



SELCS 2019-20 Module Catalogue: Continuing Final Year Students

This document provides a list of all Final Year modules expected to run in 2019-20.

Module descriptions are subject to change and any substantive changes will be notified via Moodle when we have the details. Reading lists are also subject to change where available, you may be able to find details of the reading lists from the 2018-19 module information on the [SELCS website](#).

Please consult the provisional timetables to ensure that your preferred modules do not clash.

New modules are offered subject to confirmation, if there are any changes you will be notified via Moodle. You can select these when submitting your module choices, using the temporary codes provided in this booklet.

All information contained in this booklet and on the website is provisional and maybe subject to change.

Contents

SELCS 2019-20 Module Catalogue: Continuing Final Year Students	0
Dutch (DUTC*) Modules	1
DUTC0009: Advanced Dutch Language and Culture	1
DUTC0010: The Contemporary in Dutch Literature	2
DUTC0013: Contemporary Culture and History of the Low Countries	3
DUTC0017: Project in Dutch	2
DUTC0018: Dutch Language Teaching 1	3
DUTC0026: Advanced Translation	1
DUTC0027: Dutch Language Teaching 2	1
ELCS Modules	1
ELCS0011: Metamorphosis: The Limits of the Human	1
ELCS0012: Organized Crime: Gangsters in Life and Art	1
ELCS0013: Comparative Syntax	1
ELCS0015: Ink: Material Encounters with Medieval Texts	1
ELCS0016: STUFF: Materiality and Media in European Culture	1
ELCS0017: Sequential Art as a Form of Engagement	2
ELCS0018: Language and Ideology	1
ELCS0020: Dangerous Bodies and Lady Killers: Criminality and Gender in 19th Century European Culture and History	1
ELCS0023: Writing Shame	1
ELCS0025: Men on the Moon: Cosmic Voyages in the Early Modern Period	1
ELCS0026: The Cinema of Resistance: Second World War	1
ELCS0027: Fascisms and Anti-Fascisms: Italy, Germany, Argentina	1
ELCS0029: Manufacturing Consent: Media and the Making of the Modern World	1
ELCS0030: Black Europe	1
ELCS0031: From Futurism to Surrealism: European Avant-Gardes Before and After the First World War	1
ELCS0097: Audiovisual Translation: Theory and Practice	1
ELCS0099: Dissertation	1
ELCS0100: Independent Research Project	1
French (FREN*) Modules	1
FREN0001: Advanced Translation	1
FREN0003: French Oral 3	1

[Back to Contents](#)

FREN0020: French: Translation into English 1	1
FREN0021: French: Translation into English 2	1
FREN0024: Writing the Self in Post-War France: Aspects of Life-Writing	1
FREN0025: Dominating Texts? Literary Power Relations in 20th Century Writing	2
FREN0034: Realism: Looking Awry in Nineteenth-Century France	1
FREN0038: Cultures of AIDS in France: History, Policy and Representation	1
FREN0039: Gender, Race and Sexuality	1
FREN0043: Fiction and the Archives: Rewriting Criminal Stories in Early Modern France	1
FREN0044: The Rassemblement National and Far Right Politics in France	1
FREN0046: Jean-Luc Godard:Histoire(s) du Cinema	1
FREN0048: Topics in Modern French History: À la guerre comme à la guerre: France and the First World War	1
FREN0068: Use of French 3	1
FREN0075: Writing Composers: The Fiction of Music in the Long Nineteenth Century	1
FREN0084/FRENXXX3 (New module) Topics in French Studies (French Existentialism: Sartre, Coffee, and Cigarettes	1
German (GERM*) Modules	1
GERM0020: Discussion and Essay in German	1
GERM0021: Parzival	1
GERM0026: Austrian Literature 1890 - 1938: from Empire to Republic	2
GERM0029: Language, Power and Ideology	1
GERM0034: German Literature and Psychology	1
GERM0036: Black Germany	1
GERM0037: Surveillance	1
GERM0040: Weimar and Nazi Film	2
GERM0060: German: Translation from and into English 1	1
GERM0062: Advanced German Translation	1
GERM0063: German: Translation from and into English 2	1
GERM0067: Art and Identity: German-Language Writing and Culture after 1945	1
GERM0069/GERMXXX2: (New Module) Criminal Women in Germany, 1770-1850	1
Italian (ITAL*) Modules	1
ITAL0021: Final Year Italian Language	1
ITAL0022: Nation, Culture and Society in Italy, 1860-1914.	1
ITAL0024: Dante: Divina Commedia	1

