



**LIVERPOOL
JOHN MOORES
UNIVERSITY**

Studying English at LJMU



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Image: Peter Blake, detail from promotional artwork for Ian Dury and the Blockheads, 'Reasons to Be Cheerful, Part 3', Victoria and Albert Museum, S.24-2011.

Introduction

One of the most important questions you will have as you look at different degree programmes for English (or any other subject) is ‘what exactly will I be studying and reading for my degree?’

To help you answer that question, in this booklet we have provided outline descriptions and indicative (likely) reading for the modules on LJMU’s BA English single and joint honours degree programmes.

As you will see, we focus on literature in English and cultural history. We do not offer any English language modules, although we are happy to accept students with A-level English Language who would like to study literature with us.

All academic staff in English at LJMU pride themselves on being both teachers and active researchers in their specialisms, and you will see our variety of expertise reflected across the degree.



NOW -
MORE FLAVOR, MORE NOURISHMENT

Universities are required to officially review and update their degree programmes regularly. Our degree has recently been reviewed as part of this routine process, and the modules outlined here are the result, running in this form from 2022-23 on.

Thank you and welcome from the English team at LJMU!

Programme Structure

You will usually take **six modules per year** (120 credits: 6 x 20 credits per module) for each of the three years of your degree, generally with **three modules in semester 1** and **three modules in semester 2**.

Modules are either **core** (compulsory) or **optional**.

Not all of the option modules listed here are available every year.

Although some of them do in fact run every year, the viability of option modules depends on a combination of student demand and staff availability, so we cannot guarantee that they all will. Variable option modules are a normal feature of English literature degrees and reflect the diversity of topics and material that you can study in this subject.

You will generally have at least three or four options to choose from per semester at level 5 and level 6. We will always consult with you if a module becomes permanently unavailable, because of changes to teaching staff, for example. Core modules are not withdrawn or rearranged without a full consultation process with students.

Individual module curricula may also be subject to change: the set texts suggested here are given as indicative examples only. Again, this is something that is likely to happen on other literature degrees too.

You will also see forms of assessment. Most 20-credit modules have **two assignments**, usually adding up to 4000 words or the equivalent.

PENGUIN
BOOKS

First Year
English Modules



Level 4 (First Year) Modules

The six English modules at level 4 (first year) are **core modules** (compulsory) for single honours students, who take them all.

English joint honours students take **Critical Keywords for English, Liverpool Legacies, and Literary and Cultural Theory**, with three modules in their joint honours subject.

In your first year with us, the programme is focused on equipping you for successful university study in a variety of ways.

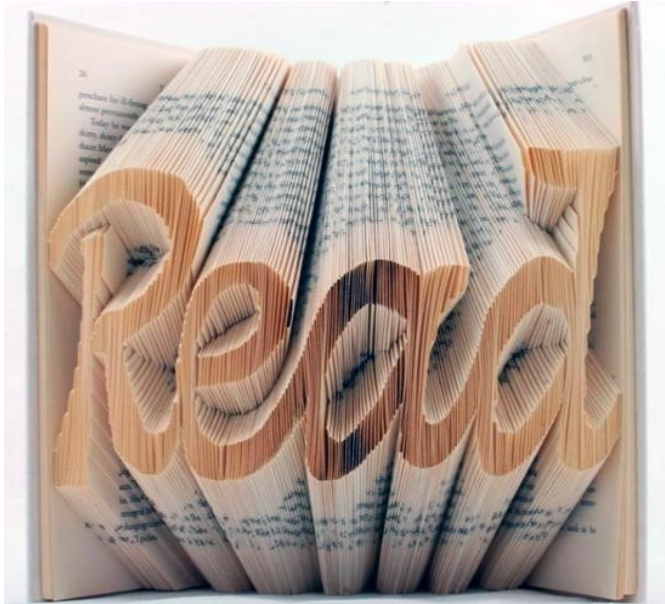
We will introduce you to some of the most important concepts of literary analysis and theory, and to key terms such as form, genre, the classic, the canon, and intertextuality (links between texts).

You will gain experience and confidence in working with a diverse range of writing from different locations and contexts, with a variety of textual forms (poetry, fiction, non-fiction, and drama), and across historical periods, including pre-modern literature in translation.

We will provide you with a foundation in the methods of individual and collaborative study and research appropriate to working in a subject like English and begin to identify and hone both the subject-specific and generic skills that are valued by graduate employers.

Semester 1

Critical Keywords for English



On this module (for single and joint honours students), you will read a range of texts from different historical periods in the major literary categories: poetry, fiction, creative nonfiction, and drama.

We will also give you a grounding in the key terms that you will need to master in order to write effectively and confidently about literature at university level, including: style, form, audience,

authorship, plot, narrative, character, irony, metaphor, and symbol.

The module also covers study skills, introducing you to different ways of reading at university level, including reading quickly without sacrificing understanding, essay writing, doing research, and the use of libraries and electronic resources.

Indicative reading

William Shakespeare, *Sonnets* (1609) (selection)

Don Paterson, *40 Sonnets* (2015)

Emily Bronte, *Wuthering Heights* (1847)

Mike Leigh, *Abigail's Party* (1977)

Tony Harrison, 'V' (1985)

Jamaica Kincaid, *A Small Place* (1988)

Assessment

Revised essay (an essay you improve with our help before final submission) (1000 words, 30%); research essay (2500 words, 70%).

American Classics

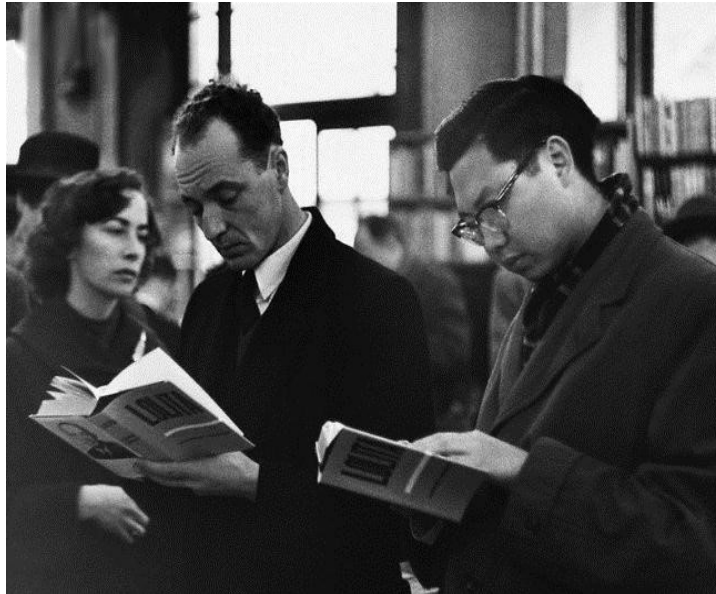
This module is an introduction to American literature and its wider significance in American culture. It is a core module for single honours students only. We have selected a range of texts that are considered 'classics', and will be discussing what this means over the course of the module. The kinds of question the module asks are:

What are the reasons that some texts become classics?

How has the canon of classic literature changed over time?

How is the idea of classic literature reinforced in different social and cultural spheres?

What is the relationship between the classic and national identity?



The module combines three elements: text, context, and critical history. First, we examine the chosen text itself, concentrating on its distinctive literary qualities and the way it generates meaning. Secondly, we look at the way the text relates to the context in which it first appeared. Finally, we consider the reception the work has had in and on later generations, and the way it has been read differently over time. It is this history of reading that helps to establish a work of literature as a classic.

Indicative reading

Solomon Northup, *Twelve Years a Slave* (1853)

Edith Wharton, *The House of Mirth* (1905)

Richard Wright, *Native Son* (1940)

Frank O'Hara, *Lunch Poems* (1964)

Assessment

Editor's introduction (1500 words, 40%); exam (2 hours, 60%).

Liverpool Legacies

This module introduces students to Liverpool as a global city with a rich cultural heritage. From the influx of settlers who have populated the city, through Liverpool's continued engagement with its history of slavery, its maritime history, and its mid twentieth-century primacy in both poetry and popular music, to its regeneration into the European Culture of Capital in 2008, this module traces the vibrant creativity and multiculturalism which has shaped, and continues to shape, this world-famous city.



