

Queen Mary Courses- 100% Coursework

Gender, Management and Leadership

Credits: 15.0

Contact: Ms Tessa Wright

Overlap: None

Prerequisite: None

The module examines contemporary issues concerning equality and diversity in management and leadership in international context. It explores developing equality approaches and strategies affecting management and leadership in private and public sector organisations in different national contexts, including analysis of changing legislative frameworks for equality. The theoretical underpinnings of such strategies are examined, exploring a range of conceptual approaches to inequality on the basis of gender, ethnicity, class and sexuality among other grounds, while critically engaging with developing theories of intersectionality.

Assessment: 100.0% Coursework

Level: 6

Organisational Learning in the Workplace

Credits: 15.0

Contact: Prof Stephen Fox

Overlap: None

Prerequisite: None

This module will explain various theoretical approaches used to explain what organisational learning and knowledge management is, the variety and types of organizational learning strategies adopted by firms and the markets they serve. We will examine a range of approaches for understanding organisational as both a 'natural' and designed activity within organisations. We will examine research studies of the implementation of such approaches and case studies which indicate how consultants and organisational learning professional present their knowledge and expertise and the claims they make for its efficacy. We will examine and explore different kinds of organizational context where organisational learning has been identified or designed: firms, public institutions, voluntary organisations and other organisational forms.

Assessment: 100.0% Coursework

Level: 5

Advanced Control Systems

Credits: 15.0

Contact: Dr Flynn Castles

Overlap: None

Prerequisite: ECS601

This module introduces the advanced topics in control systems and the control engineering application in power electronic systems, automotive and robotics design. Topics include stability analysis of nonlinear systems, digital control systems, intelligent systems, model predictive control, adaptive control and variable structure control, estimator design and modeling and real-time simulation. This module will have labs either in the electronics lab, or in the ITL.

Assessment: 100.0% Coursework

Level: 6

Microwave and Millimetrewave Communications Systems

Credits: 15.0

Contact: Dr Robert Donnan

Overlap: None

Prerequisite: None

The module covers: Introduction to microwave systems, bands and applications.
Two conductor transmission media; coaxial, stripline and microstrip.
Use of transmission line transformers in matching.
The Smith chart; derivation, representation of admittance and impedance, normalisation.
Stub matching.
One-port devices; Schottky barrier diodes, PIN devices.
Gunn and IMPATT devices; simple negative resistance oscillator design.
Two-port devices; use of S-parameter analysis, passive two-port devices, the network analyser.
The MESFET. Simple microwave amplifier design.

Assessment: 100.0% Coursework

Level: 6

Real-Time DSP

Credits: 15.0

Contact: Dr Rebecca Stewart

Overlap: None

Prerequisite: ECS602U, ECS515U

This module will provide training in the use of the latest programmable DSP devices.

The module is examined entirely through coursework.

Students will use TI DSP chips to undertake various exercises and projects.

The module will also cover:

- * Introduction to Real Time DSP Systems
- * Basic CPU Architecture * The TI C6xxx Architecture
- * Introduction to Code Composer Studio
- * Coding numerical issues

Assessment: 100.0% Coursework

Level: 7

Acting Theory

Credits: 15.0

Contact: Dr Aoife Monks

Overlap: None

Prerequisite: None

This module introduces students to the theories - critical, scientific, folk and common-sense - which have informed contemporary and historical approaches to actor training. In the last century in particular, the 'guide' or 'manual' became an increasingly popular means of disseminating ideas and examples of acting technique and training. The course invites students to undertake critical readings of such works by examining their use of language and their historical and cultural contexts, as well as the work of their exponents.

Assessment: 100.0% Coursework

Level: 5

Adaptations

Credits: 30.0

Contact: Ms Julia Bardsley

Overlap: None

Prerequisite: None

Performances as diverse as Hollywood cinema, West End theatre, Restoration drama, costume dramas, verbatim theatre and experimental theatre and performance practices exhibit a fascination with adapting the work of other artists and media. This module explores issues at stake in practices of adaptation and provides students with opportunities to experiment with creating adaptations. In particular, Adaptations investigates the ways in which a variety of media might be adapted for performance and the aesthetic, cultural and ethical considerations that arise from this work. Students will engage with these issues and practices through a critical engagement with case studies, criticism and practical tasks. In the module of these investigations, students will experiment with a range of performance-making strategies and test ideas and concepts such as simulation, mimesis, genre, originality and authenticity.

Students will work with a range of materials for adaptation which might include, but is not limited to: film, fiction, painting, sculpture, interviews, news media, plays, (auto)biography and photographs.

Assessment: 100.0% Coursework

Level: 5

All in the Mind: literature and consciousness

Credits: 15.0

Contact: To Be Confirmed

Overlap: None

Prerequisite: None

The first three decades of the twentieth century saw a revolution in prose fiction. Writers turned away from social and scientific realism and the novel started to explore consciousness as much as society. This module will examine a selection of so called 'stream of consciousness' texts from the early twentieth century, such as Marcel Proust, *In Search of Lost Time*, Dorothy Richardson, *Pilgrimage*, and James Joyce, *Ulysses*, and will consider the legacy of 'stream of consciousness' prose in early twenty-first century fiction.

Assessment: 100.0% Coursework

Level: 6

Architexts

Credits: 15.0

Contact: Dr Molly Macdonald

Overlap: None

Prerequisite: None

This module will introduce Associate students to the intellectual and political legacies of Marx, Nietzsche, and Freud in the twentieth and twenty-first centuries by way of critical post-Marxist, Nietzschean, and Freudian thinkers. Student will read from a variety of seminal theoretical texts, which trace a number of genealogies in modern thought.

Assessment: 100.0% Coursework

Level: 5

Argument and Address

Credits: 15.0

Contact: Prof Chris Reid

Overlap: None

Prerequisite: None

This module is intended as an introduction to rhetorical theory and practice. The module will provide a foundation in the principles of argument, with particular reference to classical treatises on rhetoric, but the main emphasis will be on the practical analysis of argument as a key element in a variety of texts and forms of utterance, including letters (both public and familiar), essays, sermons, pamphlets, and speeches, as well as some more obviously literary examples.

Assessment: 100.0% Coursework

Level: 5

Art Histories: an Introduction to the Visual Arts in London

Credits: 15.0

Contact: Dr Ann Matchette

Overlap: None

Prerequisite: None

This module is based around the rich visual resources of London. Through lectures and visits to monuments and national museums such as Westminster Abbey, the National Gallery, the Victoria and Albert Museum, The British Museum and the Tate Galleries, as well as to local collections such as the Whitechapel Gallery and contemporary art galleries in the East End, we will explore the histories of art from the medieval period to the present day by focusing on a selected group of objects, images or buildings. This will allow you to develop skills of visual analysis and provide an understanding of the historical context in which the object or building in question was originally made. At the same time we will examine issues of how these objects are presented today, considering the questions of museology, curatorial practice, and the contemporary art market. Topics covered may vary according to exhibitions and temporary displays that are open to the public during the Semester.

Assessment: 100.0% Coursework

Level: 5

Chaucer: Telling Medieval Tales

Credits: 15.0

Contact: Prof Julia Boffey

Overlap: None

Prerequisite: None

Chaucer's Canterbury Tales offer to modern readers the opportunity to explore many different kinds of medieval narrative: romances, pious stories, tragedies and knockabout comedies, for example, peopled with characters ranging from kings and saints to workmen and students. Some tales are set in the distant past, others in fourteenth-century English settings that would have been familiar to Chaucer's early readers. Different verse forms or alternations of verse and prose create other kinds of variety, and the overall framework of the pilgrimage on which the

tales are supposedly recounted allows for a number of dramatic effects. This module will explore The Canterbury Tales as a work designed to explore narrative variety and its possibilities. We will read and compare a selection of tales in Chaucer's Middle English, looking at such matters as their sources and the construction of their narrators; and we will look at some other medieval experiments with framed tale collections. We will also spend time on the early dissemination of The Canterbury Tales, taking the opportunity to work closely with manuscript sources available online.

Assessment: 100.0% Coursework

Level: 5

Contemporary American Popular Culture

Credits: 15.0

Contact: Dr Sam Mcbean

Overlap: None

Prerequisite: None

This module focuses on critical approaches to contemporary American popular culture. We will question the importance of popular culture to our experiences of the present, ask after the relationship between contemporary literature and more popular forms, and finally, evaluate how popular culture might be understood as 'thinking' or 'theorizing' the contemporary. As well as drawing on and developing skills in literary analysis, the module will foster an interdisciplinary approach to the contemporary, asking: Why is the popular important and what can it tell us about contemporary America? How might we conceptualize popular culture as 'theory'? How is contemporary literature related to other, more popular forms? The module will be an opportunity to look at a mix of literary texts, reality television, film, podcasts, and aspects of digital culture, developing an interdisciplinary frame for thinking contemporary America.

Assessment: 100.0% Coursework

Level: 6

Critical Aesthetics

Credits: 15.0

Contact: Prof Paul Hamilton

Overlap: None

Prerequisite: None

This module provides an opportunity to explore the defining problems and questions of critical aesthetics. You are introduced to a variety of philosophical texts and are encouraged to use the arguments in these texts to formulate their own perspectives on the central questions of aesthetics.

Assessment: 100.0% Coursework

Level: 6

Culture, Performance and Globalisation

Credits: 15.0

Contact: Dr Michael Shane Boyle

Overlap: None

Prerequisite: None

This module will consider the practice and problematic of performance in and between different cultures, particularly in relation to the apparently pan-cultural phenomenon of 'globalisation'. Students will be introduced to, and will discuss key issues from discourses which seek to critique cross- and inter- cultural artistic practice (specifically those of post-colonialism and globalisation). They will seek to situate issues concerning culture within the practice of performance, whether this is from the perspective of the spectator, or the performer him/herself. The module will examine and formulate theory in relation to play texts, historical accounts of performance, video recordings and live performances.

Assessment: 100.0% Coursework

Level: 6

Cultures of Inequality: Narrating Class 1815-1914

Credits: 15.0

Contact: Dr Matthew Ingleby

Overlap: None

Prerequisite: None

This module will address nineteenth-century inequality, a topic that has returned to the mainstream of British public discourse demonstrably in recent years through the comparative analysis of socio-economic stratification between now and then offered by thinkers such as Thomas Piketty. Students will learn to reflect upon the complex web of material and cultural practices that are implicated in the construction of class identity, exploring how work, leisure, housing, fashion, taste, accent etc all interrelate to signify relative positions within shifting and overlapping fields of power. Students will learn to recognise popular fiction from this period as one of the modes through which new forms of inequality became both naturalized and challenged; as an important means by which an evolving class consciousness was disseminated and modified. Key theories and historiographies of class will be explored in conjunction with sustained readings of nineteenth-century literature.

Assessment: 100.0% Coursework

Level: 6

Gender and Imagination in Victorian Poetry

Credits: 15.0

Contact: Dr Madeleine Wood

Overlap: None

Prerequisite: None

"Gender and Imagination in Victorian Poetry" examines a variety of different approaches to the visual, aesthetics, gender and sexuality in Victorian poetry. It explores connections between these areas and their significance to ideas of the poet and poetry in the Victorian period.

The module focuses on major male and female poets of the period - Tennyson, Browning, Barrett Browning, Swinburne, Christina Rossetti, Dante Gabriel Rossetti and Thomas Hardy - but it also examines poems by less well-known figures such as Augusta Webster, May Probyn and Amy Levy. Related prose writings by John Stuart Mill, Walter Pater, John Ruskin and the poets themselves are also included, and are provided in extract form in the modulepack. Subjects for exploration include Victorian poets' treatment of the epipsyche (the beloved as reflection of the self), the feminisation of the nineteenth-century male poet, ideas and images of the female artist, and the significance of the figure of the 'fallen woman'.

Assessment: 100.0% Coursework

Level: 6

Global Shakespeare

Credits: 15.0

Contact: Prof David Schalkwyk

Overlap: None

Prerequisite: None

Power, Race, Sex, and Violence in Global Adaptations of Shakespeare

How and why are Shakespeare's tragedies performed, filmed, read and taught from China to Chile, from Singapore to South Africa? What makes Shakespeare a 'global' force?

Shakespeare's plays display the vast panoply of human desires and emotions: from passionate love to bewildering fear, from unswerving loyalty to basest envy, from the noblest instances of self-sacrifice to the desire to inflict unspeakable pain. His depictions of these emotions are often shocking in their vividness, yet always recognizable as fundamental facets of human experience.

This course focuses on four plays: Romeo and Juliet, King Lear, Othello, and Titus Andronicus, asking two main questions about each.

1) What did these plays mean to audiences in Shakespeare's time? That is, what (and how)

would these plays have communicated to spectators at the Rose or the Globe? Emphasis is on the text, historical context, and performance traditions.

2) What do these plays mean in our time? Here we examine modern performances, particularly cinematic adaptations, of each of these plays throughout the world--Mexican and Malaysian Othellos, an African King Lear, Romeo and Juliet in Southeast Asia, Titus in Ireland. Emphasis is on why our contemporary world remains fascinated by the nexus of power and desire staged by Shakespeare.

Where possible, the course includes opportunities to learn from Shakespearean film directors and theatre practitioners.

Assessment: 100.0% Coursework

Level: 5

Herman Melville's 'Moby Dick'

Credits: 15.0

Contact: Dr Sam Halliday

Overlap: None

Prerequisite: None

'Moby Dick' is one of the great books of the English language, and also one of the most enigmatic and paradoxical. On one hand, the book features one of the most famous plots in world literature; on the other, great swathes of it are largely 'plotless,' being devoted to asides, mini-essays and philosophical discussion. As a nineteenth century text written in the United States, it has much to say about its time and place of composition, but also much to say that chimes with earlier and non-American writing, as well as later literature up to and beyond the time of modernism. The first half of this module is devoted to intensive reading of 'Moby Dick,' and the second to texts that respond to the book and which Melville responds to. Students taking this module will thus gain access to a fascinating text, and knowledge of its myriad contexts.