[Back to Contents](#)

ITAL0026: Identity and Performance in Renaissance Italy	1
ITAL0027: The Contemporary Italian Novel (by essay)	1
ITAL0031: Marriage and Divorce Italian Style	3
ITAL0033: English Academic Writing and Translation Skills	1
ITAL0034: English Academic Writing and Translation Skills	1
Language and Culture (LCUL*) Modules	1
LCUL0003: Dissertation in Language and Culture	1
Comparative Literature (LITC*) Modules	1
LITC0018: Anthropology and Literature	1
LITC0019: Dissertation in Comparative Literature	1
LITC0020: Literature and Charisma	1
LITC0022: Publishing and Comparative Literature	1
LITC0026: Imagined Children: The Child in Fiction	1
LITC0029/LITCXXX4: (New Module) Life Writing, Autofiction, Fictional Autobiography: Texts and Theories	1
Portuguese (PORT*) Modules	1
PORT0008: Advanced Portuguese	1
PORT0009: Portugal and Its Empire in the 20th Century: Trajectories and Memories	1
PORT0010: Short Fiction and the Making of Modern Brazil	1
Scandinavian (SCAN*) Modules	1
SCAN0025: Nordic Politics and Society	1
SCAN0027: Intermediate Old Norse	Error! Bookmark not defined.
SCAN0030: Advanced Danish	1
SCAN0031: Advanced Swedish	1
SCAN0032: Advanced Norwegian	1
SCAN0033: Advanced Modern Icelandic	1
SCAN0034: Advanced Project Work in Danish, Norwegian or Swedish	1
SCAN0035: Translation from the Scandinavian Languages	1
SCAN0036: Dissertation in Scandinavian Studies	1
SCAN0037: Crime and Small Communities in Nordic Literature	1
SCAN0040: Advanced Old Norse	1
SCAN0041: The Vikings in Europe	1
SCAN0042: Nordic Cinema	1
SCAN0044: Nordic Landscapes	2

[Back to Contents](#)

SCAN0045: An Extended Essay in Scandinavian Studies _____	1
SCAN0046: Vikings and Valkyries in Contemporary Culture _____	1
SCAN0049: Viking-Age Scandinavia A _____	1
SCAN0063: Viking-Age Scandinavia _____	1
SCAN0072: Advanced Scandinavian Linguistics _____	1
SCAN0075/SCANXXX2: (New Module) Intermediate Project Work in a Scandinavian Language_	1
<i>Spanish and Latin American Studies (SPAN*) Modules</i> _____	1
SPAN0034: Spanish Language III _____	1
SPAN0035: Spanish: Translation into English 1 _____	1
SPAN0037: The Literary World of J.L. Borges A _____	1
SPAN0042: Spanish Film from the 1990s: New Ways of Seeing (II) _____	1
SPAN0044: Spanish and Latin American Studies: Cultural Dilemmas II _____	1
SPAN0048: The Battle for Memory in the Contemporary Spanish Novel: Part 1, The Transition to Democracy_____	1
SPAN0049: The Battle for Memory in the Contemporary Spanish Novel: Part 2, Democracy Consolidated _____	1
SPAN0052: The Andean World of JM Arguedas _____	1
SPAN0078: Spanish: Translation into English 2 _____	1
SPAN0080: Crime Fictions in Latin America _____	1
SPAN0084/SPANXXX2: (New Module) Landscape and environment in Latin American Culture _	1
SPANXXX3: (New Module) Contemporary Catholicisms in Latin American Culture _____	1
SPANXXX4: (New Module) Mayas, Aztecs, and Incas: The Native Peoples of the Americas prior to the Spanish Conquest _____	1

[Back to Contents](#)

Dutch (DUTC*) Modules

DUTC0009: Advanced Dutch Language and Culture

Current Convenor(s) (2018-19): Ms Linda van Abel

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Christine Sas

Assessment: UG Assessment: one unseen three-hour written examination (40%); one oral assessment (15%); and written coursework/problem papers (45%).

