrors of the Night* (1594)
- Week 9: Tudor Ghosts on Land & Sea: Poetry and Prose (1485-1603)
- Week 10: Writing on Tudor Gothic: Planning Your Essay

Reading

Students will be asked to purchase any edition of the following set texts: Jane Austen, *Northanger Abbey*; Deborah Harkness, *Shadow of Night*; William Shakespeare, *Hamlet*; William Shakespeare, *Titus Andronicus*; Horace Walpole, *The Castle of Otranto*.

The remaining primary texts (William Baldwin, *Beware the Cat*, Sophia Lee, *The Recess, or a Tale of Other Times*, Thomas Nashe, *The Terrors of the Night*, Various, *Tudor Ghost Stories*) will be available via Early English Books Online (EEBO) and Eighteenth-Century Collections Online (ECCO).

Secondary Texts include

- Catherine Belsey, *Tales of the Troubled Dead: Ghost Stories in Cultural History* (Edinburgh: Edinburgh University Press, 2019)
- Clive Bloom, 'Now Welcome the Night: The Origins of Gothic Culture', in *Gothic Histories: The Taste for the Terror, 1764 to the Present* (London: Continuum, 2010), pp. 1-23
- Fred Botting, 'In Gothic Darkly: Heterotopia, History, Culture', in *A New Companion to the Gothic*, ed. by David Punter (Oxford: Blackwell, 2012), pp. 13-24
- Elisabeth Bronfen and Beate Neumeier (eds), *Gothic Renaissance: A Reassessment* (Manchester: Manchester University Press, 2014)
- Jonathan Dent, *Sinister Histories: Gothic Novels and Representations of the Past, from Horace to Mary Wollstonecraft* (Manchester: Manchester University Press, 2016)
- Christy Desmet and Anne Williams (eds), *Shakespearean Gothic* (Wales: University of Wales Press, 2009)
- John Drakakis and Dale Townsend (eds.), *Gothic Shakespeares* (London: Routledge, 2008)
- Nick Groom, *The Gothic: A Very Short Introduction* (Oxford: Oxford University Press, 2012)
- William Hughes, David Punter and Andrew Smith (eds), *The Encyclopedia of the Gothic* (Oxford: Wiley-Blackwell, 2013)
- Robin Sowerby, 'The Goths in History and Pre-Gothic', in *A New Companion to the Gothic*, ed. by David Punter (Oxford: Blackwell, 2012), pp. 25-37
- Mary Spongberg, 'History, Fiction, and Anachronism: The Tudor 'Past', and the 'Gothic' Present', *Textual Practice* 26.4 (2012): 631-648
- Dale Townshend, 'Gothic Shakespeare', in *A New Companion to the Gothic*, ed. by David Punter (Oxford: Blackwell, 2012), pp. 38-63
- Dale Townshend, *Gothic Antiquity, Gothic Architecture, Gothic Romance* (Cambridge: Cambridge University Press, 2019)
- Dale Townshend, 'The Literary Gothic Before Horace Walpole's *The Castle of Otranto*', in *The Cambridge History of the Gothic: Volume 1*, ed. by Dale Townshend and Angela Wright (Cambridge: Cambridge University Press, 2020), pp. 67-95

Assessment

One 4500-5000-word essay. Titles/topics to be approved by tutor.

ENGL456: MANHUNT NARRATIVES

- **ECTS Credits: 7.5**
- **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 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*

ENGL457: VICTORIAN BODIES

- **ECTS Credits: 7.5**
- **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 Description

In 'Victorian Bodies: The World and the Senses', students will be introduced to a variety of Victorian literary text to consider the depiction and interaction of human bodies in all of their physiological, physical and emotional complexities and the ways in which these bodies experience the world and are positioned in it, subject to discourses of race, sex, sexuality, class, productivity and industrialization. The course will also look at the nonhuman bodies of animals, water or weather as well as conceptual bodies important in Victorian culture such as the body politic and the body of Christ. The course will attend to the material dimensions of human existence - including affect, the senses, objects and things - to push students to consider the agency and influence of the nonhuman and the preconscious and how the literary text is a privileged site through which interhuman, intrahuman and human-world relations can be studied. The course will be run via 2-hour discussion-based seminars with short introductions to the theoretical material by the course tutor. The seminar reading will consist primarily of a weekly literary text (poem, novel, short story or play) and a smaller number of theoretical extracts through which to consider the philosophical context of the body, materiality and the senses.