Assessment: 100.0% Coursework

Level: 6

James Baldwin and American Civil Rights

Credits: 15.0

Contact: Dr Asha Rogers

Overlap: None

Prerequisite: None

This module presents a mix of different sorts of representation of one great historical moment, that of Civil Rights in the US from the mid 1950s to the mid 1960s. The movement for Civil

Rights marked a decisive moment in the making of our contemporary world; although the situation of blacks in the USA was not formally a colonial one, the social determination to break the bonds of racial subjugation was part and parcel of the world becoming 'postcolonial'; and it is an unfinished history, which still reverberates. The first few weeks focus on the novels, short stories and autobiographical reportage of one writer, James Baldwin. Baldwin was pretty much (though not quite) the first non-white American author. Thereafter we branch out to explore different writings and different forms of representation.

Assessment: 100.0% Coursework

Level: 5

James Joyce's Ulysses

Credits: 15.0

Contact: Dr Howard Finn

Overlap: None

Prerequisite: None

This module will introduce students to James Joyce's Ulysses, which was first published in 1922. Students will analyse one or two chapters each week, and will be introduced to close reading skills in order to understand the formal properties of the book. For example, we will consider Joyce's use of interior monologue and manipulation of literary parody and pastiche. We will also discuss wider literary and historical questions, such as Joyce's depiction of Irish nationalism and representation of Jewishness. We will also look in some detail at the famous trial of Ulysses in 1921, in which the book was banned for obscenity.

Assessment: 100.0% Coursework

Level: 6

Jane Austen: Regency Novelist

Credits: 15.0

Contact: Prof Pamela Clemit

Overlap: None

Prerequisite: None

Jane Austen (1775-1817) is one of the greatest English novelists and, since the First World War, has become a national icon. This module provides an opportunity for in-depth study of her six full-length novels. It explores the various ways in which she transformed the genre of the women's domestic novel into a vehicle for social analysis and commentary. Her novels are full of signs which conveyed to her contemporaries opinions about economics, class, religion, and politics. We shall decode those signs and explore their significance.

Assessment: 100.0% Coursework

Level: 6

Late Victorian Literature

Credits: 15.0

Contact: Dr Madeleine Wood

Overlap: None

Prerequisite: None

This module will introduce students to a wide range of different writings during the later part of the nineteenth-century including drama, poetry, art and literary criticism, the short story and the novel. Students will be encouraged to explore such issues as the construction of the self and personality, representation of the body, gender and sexuality, the figure of the artist, and degeneration as well as making a more general survey of the visual and literary imagination in the writings of the period. The module aims to build up confidence in approaching a wide variety of literary texts (including poetry) and to improve close reading skills.

Assessment: 100.0% Coursework

Level: 6

Laughing Matters: Comedy and Contemporary Culture

Credits: 15.0

Contact: Dr Huw Marsh

Overlap: None

Prerequisite: None

Has contemporary culture taken a funny turn? This module offers you the chance to find out. We will look at the recent proliferation of comic novels and short stories, as well as stand-up comedy, sitcoms and film, in order to ask questions such as: why is this funny? how is this funny? should we be laughing at this? and what does this type of comedy say about the contemporary moment? We will also study the theory and philosophy of comedy, using this to inform our understanding of what comedy and laughter do, culturally, psychologically, ethically and politically.

Assessment: 100.0% Coursework

Level: 6

London Performance Now

Credits: 15.0

Contact: Dr Michael Shane Boyle

Overlap: None

Prerequisite: None

London is one of Europe's most exciting theatrical cities with a range of productions on offer at any given time. This module will examine a range of live productions to explore strategies for reading live performance that recognize the importance of where performances take place. As

a group we will visit the National Theatre, the Barbican, and the Royal Court as well as 'fringe' or alternative venues in examining how we read the performance event. Students will be expected to engage with critical reviews of performances, examine the role of press and marketing and explore the targeting of specific productions to particular audience groups.

Assessment: 100.0% Coursework

Level: 5

Medieval Troy

Credits: 15.0

Contact: To Be Confirmed

Overlap: None

Prerequisite: None

The ancient story of the Trojan war and the fall of Troy was current in the Middle Ages in many versions. Chaucer experimented with it in the form of Troilus and Criseyde, an account of the betrayal of the Trojan prince Troilus by Criseyde. This module will begin with a study of Chaucer's poem (in Middle English), and its use of ancient history to focus issues of moment in England in the late fourteenth century. It will continue with investigations of two fifteenth-century poems, John Lydgate's Troy Book and Robert Henryson's Testament of Cresseid, both of which respond to Chaucer's writing while at the same time exploring in other ways the matter of Troy.

Assessment: 100.0% Coursework

Level: 6

Michel Foucault

Credits: 15.0

Contact: Prof Michele Barrett

Overlap: None

Prerequisite: None

Foucault's writings offer possible new histories of the subjects (mental illness, sexuality, discourses) that he tackled; they are also imaginative and undisciplined texts. In this module we read a selection of Foucault's major works, in translation, and consider some of the arguments they have provoked in literature, history and related modern disciplines. We will read some of Foucault's central texts until reading week; the second part of the module will open up more thematic and critical issues, such as the engagement of Foucault's work with that of Nietzsche, Derrida, Said and others.

Assessment: 100.0% Coursework

Level: 6

Modernism and Democracy

Credits: 15.0

Contact: Dr Peter Howarth

Overlap: None

Prerequisite: None

This module analyses the relationship between modernist writing and historical debates about the status of democracy. The module focuses on shifts towards mass democracy in the period of the early twentieth century, particularly focusing on the status of women and the working classes, the rights of nations to self-determination, and the impact of mass culture on art. It analyses the imaginative responses - some authoritarian, some radically individualist, some democratic - to these shifts towards political democracy.

Assessment: 100.0% Coursework

Level: 6

Narrative

Credits: 15.0

Contact: Dr Huw Marsh

Overlap: None

Prerequisite: None

This module introduces students to the key elements of narrative techniques. Using a selection of novels and shorter fiction from the nineteenth century to the present day, it focuses on formal aspects of narrative (narration, character, plot etc) to examine how novels work on their readers. It provides students with the conceptual tools, technical terminology and a range of approaches for analysing prose fiction.

Assessment: 100.0% Coursework

Level: 4

Performance, Sexuality, Identity

Credits: 15.0

Contact: Dr Catherine Silverstone

Overlap: None

Prerequisite: None

This module analyses relationships between performance, sexuality and identity and how performance might be deployed in the service of specific political and cultural agendas. Through a consideration of a range of companies, performers, playwrights, organisations, photographers, filmmakers, for example, and critical writing, the module will consider a variety of topics which may include, but are not limited to: theories and histories of sexuality; marriage and civil partnerships; gay and lesbian theatre; television; HIV and AIDS; activism; club

performance. In the course of this work we will consider how sexual identities intersect with other identity-forming discourses, especially gender and race/ethnicity.

Assessment: 100.0% Coursework

Level: 6

Poetry and media

Credits: 15.0

Contact: Dr Peter Howarth

Overlap: None

Prerequisite: None

Ever since poetry has had to fight for a place in modern media ecology, poetry of all kinds has grown increasingly sensitised to the milieu in which it will be transmitted. Poets have experimented not only with new media - performance, music, film - but also with novel ways to draw in all potential media for the poem into the poem itself: the paper, the sound, the co-presence of other poems, the audience's emotions, the cultural expectations for poetry, the historical timing, the economics of publishing, and more. This module will study a selection of the most important poetry volumes / albums / performances of the past 70 years, crossing boundaries between poetry, audio, theatre and music. Seminars will be dedicated to an immersive experience of poetry through reading, silence and audio, giving students time to get to know one work inside out, and write about it in depth. There will also be at least one visit to a poetry performance / walk / site-specific installation, and an opportunity to review brand-new work, or respond creatively yourself.

Assessment: 100.0% Coursework

Level: 6

Popular Theatre and Performance

Credits: 15.0

Contact: Ms Penelope Woods

Overlap: None

Prerequisite: None

This module examines a wide range of theatrical contexts, histories and forms, in order to investigate the meanings of the term 'popular'. The module might cover, for example, the theatre of Ancient Greece, Medieval guild drama, Commedia dell'Arte, Elizabethan commercial theatre, melodrama, blackface minstrelsy, folk theatre and ritual, Chinese Opera, Kabuki theatre, Broadway musicals, applied theatre, immersive theatre, commercial entertainment, the avant-garde and 'unpopular' theatre forms. Interrogating the concept of the 'popular' requires that you acknowledge how the socio-economic conditions in which particular theatre forms emerged have contributed to how social hierarchies can be formed and imagined at the theatre. The module aims to help you to contextualise your study of contemporary theatre

practices within a range of historical legacies and traditions, and to help you feel confident about working with a range of historical objects, documents and forms of evidence.

Assessment: 100.0% Coursework

Level: 4

Representing London: Writing the Eighteenth Century City II

Credits: 15.0

Contact: Dr Richard Coulton

Overlap: None

Prerequisite: None

London in the eighteenth century was the first recognisably 'modern' city, the metropolitan centre of a global trading empire, the 'Emporium of the World'. There had never been a city like it. For this reason, poets, artists, novelists, playwrights, travel writers, satirists, and essayists were drawn persistently to London as a fascinating and complex subject for literary representation. There were few established precedents for how cities might be imagined through text. Solving the problem of how to represent the diverse, enigmatic, ever-changing city of London is one of the core literary questions that we ask on this module. But the city also sponsored its own local textual forms. Some of these were rooted in folk traditions reaching to time immemorial: ballad-singing, the pop-up theatres of the city's fairs. Others emerged in response to the demands of the new city: criminal biography, spy literature, the newspaper press, the satirical essay, the novel itself. Representing London gives you the opportunity to think about the way in which the diverse urban experience of the metropolitan populace finds expression in literature. Assessment tasks include an opportunity to write creatively about the city. Weekly teaching sessions combine close analysis of set texts with the study of visual material, the theoretical interrogation of the idea of the city, and field-trips to important urban sites.

Assessment: 100.0% Coursework

Level: 5

Revolutions: turbulent times in Middle Eastern writing

Credits: 15.0

Contact: Dr Nadia Atia

Overlap: None

Prerequisite: None

This course introduces you to Middle Eastern literature through the prism of the 'revolutions' that have shaped the geo-political map of the region in the 20th and 21st centuries. The syllabus will change from year to year, considering a different set of countries in depth. We will spend two to three weeks on each country, reading widely (and necessarily quite heavily in places) to contextualise texts historically, and to think carefully about the role of translation.

We will consider the myriad revolutions - social, political, religious, secular, peaceful, or violent - that have shaped the contemporary Middle East. The Middle East is not short of coups, wars, or fissures and its literature, especially that which is available to us in translation - is full of such ideas. This course will be about these turbulent times, but also about their social and economic consequences, and the far more subtle 'revolutions' that Middle Eastern texts might also allow us to better understand. The course asks students to think broadly about the idea of revolution, going beyond glib, or dismal, assessments of iconic periods such as the so-called 'Arab Spring,' to consider how Middle Eastern writers have chosen to depict what they consider to be the defining events (or trends) of the twentieth and twenty-first centuries.

Assessment: 100.0% Coursework

Level: 6

Romantic Travellers in Europe

Credits: 15.0

Contact: Dr James Vigus

Overlap: None

Prerequisite: None

In both prose and poetry, in diaries, letters and fiction, many Romantic writers chronicled their travels on the European continent and their impressions of foreign customs and characteristics. This course will provide an intimate survey of this varied literature. Opening up questions such as whether pedestrian travel was an exciting allurements or a hard necessity, and to what extent travel offered release from social or familial constraints, discussion will address Romantic writers' self-fashioning in their travel narratives, and the roles of gender and class.

Assessment: 100.0% Coursework

Level: 6

Samuel Pepys and his World: Living and Writing in Restoration London

Credits: 15.0

Contact: Dr Tessa Whitehouse

Overlap: None

Prerequisite: None

In this module we encounter the life and literature of Restoration London through the eyes of Samuel Pepys, who experienced London at its most apocalyptic (the Plague and the Fire) and London at its most ordinary. Pepys was curious about almost everything he witnessed and in his diary he recorded his reactions to plays and playhouses, Parliament and the royal court, and the worlds of books, music, and science. Each week we will read extracts from the diary alongside texts by Pepys's contemporaries, including examples of drama, life-writing, news, comedy, scientific writing, satire, poetry, and libertine literature.

Assessment: 100.0% Coursework

Level: 6

Satire, Scandal and Society 1700-1740

Credits: 15.0

Contact: Dr Tessa Whitehouse

Overlap: None

Prerequisite: None

This module examines the role played by satire and satirists in the cultural debates of the early eighteenth century, introducing students to modes of satire in a variety of genres. The module traces the genealogy of English Augustan satire and explores the ways in which classical models are imitated and adapted in response to the challenges of an increasingly commercial society. We will consider how the idea of 'Grub Street' reflects satirists' anxieties about the innovative energy of a modern and supposedly debased literary culture. The module will also examine new forms of satiric writing in the period (such as scandal and gossip) and the social construction of the satirist, and will treat as central the question of the gendered status of satire.

Assessment: 100.0% Coursework

Level: 5

Serial Storytelling from Dickens to The Wire

Credits: 15.0

Contact: Prof Matt Rubery

Overlap: None

Prerequisite: None

Many of the most popular Victorian novels first appeared in serial instalments. 'Make 'em laugh, make 'em cry, make 'em wait' was the guiding principle of narratives designed to prolong the reading experience over a span of months or even years. This module will investigate how the dynamics of serial reading influenced the development of storytelling from the nineteenth century to the present day. Now that we no longer read fictional narratives over such extended periods of time, we will inquire into the reasons for the initial appeal of punctuated reading, its subsequent decline after the nineteenth century, and serialization's revival by twenty-first century media. The reading list encompasses a wide range of material published in serial format from the earliest experiments with parts publication to recent soap-opera style adaptations for television. Topics for consideration include the use of narrative to call attention to social problems, changing conceptions of time, theories of reception, gendered notions of authorship, evolving models of British identity, the influence of the mass media, and the pleasures of the 'cliffhanger' ending.