PG Assessment: one unseen three-hour written examination (50%); one oral assessment (25%); and written coursework/problem papers (25%).

Module description

The module aims for students to become critical intercultural users of Dutch in both spoken and written form. Students are prepared for the complexity of communication in a fast changing global and multicultural world. The course provides practice in language used in work and social situations by emphasising the contextual demands of audience, aim and genre in a wide range of communicative situations. Work in class and homework tasks concentrate on developing awareness of stylistics especially in relation to the contexts of situation and culture.

In addition, this module encourages students to develop their own 'voices' and see to what degree this could be adopted or altered depending on the needs of the context of the communicative task.

Grammar and vocabulary work are an integral part of all language tasks. Grammar points are discussed in class where and when needed, but students will also be expected to self-correct and apply their grammatical knowledge in revising their drafts. Home work tasks are an important part of the course, as they help to develop the necessary skills. These tasks are also assessed in a Language Portfolio

Attention is paid to creativity, as well as to issues affecting the world of work and business. Tasks range from writing creatively in several genres, e.g. travel reports/blogs/memoir and (semi)-professional (e.g. journalistic articles, presenting coherent and convincing oral and written arguments, writing formal letters and e-mails, debating and so on. Students will also design, prepare and teach a listening class to their fellow students.

Reading List/ Suggested Reading:

Reading list will be available from the beginning of term

[Back to Contents](#)

DUTC0010: The Contemporary in Dutch Literature

Current Convenor(s) (2018-19): Dr Hans Demeyer

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Hans Demeyer

Assessment: UG Assessment: two 3000 word essays, weighted equally.

PG Assessment: two 3000 word essays, weighted equally.

Module description

This course will focus on the so-called millennial generation of writers in Dutch that has risen to prominence in the first two decades of the 21st century. We will analyze the main motives, forms and issues of their work, and ask if we can discern a particular 'structure of feeling' and sense to the literature of this generation. The discussion of this generation's literature will be dealt with both diachronically (in relation to former literary tendencies) and synchronically (in relation to contemporary culture and society).

Reading List/ Suggested Reading:

- *Wormen en engelen* (2017) by Maarten van der Graaff.
- *Het tegenovergestelde van een mens* (2017) by Lieke Marsman
- *De consequenties* (2014) by Niña Weijers
- *Gebrek is een groot woord* (2018), the second novel by Nina Polak

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

DUTC0013: Contemporary Culture and History of the Low Countries

Current Convenor(s) (2018-19): Dr Reinier Van Straten

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, no previous knowledge of Dutch required.

Provisional Convenor(s) (2019-20): Ulrich Tiedau

Assessment: The best 3 out of 4 essays (1,500 words each at 33.3% each)

Module description

The module focuses on key themes from Dutch and Belgian history since 1945 with emphasis on events that shaped identities in both countries. Four different topics are covered, dealing with such matters as cultural geography of the Low Countries, the aftermath of colonisation, political and economic culture and forms of public remembrance. Students from outside the Dutch Department are welcome. Some knowledge of Dutch is desirable but no prerequisite.

Reading List/ Suggested Reading:

There is no set textbook for this module. Readings and handouts will be provided in class and on [Moodle](#). However, you may find the following textbooks (a standard history of the Low Countries, and a more popular volume on Dutch culture and society) useful for background information (several copies of which are held by UCL library):

- Blom, J. C. H. and E. Lamberts (eds.), *History of the Low Countries* (New York/London: Berghahn Books, 1999) (DUTCH H32.51 BLO).
- Besamusca, E. and Verheul, J. (eds.), *Discovering the Dutch: On Culture and Society of the Netherlands* (Amsterdam: Amsterdam University Press, 2010) (DUTCH H32.513 BES).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

DUTC0017: Project in Dutch

Current Convenor(s) (2018-19): Ms Christine Sas

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes

Provisional Convenor(s) (2019-20): Ulrich Tiedau

Assessment: one 4,000 word Essay (100%)

Module description

A project written in Dutch or English on an approved topic in an area of Dutch Studies. This module offers final year or affiliate students the opportunity to study a topic in depth, that is not currently covered by other modules in the Department of Dutch.