A selection of texts, including abolitionist poems, drama, working-class autobiographies, modern novels, and contemporary poetry, authored by or about Liverpudlians, will be analysed to explore the historical, social, and geographical contexts for literature in and of Liverpool. Module teaching will include literary mapping of the city, visits to Liverpool's renowned cultural institutions, seminars, workshops, and a symposium.

Indicative reading

William Roscoe, 'Mount Pleasant' (1769)
Elizabeth Gaskell, *Mary Barton* (1848) (extracts)
James Hanley, *Boy* (1931)
Roger McGough et al., *The Mersey Sound* (1967)
Beryl Bainbridge, *The Dressmaker* (1973)
Willy Russell, *Educating Rita* (1980)
Levi Tafari, *Liverpool Experience* (1989)
Jeff Young, *Ghost Town: a Liverpool Shadowplay* (2020)
Poems by Amina Atiq

Assessment

Video essay on a local landmark (15 mins, 40%); essay (1500 words, 60%).

Semester 2

Literary and Cultural Theory

On this module we will be exploring some of the most important, influential, and radical ideas that have ever been put forward about literature and culture. Central themes of the module include inequality, instability, and conflict. By making you familiar with Marxist, feminist, and postcolonial theory, the module will introduce you to crucial ways of thinking about literature and culture in relation to the inequalities of class, gender, and race. We will also introduce theories about conflict within the human mind through the study of some psychoanalytic theory. Other questions that we explore on the module include what 'literature' is, and who or what is involved in the production of its meaning. In studying these theoretical approaches and questioning how we derive meaning from literary texts, you will learn how literary and cultural theory can help you interpret texts fully, extend your critical vocabulary, and become confident in applying theoretical concepts of gender, social class, and race across modules and your degree. Ultimately, the module will help you to analyse the power structures at work in the production, consumption, and interpretation of popular culture and politics, as well as in literary texts.



World, Time and Text

This module is designed to introduce students to different genres (text), and how they travel across different regions (world) and periods (time). It will introduce students to pre-modern literature, including important mythological and folkloric traditions and sources, and the literary transformations of how later writers respond creatively to these sources.



While focused on texts in English, students will be introduced to literature in translation, and gain an understanding of how texts are transformed through translation. Genres covered include romance, epic, Utopian writing, courtly love lyric, and prose fiction; the module will cover key themes such as travel, environment, race, gender and sexuality, and power and authority.

Indicative reading

Homer, the *Odyssey*, trans. by Emily Wilson (2017); Margaret Atwood, *The Penelopiad* (2005); *Sir Gawain and the Green Knight*, trans. by Simon Armitage (2006); Thomas More, *Utopia* (1516); Ovid's *Metamorphoses* in early modern and contemporary translation; Selection of early English sonnets and Italian sources; Edmund Spenser, *The Faerie Queene* (extracts); John Milton, *Paradise Lost* (extracts); Aphra Behn, *Oroonoko* (1688); Fairy tales and their sources.

Assessment: portfolio of close readings of selected passages (1500 words, 40%); essay (2500 words, 60%).

Culture, Technology and Environment

Widespread concern for the environment continues to grow. In English studies, this is reflected in the practice known as ‘ecocriticism’, which represents one of the fastest growing critical discourses of the modern era. The roots of British and American ecocriticism lie in cultural responses to the agrarian and industrial revolutions of the eighteenth and nineteenth centuries – in particular, the ways in which a range of writers imagined the influence that rapid, unchecked industrialisation (and the technology which facilitated that process) would have on traditional notions of national culture and identity.



This module introduces students to a range of texts from the late nineteenth century to the present in which authors express their concerns relating to the changing relationship between humanity, the natural world, and technology. Texts include examples of genre fiction (fantasy, speculative fiction, crime and children’s fiction) as well as film and music.

Indicative reading

H. G. Wells, *The War of the Worlds* (1897); Aldous Huxley, *Brave New World* (1932); Daphne du Maurier, ‘The Birds’ (1952); Ridley Scott (dir.), *Blade Runner* (1983); Claire-Louise Bennett, *Pond* (2015).

PENGUIN
BOOKS

Second Year
English Modules



Level 5 (Second Year) Modules

Level 5 (second year) offers a **mix of core and option modules**: single honours students take one core module in semester 1 (*Body, Mind and Soul*) and one core module in semester 2 (*Poetry Matters*), choosing four other modules from the options available.

Joint honours students do not have core requirements for English and can choose English modules from the options available (including core modules). Joint requirements vary programme by programme.

Level 5 modules deepen your understanding of major periods in literary history, and/or of particular themes or forms across periods.

Semester 1 Core Module

Body, Mind and Soul: Seventeenth-Century Literature and Culture



Source gallica.bnf.fr / Bibliothèque nationale de France

This module is designed to introduce you to a range of early modern texts from the late sixteenth and seventeenth centuries (1580-1700). The aim of the module is to gain an understanding of how literature of this period encounters, and attempts to understand, the key themes of body, mind and soul within a historical and cultural context.

We will open up a magnificent series of texts, pairing the canonical with the non-canonical, to allow you to engage critically with this period from within its cultural moment. Highlights of this early modern journey will include an opportunity to enjoy great drama from playwrights including William Shakespeare, John Fletcher, and William Wycherley, the metaphysical poetry of John Donne and Henry Vaughan, and more unfamiliar kinds of literary forms, such as the letters of Margaret Cavendish and the 'Fake News' of English Civil War ballads and broadsheets. You will be introduced to the wonders of the Court Masque, examine questions of race, colonialism, and gender, and even take a literary voyage to the moon.

By the end of this module, you will have a keen grasp of how encounters with new peoples, places and ideas, were reflected in, mediated by and sometimes created in literature during the early modern period.

Indicative reading

Metaphysical poetry: John Donne, George Herbert, Andrew Marvell, Henry Vaughan

William Shakespeare, *King Lear* (c. 1606)

John Fletcher, *The Island Princess* (c. 1619-1621)

Francis Godwin, *The Man in the Moone* (1638)

Fake news: civil war writings, ballads and broadsheets

The court masque: Inigo Jones, Ben Jonson, William Davenant

Margaret Cavendish, *Sociable Letters* (1664)

William Wycherley, *The Country Wife* (1675)

John Bunyan, *The Pilgrim's Progress* (1678)

Some of these texts will be provided for you in a module reader.

Assessment:

Editing exercise (40%)

Essay (60%)



Semester 1 Option Modules:

Short Cuts: Writing in Brief

This module analyses a wide variety of short writing from around the world, written in English and in translation, from the 1960s to the present day. The short-form writing it will explore will include short stories, flash fiction, essays, aphorisms and prose poems. It aims to introduce students to a wide variety of intellectually exciting, playful, and inventive work done in a short space, and to hone students' skills of close and creative reading, and improve their own writing, by looking at writing at the level of the sentence and the paragraph.



The key texts studied will vary each year but may include: the *New Yorker* short story (e.g. John Cheever); Raymond Carver, *Short Cuts* (and the Robert Altman film); 'Dirty realism' (Bobbie Ann Mason, Jayne Anne Phillips); the short stories of the New Zealand writer Janet Frame; the 'lyric essay' (Annie Dillard, John D'Agata, Eula Biss, Maggie Nelson); the work of the cultural theorist and essayist John Berger; the fairy-tale like short writing of Italo Calvino (*Invisible Cities*); the autobiographical essays of the Chinese-American author Yiyun Li.

Indicative reading

Italo Calvino, *Invisible Cities* (1974)

Raymond Carver, *Short Cuts* (1994)

Maggie Nelson, *Bluets* (2009)

Yiyun Li, *Dear Friend, From My Life I Write to You in Your Life* (2017)

Assessment

Critical analysis (1000 words, 25%)

Essay (3000 words, 75%)

Romanticisms

(Semester 1 Option)



This module examines variations on an idea that was central to early nineteenth-century culture, but which has always been contested and controversial: Romanticism. We explore how different forms of Romanticism emerged out of a ferment of political, social, cultural, intellectual, and artistic revolutions at the turn of the nineteenth century, through the representations and reactions these revolutions provoked.