Assessment: 100.0% Coursework

Level: 6

Shakespeare

Credits: 15.0

Contact: Prof Warren Boutcher

Overlap: None

Prerequisite: None

This introductory module offers students the opportunity to study up to five of Shakespeare's plays in their original theatrical and historical contexts. Plays currently on the syllabus include Hamlet, As You Like It, Henry V, Othello and The Tempest (though this is subject to change year-on-year). The teaching is delivered as large one-hour lectures, followed by one hour small-group seminars. The lectures are prepared and delivered in the lecture hall by two lecturers who interact with one another and the audience. They combine close reading of the texts with use of video clips from productions put on at Shakespeare's Globe (on Bankside in London) and other filmed productions in order to encourage students to read them not just as words on the page but as live events in the theatre. The small-group seminars encourage preparation and discussion online during the week and concentrate on close reading the plays. There will be two coursework assessments, one to be submitted in the first half of the module, the other by the last week of the module. The first will ask you to paraphrase and contextualise a selected passage from the plays, and the second will ask you to write an essay based on analysis of particular scenes.

Assessment: 100.0% Coursework

Level: 4

Shakespeare: the Play and the Book

Credits: 15.0

Contact: Prof Jerry Brotton

Overlap: None

Prerequisite: None

This module examines Shakespeare's development as a dramatic artist and as a writer and will cover a range of his plays in detail. It enables students to move beyond interpreting the works as texts to be read. Instead it situates Shakespeare's work within the specific historical contexts of stage history and print culture, and examines the latest developments in Shakespeare criticism. We will consider the ways in which Shakespeare re-worked his source material, examine the dramatic, literary and performative contexts of the period, and look at the variety of ways in which his texts appeared in both performance and in print. We will examine some of the problems involved in the transmission and editing of Shakespeare's texts, and the resulting implications for criticism and performance.

Assessment: 100.0% Coursework

Level: 6

Solitude in Life and Literature in Enlightenment Britain

Credits: 15.0

Contact: Prof Barbara Taylor

Overlap: None

Prerequisite: None

Solitude is an eternal dimension of human experience, but how it is conceived and represented changes over time. In Enlightenment Britain solitude was controversial. Widespread concern about the psychological and moral impact of capitalism prompted fears about the unregulated passions of the lone individual. 'Commercial society', it was said, was isolating people, turning them into 'detached and solitary beings' preoccupied with their own interests and indifferent to their fellow beings. Against this, defenders of solitude portrayed it as a site of personal authenticity and creativity, set apart from the shallow and corrupting vanities of 'the world'. These divergent views of solitude appeared in a wide variety of writings, including memoirs, philosophical works, novels, periodicals, travel writings, and of course poetry, the genre mostly closely identified with the valorisation of solitude, although here too anti-solitude sentiments intruded. This module examines these competing visions of solitude in Enlightenment Britain and the cultural and intellectual developments that contributed to them. It is a seminar-based course: each week students are provided with a selection of primary source materials for analysis and discussion. Works by influential writers on solitude, including Daniel Defoe, Lord Shaftesbury, Edward Young, David Hume, Dr Johnson, William Wordsworth, Mary Wollstonecraft and Mary Shelley, are studied in relation to the changing forms and meanings of solitude in a modernising society.

Assessment: 100.0% Coursework

Level: 6

Text, Art and Performance in London

Credits: 15.0

Contact: Prof Peggy Reynolds

Overlap: None

Prerequisite: None

This is an event-based module, which examines the role of text in art, performance, installations, and public spaces in the city - specifically London. The primary focus is always the analysis of words and texts, how they are used to revise old stories, to tell new stories, to explain, to celebrate, to underline, to persuade, to enhance the environment. Beyond that the premise of the module will be to open out into questions about the presentation of art objects, the function of the word in the everyday, the exploitation of texts in performance, the relation between words and other art forms of communication.

Assessment: 100.0% Coursework

Level: 5

The Digital Critic

Credits: 15.0

Contact: Dr Ruth Ahnert

Overlap: None

Prerequisite: None

The digital age is changing how we study literature. This module begins with a question: what possibilities does the massive digitization of the textual past offer to literary scholarship? A range of critical, theoretical, and practical angles will be brought to bear upon this enquiry. We will survey key works of scholarship in what has come to be known as the Digital Humanities, assessing various digital tools, techniques, and methods – from search engines and n-gram viewers, data mining and network analysis, to "distant reading" and "hyper-reading". We will ask how digital approaches might enrich, challenge, or revise core concepts of literary study – concepts like interpretation, history, genre, and style. We will also become acquainted with a wide range of available digital tools by using them ourselves, trying out data mining, network analysis, and data visualization as instruments of literary inquiry. Students should come ready to experiment as well as to read and think. Programming, technical, and statistical skills are not required, though students who possess such skills will be encouraged to make full use of them.

Assessment: 100.0% Coursework

Level: 5

The Invention of America: American Literature, 1870 to the Early Twentieth Century

Credits: 15.0

Contact: To Be Confirmed

Overlap: None

Prerequisite: None

This module surveys a rich array of American literature from (roughly) 1870 to the early 1900s; in doing so, it traces American social, cultural and intellectual history from the aftermath of the Civil War to the emergence of the United States as a continental, globally-influential power. Issues to be addressed include the contrasting novelistic philosophies and styles of Mark Twain and Henry James; the experience of Americans in Europe; antebellum 'race' relations; industry, immigration and the western frontier. Authors to be studied include Twain, James, James Weldon Johnson, Crane, Chopin, and Cather.

Assessment: 100.0% Coursework

Level: 5

The Writings of Edith Wharton

Credits: 15.0

Contact: Prof Claire Preston

Overlap: None

Prerequisite: None

The American writer Edith Wharton (1862-1937) maps the energetic and turbulent Gilded Age, the Progressive Era, early Modernism, and the position of women in transatlantic culture in her brilliantly observant novels set in America and France in the period 1870-1930. Now recognised as among the masterpieces of 20th-century American literature, her great triad of novels -- 'The House of Mirth' (1905), 'The Custom of the Country' (1913), and 'The Age of Innocence' (1920) - will provide the anchor for the module's reading, but the syllabus will also include some of her less well-known novels, some short stories, and some non-fiction.

Assessment: 100.0% Coursework

Level: 6

Thomas Hardy and the Victorian Modern

Credits: 15.0

Contact: Dr Matthew Ingleby

Overlap: None

Prerequisite: None

Students will read a selection of four of Thomas Hardy's novels and a selection of his poetry in conjunction with selected contemporary scientific, social and aesthetic writings (Darwin, Arnold, Ruskin, J S Mill, Pater, The Life of Thomas Hardy by Florence Emily Hardy) and will consider relationships between them. We will consider issues of self-representation in Hardy's writings and will study techniques of prosody and of representation in fiction which have led Hardy to be describes as both Victorian and early modernist. This is a level six module which will draw on previous experience of writings of the period, and of earlier and later writers, in engagement with the concerns, tropes and techniques of Hardy's writings.

Assessment: 100.0% Coursework

Level: 6

Time, Narrative and Culture

Credits: 15.0

Contact: Prof Mark Currie

Overlap: None

Prerequisite: None

This is a module that asks how an understanding of narrative can inform a wider concept of culture, and specifically how an understanding of the strange temporal structures and time-experiments of contemporary fiction reflect or produce changes in the modern experience of

time. It focuses on examples of backwards narration, flashforward, transhistorical jumps and fuzzy temporality alongside a range of philosophical and social theories of time. Given that narratology is the systematic study of narrative, and that narrative is everywhere, the module also aims to assess the social and philosophical scope of narratological concepts.

Assessment: 100.0% Coursework

Level: 6

Victorian Fictions II

Credits: 15.0

Contact: Dr James Emmott

Overlap: None

Prerequisite: None

This module will introduce students to a range of Victorian fiction. It addresses the content, form, and significance of the Victorian novel (famously nicknamed a 'loose baggy monster') and how it develops amid the cultural, historical, and intellectual contexts of nineteenth-century Britain. It also examines the alternative form of the short story and considers what specific kinds of narrative and narrative effects this form enables. Authors to be studied may include Charlotte Brontë, Emily Brontë, Lewis Carroll, Wilkie Collins, Dinah Mulock Craik, Charles Dickens, Arthur Conan Doyle, George Eliot, Elizabeth Gaskell, Thomas Hardy, Henry James, Vernon Lee, Margaret Oliphant, Bram Stoker, and William Thackeray.

Assessment: 100.0% Coursework

Level: 5

Virginia Woolf

Credits: 15.0

Contact: Prof Michele Barrett

Overlap: None

Prerequisite: None

This module tackles a broad selection of Woolf's writings: fictional, critical, polemical and autobiographical. We will look at how Woolf challenges conventional boundaries and definitions of types of writing. Philosophical, cultural, historical and psychological dimensions of Woolf's life and work will be addressed, as well as literary issues. These will include consciousness and the self; the representation of affect; truth in fiction; and Woolf's formal experimentation and diversity. The aim of the module will be to develop an understanding of the complexity and ambiguity of Woolf's writing.

Assessment: 100.0% Coursework

Level: 6

Advanced Readings in Geography

Credits: 30.0

Contact: Prof Kavita Datta

Overlap: None

Prerequisite: None

Unlike other option modules, Advanced Readings in Geography will be taught on an individual basis and only in exceptional circumstances. The student would be required to complete a proposal explaining why s/he would like to conduct advanced level readings on a clearly defined area of research that is not covered in detail on other MA/MSc courses. If an appropriate colleague agrees to supervise the Readings module, fortnightly meetings will be held to discuss the readings and to develop the 5000 word paper. The course is essentially self-directed, like equivalent courses taught elsewhere at Masters level.

Assessment: 100.0% Coursework

Level: 7

Art, Performance and the City

Credits: 30.0

Contact: Dr Caron Lipman

Overlap: None

Prerequisite: None

This module centres on projects by artists and cultural practitioners in London and particularly its East End. It involves critical reading, background research, and engaging with practices and sites through documentation, excursions and discussions with artists. The module begins with sessions on cultural practices of urban exploring and walking. Sessions then introduce and discuss particular cases that form the basis for research and seminar discussion. These may include historical walking tours in East London; artistic walking projects by Francis Alys, Tim Brennan, Janet Cardiff and Iain Sinclair; cinematic representations by Patrick Keiller; controversies about place and politics involved in Rachel Whiteread's House, completed in 1993 at a site on Grove Road next to Queen Mary; and contemporary artistic engagements with the Olympics site. Through these materials, the module explores geographical and political issues concerned the art and the city, and aspects of the changing nature and practice of urban cultures in London and its East End.

Assessment: 100.0% Coursework

Level: 7

Biogeosciences and Ecosystem Services

Credits: 15.0

Contact: Dr Kate Heppell

Overlap: None

Prerequisite: None

This module explores biogeochemical processes at the catchment level, with reference to the broader context of global climate and land use change. Major themes include interactions among the biogeochemical cycles; the linkages of biogeochemistry with sediment dynamics and hydrological processes; and climate change and land use effects on biogeochemical processes in floodplains, rivers and estuaries. The module introduces methods of field sample collection and laboratory analysis; and approaches to controlling pollutants, nutrient levels and greenhouse gas emissions in aquatic systems.

Assessment: 100.0% Coursework

Level: 7

Cold Environments

Credits: 15.0

Contact: Dr Sven Lukas

Overlap: None

Prerequisite: GEG5206

The module selectively addresses processes active in the glacial and the periglacial environment: glaciogenic (both ice and meltwater) erosion, transport, sedimentation, permafrost and ground ice and their effects on fluvial, aeolian and gravitational processes. For each of these processes the resulting landforms, both in active and in fossil form, will be treated, together with features resulting from converging processes. Examples are drawn from the Arctic, the Antarctic and high mountain ranges, while examples of fossil features are mainly drawn from western Europe.

Assessment: 100.0% Coursework

Level: 6

Geo-ecology and Geo-ecosystems

Credits: 15.0

Contact: Prof Lisa Belyea

Overlap: None

Prerequisite: None

Geo-ecology is an interdisciplinary science that studies organisms, air, water and land as interacting components of a single geo-ecosystem. A central tenet is that components of the system must be considered in relation to one another and to the larger whole, rather than in isolation. Geo-ecosystems are 'messy' and cause-and-effect is often cyclical rather than linear. In this module, we will examine selected topics in this field, taking a practical approach through the use of spatial data and models. You will learn how to analyse spatial patterns in the landscape and to investigate the underlying processes and interactions. Developing this approach of 'systems thinking' is vital to understanding and, where possible, managing environmental issues.

Assessment: 100.0% Coursework

Level: 6

Geography, Technology and Society

Credits: 15.0

Contact: Dr Kerry Holden

Overlap: None

Prerequisite: None

This module will develop students' critical engagement with the geographies of knowledge, technology and society. The module will discuss the theoretical and conceptual fabric of geographies of science, paying close attention to its development through studies in the history and sociology of science and Science & Technology Studies (STS). It will then apply these theoretical and conceptual tools to understanding a select number of case study examples of hubs of scientific innovation in the life sciences and Information and Communication Technology (ICT).

Assessment: 100.0% Coursework

Level: 6

Geospatial Science

Credits: 15.0

Contact: Dr Alexander Henshaw

Overlap: GEG5102

Prerequisite: GEG4004

This module aims to develop an understanding of the theory and methods involved in the creation, storage, analysis and presentation of geospatial data, building on knowledge acquired in GEG4004 Research Methods for Geographers and Environmental Scientists. Using industry standard software, the module will provide the knowledge and skills to tackle advanced problem solving using Geographic Information Systems, providing a key foundation for independent research projects at Level 6 and within the workplace.