Reading List/ Suggested Reading:

Any agreed topic can be chosen for the Project in Dutch. As good starting point for generating ideas is e. g. the following popular title about Dutch culture and society (a copy is held by UCL Library):

Besamusca, E. and Verheul, J. (eds.), *Discovering the Dutch: On Culture and Society of the Netherlands* (Amsterdam: Amsterdam University Press, 2010) (DUTCH H32.513 BES).

Plenty of source material for literary and historical topics can be accessed e. g. via the Digitale Bibliotheek der Nederlandse Letteren <<https://www.dbnl.org/>> and the Bibliografie vande Nederlandse Taal- en Letterkunde <http://www.bntl.nl/bntl/>.

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[Back to Contents](#)

DUTC0018: Dutch Language Teaching 1

Current Convenor(s) (2018-19): Ms Christine Sas

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Affiliates Only

Provisional Convenor(s) (2019-20): Ms Christine Sas

Assessment:

Module description

This module is only available for Affiliate Dutch Language Assistant students from Utrecht Universit

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[Back to Contents](#)

DUTC0026: Advanced Translation

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes subject to space

Provisional Convenor(s) (2019-20): Ms Christine Sas

Assessment:

Coursework (assessed translation + commentary - 2 submissions) (100%)

Module description

An advanced translation course combining reflection on the translation process with regular exercises in translating from Dutch into English covering a variety of text types. Please note that MA students attend classes together with final-year BA students. All students learn to develop a translation strategy, analyse texts for translation and also published translations of literary texts. An important aim of the course is to encourage and assist students to develop their own approach to translation. Time is also devoted to improving practical skills such as revising and proofreading translations, and accessing a range of printed and online lexicographical and bibliographical resources.

Reading List/ Suggested Reading:

Bellos, David, *Is that a Fish in your Ear* (London: Penguin, 2011)

Boase-Beier, Jean A *Critical Introduction to Translation Studies* (London: Continuum, 2011)

Eco, Umberto, *Mouse or Rat?* (London: Weidenfeld & Nicolson, 2003)

Fenoulhet, Jane and Alison E. Martin, *Dutch Translation in Practice*. (Abingdon: Routledge, 2015)

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[Back to Contents](#)

DUTC0027: Dutch Language Teaching 2

Current Convenor(s) (2018-19): Ms Christine Sas

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

Provisional Convenor(s) (2019-20): Ms Christine Sas

Assessment:

Module description

This module is only available for Affiliate Dutch Language Assistant students from Utrecht University

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[Back to Contents](#)

ELCS Modules

ELCS0011: Metamorphosis: The Limits of the Human

Current Convenor(s) (2018-19): Dr Jane Gilbert

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Jane Gilbert

Assessment: One 1.5 hour desk examination, and one essay of 3000 words (weighting 50% each)

Please note that this Term 1 module is assessed by both essay and examination. There will be a revision session before the desk examination.

Module description

Metamorphosis, or the self's radical transformation, is the subject of one of Ovid's most famous poems, of numerous folk tales (werewolves, especially), and thus of the many medieval works that combine classical antique influences with folklore. People turning into animals or trees and vice versa figure the relations between colonisers and colonised, 'civilised' and 'savage', in Europe's marginal areas. They may also stand for the terrible deformations that sin performs on the sinner; or for passion's devastating or transcendental effects on the lover. Metamorphosis tests and defines the boundaries of the Western human 'self' as subject and as object.

In this module we shall look at some medieval instances of metamorphosis in narrative and lyric from a range of European languages, countries and traditions. We shall also investigate modern attitudes to the 'limits of the human', in particular via 'post-human' and 'post-humanist' theoretical approaches (drawing on, for example, animal studies and cyborg studies), with a view to seeing what they can bring to our study of 'pre-humanist' medieval literature - and vice versa.

The module will include four segments, each providing a different perspective on metamorphosis: translation, *translatio* and metaphor; transforming love; devilry; canines, kings and conquests. Although the list of set texts is long, all the works or extracts are short;

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[Back to Contents](#)

many are available free online (and please talk to the module tutor before buying anything). Students have the opportunity to focus on particular works or themes.