We will examine key concepts such as the rights of man (and woman), the sublime, sensibility, the imagination, progressive and pessimistic visions of society and human nature, and the beginnings of mass popular culture. We look at the representation of the changing landscapes of country and city, Romantic writers in a global context, and the role that different 'Romanticisms' play in modern psychology, politics, and poetics.

Indicative reading

The reading on this course is often short but intense. There will be a selection of poetry, prose, and fiction:

- Revolutionary pamphlets, including early feminist writing by Mary Wollstonecraft.
- Wordsworth and Coleridge, *Lyrical Ballads* (1798), 'Rime of the Ancient Mariner', 'Kubla Khan'.
- a novel by Jane Austen.
- Poetry by Charlotte Smith, Anna Barbauld, John Keats, Percy Bysshe Shelley and Lord Byron.
- Gothic fiction: Mary Shelley, *Frankenstein* (1818).
- Romantic prose by Lamb, Hazlitt, and De Quincey.



Assessment

Portfolio (50%)

Essay (2000 words, 50%)

Modernism and Modernity

(Semester 1 Option)



This module focuses on the activities of the modernist movement, emerging in Europe and America at the beginning of the 20th century and lasting until the decades after the close of the Second World War. It seeks to understand how a period of tumultuous social, economic, and political change was represented in the culture of the time, but also how cultural producers such as artists, writers, musicians, public organizers, and thinkers tried to find new forms of representation that would change the world around them.

Topics include:

- Geographies of modernism: American, British, European, and global contexts, and the exchanges between them
- Spaces: the modern city and the modern country in modernism.
- Social change: mass culture and consumerism, migration, radical politics.
- Cultural forms, literary, musical, and visual.

Indicative reading

William Faulkner, *As I Lay Dying* (1929)

Ford Madox Ford, *The Good Soldier* (1914)

Alain Locke, *The New Negro* (1925)

Marshall Berman, *All That Is Solid Melts into Air: The Experience of Modernity* (1982)

Assessment

Research proposal (1500 words, 50%)

Essay (2500 words, 50%)

Working-Class Writing

(Semester 1 Option)

This module introduces students to a range of working-class literary traditions and genres from the nineteenth century through to the present. The module covers familiar and less familiar forms, including criminal broadsides, Chartist fiction, working-class autobiography, novels, plays, and contemporary writing about poverty.

Students will be asked to examine the relationship between literary form and social class and to consider how working-class writers have appropriated and developed particular genres. They will also be required to situate texts in relation to key historical and political developments, to critically evaluate the representation of social class within texts, and to explore the intersections between class and other markers of identity.



Indicative reading

Thomas Martin Wheeler, *Sunshine and Shadow* (1849-50) (extracts)

Selection of Chartist poetry

Hannah Mitchell, *The Hard Way Up* (1968)

Walter Greenwood, *Love on the Dole* (1933)

Shelagh Delaney, *A Taste of Honey* (1958)

Alan Sillitoe, *The Loneliness of the Long-Distance Runner* (1959)

Alan Bennett, *Talking Heads* (1988)

Kit de Waal, *Common People* (2019)

Kerry Hudson, *Lowborn* (2019)

Assessment

Reading journal (1500 words, 35%)

Essay (2500 words, 65%)

Work-related and International Options

English Work Experience

(Semester 1 Option)

In English and at LJMU more broadly, we are committed to ensuring that you graduate with a wealth of skills that employers will recognise and value, whatever career you decide to pursue in the future. All of our modules are designed to support your development in this way, but we do also offer the option of work-based or related learning which contributes module credit to your degree.



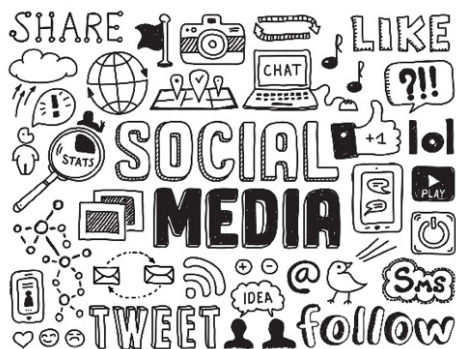
English Work Experience gives you the opportunity to focus on work-based learning and to expand your experience of using your degree skills in the professional world. Along with teaching you how to write effective CVs and job applications, the module allows you to choose one of the following strands of study to help you prepare for your career after university:

Teaching

This strand of the module focuses on preparing you for the experience of working in a school, through a series of workshops on aspects of teaching and education. You will also receive guidance on preparing your personal statement for an application for a place on a post-graduate certificate of education course (PGCE). You will be required to arrange your own placement at a school.



Social Media Skills



This strand teaches you to present yourself, your skills, experience, and work in a professional, coherent, and engaging manner in the digital world. To learn how to do so, you will be taught the technical skills and gain the confidence required for the effective creation, management, and maintenance of professional online content and profiles via social media. You will have hands-on workshops in which you learn how to use a selection of platforms. As part of the strand, you will create and manage your own LinkedIn profile and set

up and publish a Wordpress blog on a topic of your choice. This will allow you to present yourself to prospective employers as well as to learn how to write for different audiences and explore interests that are not covered in your degree. The strand is suited to all ability levels, whether you're a daily user of social media or whether the sight of a computer fills you with fear and resentment. You can work at your own pace, and help will be always at hand.

Independent Placement

On this strand, you will choose and secure your own work placement in accordance with your personal aims, whether they are exploring a particular career or work environment, enhancing your CV, or pursuing your personal development, aspirations or ideals. In recent years, students on the module have undertaken work experience as content writers, editors, and professional roles in areas such as publishing, communications, marketing, and events management, including employers such as the *Liverpool Echo*, Pearson publishing, Liverpool University Press, *His & Hers* magazine, Liverpool World Museum, United Utilities, and many others, including charitable organizations such as Mencap, Barnardo's, Christian Aid and Crisis. The strand helps you prepare for the challenges and requirements of your placement as well as to reflect on how your chosen role might fit your personal and professional development.



Study Abroad

As part of your undergraduate degree, you can spend either one semester or a year studying abroad at one of LJMU's partner universities across the globe, in Europe, North America, Australia, South America, and Asia. As well as experiencing a new culture, this will contribute to your degree award.

On English programmes, this replaces one semester, or the year, at level 5.



You are usually expected to study modules at the partner university in the same subject area as your degree programme at LJMU. However, you might be able to study language, culture, or possibly even other modules in related academic subjects to your degree. The option for yearlong study abroad provides more flexibility in modules studied. The modules to be taken during the semester or year are chosen and agreed in advance; the nature of the learning activities will vary depending upon the modules selected.

English at LJMU has a long history of offering international study and work experience opportunities, especially in the United States. International study is now organized by the university centrally: <https://www.ljmu.ac.uk/students/go-abroad/study-abroad>

Semester 2 Core Module:

Poetry Matters

This is a core module for single honours students (and optional for those taking joint honours) which focuses on how to read, understand, and enjoy poetry. It is not a period-limited module: reading covers different periods from the beginnings of poetry in English to the present day.

The module encourages students to develop close reading skills as well as the ability to understand and explain the peculiar power of poetry over our thoughts and feelings. This is a module that will focus on the formal qualities of writing, in particular: you will learn the ins and outs of couplets, sonnets, odes, elegies, and ballads, and the mechanics that make them work to the ear – meter, rhyme, and sound effects – and to the heart and mind: imagery, metaphor, and other tools of the imagination.

Indicative reading

Poetry discussed may include (for example): lyrics and ballads from the middle ages, and the most prolific poet of all time, ‘anonymous’; and poets from the early modern period to the twentieth century, especially where not covered by other modules, including Gerard Manley Hopkins, Emily Dickinson, W. B. Yeats, W. H. Auden, Elizabeth Bishop, Sylvia Plath, Philip Larkin; and a range of contemporary lyric poetry including Carol Ann Duffy, Simon Armitage, and others; performance and spoken-word poetry; contemporary experimental poetry.

Most of the reading is done in class; a module anthology will be provided for you.

Assessment: anthology introduction (1500 words, 40%); exam (2 hours, 60%).

[SUNSET]

Sample - the little
in the spirit - level
And the mountain, too, (P.D.'s "mystery thing")
the corpus-melle -
[?]

- on the little little
in the spirit-level, (P.D.)