Assessment: 100.0% Coursework

Level: 5

Global working lives

Credits: 15.0

Contact: Dr Alan James

Overlap: None

Prerequisite: None

The module explores the economic-development geographies of people's everyday struggles to make a living in the contemporary global economy. Drawing on research within and across the Global North and Global South, this module engages with an exciting 'labour geographies' research agenda, concerned with how workers are capable of fashioning the geography of capitalism to suit their own needs and self-production; and to identify geographical possibilities and labour market strategies through which workers may challenge, outmaneuver and perhaps even beat capital in different locations. The module seeks to expose the spatial limits of mainstream 'universal' theories in geography which presume that 'the economy' and 'labour' can be theorised solely from the perspective of the formal spaces of advanced capitalist economies in the global North.

Assessment: 100.0% Coursework

Level: 7

Migration and Mobilities

Credits: 15.0

Contact: Prof Cathy McIlwaine

Overlap: None

Prerequisite: None

This module explores theoretical, empirical and policy dimensions of patterns and processes of migration and mobilities in a global context and consciously across the global North/global South 'divide' from a scalar, relational and networked perspective. Although the focus will be on the nature and dynamics of contemporary movement of people, the module will also incorporate an analysis of the movement of information, goods and capital as framed within the 'new mobilities paradigm'. Theoretically, the module analyses the key framings of contemporary migration in relation to transnationalism, diaspora and post-national citizenship. In turn, it will interrogate the nature and links between transnationalism, multiculturalism and/or integration; the migration-development nexus; the politics of irregularity and 'illegality'; the relationships between the emergence of global cities and a migrant division of labour; the nature of global gendered mobilities and power and mobility as well as the interrelations between conflict, violence and mobility.

Assessment: 100.0% Coursework

Level: 7

Race and Social Justice

Credits: 15.0

Contact: Ms Azeezat Johnson

Overlap: None

Prerequisite: None

This module addresses how race takes place within our surroundings and political mobilizations. It begins by exploring how bodies are racialised across space and time. From here, specific examples (primarily within the UK and USA) are used to expand on the functioning of race in relation to contemporary socio-political events. This includes examining specific social justice movements (e.g. Rhodes Must Fall, the Women's March and Black Lives Matter), as well as broader concepts that pertain to social justice (including feminisms, anti-racist organising and right-wing populism).

Assessment: 100.0% Coursework

Level: 6

Readings in Geography: Race and Social Justice

Credits: 15.0

Contact: Ms Azeezat Johnson

Overlap: Co-requisite GEG6139

Prerequisite: None

This module is used to deepen students' understandings of concepts studied within the co-requisite module GEG6139 Race and Social Justice. Students will complete an extended piece of writing (6000 words) based on independent reading and research which will be supported by e-learning resources, small-group seminars and one-to-one tutorials. The module is designed to further develop students' understandings of theoretical discussions around race and to be able to independently apply these concepts to contemporary social justice issues.

Assessment: 100.0% Coursework

Level: 6

Antisemitism and the Holocaust

Credits: 30.0

Contact: Dr Daniel Wildmann

Overlap: None

Prerequisite: None

Modern European Jewish history has for centuries been profoundly affected by anti-Judaism and antisemitism, influencing Jewish life in legal, social, economic, cultural and intellectual spheres from the middle ages until today. The study of antisemitism is crucial for our understanding of the wider social and cultural context of Jewish history in Modern Europe. The programme will trace the development of antisemitism in Modern Europe, through its historical transformation under the impact of secularisation, the rise of nationalism and racial theories. The module will try to compare the history of antisemitism in different European countries, but the emphasis will be on the role of antisemitism in the Third Reich. It will survey the development of historical writing and the interpretation of antisemitism and the Holocaust, and will address forms of secular and religious antisemitism since the Holocaust.

Assessment: 100.0% Coursework

Level: 7

Architecture in London II 1837 - to the Present

Credits: 15.0

Contact: Dr Nicholas Beech

Overlap: None

Prerequisite: None

Taught by lectures and building visits, this course is intended to introduce the study of architecture in both its historical context and its stylistic development. The course will cover buildings in the London area roughly chronologically along thematic lines. Taking the ascension of Queen Victoria to the throne as a starting point, it will explore the effects of Imperialism, the Industrial Revolution, the Second World War, the Welfare State and the more recent rise of the financial elite on the built fabric of London. It is intended that students should gain a good understanding of English architecture in the period considered.

Please note that this module involves class visits to various locations in London. When timetabling please allow yourself an hour's travel time either side of the class.

Assessment: 100.0% Coursework

Level: 5

Chartists, Rebels and Suffragettes: Democracy in Britain, 1830-1928

Credits: 15.0

Contact: Dr Robert Saunders

Overlap: None

Prerequisite: None

This module charts the rise of democracy from the "Great" Reform Act of 1832 to equal suffrage in 1928. The rise of democracy was not just a political development; it was a cultural and intellectual revolution, with implications for the Empire, the relationship between men and women, and the survival of the UK. We will explore the case against democracy and assess the influence of debates about race, sex and the American Civil War, as well as considering the legacy of these ideas for democracy in the twenty-first century.

Assessment: 100.0% Coursework

Level: 5

Freedom and Nation: The State in Post-Colonial Africa, 1956-2006

Credits: 15.0

Contact: Dr Reuben Loffman

Overlap: None

Prerequisite: None

In 1956, the Sudan became the first sub-Saharan African nation to become independent of European rule. Shortly afterwards, many others joined the community of nations. Now, over fifty years later, historians have begun to examine how these states have fared. After the euphoria that greeted African independence, many scholars now see African states as having dramatically failed their citizenry, with their failure contributing to the emigration of millions of Africans from the continent in the last decade alone. But African leaders and their followers have had to cope with devastating droughts, outside financial interference and environmental disasters. And Africans have also developed innovative ways of coping with and even challenging hostile or collapsed states. To explore the complex history of African polities, this module situates the post-colonial state in its social context and uses several case studies, such as the Sudan, Congo-Kinshasa, Ghana and Guinea, to examine it from a range of perspectives. We will look at how warfare, disease and financial concerns, among others, have shaped post-colonial statehood in Africa and how Africans have responded to the policies their states have pursued.

Assessment: 100.0% Coursework

Level: 5

Global Encounters: Conquest and Culture in World History

Credits: 15.0

Contact: Dr Simon Layton

Overlap: None

Prerequisite: None

The module offers an introduction to encounters between civilizations, cultures and societies in world history, based on examples drawn from the medieval, early modern and modern periods. It seeks to develop understanding of patterns in world history and an introduction to approaches within the field of global history. It will chronologically introduce specific case-studies, from the Arab conquest of Muslim Spain and Chinese exploration of the Indian Ocean, through colonial encounters in Africa, America and India, to the Balfour Declaration in 1917.

Assessment: 100.0% Coursework

Level: 4

Gotham: The Making of New York City 1825-2003

Credits: 15.0

Contact: Dr Joanna Cohen

Overlap: None

Prerequisite: None

New York City is a paradox. It is the iconic American city, home to the Statue of Liberty, to Wall Street and the Empire State Building. Yet it is also a cosmopolitan place, a gateway for foreign people, new cultures and radical ideas. For many Americans who live beyond the city limits, New York is an alien place. This module explores the history of this extraordinary and contradictory city and its people. The module will explore the city's physical expansion from the slums of lower Manhattan to Central Park and the rise of the skyscraper; the emergence of the city's elite and efforts to cope with poverty, disease and crime; and marginal groups, from European immigrants and African Americans, to gay subcultures and countercultures. Students will also explore how, and with what consequence, marginal groups such as European immigrants, African Americans, gay subcultures, and countercultures made the city their home.

Assessment: 100.0% Coursework

Level: 6

Hollywood and the Second World War

Credits: 30.0

Contact: Dr Mark Glancy

Overlap: None

Prerequisite: None

This module focuses on a key period in film history, and it considers the methods with which film critics and historians have analyzed it. It is as much about the writing of film history as it is about individual films and filmmakers, and the syllabus is designed to offer students the opportunity to engage with several different methods and schools of criticism, while at the same time maintaining a continuity by centering on the films of one distinct time period and country.

Assessment: 100.0% Coursework

Level: 7

Islam in Medieval and Early Modern Iberia

Credits: 30.0

Contact: Dr Rosa Vidal Doval

Overlap: None

Prerequisite: None

The conquest of the Iberian Peninsula by a Muslim army in 711 led to the establishment of an Islamic political entity that lasted until 1492, an unique event in Western European history. The presence of Islam as a religious and cultural force lasted beyond the wane of its political influence and was a key factor in the history of early modern Spain up to the end of the seventeenth century. This course provides an introduction to these complex events through the study Christian and Muslim sources (in translation) and artifacts. Topics explored will include:

the rise and fall of Al-Andalus and the Northern Christian states, Reconquest and jihad, religious tolerance and persecution, the morisco problem.

Assessment: 100.0% Coursework

Level: 7

London and its Museums

Credits: 15.0

Contact: Dr Chloe Ward

Overlap: None

Prerequisite: None

This module will take students through a journey into the history of the exhibiting space as based on London's museums and galleries provision. The first session will introduce key themes on the subject, and each subsequent class will take place in a museum or gallery, allowing students to acquire factual information on the institutions in question, and to appreciate the nature and value of their collections/exhibits and to critically evaluate their personal experience of displays.

Please note that this module involves class visits to various locations in London. When timetabling please allow yourself an hour's travel time either side of the class.

Assessment: 100.0% Coursework

Level: 5

Metropolitan Matters: A material history of London from the Victorians to the present

Credits: 30.0

Contact: Dr Nicholas Beech

Overlap: None

Prerequisite: None

This module explores London's urban growth and change in the past 200 years, focusing on the city's material transformation. Drawing on a wide range of research in art and architecture, geography, history, and science and technology studies, we will discuss London's human and animal populations, air, water, soil, light and heat as these have been drawn into the politics, public discourse, and representations of the city. How has London's population—and its rapid growth in the nineteenth century—been defined and described? How has London clay been used and transformed in the construction of the modern city? How has London's air been described, polluted and regulated? How has the relationship between water, health and governance been constructed? When was the city conceived as a 'space' and with what consequence? How has London responded to traumatic destruction and who has fought for the conservation of London's built heritage? And just how does information technology affect the

material fabric of the city? These and other questions will be asked in seminars and site visits to the museums, archives, and key locations in London.

Assessment: 100.0% Coursework

Level: 7

Modern Girls? Gender, Culture and Society in Britain c. 1918-1979

Credits: 30.0

Contact: David Geiringer

Overlap: None

Prerequisite: None

The slender flapper, cigarette holder in hand, off to a night at the flicks epitomizes the surface glamour of modernity. But how real were her gains? This option explores the words and experiences of British women: the constraints on women in war and peace, politics, education and paid work, marriage and motherhood, but also women's dreams and disappointments in romance, sexual relationships and desire, domesticity and home-making, consumerism and fashion. Perhaps the Hoover and the hostess trolley were not the answer to a woman's prayers?

Assessment: 100.0% Coursework

Level: 7

Paris from Napoleon to the Present

Credits: 15.0

Contact: Prof Colin Jones

Overlap: None

Prerequisite: None

The module will explore the social, economic, political and cultural history of one of the most exciting and influential cities in the world. The first semester will focus on the period from the Revolutionary and Napoleonic era to the city of Revolution, 1815-71; Haussmann and Paris as the iconic city of modernity; Paris and Impressionism; the Fin de siècle and the rush to war; Interwar Paris; Vichy and Resistance; De Gaulle and 'Thirty Glorious Years'; May 1968; and from Mitterrand and Chirac to Sarkozy and Hollande. A wide range of primary sources will be used, including maps, literary texts and fiction, art and architecture, photography and film.

Assessment: 100.0% Coursework

Level: 5

Race, Resistance and Decolonization: Empire and Global History in the 20th Century

Credits: 30.0

Contact: Dr Kim Wagner

Overlap: None

Prerequisite: None

On the eve of the Egyptian Revolution of 1919-1921, the anti-colonial nationalist Saad Zaghloul solemnly reminded his imperial overlords: 'we are going ahead and no-one can stop our march.' Nationalists like Zaghloul challenged ageing Empires the world over and with some success. By the end of the last century, the territories under European rule had shrunk to a fraction of the size they were before 1914. This module explores some of the key themes involved in decolonization including imperialism and nationalism; social and cultural change in colonial societies as well as debates surrounding terms such as 'post-colonialism' and 'independence.' It takes a comparative perspective on decolonization, enabling students to see transnational connections between independence movements as well as their similarities and differences.

Assessment: 100.0% Coursework

Level: 7

Screening History: Representing the Past in the Contemporary Historical Film

Credits: 15.0

Contact: Dr Mark Glancy

Overlap: None

Prerequisite: None

Historical films are one of the principal means through which the public engages with history, yet they are also a continuous source of controversy. This module offers an introduction to the historical film genre by examining American, British, European and Japanese films made during the past 20 years. It considers the debates surrounding the representation of history on film, and the influence and impact that historical films have on the public imagination and understanding of history. Throughout, we will explore the aesthetic pleasures that historical films offer to audiences, as well as the wider public discussion and debate that historical films provoke among scholars, critics and journalists in print and online. Films may include 12 Years a Slave (2013), Inglorious Basterds (2009), The King's Speech (2010) and The Lives of Others (2006).

Assessment: 100.0% Coursework

Level: 4

The Body in Science, Medicine, and Culture since 1832

Credits: 15.0

Contact: Ms Jennifer Wallis

Overlap: None

Prerequisite: None

This module explores the place of the human body in the pursuit of medical and scientific knowledge from the nineteenth century to the present day. Looking at episodes such as the Tuskegee syphilis study and the Alder Hey organ retention scandal, as well as phenomena like the Body Worlds exhibition, we will consider how ideas about the role of, and uses for, the body in science and medicine have developed over the last two centuries. Throughout, we will also explore how factors such as race, class, and gender have determined whose bodies have been considered 'acceptable' sites for investigation.