Set Texts

Ovid, *Metamorphoses* (classical Latin) (extracts)

You will need to buy a translation of Ovid. Numerous are available. The following are recommended, but are by no means the only acceptable ones:

Original classical Latin, ed. F. J. Miller, 3rd edn, 2 vols (Cambridge, MA, 1989) (with academic English translation)

Metamorphoses, trans. Rolfe Humphries (Bloomington, various editions)

Tales from Ovid: Twenty-Four Passages from the 'Metamorphoses', trans. Ted Hughes (London, 2002)

After Ovid: New Metamorphoses, ed. Michael Hofmann and James Lasdun (London, 1994)

Boccaccio, *Decameron*, day 4, story 2; day 9, story 10. Original Italian and English translation at Decameron Web

Dante, *Inferno*, XXIV-XXV

Original Italian and English translation: *Dante, The Divine Comedy, I: Inferno*, ed. and trans. Robin Kirkpatrick (London, 2006)

Gerald of Wales (Giraldus Cambrensis, Girart de Barri), from *Topographia Hibernica: 'Of the prodigies of our times, and first of a wolf which conversed with a priest'* (Distinction 2, Chapter XIX). Original medieval Latin can be downloaded free from Gallica (pp. 101-107 of book, pages 212/572-218/572 of download)

English translation: *The Topography of Ireland*, trans. Thomas Forester (Ontario, 2000) (pages 44/97-47/97). Available online.

Marie de France, 'Bisclavret', 'Yonec'.

Original Anglo-Norman in *Lais*, ed. Alexandre Micha (Paris, 1998)

English translation by Judith P. Shoaf (available online).

Arthur and Gorlagon

Original Cymro-Latin, 'Arthur and Gorlagon', ed. by George Lyman Kittredge, *Studies and Notes in Philology and Literature*, 8 (1903), pp. 149-275 (available online).

English trans: *Arthur and Gorlagon*, trans. F. A. Milne, *Folklore*, 15 (1904), 40-67. Visit JSTOR

Petrarch, *Canzoniere*.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Original Italian and English translation in: *Petrarch's Lyric Poems: The 'Rime sparse' and Other Lyrics*, ed. and trans. Robert M. Durling (Cambridge, MA, 1976). (This edition is for consultation in libraries rather than for purchase)

Sir Gowther

Original Middle English, in *The Middle English Breton Lays*, ed. Anne Laskaya and Eve Salisbury (Kalamazoo, 1995) (available online). Modern English translation available online.

Le Lai de Narcisse

Original Old French and English translation in *Narcissus et Dané*, ed. and trans. Penny Eley (Liverpool, 2002) (this translation is superior to that in Cormier)

A dossier of troubadour (medieval Occitan) and *Minnesinger* (Middle High German) lyrics will be provided.

Chrétien de Troyes (*Ovide moralisé*), *Philomène* (Old French)

Original Old French and English translation in *Three Ovidian Tales of Love*, ed. and trans. Raymond Cormier (New York, 1986)

Gower, John, *Confessio Amantis*, book V, ll. 5551--6074 (the tale of Tereus, Procne and Philomena)

Original Middle English (and modern English gloss): ed. Russell A. Peck (Kalamazoo, 2004), vol. 3 (available online)

Chaucer, Geoffrey, 'Legend VII: Philomela', in *The Legend of Good Women - Original Middle English and Modern English translation available online.*

Initial Secondary Bibliography:

Badmington, Neil, ed., *Posthumanism* (London, 2000)

Bloch, R. Howard, 'Medieval Misogyny', in *Misogyny, Misandry, Misanthropy*, ed. R. Howard Bloch and Frances Ferguson (Berkeley: University of California Press, 1989), pp. 1-24

Bynum, Caroline Walker, *Metamorphosis and Identity* (New York, 2001)

Derrida, Jacques, *The Animal That Therefore I Am*, trans. David Wills (Fordham, 2008)

Goldin, Frederick, *The Mirror of Narcissus in the Courtly Love Lyric* (Ithaca, NY, 1967)

Griffin, Miranda, *Transforming Tales: Rewriting Metamorphosis in Medieval French Literature* (Oxford, 2015)

Kay, Sarah, *Animal Skins and the Reading Self*. Chicago, 2017.