Oh brain, little the corpus melle
little little the blue north-
in the spirit-level,
slipping, slipping (?) drifting;
with corpus-melle
written in the
willow
drifting

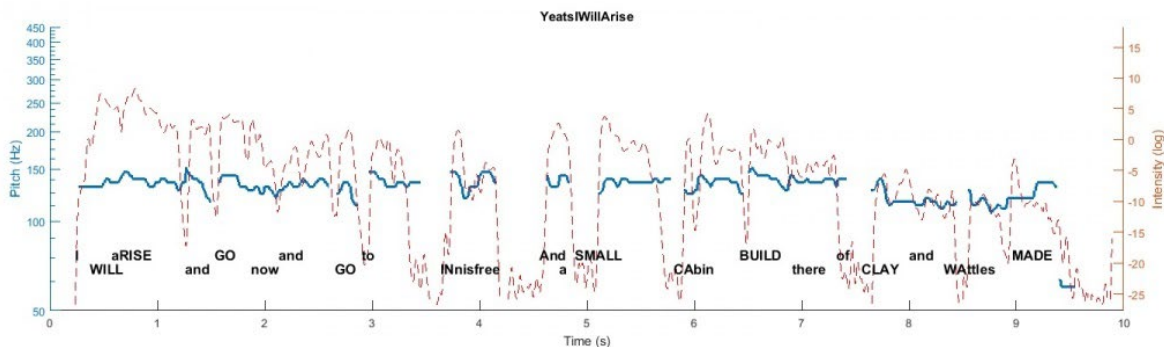
I saw the new moon
at sea, a red
I won't tell you,
and it ain't come time.

the band
of the mist's edge, and
a narrow
oh brain, little
(slipping, drifting
in the spirit-level;
corpus-melle
(kollis, drifting)

a
thin strain of light

band
of the mist's edge,

A manuscript page from Elizabeth Bishop's "Sonnet," 1979.



Semester 2 Option Modules:

Writing Race in Britain



This module focuses on post-1948 literature about ethnic diversity in Britain. It explores a tradition of writing by and about post-colonial migrants and their British-born children and considers this literature in relation to recent discussions of (for instance) multiculturalism, (anti-)racism, and the decolonial. It will allow you to engage with ongoing debates over British literature, identity, and society. At the beginning of the module, you will be introduced to the long history of ethnic diversity in Britain and made aware of some textual accounts of that diversity. You will also be familiarized with the beginnings of what is often referred to as 'multiculturalism' in Britain, following the British Nationality Act of 1948. Subsequent weeks then focus on specific works of prose, poetry, and drama.

Indicative reading

Sam Selvon, *The Lonely Londoners* (1956)
Buchi Emecheta, *Second Class Citizen* (1974)
Timothy Mo, *Sour Sweet* (1982)
Hanif Kureishi, 'My Son the Fanatic' (1994)
Andrea Levy, *Never Far From Nowhere* (1996)
Nadeem Aslam, *Maps for Lost Lovers* (2004)
Daljit Nagra, *Look We Have Coming to Dover!* (2007)
Jackie Kay, *The Lamplighter* (2008)
Zadie Smith, 'The Embassy of Cambodia' (2013)
Kamila Shamsie, *Home Fire* (2017)

Theory 2.0

(Semester 2 Option)



Building on your encounters with a selection of key contemporary literary and cultural theories in your first year of study, this module offers you the opportunity to further explore contemporary theoretical concepts and ideas, including postmodernism, posthumanism, gender and queer theory, critical race theory, and ecocriticism.

You will learn how to analyse literary and cultural texts through these theoretical lenses as well as developing a deeper understanding of the complex relationships between culture, text, and ideology.

Indicative literary reading

Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)
Margaret Atwood, *Oryx and Crake* (2004)

Assessment

Presentation (25%)
Essay (75%)

Life Stories

(Semester 2 Option)

Page 14] The undermentioned Houses are situate within the Boundaries of the

Civil Parish of <i>Lusk</i>		Parish Ward of <i>Secord</i>		Ecclesiastical Parish of <i>St Pauls</i>		School Board District of <i>Lusk</i>		Parliamentary Burgh of <i>Lusk Burgh</i>		Parliamentary Division of <i>Lusk</i>			
Royal Burgh of		Municipal Burgh of		Police-Burgh of		Burgh Ward of <i>Secord</i>		Town of <i>Lusk</i>		Village or Hamlet of			
No. of Schedule	ROAD, STREET, &c., and No. or NAME of HOUSE.	HOUSES (Dist. (D.) or (S.) or (G.)	NAME and Surname of each Person.	RELATION to Head of Family.	CONDITION as to Marriage.	AGE (last Birthday) Male Female	PROFESSION or OCCUPATION.	Employer, Worker, or on Own Account.	If Working at Home.	WHERE BORN.	Gender, or G. & E.	Whether 1. Single 2. Married 3. Widowed 4. Divorced 5. Re-married	Rooms with one or more Windows
404	<i>12 Rosely</i>	1	<i>David McMichael</i>	Head	<i>M</i>	<i>40</i>	<i>weaver</i>	<i>Worker</i>		<i>Leamington, Glasgow</i>			3
			<i>Ann J. do</i>	Wife	<i>M</i>	<i>38</i>				<i>do</i>			
			<i>Robert do</i>	Daughter	<i>M</i>	<i>14</i>				<i>do</i>			
405	" " "	1	<i>John W. Baird</i>	Head	<i>M</i>	<i>40</i>	<i>Latent worker (Wood)</i>	<i>Worker</i>		<i>Midlothian, Lusk</i>			2
			<i>Robert do</i>	Wife	<i>M</i>	<i>38</i>				<i>do</i>			
406	" " "	1	<i>John James</i>	Head	<i>M</i>	<i>40</i>	<i>Police constable</i>	<i>Worker</i>		<i>Northampton, Glasgow</i>			2
			<i>Margaret do</i>	Wife	<i>M</i>	<i>38</i>				<i>Midlothian, Lusk</i>			
			<i>James do</i>	Son	<i>M</i>	<i>8</i>	<i>scholar</i>			<i>do</i>			

This module introduces you to a wide variety of life writing, including memoirs, biography, war diaries, Mass Observation writing, the graphic novel, and documentary film. More broadly, the course will provide you with close reading skills and the critical vocabulary to explore and analyse how writers from the twentieth century to the present have sought to narrate their own lives—and the lives of others.

Over the course of the module, you will explore ideas of childhood, nostalgia, memory, family secrets, sexuality, trauma, identity, and celebrity in life-writing.

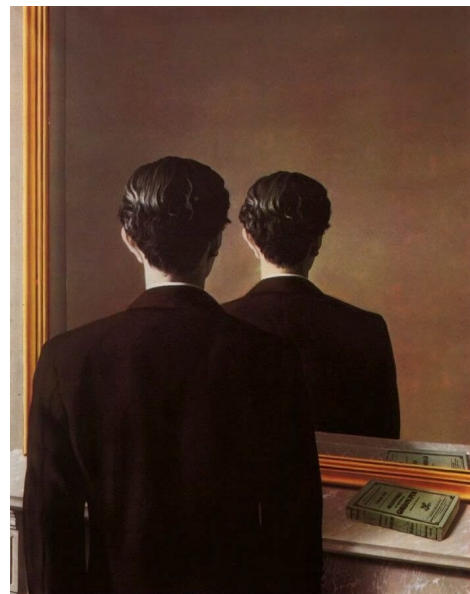
Addressing an eclectic range of texts, Life Stories raises key questions about the relationship between self and other, confession and secrecy, fact and fiction, life and writing.