Assessment: 100.0% Coursework

Level: 6

The Darwinian Revolution: The History of a Dangerous Idea

Credits: 15.0

Contact: Dr Edmund Ramsden

Overlap: None

Prerequisite: None

The 'Darwinian Revolution' is considered one of the major intellectual transformations of the 19th and 20th centuries. This module will explore the background, formation and consequences of Charles Darwin's work, placing it firmly in intellectual and social context, from the Age of Revolution through to more recent controversies regarding sociobiology, eugenics and biological racism. This module will focus on the shift from natural history to biology, on changing conceptions of evolution in France, Britain, Germany and the United States, and on the ways in which evolutionary ideas have challenged and influenced scientific, religious, political, and social thought.

Assessment: 100.0% Coursework

Level: 6

The First Crusade and the Foundation of the Crusader States

Credits: 30.0

Contact: Dr Thomas Asbridge

Overlap: None

Prerequisite: None

At the end of eleventh century, tens of thousands of western European Christians marched on the Holy Land, bent upon the recovery of the sacred city of Jerusalem from its Muslim overlords. Against all the odds, this extraordinary campaign – now known to history as the First Crusade – culminated in a Christian victory and the bloody conquest of the Near East. This module explores the causes and consequences of this infamous holy war, while also considering the early history of the so-called crusader states that it spawned. Students will approach these subjects from a range of perspectives, drawing upon Latin, Arabic, Greek and Armenian primary sources in translation. They will also engage with a number of contentious and current debates,

questioning the 'eyewitness' nature of crusade narratives, the extremity of crusading violence and the supposed role of the crusades in a broader clash of civilizations.

Assessment: 100.0% Coursework

Level: 7

The Holocaust and Beyond: War and Post-war Germany

Credits: 30.0

Contact: Prof Christina Von Hodenberg

Overlap: None

Prerequisite: None

Both the Holocaust and its aftermath are the subject of lively scholarly debates. This course provides an introduction to the historiography of the Holocaust and to the controversies regarding West Germany's Nazi past. In connecting two areas of largely independent scholarship, it draws attention to the continuities and ruptures marking West Germany's new beginning. Recent research emphasizes the multi-faceted nature of the Holocaust and moreover differentiates carefully between remnants from the Nazi era and pre-1933 traditions that shaped postwar realities.

Assessment: 100.0% Coursework

Level: 7

The Making of Modern Paris

Credits: 30.0

Contact: Prof Colin Jones

Overlap: None

Prerequisite: None

The module will analyse the making of modern Paris, from the Renaissance to the present day. Although we will explore the close links between the city's development and national history, we will focus particularly on Paris as an urban and metropolitan centre, highlighting its inhabitants, its culture and its built environment. We will also seek to explore why Paris is often seen as the city of modernity par excellence. The module will include a 3-day field trip to Paris.

Assessment: 100.0% Coursework

Level: 7

The Making of the Modern Self

Credits: 15.0

Contact: Dr Jessica Patterson

Overlap: None

Prerequisite: None

The module looks at changing meanings and experiences of selfhood from the late 17th to the early 20th century, beginning with John Bunyan (the spiritual self) and ending with Sigmund Freud (unconscious fantasy and selfhood) and including sessions on female selfhood (Mary Wollstonecraft), the enslaved self (Olaudah Equiano), and queer selfhood (Oscar Wilde). The module is interdisciplinary and combines close readings of key texts (especially but not exclusively autobiographical texts) with analyses of the historical changes shaping modern perceptions of the self. The focus is primarily on Britain but with individual sessions on major non-British theorists of selfhood (Rousseau, Freud).

Assessment: 100.0% Coursework

Level: 5

The Medieval World: Structures and Mentalities

Credits: 15.0

Contact: Dr Peter Denley

Overlap: None

Prerequisite: None

This module offers a broad introductory overview of some characteristics of the medieval world. It explores the institutional and mental framework within which society operated, and examines features of everyday life and material culture in that light. The topics covered include belief and the church, communities and individuals, marriage, family, gender, age, education, the material world, technology, time and space. Classes focus on an extensive range of short excerpts of documents, and students focus on a particular topic for their essay.

Assessment: 100.0% Coursework

Level: 4

The Modern Caribbean: Migration, Radicalism and Revolt

Credits: 15.0

Contact: Leslie James

Overlap: None

Prerequisite: None

The legacy of slavery permeated Caribbean social, political, and economic culture throughout the 19th and 20th centuries. Colonial rule practiced forms of indentured labour, monoculture economies, patterns of internal and external migration, and struggled with waves of riot and revolt. At the same time, colonial education produced a literate population who began to explain their place in the modern world as both within and outside Europe. Through weekly study of Caribbean intellectual writings, poems, manifestos, travel essays and music students will engage with arguments by Caribbean peoples that the Caribbean represents a unique microcosm of modern history. Students will gain familiarity with ideas about the development

of global capitalism, racism, and imperialism. We will assess the limitations of the modern world by approaching `modernity` from an alternate vantage point: the Caribbean.

Assessment: 100.0% Coursework

Level: 6

Avant-Garde Theatre in Europe

Credits: 15.0

Contact: Dr John London

Overlap: "HSP6026, COM5009, CAT5009, HSP5009"

Prerequisite: Any level 5 literature module

Why should characters behave illogically on stage or not exist at all? How can image rival plot? And what is the point of shocking audiences?

This module introduces some fundamental styles and plays from European avant-garde theatre and sets them within an artistic and socio-political context. Futurism, Dada, Expressionism and the Theatre of the Absurd are included. We will at all times try to see texts as excuses for performance and use other aspects of culture to understand the challenges of this new drama.

Assessment: 100.0% Coursework

Level: 6

Brazilian Cinematic Cities: Regional and Historical Diversity

Credits: 15.0

Contact: Prof Else Vieira

Overlap: FLM4032

Prerequisite: None

This module explores four Brazilian cinematic cities, namely those which have a significant film industry and whose identities have been projected by film (Mark Shiel and Tony Fitzmaurice). The major focus will be on Rio de Janeiro (the wonders of its topography; the eroticization and exoticization of its beach culture; the spectacle of its Carnival contrasting with over-sensationalized violence on the screen) and São Paulo, an emerging global power (physical and social mobility in a city with 20 million inhabitants; the impact of technology and the car industry on social networks). It will also study Salvador (its vibrant Afro-Brazilian culture; the carnivalesque return of the defunto) and Brasília (Brazil's modernist capital and the aftermath of this utopian project 50 years later). No previous knowledge of Portuguese is required. All films are available in English or with English subtitles.

Assessment: 100.0% Coursework

Level: 4

Brief Encounters: Short Stories and Tall Tales

Credits: 15.0

Contact: Dr Will McMorran

Overlap: None

Prerequisite: None

This module provides an introduction to that most adaptable of literary forms: the short story. It explores texts ranging from the comic to the disturbing, and from the early modern to the post-modern, by major European and Latin American Authors. Texts will be studied in translation.

Assessment: 100.0% Coursework

Level: 4

Catalan Culture: Art, Literature and Football

Credits: 15.0

Contact: Dr John London

Overlap: COM4011

Prerequisite: None

This module offers a general introduction to modern and contemporary Catalan culture from the nineteenth to the twenty-first century. Topics covered include: nationalism; the politics of language; the avant-garde art of Salvador Dalí and Miró; literature; football. There is no language requirement for this module; therefore it is suitable for students with no knowledge of Catalan and Spanish.

Assessment: 100.0% Coursework

Level: 4

Catalan Culture: Art, Literature and Football

Credits: 15.0

Contact: Dr John London

Overlap: CAT4011

Prerequisite: COM4201 or equivalent

This module offers a general introduction to modern and contemporary Catalan culture from the nineteenth to the twenty-first century. Topics covered include: nationalism; the politics of language; the avant-garde art of Salvador Dalí and Miró; literature; football. There is no language requirement for this module; therefore it is suitable for students with no knowledge of Catalan and Spanish.

Assessment: 100.0% Coursework

Level: 4

Colonialism and Culture in Latin America

Credits: 15.0

Contact: Dr Patricia D'Allemand

Overlap: HSP5007

Prerequisite: COM101 or equivalent

This course examines the cultural development of Latin America from the early colonial period to the 1960s, in the light of a history of colonialism and social and ethnic conflict. It focuses on the ways in which such issues have been addressed in works ranging from European accounts of the encounter between conquerors and conquered, to approaches in recent Cuban film.

Assessment: 100.0% Coursework

Level: 5

Colonialism and Culture in Latin America

Credits: 15.0

Contact: Dr Patricia D'Allemand

Overlap: COM5007

Prerequisite: HSP141 or equivalent

This course examines the cultural development of Latin America from the early colonial period to the 1960s, in the light of a history of colonialism and social and ethnic conflict. It focuses on the ways in which such issues have been addressed in works ranging from European accounts of the encounter between conquerors and conquered, to approaches in recent Cuban film.

Assessment: 100.0% Coursework

Level: 5

Contemporary Hollywood Cinema

Credits: 15.0

Contact: Dr Guy Westwell

Overlap: None

Prerequisite: None

Through a detailed examination of a number of contemporary Hollywood movies this module aims to foster an understanding of the network of forces that have shaped Hollywood production from the late 1970s to the present day. We will be interrogating contemporary Hollywood movies in order to describe changes in the US film industry since the decline of the studio system and to profile some of the ways in which Hollywood reflects and interacts with American culture and society. This module will be assessed through the production of a 'film note' in which you will select a film of your own choice and across three written assignments situate the film within its industrial and cultural context. The module is research-based and requires a significant commitment to independent study.

Assessment: 100.0% Coursework

Level: 6

Ecocinemas: Nature, Animals, and the Moving Image

Credits: 15.0

Contact: Dr Anat Pick

Overlap: None

Prerequisite: FLM003 or equivalent

Ecocinemas is a single-semester level 6 module focusing on the intersections between cinema and the natural world. The module explores film's embeddedness in the physical world from a number of perspectives: film as an environmental practice in its own right, as a vehicle for exploring the relationship between the human and the nonhuman world, and as a more-than-human projection. The module covers a diverse range of themes: the key role of nonhuman animals and the natural world in the development of the cinematic medium, the representation of animals and nature in film, cinema's environmental footprint, and film as an ecological advocacy tool.

The first part of the module looks at the history and theory of the visual representation of nature and animals, from pre-cinematic forms such as cave paintings, to photographic studies of animal locomotion and early scientific cinema. The subsequent blocks introduce students to the principal strands of eco-criticism and ecocinema via a variety of case studies, including the wildlife film, environmental and animal advocacy documentaries, and fictional representations of animals.

Assessment: 100.0% Coursework

Level: 6

Engaging Critically with Writing 1

Credits: 15.0

Contact: Mr William Tweddle

Overlap: None

Prerequisite: None

This module is designed to provide students with the opportunity to explore and develop writing in different genres by studying the grammatical structures and lexis in context. Students examine varieties of English from a historical and cultural perspective. Students develop their writing in different genres including cyber communication, work-related texts and print media. They read and discuss texts and analyse the relationship between audience, purpose and content. Students also examine issues of fluency, clarity and correctness. This leads to personal and work-related writing tasks both in and out of class. There is regular feedback from the class tutor and from peers.

Assessment: 100.0% Coursework

Level: 4

European Literature and its Contexts

Credits: 15.0

Contact: Dr Annabel Cox

Overlap: None

Prerequisite: None

This module introduces students to a variety of key literary and cultural figures, periods and movements that have influenced the development of literature and culture across Europe over the centuries. We begin in the first semester with classical Greece, before moving on, via the medieval period, the renaissance, the Reformation and Counter-Reformation, to the enlightenment and Romanticism. In the second semester, the focus is upon twentieth-century developments in particular: Modernism, Existentialism, feminism, Structuralism and post-modernism. Through the study of texts from a wide range of genres (philosophical writings, short stories, poetry, drama, essays and film) and originating not only from a variety of eras but also locations (for example, Greece, France, Germany, Portugal, Spain, England, Russia), an overview of the contexts and developments of European literature will be provided.

Assessment: 100.0% Coursework

Level: 4

Explaining Grammatical Structure

Credits: 15.0

Contact: Dr Alex Drummond

Overlap: None

Prerequisite: LIN4200 and LIN402

Human languages are not just random sounds with associated meanings strung out one after the other in a kind of Tarzan-speak. Rather they involve complicated interactions between words which constrain order, inflectional markings, long-distance relationships between words and phrases, and a host of other phenomena. In this module we will develop an approach which will help explain how these phenomena work. The theory we will build explores ideas which come from recent work in Chomsky's Minimalist Program. Reading: Adger D, (2003) Core Syntax: a Minimalist Approach (Oxford University Press). This module is a pre-requisite for LIN039 Syntactic Theory, and for LIN312 Unfamiliar Languages.

Assessment: 100.0% Coursework

Level: 5

Exploring Spoken English

Credits: 15.0

Contact: Mr Christopher Mansfield

Overlap: None

Prerequisite: None

This module is designed for students who want to improve their spoken English in both formal and informal settings. Seminars consider the importance of audience, purpose, and non-verbal signals in a variety of situations. Students have opportunities to participate in workshops in which they are involved in activities such as discussions, role-plays and class presentations. The class tutor monitors these activities and gives feedback on features of spoken English including levels of formality, prosodic features and lexical appropriateness.

Assessment: 100.0% Coursework

Level: 4

Faust in Legend, Literature & the Arts

Credits: 15.0

Contact: Prof Leonard Olschner

Overlap: GER6022

Prerequisite: Any foundation literature module

The life and legend of Johann Faust, the necromancer who sold his soul to the devil in return for power and knowledge, have cast a spell on writers, artists and composers ever since the late 16th century. We will study this fascination and receptivity through the centuries, from the first Faust book and its English translation to Marlowe, Goethe, Mann, Bulgakov, Banville and others. We will also consider illustrations and visual representations of Faust (e.g. Retzsch, Delacroix) as well as various musical treatments (e.g. Schubert, Schumann, Berlioz, Gounod). Readings will be in English translation, although students with knowledge of German, French or Russian are encouraged to read the texts in the original languages.