Keith, Alison, and Stephen Rupp (eds.), *Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe* (Toronto, 2007)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

McCracken, Peggy, *In the Skin of a Beast: Sovereignty and Animality in Medieval France* (Chicago, 2017)

Otten, Charlotte F., ed., *A Lycanthropy Reader: Werewolves in Western Culture* (Syracuse, NY, 1986)

Salisbury, Joyce E., *The Beast Within: Animals in the Middle Ages* (New York, 1994)

Sconduto, Leslie A., *Metamorphoses of the Werewolf: A Literary Study from Antiquity through the Renaissance* (Jefferson, 2008)

Warner, Marina, *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford, 2002)

You may also wish to dip into two journals' special issues on animal studies: *PMLA*, 124:2 (March, 2009) (not so much the 'Victorian Cluster'!), *Postmedieval*, 2:1 (Spring, 2011)

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[Back to Contents](#)

ELCS0012: Organized Crime: Gangsters in Life and Art

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1 or Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof John Dickie

Assessment: UG Assessment: One three-hour desk examination (weighting 100%) plus two formative assessments (600 words each).

Module description

The module seeks to bring the latest historical and sociological research on organized crime, particularly mafia crime to examine aspects of the reality of organized crime, our culture's longstanding fascination with gangsters, and the interplay of reality and representation in both the underworld and the 'upper world'. The mafias of Italy will be a guiding focus, although there will also be scope for comparison, and for study of other areas such as the United States and Russia. (Almost all of the course material will be in English. Students who do not know Italian will not be at any disadvantage.)

The module will provide analytical tools for the historical and sociological study of organized crime, and address specific case studies aimed at understanding the reality of organized crime, analysing its representation in the culture, and appreciating the interplay between them. The more general questions to be addressed may include the following: How can we define the mafia? How has the mafia been defined historically? Is the mafia a business? What is the relationship between mafia crime and the state? How organized is organized crime? What is the role of women in organized crime, and how has it changed? What is the significance of ritual and religion in mafia life? How do mafias begin, and how do they spread?

Reading List/ Suggested Reading:

Initial Bibliography:

A. Block, *East Side, West Wide: Organizing Crime in New York, 1930-1950*, London, 1999.

J. Dickie, *Cosa Nostra. A History of the Sicilian Mafia*, London, 2004.

J. Dickie, *Blood Brotherhoods*, London, 2011.

J. Dickie, *Mafia Republic*, London, 2013

G. Falcone, *Men of Honour. The Truth about the Mafia*, London, 1992.

(The best book to start with: extremely important.)

D. Gambetta, *The Sicilian Mafia: The Business of Private Protection*, Harvard UP, 1996.

D. Gambetta, *Codes of the Underworld: How Criminals Communicate*, Princeton UP, 2009.

S. Lupo, *Storia della mafia*, Rome, 1996. (*History of the Mafia*, New York, 2009)

S. Lupo, *The Two Mafias. A Transatlantic History, 1888-2008*, New York, 2015

R. Siebert, *Secrets of Life and Death*, London, 1996.

F. Varese, *The Russian Mafia: Private Protection in a New Market Economy*, Oxford, 2005.

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[Back to Contents](#)

ELCS0013: Comparative Syntax

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 188

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Vieri Samek-Lodovici

Assessment: UG Assessment: One three-hour desk examination (weighting 100%)

PG Assessment: One 6,000 word essay (100%)

Module description

This module explores how human language, and in particular its syntax, is organized. After spending a few lectures on English to get quickly up-to-speed with the basics of syntax, it examines several current European languages including Italian, Spanish, German, and Swedish, to highlight the several aspects that are shared across all languages and the few that systematically vary from language to language. In particular, we will examine the internal structure of simple declarative and interrogative sentences and explore the main factors responsible for the different word orders these sentences display across different languages.

Reading List/ Suggested Reading:

Any necessary material in addition to the adopted textbook will be made available on Moodle.