Indicative reading

- Sigmund Freud, 'The Case of the Wolf Man' (1918)
- Virginia Woolf, 'A Sketch of the Past' (1939)
- Selections from the Mass Observation Archive
- Eva Hoffman, *Lost in Translation* (1989)
- Jenny Diski, *Skating to Antarctica* (1997)
- Alison Bechdel, *Fun Home*: (2006)
- Jackie Kay, *Red Dust Road* (2010)
- Asif Kapadia (dir.), *Amy* (2015)

Assessment

- Critical reflection (1500 words, 30%)
- Research essay (2500 words 70%)



The Victorians: Realism, Science, and Sensation

(Semester 2 Option)



This module encourages students to examine the changing, intertwined worlds of literature, politics and science in the Victorian period. The module covers novels, short fiction, periodicals and poetry as well as many different genres and styles of writing including popular fiction, realism, the industrial novel, sensation fiction, scientific romance and naturalism. The module will leave students with a deep understanding of the ways in which increased levels of education and literacy helped to shape the development of culture throughout the Victorian period. Some issues covered on the module will be Darwinian theories of evolution, vivisection, geology, sexual health, industrialization, psychology and thermodynamics. All of these ideas burst into

popular culture propelled by scientifically minded authors and literary scientists. We will study the role of literature in the phenomenon of popularization and the birth of the science writer, as well as the role of periodicals and serialized fiction within these trends.

The module will feature a gallery visit and a research workshop.

Indicative reading

Charlotte Brontë, *Jane Eyre* (1847)

George Eliot, *Scenes of Clerical Life* (1857-8)

Mary Elizabeth Braddon, *Lady Audley's Secret* (1862)

Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (1886)

H. G. Wells, *The Island of Dr Moreau* (1896)

Short stories by Charles Dickens, Eliza Linton, Mary Shelley, Ellen Wood, Elizabeth Gaskell, Ella D'Arcy and Thomas Hardy.

Assessment

Short analysis essay (1500 words, 40%)

Research essay (2500 words, 60%)

Postcolonial Writing: Power, Art, and Protest

(Semester 2 Option)

This module introduces students to the field of postcolonial studies through a selection of literary and critical works. It explores crucial authors, texts, and concepts in postcolonial literature from a wide range of contexts from Asia, Europe, the Caribbean, Africa and the Middle East, alongside the debates on the relationship between art, politics and culture at the heart of postcolonial literary criticism, the history of imperialism and decolonisation and the themes of native and settler identities, decolonisation, partition, globalisation, empire, subalternity, orientalism, and cultural representation.



Indicative reading may include novels, poetry, essays, journalism, memoir and short fiction written by contemporary writers, including (for example) Salman Rushdie, Assia Djebar, Mahmoud Darwish, Karen Blixen, Nadine Gordimer, Meena Kandasamy, Ahdaf Soueif, and critics Edward Said and Frantz Fanon,

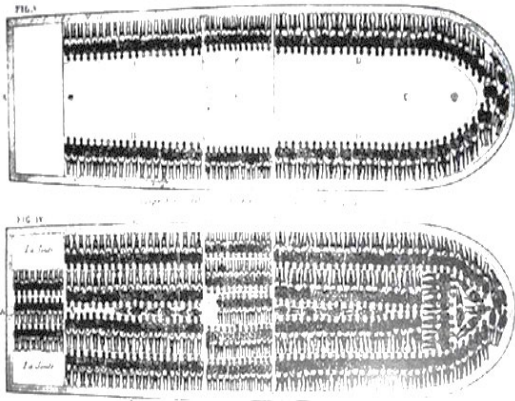
Assessment

Essay (2500 words, 60%)

15 minute video report (40%)

Forms of Slavery

(Semester 2 Option)



This module interrogates the concept of slavery from an interdisciplinary, transhistorical, and transnational perspective. It will analyse a range of 'slave texts' such as autobiographies, novels about slavery, abolitionist poetry, and contemporary film to interrogate the diverse ways in which slavery has been represented. From the legal plantation slavery of America of the eighteenth and nineteenth centuries to the illegal practice of human trafficking today, the module examines what constitutes slavery and how we might compare different forms of human exploitation.

The module considers the ways slave texts depict the physical and psychological trauma of the enslaved, and how these depictions relate to broader questions of freedom and citizenship, voice, racial and gender identity; the module also addresses the continued legacy of forms of slavery, as exemplified in calls for reparations, the removal of statues, and the renaming of public buildings. Given the proliferation of conversations about slavery and its legacy underway today, students on the module will be encouraged to explore and critique Liverpool's engagement with its own history of slavery.



Indicative reading may include writing by Victor Sejour, Robert Southey, Harriet Jacobs, Harriet Beecher Stowe, W. E. B. Dubois, David Dabydeen, Amy Levy, and Edna O'Brien.

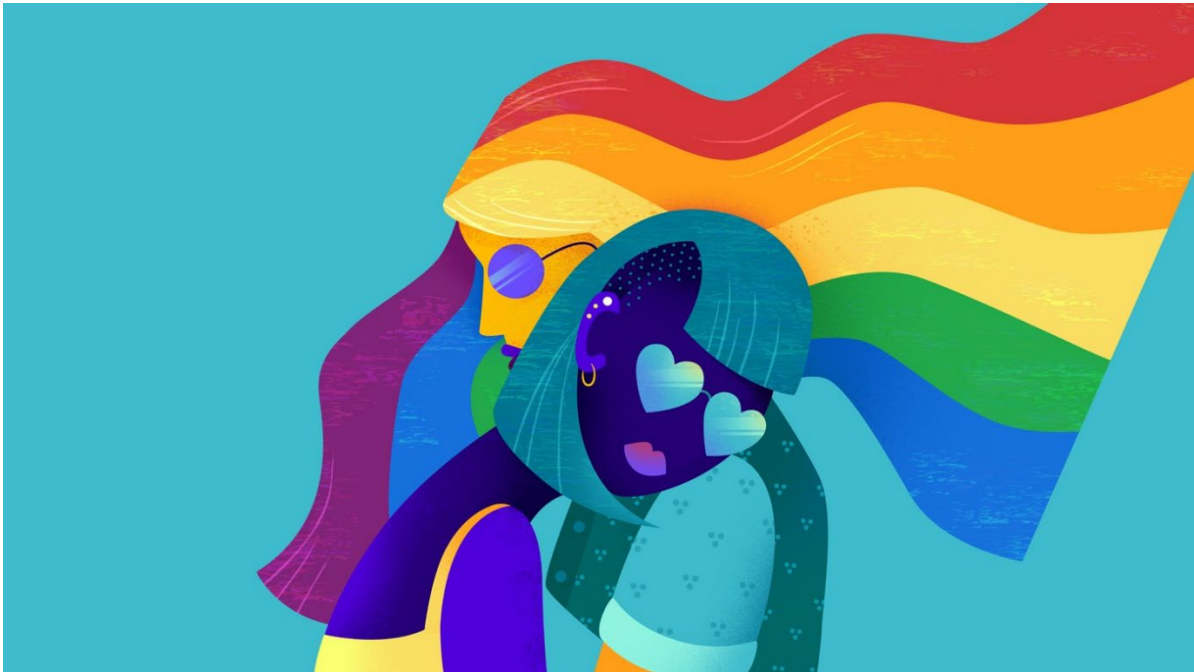
Assessment

Textual analysis (1500 words, 30%)

Live assignment and essay (70%)

Gender Trouble

(Semester 2 Option)



This module will develop your understanding of the relationships between gender, sexuality, and literature. Building on the key concepts of feminist theory you will have encountered in your first year, *Gender Trouble* introduces you to more complex ideas, debates, and developments in intersectional gender and queer theories and uses them as a lens through which we can analyse literary texts and genres. In doing so, you will explore literature's role in the developments of the sexual politics and gender norms of Western society and culture since the nineteenth century and up to the present day.

Indicative reading

Charlotte Perkins Gilman, *The Yellow Wallpaper* (1892)

Virginia Woolf, *Orlando* (1928)

John Fowles, *The Collector* (1963)

Angela Carter, *The Magic Toyshop* (1967)

Hanif Kureishi, *My Beautiful Laundrette* (1985)

Sarah Waters, *Tipping the Velvet* (1998)

Andrew McMillan, *Physical* (2015) and *Playtime* (2019)

Selected contextual pieces of feminist theory, gender theory, and queer theory.

PENGUIN
BOOKS

Third Year
English Modules



Level 6 (Third Year) Modules

Level 6 (third year) modules are **all options, with the exception of the dissertation**, which is a core module for single honours students. The English dissertation is a 20-credit module, so single honours students choose five other modules across the two semesters, usually three in semester 1 and two in semester 2 (the dissertation is submitted in semester 2). Joint honours English options and requirements vary programme by programme.

Level 6 option modules continue to deepen your understanding of specific areas of English studies, and draw on cutting edge work from across the discipline, including our own research and publications.