Assessment: 100.0% Coursework

Level: 6

Faust In Legend, Literature & the Arts

Credits: 15.0

Contact: Prof Leonard Olschner

Overlap: COM6022

Prerequisite: Any level 4 literature module

The life and legend of Johann Faust, the necromancer who sold his soul to the devil in return for power and knowledge, have cast a spell on writers, artists and composers ever since the late 16th century. We will study this fascination and receptivity through the centuries, from the first Faust book and its English translation to Marlowe, Goethe, Mann, Bulgakov, Banville and

others. We will also consider illustrations and visual representations of Faust (e.g. Retzsch, Delacroix) as well as various musical treatments (e.g. Schubert, Schumann, Berlioz, Gounod). Students will be expected to quote from at least one German-language text in the original language in their essays.

Assessment: 100.0% Coursework

Level: 6

Film and Ethics

Credits: 15.0

Contact: Dr Libby Saxton

Overlap: None

Prerequisite: FLM003 or equivalent

This module provides an introduction to the relationship between ethics and diverse forms of cinema, tracing the emergence of a relatively new but increasingly influential approach to the medium. How can the interactions between documentary filmmakers, their subjects and viewers be understood in ethical terms? What is specific about the way narrative cinema frames the moral dilemmas and decisions around which it so often revolves? To what extent does the filmic institution render viewers ethically complicit in scenarios of suffering and violence? What is distinctive about the contribution of cinema to debates in ethical philosophy? And how do given films relate to the poststructuralist ethical preoccupation with the possibility of unconditional openness towards the other? Students will address these and other questions through analysis of a wide-ranging corpus of films and critical, theoretical and philosophical texts produced in Europe, North America and beyond.

Assessment: 100.0% Coursework

Level: 6

Film Archaeology

Credits: 15.0

Contact: Prof Janet Harbord

Overlap: None

Prerequisite: None

The origins of cinema, key moments of transformation and recent challenges to its form in the wake of digital technologies are the subjects examined in this module. Far from being simply a conflict between the magical tradition of Méliès and the documentary account of the Lumière brothers, cinema archaeology reveals the connections between various nineteenth century inventions concerned with movement, perception and transmission, and the advent of cinema. The course explores the various cultural influences that have contributed to the idea of 'cinema' at a particular time, such as those from painting, literature and theatre. Perhaps more significant are the moments of crisis brought about by the prospect of adding to film, such as

the qualities of sound and colour. Most illuminating of all is film's competitive relation to its 'rivals': television, video, digital production and youtube. The course examines the question of whether film is a specific medium with enduring qualities, or whether its component parts are remade with every decade.

Assessment: 100.0% Coursework

Level: 6

First World War Literatures

Credits: 15.0

Contact: Prof Felicity Rash

Overlap: None

Prerequisite: COM101 or equivalent

This course aims to introduce students to a variety of literature produced during and after the First World War. A variety of genres will be presented and there will be consideration of issues relating to social and political difference, gender and sexuality. Sources will include the writing of combatants and non-combatants, of those in support of the War and opposing it, and of male and female authors. The selection of contemporary literature to be studied will include British, American, French and German fiction, poetry and memoir. The role of European colonialism as reflected in pre-war and war-time literature will also be examined. Post-war and modern reflexes will be considered and issues such as the psychological and physical effects of war, and mythologization and memory.

Assessment: 100.0% Coursework

Level: 6

Foreign Influences and Linguistic Purism in the History of German

Credits: 15.0

Contact: Dr Falco Pfalzgraf

Overlap: None

Prerequisite: GER117

This module gives an overview of foreign influences on German, from the first Latin wave up to the current influences of Anglicisms on German. Possible reasons for the emergence of linguistic purism will be explored; particular attention will be given to current purist activities in Germany.

Assessment: 100.0% Coursework

Level: 6

From Page to Screen

Credits: 15.0

Contact: Dr Ricardo Rato Rodrigues

Overlap: POR5035

Prerequisite: None

Nobel laureate José Saramago (Portugal) and director of 'City of God' (Fernando Meirelles, Brazil) came together in the film adaptation 'Blindness'. Gael García Bernal was the protagonist of a transposition to contemporary Mexico of a major 19th century novel by renowned Eça de Queirós, set in 2005 in another adaptation. This module analyses text to screen adaptations, offering a panorama of film and literature in the Portuguese-speaking world. We examine authorship and narrative in Camões's epic 'The Lusiads', in the work of modernist Fernando Pessoa and in the cinema of Manoel de Oliveira, also considering the implications of spatial and temporal relocations, as well as the presence of cinematic stars in these films.

Assessment: 100.0% Coursework

Level: 5

From Page to Screen

Credits: 15.0

Contact: Dr Ricardo Rato Rodrigues

Overlap: FLM5035

Prerequisite: None

Nobel laureate José Saramago (Portugal) and director of 'City of God' (Fernando Meirelles, Brazil) came together in the film adaptation 'Blindness'. Gael García Bernal was the protagonist of a transposition to contemporary Mexico of a major 19th century novel by renowned Eça de Queirós, set in 2005 in another adaptation. This module analyses text to screen adaptations, offering a panorama of film and literature in the Portuguese-speaking world. We examine authorship and narrative in Camões's epic 'The Lusiads', in the work of modernist Fernando Pessoa and in the cinema of Manoel de Oliveira, also considering the implications of spatial and temporal relocations, as well as the presence of cinematic stars in these films.

Assessment: 100.0% Coursework

Level: 5

German Narrative Fiction in Text and Film

Credits: 15.0

Contact: Dr Astrid Kohler

Overlap: "GER5027, FLM6027, GER6027"

Prerequisite: Any level 4 film or literature module

What are the specific qualities of the media film and novel? How is a story changed when it moves from one medium to the other? Is it even still the same story?

Using texts from the German canon, students will explore what happens to the parameters of prose fiction when they are transferred to the medium of film. This includes not only the way the plot is realized, but many other factors which affect the intellectual and emotional responses elicited.

Assessment: 100.0% Coursework, .0% Practical

Level: 5

German Narrative Fiction in Text and Film

Credits: 15.0

Contact: Dr Astrid Kohler

Overlap: "GER6027, FLM5027, GER5027"

Prerequisite: Any level 4 film or literature module

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Assessment: 100.0% Coursework, .0% Practical

Level: 6

German Narrative Fiction in Text and Film

Credits: 15.0

Contact: Dr Astrid Kohler

Overlap: "FLM5027, FLM6027, GER6027"

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Assessment: 100.0% Coursework, .0% Practical

Level: 5

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Credits: 15.0

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Assessment: 100.0% Coursework, .0% Practical

Level: 6

German Thought

Credits: 15.0

Contact: Dr Angus Nicholls

Overlap: COM5038

Prerequisite: None

This module will provide students with an overview of some the key stages of modern German thought since the Enlightenment. Detailed analyses of a number of primary texts that represent turning points in German intellectual history will form the core of this module. Students will be taught primary texts from a selection of the following movements and fields within modern German thought: German idealism (Kant, Fichte, Schelling, Hegel); sociology (Weber, Simmel); philosophical anthropology (Scheler, Plessner, Gehlen, Blumenberg); political thought (Marx, Engels, Nietzsche, Horkheimer, Adorno, Arendt, Habermas); phenomenology (Husserl, Heidegger); and psychoanalysis (Freud, Jung). Texts will be taught primarily in translation to Comparative Literature students.

Assessment: 100.0% Coursework

Level: 5

German Thought

Credits: 15.0

Contact: Dr Angus Nicholls

Overlap: GER5038, GER214

Prerequisite: Any level 4 literature module

This module will provide students with an overview of some the key stages of modern German thought since the Enlightenment. Detailed analyses of a number of primary texts that represent turning points in German intellectual history will form the core of this module. Students will be taught primary texts from a selection of the following movements and fields within modern

German thought: German idealism (Kant, Fichte, Schelling, Hegel); sociology (Weber, Simmel); philosophical anthropology (Scheler, Plessner, Gehlen, Blumenberg); political thought (Marx, Engels, Nietzsche, Horkheimer, Adorno, Arendt, Habermas); phenomenology (Husserl, Heidegger); and psychoanalysis (Freud, Jung). Texts will be taught primarily in translation to Comparative Literature students.

Assessment: 100.0% Coursework

Level: 5

Grammatical Structures of English and Spanish

Credits: 15.0

Contact: Luisa Marti

Overlap: LIN6013

Prerequisite: None

This module is an introduction to the comparative syntax of English and Spanish. It helps students understand the nature of syntactic knowledge and is focused on improving problem solving skills. No previous knowledge of Spanish is required.

Assessment: 100.0% Coursework

Level: 6

Grammatical Structures of English and Spanish

Credits: 15.0

Contact: Dr Luisa Marti Martinez

Overlap: HSP6013

Prerequisite: None

This module is an introduction to the comparative syntax of English and Spanish. It helps students understand the nature of syntactic knowledge and is focused on improving problem solving skills. No previous knowledge of Spanish is required.

Assessment: 100.0% Coursework

Level: 6

Grand Tours: Nineteenth-Century Adventure Stories and Their Twentieth-Century Afterlives

Credits: 15.0

Contact: Dr Annabel Cox

Overlap: COM6010

Prerequisite: None

"This comparative module will introduce students to the immensely popular and influential form of the nineteenth-century adventure story. Through detailed examination of both

European and American works, we will consider the ways in which the adventure story fulfills the traditional imperatives of works for young readers (i.e. to both educate and entertain) through its combination of fantasy and realist modes. The extent to which such stories justify their widespread reputation as imperialist and misogynistic will also be considered. We will also study subsequent adaptations (especially film versions) of the texts, which both reflect and contribute to the reception of the original works as well as providing insights into twentieth-century preoccupations and attitudes. Texts will be studied in translation and associate students are welcome."

Assessment: 100.0% Coursework

Level: 5

Grand Tours: Nineteenth-Century Adventure Stories and Their Twentieth-Century Afterlives

Credits: 15.0

Contact: Dr Annabel Cox

Overlap: COM5010

Prerequisite: None

This comparative module will introduce students to the immensely popular and influential form of the nineteenth-century adventure story. Through detailed examination of both European and American works, we will consider the ways in which the adventure story fulfills the traditional imperatives of works for young readers (i.e. to both educate and entertain) through its combination of fantasy and realist modes. The extent to which such stories justify their widespread reputation as imperialist and misogynistic will also be considered. We will then study subsequent adaptations (especially film versions) of the texts, which both reflect and contribute to the reception of the original works as well as providing insights into twentieth-century preoccupations and attitudes. Texts will be studied in translation and associate students are welcome.

Assessment: 100.0% Coursework

Level: 6

History of English

Credits: 15.0

Contact: Prof Devyani Sharma

Overlap: None

Prerequisite: LIN4200

This module examines the socio-historical events that determined the shape and uses of the English language over time. Applying concepts from sociolinguistics, historical linguistics, and general linguistic analysis, we will explore how English has changed over 1500 years, and how similar processes continue to operate on the language today. Lectures will focus on social and

historical events, while seminars will involve close analysis of the structure of Old, Middle, Early Modern and Present-Day English.

Assessment: 100.0% Coursework

Level: 5

Homeward Bound: From The Odyssey to O Brother Where Art Thou?

Credits: 15.0

Contact: Prof Leonard Olschner

Overlap: None

Prerequisite: None

This module explores the extraordinary influence of Homer's Odyssey upon a rich collection of texts from different genres, periods, and cultures. Students will develop an understanding of themes of travel, hospitality, and storytelling, and literary modes including the epic, the realist and the comic.

Assessment: 100.0% Coursework

Level: 5

Key Concepts for the Study of Latin American Cultural History

Credits: 15.0

Contact: Dr Patricia D'Allemand

Overlap: HSP5006

Prerequisite: COM101 or equivalent

This course examines the historical processes that gave rise to modern Latin America and shaped its diverse societies. Focusing on seminal texts, the module explores the intellectual debates that have accompanied the building of the nations we know today, and provides an insight into the multiple ethnic and cultural traditions that characterise the countries of the region. The course also provides key theoretical and analytical concepts crucial to the study of Latin American cultural history.

Assessment: 100.0% Coursework

Level: 5

Languages in the Classroom 2: Teaching and Reflective Practice

Credits: 15.0

Contact: Dr Falco Pfalzgraf

Overlap: "GER6012, HSP6012"

Prerequisite: EAL/FRE/GER/HSP6011

This module introduces students to language teaching at school. It is the second of two 15 credit modules, and it focuses on the practical aspects of language teaching - whereas the other one (FRE6011 which runs during the first semester) focuses on theoretical issues.

Through the completion of this course, and building up on the theoretical knowledge which you have acquired in FRE6011, you develop practical knowledge of how to design and deliver materials for the purpose of teaching foreign languages. You focus on practical aspects of second/ foreign language acquisition and their implications for teaching approaches and design of teaching materials. You complete a teaching placement in a local primary or secondary school, where you have an opportunity to apply the theoretical knowledge gained in FRE6011 in the actual teaching and learning context. This involves planning, producing and delivering teaching materials. The module also enables you to develop a range of transferable and professional skills such as organisational skills, communication skills, team-work, time management and problem-solving skills.

Important: As you are required to complete a placement in a local school, you will have to provide clearance from the UK's Disclosure and Barring Service (DBS) <https://www.gov.uk/government/organisations/disclosure-and-barring-service> towards the end of semester 1 BEFORE this module in semester 2. Please contact the course organiser for further information.

Assessment: 100.0% Coursework

Level: 6

Languages in the Classroom 2: Teaching and Reflective Practice

Credits: 15.0

Contact: Dr Falco Pfalzgraf

Overlap: "FRE6012, HSP6012"

Prerequisite: EAL/FRE/GER/HSP6011

This module introduces students to language teaching at school. It is the second of two 15 credit modules, and it focuses on the practical aspects of language teaching - whereas the other one (GER60xx which runs during the first semester) focuses on theoretical issues.