Reading

- Charles Dickens, *Bleak House* (1852-3)
- George Eliot, *Mill on the Floss* (1860)
- Gerard Manley Hopkins, poetry.
- Christina Rossetti, *Goblin Market* and other poems (1862)
- M. P. Shiel, *The Purple Cloud* (1901)
- James Thomson, *City of Dreadful Night* (1874)

Select Secondary Texts:

- Gaston Bachelard, *The Poetics of Space* (1957)
- Jane Bennett, *Vibrant Matter: A Political Ecology of Matter* (2009)
- Roberto Esposito, *Communitas: The origin and destiny of community* (1998)
- Nathan K. Hensley and Philip Steer (eds), *Ecological Form: System and Aesthetics in the Age of Empire* (New York: Fordham University Press, 2018)
- Harriet Martineau, 'Birmingham Glassworks', *Household Words* (27 March 1852)
- Doreen Massey, *Space, Place and Gender* (1994)
- Jacques Rancière, *Dissensus: On Politics and Aesthetics* (2010)
- John Ruskin, *The Storm Cloud of the Nineteenth Century* (1884)
- Allan MacDuffie, *Victorian Literature, Energy, and the Ecological Imagination* (Cambridge: Cambridge University Press, 2014)

- Henry Mayhew, London Labour and the London Poor (1851)
- Friedrich Schiller, On the Aesthetic Education of Man (1794)
- Jesse Oak Taylor, The Sky of Our Manufacture: The London Fog in British Fiction from Dickens to Woolf (Charlottesville: University of Virginia Press, 2016)

Assessment

- One 4.500-5,000 word critical essay.

ENGL458: Sacred Imaginations

- **ECTS Credits: 7.5**
- **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 Description

The course explores some of the ways in which literature has explored and expressed the complexity of belief and doubt, redemption and apocalypse, damnation and revelation, in the modern world. The 'religious turn' within the arts and humanities has led to a reassessment of models of secularization that trace a straight line between an outdated world of naïve religious belief and a disenchanted modern world of technology and atheism. This course considers the ways in which moments, motifs and ideas indebted to the sacred can be found within the traces, margins, narratives and echoes found in the literature of the modern world. Rather than the death of God, we find the death of worlds strangely indebted to biblical apocalypse; rather than a disbelieving world we find writers wrestling with the significance of the divine. Although welcoming consideration of all of the Abrahamic faiths, the course focuses primarily on Christian traditions and their life, afterlives and influences in literature. Authors studied may include Toni Morrison, Gerard Manley Hopkins, Oscar Wilde, Douglas Coupland, Kamilla Shamsie, James Baldwin, Marilynne Robinson, Christina Rossetti, Samuel Beckett, Flannery O'Connor, Charles Dickens, Cormac McCarthy, G. K. Chesterton and the Brontës. The exploration of literature will be complemented by philosophical writings on religion by writers such as J. Kameron Carter, Zhange Ni, Walter Benjamin, Ziad Elmsafy, Sarah Coakley, Michael D. Hurley and Friedrich Nietzsche.

Reading

Primary texts will vary from year to year. The core reading list for seminars in 2024-5 is as follows:

- Alderman, Naomi, The Power (2016)
- Atwood, Margaret, The Testaments (2019)
- Baldwin, James, The Fire Next Time (1963)
- Coupland, Douglas, Hey Nostradamus (2003)
- Morrison, Toni, Paradise (1998)
- Perry, Sarah, The Essex Serpent (2016)
- Robinson, Marilynne, Gilead (2004)
- Shamsie, Kamila, Home Fire (2017)
- Wells, H. G., The Time Machine (1895)

Select Bibliography (Secondary Reading)

This list is specifically relevant to the 2024-5 academic year.

- Carruthers, Jo and Andrew Tate, *Spiritual Identities: Literature and the Post-Secular Imagination* (Switzerland: Peter Lang, 2010).
- Carter, J. Kameron *The Anarchy of Black Religion: A Mystic Song* (Duke UP, 2023)
- Cuning, Andrew, Marilynne Robinson: *Theologian of the Ordinary* (London:
- Douglas, Christopher, *If God Meant To Interfere: American Literature and the Rise of the Christian Right* (Cornell UP, 2016)
- Eaton, Mark, *Religion and American Literature Since 1950* (Bloomsbury, 2021)
- Elmarsafy, Ziad, 'Apocalyptic Narration: the Qur'an in contemporary Arabic Literature', in Mark Knight, *The Routledge Companion to Literature and Religion* (Routledge, 2016).
- Hart, *Poetry and Revelation: For a Phenomenology of Religious Poetry* (Bloomsbury, 2017)
- Hungerford, Amy, *Postmodern Belief: Religion and Literature since 1945* (Princeton UP, 2010)
- Knight, Mark, ed., *The Routledge Companion to Literature and Religion* (Routledge, 2016)
- Lewis, Pericles, *Religion and the Modernist Novel* (Cambridge UP, 2010)
- McClure, John, *Partial Faiths: Postsecular Fiction in the Age of Pynchon and Morrison* (Georgia UP, 2007)
- Zhange Ni, *The Pagan Writes Back: When World Religion Meets World Literature* (University of Virginia P, 2015)
- Potts, Matthew, *Forgiveness: An Alternative Account* (Yale UP, 2022)
- Ratti, Manav, *The Postsecular Imagination: Postcolonialism, Religion, and Literature* (2013)
- John Schad, *Queer Fish: Christian Unreason from Darwin to Derrida* (2004)
- Schwartz, Regina M. and Patrick McGrath, ed., *Toward a Sacramental Poetics* (Notre Dame UP, 2021)
- Tate, Andrew, *Apocalyptic Fiction* (Bloomsbury, 2017)

Assessment

- One 4,500-5,000-word critical essay.