Dissertation

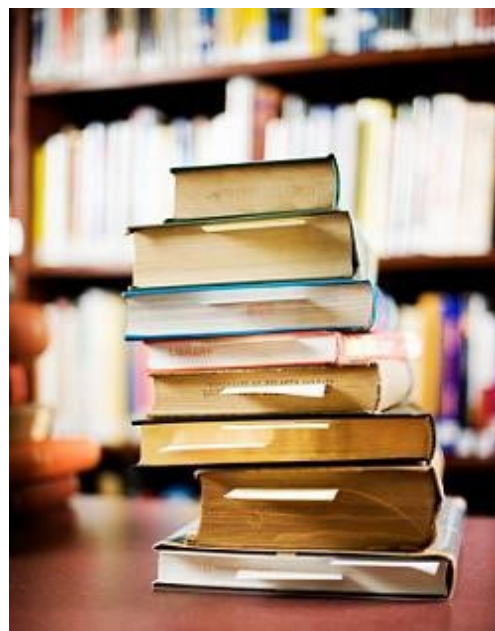
The dissertation module gives students the opportunity to investigate, research, and write about a literary topic independently and at greater length, supervised by a staff member in English. It is a core module for single honours students and an option module for joint honours. Before the end of the second year, we will circulate a list of available supervisors and their areas of expertise, and you will be asked to choose a general area of interest. You should be aware that each member of staff can only take on a limited number of supervisees.

Once the third year begins, you will attend a range of timetabled sessions to help you research and write your dissertation. At this point you will work towards a more formal proposal and plan for your topic. The final scope and title of your dissertation will continue to evolve in consultation and in regular meetings with your supervisor, who will help to guide you through the different stages of researching and writing your dissertation, although you will be expected to work independently in the formulation of ideas, the selection of key texts, and production of the final piece.

Assessment

Semester 1: Proposal (1000 words, 10%)

Semester 2: Dissertation (7000 words, 90%)



Semester 1 Option Modules

Green Victorians



This module explores how Victorian writers responded to environmental changes. It examines key historical and intellectual developments shaping debates about the natural world in the Victorian period and encourages students to make links between the historical past and current modes of environmentalism. Through reading novels, periodical texts, poetry, non-fiction, and writing for children, students will consider early responses to industrialization and pollution, the origins of ecological thinking, the development of organic, anti-industrial aesthetics, and changing attitudes towards animals. Students will also be introduced to scholarship at the intersection of Victorian studies and the environmental humanities.

Indicative reading

David Wallace-Wells, *The Uninhabitable Earth* (excerpts)

Charles Darwin, *On the Origin of Species* (1859) (excerpts)

Charlotte Brontë, *Shirley* (1849)

Elizabeth Gaskell, *Cousin Phillis* (1864)

Excerpts from John Ruskin and William Morris
Thomas Hardy, *Tess of the D'Urbervilles* (1891) and selected poetry

Anna Sewell, *Black Beauty* (1877)

Richard Jefferies, *After London* (1885)

Assessment

Critical Analysis (35%)

Essay (3000 words 65%).



Transitions: Identities in the Interwar Years

(Semester 1 Option)



This module looks at writing from a short but fascinating period in which the self, the social, and relationships between them were questioned and reconceptualised. In the years between the two World Wars the ways in which people saw themselves in terms of class, gender, sexuality, and nationhood altered dramatically. Forms of literary expression and ideas of cultural value also changed. This module focuses on literary responses to the changes brought about by the War, by women gaining the Vote and by political agitation around socialism and nationalism.

We will think about the reimagining of femininity and masculinity, challenges to dominant models of sexuality, a new interest in the ordinary and the questioning of class-based identities amidst changing ideas of place. As this is a time of transitions in literary form, we will explore the shifting dynamics of experimental writing,

middlebrow fiction, poetry, and popular fiction, thinking about the domestic romance, the lesbian novel, comic writing, detective fiction, and the literary memoir.

Indicative reading

Rebecca West, *The Return of the Soldier* (1918)
Agatha Christie and *The Strand Magazine*
Radclyffe Hall, *The Well of Loneliness* (1928)
Christopher Isherwood, *Goodbye to Berlin* (1939)
George Orwell, *Coming Up for Air* (1939)
Evelyn Waugh, *Decline and Fall* (1928)

Assessment

Research and reflection task (40%)
Essay (2500 words, 60%)



Post-Millennial British Fiction

(Semester 1 Option)



The module provides you with an opportunity to read widely in the field of twenty-first century British fiction and to engage in detail with a body of critical work examining the themes and preoccupations that characterise recent British writing. You will be introduced to a number of indicative texts, and encouraged to explore your own areas of interest, whether these relate to the dystopian novel, responses to terrorism and threat, contemporary black British writing, ecocriticism, or otherwise. Set against a relative lack of literary critical analyses of such recent fictional works is a growing critical and theoretical framework around ideas such as trauma, race, and nostalgia. The module explores such ideas as possible approaches to reading post-millennial British fiction, as well as considering the relationship between contemporary fiction and the wider tradition of British writing.

Indicative reading includes: Zadie Smith, *White Teeth* (2000); Ian McEwan, *Saturday* (2004); Kazuo Ishiguro, *Never Let Me Go* (2005); Megan Hunter, *The End We Start From* (2018); Sarah Moss, *Ghost Wall* (2021); alongside selected short stories.

Assessment is by group seminar task and 800-word independent textual analysis (40%) and 3000-word essay (60%).

World Literature: Writing from the Periphery

(Semester 1 Option)



‘The periphery is where the future reveals itself’ (JG Ballard).

This module offers a selection of literary texts from ‘peripheral’ regions of the world, in English and in translation. It proposes a comparative reading of texts from Asia, Africa, Latin America, and the Middle East in order to address important contemporary issues relating to the unfinished legacy of colonialism.

Drawing on recent debates on the concept of ‘world literature’, the module focuses on the key debates that animate this field of research: the concept of a singular modernity and global capitalism, the problem of distant reading, the politics of translation, the ideology of globalisation, the legacy of imperialism, the position of the cosmopolitan writer, and the social role of literature and the arts in postcolonial countries beyond Europe and North America.

Indicative reading: includes novels, poetry, memoirs, short stories, and writing in other genres by authors such as Nnedi Okorafor, Chimamanda Ngozi Adichie, Alex La Guma, Indra Sinha, and Henrietta Rose-Innes.

Assessment

Position paper (30%)

Essay (3000 words, 70%)

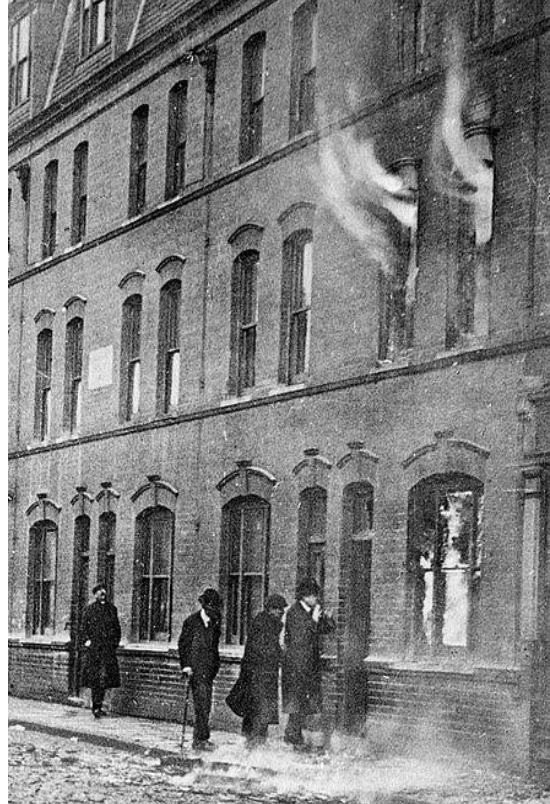
Terrorism and Modern Literature

(Semester 1 Option)

This module concentrates on literary explorations of the relationship between political violence and modernity. Concentrating on a selection of texts published from the 1880s to the present, and featuring literature written both by supporters and critics of terrorism, it addresses the ways in which collisions between radical politics and literary aesthetics have underlined innovations in fiction, particularly the novel.