Through the completion of this course, and building up on the theoretical knowledge which you have acquired in GER6011, you develop practical knowledge of how to design and deliver materials for the purpose of teaching foreign languages. You focus on practical aspects of second/ foreign language acquisition and their implications for teaching approaches and design of teaching materials. You complete a teaching placement in a local primary or secondary school, where you have an opportunity to apply the theoretical knowledge gained in GER6011 in the actual teaching and learning context. This involves planning, producing and delivering teaching materials. The module also enables you to develop a range of transferable and

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Assessment: 100.0% Coursework

Level: 6

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Credits: 15.0

Contact: Dr Falco Pfalzgraf

Overlap: "FRE6012, GER6012"

Prerequisite: EAL/FRE/GER/HSP6011

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Important: As you are required to complete a placement in a local school, you will have to provide clearance from the UK's Disclosure and Barring Service (DBS) <https://www.gov.uk/government/organisations/disclosure-and-barring-service> towards the end of semester 1 BEFORE this module in semester 2. Please contact the course organiser for further information.

¿ Individual tutorials during weeks 5-10 [1h per student, QM]. Qualified staff will be available for students during their school placement, i.e. in weeks 5 to 10, for support. There will be a

maximum total of 1h per student, e.g. spread over 3 or 4 sessions of 20 or 15 minutes. Support could be given via email or Skype by a member of staff from each language covered.

Assessment: 100.0% Coursework

Level: 6

Languages of the World

Credits: 15.0

Contact: Dr David Hall

Overlap: None

Prerequisite: None

This module is an introduction to the great diversity in language structure and use around the world. Using indigenous languages from diverse regions, such as Africa, Australia, Asia and North America, we will explore the question of whether universal constraints limit the range of what is possible in human language, and if so, why such universals might exist. We will consider diversity in how social and pragmatic functions are signalled by language use in different speech communities around the world, and the problems associated with language endangerment and death. We will also examine how different language families differ from one another in sounds, word formation, sentence formation, and usage.

Assessment: 100.0% Coursework

Level: 4

Literature, Dictatorship and Cultural Memory in the Hispanic World

Credits: 15.0

Contact: To Be Confirmed

Overlap: None

Prerequisite: Reading knowledge of Spanish: HSP176/HSP4201 or equivalent

"In the twentieth century, Spain and many Latin American countries shared the common experience of dictatorship. By focusing on a representative sample of texts from the twentieth and early twenty-first century (mostly narratives and a play) from Spain, Chile, Uruguay, Argentina, El Salvador and Guatemala, this module aims to study Hispanic writers within their historical and political contexts, paying particular attention to the so-called dictator novels. We will explore how specific authors write and represent military dictatorship and how they reexamine the role of literature as a productive social text in the light of repression and censorship. In this context, this module will examine critically issues of 'official history', cultural memory, oral history, gender, national identity and exile in Spain and Latin America, relevant to this day."

Assessment: 100.0% Coursework

Level: 5

Lovers and Libertines: Eighteenth Century French Fiction

Credits: 15.0

Contact: Dr Will McMorran

Overlap: COM606

Prerequisite: FRE468 or Equivalent

This module explores the poetics and ethics of libertine fiction, and features short stories and novels including *Les Liaisons dangereuses* and the works of the Marquis de Sade

Assessment: 100.0% Coursework

Level: 6

Memories of WWII In French Literature, Film and Art

Credits: 15.0

Contact: To Be Confirmed

Overlap: COM5002

Prerequisite: FRE468 or equivalent

This module introduces you to French experiences of the 'annees noires' (the 'dark years') of the German Occupation of France and more especially to the ways in which these have been remembered, represented and interpreted in the art, film and literature of post-war France. It examines the reasons for this period's uneasy status as 'unfinished history' and explores some of the creative representations and reinterpretations of events that have been produced from the aftermath of war through to the present day. The module also involves the study of contemporary theories about cultural memory, from France and elsewhere. It considers how these theories have evolved and explores productive ways of drawing upon them to interpret the primary works studied.

Assessment: 100.0% Coursework

Level: 5

Memories of WWII In French Literature, Film and Art

Credits: 15.0

Contact: To Be Confirmed

Overlap: FRE5001

Prerequisite: None

This module introduces you to French experiences of the 'annees noires' (the 'dark years') of the German Occupation of France and more especially to the ways in which these have been remembered, represented and interpreted in the art, film and literature of post-war France. It examines the reasons for this period's uneasy status as 'unfinished history' and explores some of the creative representations and reinterpretations of events that have been produced from the aftermath of war through to the present day. The module also involves the study of

contemporary theories about cultural memory, from France and elsewhere. It considers how these theories have evolved and explores productive ways of drawing upon them to interpret the primary works studied.

Assessment: 100.0% Coursework

Level: 5

New Independent Indian Cinema

Credits: 15.0

Contact: Dr Ashvin Devasundaram

Overlap: None

Prerequisite: None

This module offers the first in-depth insight into new independent Indian cinema – a contemporary genre distinct from Bollywood. The new 'Indies' are glocal hybrids – global in aesthetic and local in content. Module sessions will critically appraise the Indies – diverse socio-political – state of the nation – stories and conduct comprehensive analyses of definitive Indie new wave films. The module explores funding and distribution dynamics, the Indies – contestation of – traditional Indian values – and their collision with state censorship. Overall, this module examines an Indian film phenomenon that could chart the future of Indian cinema.

Assessment: 100.0% Coursework

Level: 6

On the Subject of Sex II: Queen to Queer

Credits: 15.0

Contact: Dr Robert Gillett

Overlap: None

Prerequisite: None

Queer offers exciting, challenging and virulently contested new ways of understanding sex, gender and sexuality. In this module we shall examine the phenomenon in its historical context, exploring in particular its relationship with gay and lesbian studies, feminism, and postmodernism, and tracing its influence in and through various cultural artefacts. We shall also be engaging with core texts of queer theory and seeking to apply its tenets to contemporary culture.

Assessment: 100.0% Coursework

Level: 6

Semantics of African American English

Credits: 15.0

Contact: Dr Hazel Pearson

Overlap: None

Prerequisite: LIN402,LIN503

With an estimated 30 million speakers, African American English is a major dialect of English. At the same time, it continues to suffer from the stigma of being considered 'bad English'. Yet just like with any other language, the surface variety that we see in AAE belies a complex, rule-governed system. We will study the grammar of AAE with a particular emphasis on those properties that determine how meaning is conveyed. An array of distinctive semantic features will be investigated, for example in the domains of tense, aspect, pronouns, quotatives and negation.

Assessment: 100.0% Coursework

Level: 5

Slavery, Colonialism and Postcolonialism in African Cinema

Credits: 15.0

Contact: Prof Else Vieira

Overlap: POR6036

Prerequisite: None

Looking at cinema as an increasingly prominent medium for the transmission of historical knowledge (Deleuze, Sorlin, Landy, etc.), this module analyzes the representation of history in African Cinema in three key moments of the continent's history. It initially focuses on Mozambique's major post-independence audio-visual initiative, headed by Jean-Luc Godard, Jean Rouch and Ruy Guerra – the National Institute of Cinema – and the role of film in nation-building. It then addresses film representations of historical trauma and the reconstruction of shattered lives in the context of Civil Wars in Mozambique and Angola, contrasting them with Sebastião Salgado's photographic documentation of the impact of war on African children and civilians. It also analyzes Guinea-Bissau's post-independence engagement in dialogue with the West through the musical, for the projection of an African identity and the tensions between tradition and modernization. It finally addresses the dearth of images of slavery in African Cinema and the way resistance to power imbalances and the communities of run-away slaves finds space on the Brazilian screen and, more recently, in tri-continental co-productions. No previous knowledge of Portuguese is required. All films have subtitles in English.

Assessment: 100.0% Coursework

Level: 6

Slavery, Colonialism and Postcolonialism in African Cinema

Credits: 15.0

Contact: Prof Else Vieira

Overlap: FLM6036

Prerequisite: None

Looking at cinema as an increasingly prominent medium for the transmission of historical knowledge (Deleuze, Sorlin, Landy, etc.), this module analyzes the representation of history in African Cinema in three key moments of the continent's history. It initially focuses on Mozambique's major post-independence audio-visual initiative, headed by Jean-Luc Godard, Jean Rouch and Ruy Guerra at the National Institute of Cinema and the role of film in nation-building. It then addresses film representations of historical trauma and the reconstruction of shattered lives in the context of Civil Wars in Mozambique and Angola, contrasting them with Sebastião Salgado's photographic documentation of the impact of war on African children and civilians. It also analyzes Guinea-Bissau's post-independence engagement in dialogue with the West through the musical, for the projection of an African identity and the tensions between tradition and modernization. It finally addresses the dearth of images of slavery in African Cinema and the way resistance to power imbalances and the communities of run-away slaves finds space on the Brazilian screen and, more recently, in tri-continental co-productions. No previous knowledge of Portuguese is required. All films have subtitles in English.

Assessment: 100.0% Coursework

Level: 6

Spanish Translation: Theory and Practice

Credits: 15.0

Contact: Ms Consuelo Sanmateu-Martinez

Overlap: HSP603

Prerequisite: HSP6201 concurrently or equivalent knowledge of Spanish

This module is intended to give students a wider experience of translation is available in linguistic registers and to the evaluation of translation in the context of contrastive linguistic analysis and translation theory. It also aims to serve as an introduction to the world of professional translation and as a taster for professional postgraduate qualifications. Provision is made for working from English to Spanish.

Assessment: 100.0% Coursework

Level: 6

Subversive Humour in Modern Spanish and Latin American Literature and Film

Credits: 15.0

Contact: Dr Angela Dorado-Otero

Overlap: COM6025, HSP6025

Prerequisite: HSP5201/HSP5202 or equivalent knowledge of Spanish

This module will introduce students to various manifestations of subversive humour, irony, satire, and parody in Modern Spanish and Latin American literature and film, using a range of selected texts (novels, short stories, drama, and films), from areas including Spain, Mexico, Colombia, Uruguay, and Puerto Rico. This module will also engage with key theories of humour,

encouraging students to study the power of subversive humour as social critique in particular socio-historical contexts across the Spanish-speaking world.

Assessment: 100.0% Coursework

Level: 6

Surrealism

Credits: 15.0

Contact: To Be Confirmed

Overlap: FRE6029

Prerequisite: None

This interdisciplinary module focuses on the art, literature, politics and theory of Dada and Surrealism. Students will study surrealist painting (Dali, Magritte, Kahlo), collage (Ernst), photography (Man Ray, Cahun), film (Dalí and Buñuel, Artaud, Dulac), poetry (Desnos, Eluard), and politics (Breton). Topics to be studied include: art and psychoanalysis, art and politics, art and revolution, gender identity, and representation.

Assessment: 100.0% Coursework

Level: 6

Surrealism

Credits: 15.0

Contact: To Be Confirmed

Overlap: COM6029

Prerequisite: FRE468 or equivalent

This interdisciplinary module focuses on the art, literature, politics and theory of Dada and Surrealism. Students will study surrealist painting (Dali, Magritte, Kahlo), collage (Ernst), photography (Man Ray, Cahun), film (Dalí and Buñuel, Artaud, Dulac), poetry (Desnos, Eluard), and politics (Breton). Topics to be studied include: art and psychoanalysis, art and politics, art and revolution, gender identity, and representation.

Assessment: 100.0% Coursework

Level: 6

The Story of my Life?: Twentieth-century French Autobiography

Credits: 15.0

Contact: To Be Confirmed

Overlap: COM5002

Prerequisite: FRE468 or equivalent

The word `autobiography' is often understood as the story of one's life. But do our lives have a story, and can this story be told? This module will consider how writers grapple with the problems and possibilities of self-representation. You will be introduced to a range of critical reflections on life-writing (eg. feminist and postcolonial perspectives), as well as learning to engage closely with the chosen texts. Over the course of the module, we will consider issues such as: the complexity of memory, the difficulty of representing traumatic experience, the role played by gender, culture and class in self-representation, and the meaning of fantasy and invention in life-writing. In the age of social-media, many of us are accustomed to producing our own public persona. This module will invite you to think about what is at stake personally and politically in acts of self-representation. Students will also have the opportunity to produce a short piece of life-writing themselves.

Assessment: 100.0% Coursework

Level: 5

The Story of my Life?: Twentieth-century French Autobiography

Credits: 15.0

Contact: Dr Anna Kemp

Overlap: FRE5002

Prerequisite: COM4201 or equivalent

The word `autobiography' is often understood as the story of one's life. But do our lives have a story, and can this story be told? This module will consider how writers grapple with the problems and possibilities of self-representation. You will be introduced to a range of critical reflections on life-writing (eg. feminist and postcolonial perspectives), as well as learning to engage closely with the chosen texts. Over the course of the module, we will consider issues such as: the complexity of memory, the difficulty of representing traumatic experience, the role played by gender, culture and class in self-representation, and the meaning of fantasy and invention in life-writing. In the age of social-media, many of us are accustomed to producing our own public persona. This module will invite you to think about what is at stake personally and politically in acts of self-representation. Students will also have the opportunity to produce a short piece of life-writing themselves.

Assessment: 100.0% Coursework

Level: 5

Touch and Read: the Five Senses in Literary Modernism

Credits: 15.0

Contact: To Be Confirmed

Overlap: None

Prerequisite: None

What sense do the five senses make in literary Modernism (From Romanticism to present day)? To what extent can literary representations of the senses influence the reader's sensitivities and sensibility? Sense, sensuality and sensibility have been defining qualities in European literary history since the baroque period and have received considerable attention in the context of post-modern cultural theory. This module will focus on some of the most prominent manifestations of the five senses in Romanticism and Modernism and discuss their impact on aesthetic theory.