Students will have the opportunity to study the ways in which texts address the ideological conflicts between imperialism and nationalism, as well as socialist resistance to capitalism, in a range of literary works. Beginning with a contextual overview of the political phenomenon of terrorism, we will read these works against a number of theoretical and critical perspectives.

Related issues, including literature's engagement with state violence and its interrogation of revolutionary politics, will also be explored. Beginning with modernist novels about anarchists and Fenians, and concluding with fiction about the September 11 and 7/7 attacks, we will explore how literary discourse has – historically and repeatedly – centred on the theme of political crisis.



Indicative reading

Joseph Conrad, *The Secret Agent* (1907)
G. K. Chesterton, *The Man Who Was Thursday* (1908)
Graham Greene, *The Quiet American* (1955)
David Peace, *GB84* (2004)
Deborah Eisenberg, 'Twilight of the Superheroes' (2006)

Assessment

Textual analysis (1500 words, 40%)
Essay (3000 words, 60%)

Vamps and Villains: Exploring Gothic Fiction

(Semester 1 Option)



This module seeks to understand the enduring popularity of the genre of Gothic fiction, as it has developed over the last two centuries. We will explore how the genre has been continuously remodelled by successive generations of writers who all lay claim to different kinds of audiences (highbrow, the popular, and teenage), and how it seems to offer a highly sensationalised engagement with the cultural, historical, and intellectual contexts that shape the moment of its production.

In this module we will seek to understand how Gothic writers deploy supernatural figures such as the vampire in order to allow them to dramatize societal anxieties around 'taboo' subjects such as incest and rape, and whether these imagined entities might even function as a means for the reader to explore their own 'unspeakable' desires. In order to help us understand the continuing popularity of this literary form, we will critique the Gothic from a variety of theoretical perspectives in a way that will extend your understanding of issues that you will already have touched upon in the degree so far, such as the history of reading and print cultures, critical theory, and intertextuality.

Indicative reading

Sheridan Le Fanu, *Carmilla* (1872)
Oscar Wilde, *The Picture of Dorian Gray* (1891)
Clemence Housman, *The Werewolf* (1896)
Bram Stoker, *Dracula* (1897)
Shirley Jackson, *The Haunting of Hill House* (1959)
Poppy Z. Brite, *Lost Souls* (1992)
Us (dir. Jordan Peele, 2019)

Assessment

Textual analysis (1500 words, 30%)
Essay (3000 words, 70%)

Semester 2 Option Modules:

Our House: Representing Domestic Space



The house, both as an idea and as an actual architectural object, is central to any account of the ways in which we experience the world. This module focuses on the representation of domestic space and the various ways in which such representations have figured in a variety of literary, theoretical, and artistic contexts. Topics on the module include the country house in English fiction, suburbia, memory and nostalgia, spatial phobias, the uncanny, class and housing, ruins, dolls' houses and miniaturization, adolescent spaces, and objects within the home. Students will be encouraged to reflect upon their own experiences of home and houses, to compare such experiences with a selection of textual representations, and to consider the academic treatment of 'ordinary space'.

Indicative reading

Daphne du Maurier, *Rebecca* (1938); Ian McEwan, *The Cement Garden* (1978); Emma Donoghue, *Room* (2010). A selection of short stories will be provided in the course materials, including texts by Loretta Ramkissoon, Tove Jansson, Elizabeth Bowen, Katherine Mansfield, and John Cheever.

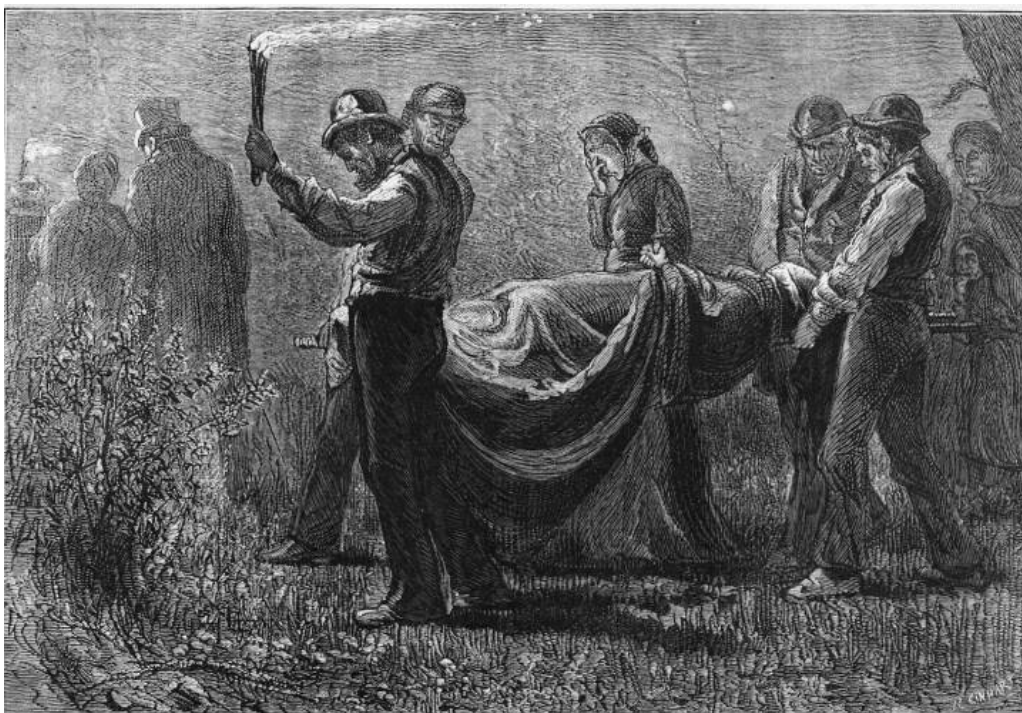
Assessment

Critical commentary (1500 words)
Essay (3000 words)

Violence in the Nineteenth Century

(Semester 2 Option)

This module examines a wide range of literature, theory, and non-fiction writing from the long nineteenth-century in order to understand the different ways in which violence was a systemic part of everyday life. We consider corporal punishment in schools, domestic violence, political violence, slavery, violence in the workplace, and the violent lives of animals, amongst other issues. The module is designed to provide students with an in-depth understanding of nineteenth-century society and culture, as well as the long shadow that it cast over subsequent generations.



Indicative reading

William Godwin, *Caleb Williams* (1794)

Anne Brontë, *The Tenant of Wildfell Hall* (1848)

Elizabeth Gaskell, *North and South* (1854)

Herman Melville, 'Benito Cereno' (1855)

Joseph Conrad, *Heart of Darkness* (1899).

We will also read nonfiction by Mary Wollstonecraft, Frances Power Cobbe, Friedrich Engels, Max Weber, and Walter Benjamin.

Assessment

Close analysis essay (1500 words)

Research essay (3000 words)

Shakespeare

(Semester 2 Option)

Shakespeare is recognised as a global cultural icon: his texts have been translated and adapted into multiple languages and contexts all over the world. Yet Shakespeare's rise to cultural prominence is a phenomenon that has developed over time. The first Shakespeare adaptations were performed and printed in the 1660s to make 'outdated' plays 'fit' for a contemporary audience. The eighteenth century witnessed the rise of Shakespeare festivals and organisations such as the Shakespeare Ladies Club who promoted Shakespeare as a timeless genius. But many of the Shakespeare plays that were performed regularly in the eighteenth and nineteenth centuries were adaptations, such as Nahum Tate's 1681 adaptation of *King Lear*, where Cordelia marries Edgar in a happy ending that is radically different from Shakespeare's own version of the play.

This raises questions about Shakespeare's cultural capital and how his writing has been adapted to suit different cultural, political, and historical periods, as well as how differently the plays have been staged and performed in different locations. On this module we will consider the Shakespeare phenomenon and how Shakespeare has been used and understood since his own period, including in performance history and film adaptation. We will also return to the plays in depth, looking at formal aspects, including language, structure, and Shakespearean dramaturgy. Some of the thematic issues we will look at include love, politics and the social order, identity, sexuality, and the history of the self. Theoretical issues addressed include adaptation, cultural capital, gender, and intertextuality.



Indicative reading and viewing

Adaptations may include *My Own Private Idaho* (1991, based on *Henry IV*), *Ten Things I Hate About You* (1999, *The Taming of the Shrew*), *The Banquet* (2006, *Hamlet*), and *Mickey B* (2007), an adaptation of *Macbeth* produced by prisoners in HMP Maghaberry.

Assessment

Critical analysis of Shakespeare performance (1500 words, 25%)
Video presentation and essay (75%)

Other Worlds

(Semester 2 Option)

From the late sixteenth century through the eighteenth century, scientific discoveries changed the way the world and the universe were understood. This period witnessed radical developments in how the world was plotted and traversed, and the Copernican Revolution changed the planetary order of the universe; the reordering of the cosmos allowed the possibility of voyages to other inhabited worlds and also raised questions regarding religion and the salvation of aliens. Running parallel to these imagined worlds, migration was forced on those sold into slavery and the Grand Tour furthered a gentleman's education. This module will deepen your understanding of travel writing, early science fiction, the reception and representation of piracy, early colonialism, and approaches to race and slavery.



Indicative reading

Thomas Nashe, *The Unfortunate Traveller* (1594)
Selections from Humphrey Llwyd, *The Breviary of Britain*
Selections from Richard Hakulyt, *Voyages and Discoveries*
Selections from Gulbadan Begam, *Humayun-nama* (c.1552)
Francis Bacon, *New Atlantis* (1627)
William Davenant, *The Cruelty of the Spaniards in Peru* (1658)
Margaret Cavendish, *The Blazing World* (1666)
Aphra Behn, *The Emperor of the Moon* (1687)
Jonathan Swift, *Gulliver's Travels* (1726)
Mary Wortley Montagu, *Turkish Embassy Letters* (1763)
Olaudah Equiano, *Interesting Narrative* (1789)

Feminist Fictions: Contemporary Women's Writing and the Politics of Feminism

(Semester 2 Option)



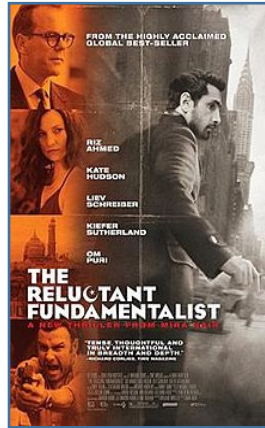
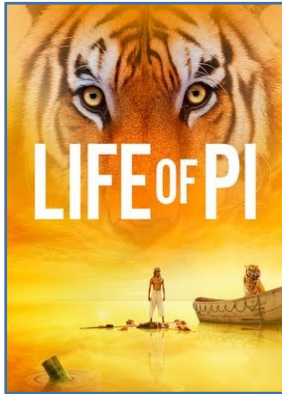
This module will expand your understanding of feminist theory and contemporary women's fiction, and the relationship between them. In doing so, the module encourages you to explore the relationship between gender and genre, as well as to question definitions of women's writing and feminist fiction. By tracing the history of women's writing and of feminist theory and practice since the 1960s, we will develop your understanding of the intersections between gender, sexuality, race, disability, and class, while analysing how women writers have treated these concerns in the realm of fiction. The module reading includes both fiction and theory, allowing you to explore the complexities and contradictions of feminist theory, feminist politics, and women's writing.

Indicative reading

Margaret Drabble, *The Millstone* (1965)
Toni Morrison, *Sula* (1973)
Angela Carter, *The Passion of New Eve* (1977)
Pat Barker, *Blow Your House Down* (1984)
Jackie Kay, *Trumpet* (1998)
Kate Walbert, *A Short History of Women* (2009)
Bernadine Evaristo, *Girl, Woman, Other* (2019)

Migrants to the Screen

(Semester 2 Option)



This module focuses on recent works of transnational fiction about migration that have been adapted for the screen. At the beginning of the module, we will explore recent debates about migrants and migration, and the ways in which they are represented. In subsequent weeks, lectures and seminars will focus on particular works of contemporary fiction about migrants that have been adapted as films. In each case, both the adapted literary text and the screen adaptation will be studied. We will be exploring the ways in which these narratives might themselves be considered 'migrants' from page to screen.

This is an interdisciplinary module: it draws on the fields of literary studies, film studies, adaptation studies, and postcolonial studies.

Indicative reading and viewing

Andrea Levy, *Small Island* (novel 2004, TV film 2009)
Michael Ondaatje, *The English Patient* (novel 1992, film 1996)
Yann Martel, *Life of Pi* (novel 2001, film 2012)
Monica Ali, *Brick Lane* (novel 2003, film 2007)
Khaled Hosseini, *The Kite Runner* (novel 2003, film 2007)
Mohsin Hamid, *The Reluctant Fundamentalist* (novel 2007, film 2012)

Assessment: close analysis of a specific scene from/aspect of an adapted text and its adaptation for the screen (1500 words, 35%); essay (3000 words, 65%).

Black Lives in American Literature

(Semester 2 Option)



This module explores a range of writing by and about African Americans from the mid-twentieth century to the present. Using the recent discourse of 'black lives' as an entry point, it considers the way writers and artists have contested racial injustices, articulated new identities, identified grounds for solidarity and alliance, and critiqued cultural practices that perpetuate suffering. It traces a shift from the cultural politics of the post-war, post-Civil Rights moment to a contemporary flourishing of creative activity that Ibram Kendi has called a 'third renaissance' of black culture.

Indicative reading

James Baldwin, *The Fire Next Time* (1961)

Paul Beatty, *The Sellout* (2016)

Octavia Butler, *Parable of the Sower* (1993)

Ta-Nehisi Coates, *Between the World and Me* (2015)

Claudia Rankine, *Citizen: An American Lyric* (2014)

Nafissa Thompson-Spires, *Heads of the Colored People* (2019)

Jesmyn Ward, *The Fire This Time* (2016)

The Literature of Extinction: American Writing and the Environment

(Semester 2 Option)



'Few animals evoke the wild like wolves: Majestic, rangy and highly social, they are crucial in driving evolution and balancing ecosystems. Wolves once roamed freely throughout North America, in numbers estimated at some 2 million. But federal extermination programs and conflicts with human settlements have reduced their numbers to the breaking point.' (Centre for Biological Diversity)

Scientists recently designated the contemporary era as the sixth age of mass extinction, and the first in which humanity has played the primary role. This module explores how extinction on various scales, from the local and national to the planetary, is conceptualized and represented in important American environmental and ecocritical texts. By studying a range of genres, including fiction, poetry, film, art, autobiographical writing, ecological writing, nature writing, and ecocritical theories, we will consider the imaginative and ideological strategies that allow individuals and communities to form attachments to different American environments.

The set texts explore threats to species, ecosystems, traditional lifeways and people through everyday actions and spectacular events. Environmental distress is felt everywhere, from Middle America to spaces designated marginal, frontier, and extreme. The set texts demand us to rethink how we relate to different environments by calling on, for example, the critical powers of the American idea of the wilderness, the figure of the 'ecological Indian', and the genre of environmental literature.

Indicative reading

Henry David Thoreau, *Walden; or Life in the Woods* (1854)

Jon Krakauer, *Into the Wild* (1996)

Selection of contemporary Native American poetry

Rachel Carson, *Silent Spring* (1962)

Don DeLillo, *White Noise* (1985)

Kim Stanley Robinson, *Antarctica* (1997)

Modern Fiction and Environmental Crisis

(Semester 2 Option)



Narratives of environmental decline and destruction can barely keep pace with the reality they attempt to depict. This module focuses on a strand of modern fiction focused on the urgent environmental crises with which we are now obliged to reckon. The origin of our present condition is linked to technological advances consequent upon the agricultural and industrial revolutions of previous centuries.

The environment will be theorised as a key concern for a range of cultural traditions, including a central theme of the novel form itself. Some of the issues engaged on this module include gender, weather, animal rights, and the alternative approaches to nature represented in indigenous narrative systems.

Indicative reading

T. C. Boyle, *A Friend of the Earth* (2000)

Margaret Atwood, *The Year of the Flood* (2009)

Johanna Sinisalo, *Birdbrain* (2011)

Karen Joy Fowler, *We Are All Completely Beside Ourselves* (2013)

Naomi Alderman, *The Power* (2016)