Assessment: 100.0% Coursework

Level: 6

Twentieth-century French Thought: language and creativity

Credits: 15.0

Contact: Dr Kirsteen Anderson

Overlap: FRE601

Prerequisite: None

This module explores how imagination is at work in French literature and thought from the late nineteenth century to the present, a period of exciting experiment. It invites you to respond both as a literary critic and as a creative writer. You will study three significant writers - Mallarmé (a symbolist poet), Barthes (a cultural critic interested in the myths and social structures which shape us) and Irigaray (a contemporary philosopher trying to open up a new cultural space for women and men) - who all interpret their contemporary moment in innovative ways. You will be able to experiment as a writer through a series of short written assignments in response to the texts studied (translating and commenting on a poem, writing your own piece of cultural criticism and exploring how language and gender are related). You will keep a writing workbook of your imaginative development throughout the semester; this allows you to make connections between your reading, your writing and the wider context of the imagination. This module is also open to students without a knowledge of French since all the texts studied are available in English translation.

Assessment: 100.0% Coursework

Level: 6

Unfamiliar Languages

Credits: 15.0

Contact: Dr Coppe Van Urk

Overlap: None

Prerequisite: LIN401 LIN037

Students will work in elicitation sessions with a native speaker of an unfamiliar language, i.e., one not commonly studied in linguistic theory. The language is decided on a year-by-year basis and can come from any part of the world. Previous years have studied Biak, Georgian and

Hawaiian. The purpose of the module is to apply knowledge of the parameters of linguistic variation acquired in previous linguistics modules to form and test hypotheses about the grammatical structure of an unknown language. Assessment will emphasize the method of discovery (including elicitation, data organization, and hypothesis formation and testing) as well as the discoveries themselves.

Assessment: 100.0% Coursework

Level: 6

What Is Cinema? [Critical Approaches]

Credits: 15.0

Contact: Dr Alasdair King

Overlap: None

Prerequisite: FLM4200 or equivalent

This module will introduce you to a broad range of theoretical and critical approaches to cinema, and teach you how to apply these approaches to a variety of films. You will gain an understanding of classical film theory, including semiotics, auteur theory and psychoanalysis, as well as of contemporary developments such as audience studies, interest in issues of race and ethnicity, and in issues surrounding the advent of new cinematic technologies. You will also gain an appreciation of the historical and cultural contexts in which given theoretical approaches have emerged. These approaches will be illustrated with reference to a range of Hollywood and European films.

Assessment: 100.0% Coursework

Level: 5

Writing the Self: Autobiography in the Middle Ages

Credits: 15.0

Contact: Dr Rosa Vidal Doval

Overlap: None

Prerequisite: None

This module studies the development of autobiographical writing and the concept of the self in the Middle Ages. It will explore a series of texts ranging from late antiquity to the late Middle Ages, produced by men and women, and concerned with the life of the religious and the lay. Key texts, studied in translation, include: Augustine of Hippo's Confessions, Peter Aberlad's Story of His Misfortunes, Guibert of Nogent's Memoirs, Margery Kempe's The Book of Margery Kempe, and Leonor López de Córdoba's Memorias.

Assessment: 100.0% Coursework

Level: 5

Yakuza: Exploring the Japanese Gangster Film

Credits: 15.0

Contact: Dr Simon Pate

Overlap: None

Prerequisite: None

This module examines the Japanese yakuza-eiga (gangster film) in terms of its narrative form and ideological functions, including socio-political commentary on Japanese society from the 1930s to the present day. We will look at the work of such filmmakers as Ozu, Kurosawa, Suzuki, Fukasaku, Kitano and Miike to explore a range of issues, including the post-war occupation and 'democratisation' of Japan, its rapid industrialisation and the 'economic miracle', the mass migration from rural to urban areas and its social consequences, and the disengagement of large sections of society from the political, bureaucratic and business elite which runs the country. Students will also discuss such concepts as 'giri' (duty), 'ninjo' (honour) and 'jingi' (code) as facets of both the yakuza and national myth, and explore the themes of loyalty, betrayal and sacrifice, and the clash of traditional values with modernity. Finally, the module will consider the relationship between the Japanese and Hollywood gangster traditions through an examination of hybrid films which comment on the clash of codes and cultures.

Students will attend a weekly lecture and seminar; in addition there will be a scheduled screening of each week's main film.

Assessment: 100.0% Coursework

Level: 6

Cultural Diversity and Law

Credits: 15.0

Contact: Dr Prakash Shah

Overlap: None

Prerequisite: None

This module explores how different legal systems manage cultural diversity, which includes religious, ethnic and linguistic diversity. The module is based on the English legal system as the core case study and compares it to the experience of other legal systems in the management of cultural diversity. The comparative study of legal approaches to cultural diversity includes an exploration of legal pluralism, the significance of long-standing and newer diversities introduced through immigration, the problems of assimilation and integration, and paradigms of citizenship, multiculturalism and secularism, and also a study of individual topics ranging from family law to anti-discrimination law.

Assessment: 100.0% Coursework

Level: 6

Law and Literature: the Foundations of Law

Credits: 15.0

Contact: Prof Eric Heinze

Overlap: None

Prerequisite: None

One hallmark of Western modernity is perpetual crises about the legitimacy with which power is exerted over law. With William Shakespeare, a literary tradition emerges not to systematise, but to problematise the discourses used to assert the legitimacy with which control over law and government is exercised. Basic notions of right, duty, justice and power combine in discrete, but always encumbered ways, to generate a variety of legitimating discourses. Whilst legal scholars interest in Shakespeare has often focused on conventional legal rules and procedures, Shakespeare also explores the conditions for the very possibility of a legal system. What is the rule of law? What is required for law or justice to prevail? What undermines them? This module examines, through literature, the claims by which law is declared to be legitimately or illegitimately founded.

Assessment: 100.0% Coursework

Level: 6

Law and Religion

Credits: 15.0

Contact: Dr Prakash Shah

Overlap: None

Prerequisite: None

This module explores the relationship of law and religion and how law deals with religion. While using material from British legal systems it also includes theoretical material from non-legal writing and, as relevant, comparative material. The course explores what religion is and how it is theorised. It covers historical material drawing links between the dominant legal culture and religion . It explores how secularisation has been variedly theorised. It includes discussion of legal responses to religious claims and how different religions are positioned or treated by the dominant legal order and public sphere.

Assessment: 100.0% Coursework

Level: 6

Mathematical Problem Solving

Credits: 15.0

Contact: Dr Behrang Noohi

Overlap: None

Prerequisite: None

The module is concerned with solving problems rather than building up the theory of a particular area of mathematics. The problems are wide ranging with some emphasis on problems in pure mathematics and on problems that do not require knowledge of other undergraduate modules for their solution. Students will be given a selection of problems to work on and will be expected to use their own initiative and the library. However, hints are provided by staff in the timetabled sessions. Assessment is based on the solutions handed in, together with an oral examination.

Assessment: 100.0% Coursework

Level: 6

Introduction to C++ Programming

Credits: 15.0

Contact: Dr Ulla Blumenschein

Overlap: None

Prerequisite: None

This is an introductory programming module for physicists and no prior programming knowledge is assumed. Student are taught the basics of writing and compiling C++ code within a robust theoretical framework of increasing complexity consisting of: Variables and data types, Arithmetic Operators, Simple I/O, Program flow, While statement for-loops, if-statement and logical operators, Formatted Output, Switch Statement, User-defined functions (structured programs), Series Evaluation, Casts, References, Introduction to Monte Carlo Methods and random number generation, Multi-file programs, File I/O, Arrays and Pointers, Numerical Integration techniques, Roots of Functions, and Function Minimisation.

Assessment: 100.0% Coursework

Level: 4

Physics Laboratory

Credits: 15.0

Contact: Dr Alan Drew

Overlap: None

Prerequisite: None

Assessment: 100.0% Coursework

Level: 5

Global Histories

Credits: 15.0

Contact: Dr James Eastwood

Overlap: None

Prerequisite: None

This module provides students with an introduction to the historical background against which contemporary international political developments unfold. It examines how connections have been forged between different societies, economies, cultures, and political practices over time and how this has made it possible to think of our history as global. A particular emphasis is placed on the importance of colonialism for understanding patterns of globalisation. The module is organised around a series of key tipping or turning points in global history.

Assessment: 100.0% Coursework

Level: 4

International Relations Theory

Credits: 15.0

Contact: Dr David Williams

Overlap: None

Prerequisite: "POL100,POL106"

This is the core second-year module for International Relations students. Through deep, careful and critical engagement with primary texts, it introduces students to key thinkers in and the main currents of International Relations theory: liberalism; realism; the English School; constructivism; Marxism; post-structuralism; post-colonialism; and feminism. The module covers the most fundamental questions in international politics: why do war and suffering persist? Can we hope for a better future? If so, how can we get there? If not, what should we do instead?

Assessment: 100.0% Coursework

Level: 5

Latin American Politics

Credits: 15.0

Contact: Dr Jeff Webber

Overlap: None

Prerequisite: POL240

Students will survey the major theoretical approaches to understanding Latin American politics and political economy. The course will be designed to provide an introduction to the region from the end of the Second World War until the present day. The course aims to put the politics of Latin America in the broader perspective of comparative politics, international relations, and international political economy. It will help students to develop a broad understanding of how contemporary Latin America has evolved since 1945 and to identify and examine the key issues dominating politics in the region and its relationship to international politics and the global political economy. It will deal with major contemporary themes such as neoliberalism and 'post-neoliberalism', social movements, gender and ethnicity, the rise of the new Latin American Left,

regional integration, and the relationship between Latin America and the US, as well as other emerging world powers.

Assessment: 100.0% Coursework

Level: 6

Modern Political Thought II

Credits: 15.0

Contact: Dr Lasse Thomassen

Overlap: HST5601

Prerequisite: POL100

The module offers an introduction to Modern Political Thought by critically examining the texts and ideas of major political thinkers of the 16th to 19th century. In the first semester, we examine Machiavelli and the social contract theorists: Hobbes, Locke and Rousseau. It concludes with an examination of the ideas of Mary Wollstonecraft and John Stuart Mill. This will enable students to assess the foundations of the history of political thought. The second semester will focus upon the development of political thought in the nineteenth century, with special emphasis on the work of Kant, Hegel, Marx and Nietzsche. We examine the thinkers through five themes: human nature, progress, freedom, equality, and political authority and legitimacy. Thinkers and themes may vary from year to year. LV21 History & Politics students must take either POL206 or HST5601 History of Western Political Thought.

Assessment: 100.0% Coursework

Level: 5

Nationalism and Ethnicity in International Relations

Credits: 15.0

Contact: Dr Brendan O'Duffy

Overlap: None

Prerequisite: "POL106, POL240"

The aim of this module is to study the impact of nationalism and ethnicity in international relations by combining a theoretical approach with the study of a range of case-studies to be developed after reading week. The module considers the concepts of nation and nationalism in classical social theory by examining the work of Marx, Durkheim and Weber. It then moves on to analyze a range of theories of nationalism formulated in the twentieth century with a particular focus on the work of B. Anderson, E. Gellner, and A. Smith. The first part of the module concludes by exploring whether nationalism and cosmopolitanism can ever be compatible.

The module proceeds by examining the relationship between ethnicity and self-determination. It also studies the role of ethnicity in the development of fascist and Nazi regimes across Europe; a topic which is employed as springboard for the analysis of migration and the rise of

the radical right across today's Europe. It concludes by considering the relationship between ethnicity and violence.

Assessment: 100.0% Coursework

Level: 6

Race and Racism in World Politics: Independent Research

Credits: 15.0

Contact: Prof Robbie Shilliam

Overlap: None

Prerequisite: POL377

This module builds practical research skills in the area of race and racism in world politics through the undertaking of an independent, but supervised and structured, project. Students will undertake literature reviews, observational analysis, and social media analysis of the global racial dynamics that influence life in London.

Assessment: 100.0% Coursework

Level: 6

Ecological Global Health

Credits: 15.0

Contact: To Be Confirmed

Overlap: None

Prerequisite: None

This module will introduce the student to historically grown concepts of ecological global health. It gives an overview of scientific background on planetary boundaries in relation to health and sustainable development, allowing people to comprehend and apply the analysis to case studies. The module will begin with a human rights approach to health and environmental justice as a tool for critical analysis of the complex interrelationship of historically grown political, economic, cultural and social factors that have impacted the planetary system, putting health of people at risk. It will engage with public policy, international relations, health centred global environmental governance and medical anthropological approaches to health and environment to provide students with the necessary tools to engage in current local, national, regional and global affairs.

Assessment: 100.0% Coursework

Level: 6

Gender, Sexuality and Health

Credits: 15.0

Contact: Dr Adrienne Milner

Overlap: None

Prerequisite: None

Recent media coverage and debate over female genital mutilation, trafficking, circumcision, gender reassignment, trans issues, and LGBTQI healthcare provision, have moved gender and sexuality to be central issues in health and human rights. Often in public health and medicine, through the adopting of a biomedical model, 'gender' is coupled with 'woman' and heterosexuality assumed. Public and academic debate, though, regularly unpacks, even attacks, these assumptions. This module responds to such shifts and debates, encouraging students to explore contemporary issues around gender, sexuality and health in society through seminars and self-directed research. Students will be able to critique recent developments and theories, synthesizing different approaches to articulate the broad array of potential developments around gender and sexuality in public and global health policy and practice.

Assessment: 100.0% Coursework

Level: 6

Migration, Culture and Health

Credits: 15.0

Contact: To Be Confirmed

Overlap: None

Prerequisite: None

Students are introduced to health-related issues that arise in the context of migration, relocation, settlement, and diaspora. The module will

- introduce theories of migration (borders, transnationalism, transculturalism, alterity, risk) to understand migration patterns, flows, and settlement in both developing and developed nations
- examine the main theories underlying the study of the migration-health relationship: migrant categories (gender, social class, etc) and health, cultural variants of migration-health nexus, etc
- consider challenges to health posed by migration, mobility, forced displacement, border crossings, and transnational or transcultural moves
- consider challenges to health that arise in diasporas: cultural differences and beliefs, linguistic barriers, the management of chronic illnesses, etc.

Assessment: 100.0% Coursework

Level: 6