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[Back to Contents](#)

ELCS0015: Ink: Material Encounters with Medieval Texts

Current Convenor(s) (2018-19): Dr Catherine Keen

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Catherine Keen

Assessment: UG Assessment: Two essays of 3000 words each (weighting 50% each)

PG Assessment: One 6,000 word essay (100%)

Module description

Modern readers usually encounter medieval texts in standard printed formats, but what about their original audiences? On this course we will think about what medieval texts could look, sound or even feel or smell like before the invention of printing, and about the impact that print and digital technologies have had on the presentation and consumption of such texts. The module includes hands-on sessions where students can examine manuscript and early printed books from UCL's Special Collections, and gain first-hand experience of the materiality of books hand-written on animal skins (parchment), inked onto rag-paper, and marked by anything from readers' notes to flood-water or the munching of bookworms. We will examine how texts are transmitted in other visual media such as graffiti, textiles, wall-paintings, tableware, clothing and jewellery, where they can be viewed and read in unexpected ways. We will explore the roles of performance, oral transmission and memory in shaping ideas about authorship, audience and textuality, especially in works composed in Europe's emerging modern languages. The module also looks towards the future in considering the impact today of digitisation of medieval texts, books and manuscripts, and the new forms of reading and text consumption and circulation developing in the twenty-first century.

Reading List/ Suggested Reading:

Set readings:

Each weekly class is accompanied by a selection of medieval source texts (all in modern English translation), provided via the Moodle site. These include materials by Boccaccio, Chaucer, Dante, Marie de France, Petrarch, Wolfram von Eschenbach, and several others. There are also weekly set critical readings.

Preliminary readings relevant to the module include:

The Iconic Page in Manuscript, Print and Digital Culture, ed. George Bornstein and Theresa Tinkle (Ann Arbor, University of Michigan Press, 1998)

Roger Chartier, *Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer* (Philadelphia, University of Pennsylvania Press, 1995)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Raymond Clemens and Timothy Graham, *Introduction to Manuscript Studies* (Ithaca and London, Cornell University Press, 2007)
Christopher De Hamel, *Meetings with Remarkable Manuscripts* (London, Allen Lane, 2016)
Juliet Fleming, *Graffiti and the Writing Arts of Early Modern England* (London, Reaktion, 2001)
Michael Johnston and Michael Van Dussen, *The Medieval Manuscript Book: Cultural Approaches* (Cambridge, Cambridge University Press, 2015)
Armando Petrucci, *Public Lettering: Script, Power and Culture*, trans. L. Lappin (Chicago, Chicago University Press, 1993)
The Future of the Page, ed. Peter Stoicheff and Andrew Taylor (Toronto, University of Toronto Press, 2004)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0016: STUFF: Materiality and Media in European Culture

Current Convenor(s) (2018-19): Dr Claire Thomson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes

Provisional Convenor(s) (2019-20): Dr Claire Thomson

Assessment: UG Assessment: One essay of 2000 words (weighting 30%) and one essay of 4000 words (weighting 70%)

PG Assessment: One 6,000 word essay (100%)

Module description

The advent of the digital has brought a proliferation of critical and popular theorising about the 'death' of film, and a renewed interest in the medium-specific properties of photography, film, video, digital image capture, and related technologies. To understand the relationship of digital images to the physical world – and thus to understand the ways in which we see and sense the world – we have to be able to grasp what is 'different' about the digital. We can see these transformations as part of a broader critical and popular interest in matter, in the senses, and in the relations between human and non-human, between culture, nature and technology. To this end, this module explores the material specificities of a range of art forms, using object-based learning techniques and looking particularly at cases in which the text/media object reflects upon its own material instantiation. We also consider recent critical theory on matter, the senses, the environment, and on the distinction between human and non-human. Along the way, we will ask questions such as: How do visual technologies record the physical world? How do we understand 'the real' in the digital era? How are digital technologies changing cinema, publishing, music and what we think of as 'nature'? The module brings objects and analogue technologies (smells, books, plaster casts, 16mm film) into conversation with their web-based and digital counterparts, and considers the transformations that occur between data and object, as well as the cultural meanings ascribed to these transformations. A majority of case studies are of European origin (particularly France, The Netherlands, Scandinavia, Britain), with some examples from the Americas.

Reading List/ Suggested Reading:

Barthes, R. 2000 [1980]. *Camera Lucida: Reflections on Photography*. London: Vintage.
Lister, M. et. al. (eds) 2008. *New Media: A Critical Introduction*. London: Routledge.
Miller, D. (ed.) 2005. *Materiality*. Durham: Duke University Press.
Mulvey, L. 2006. *Death 24 Times a Second*. London: Reaktion.
Parikka, J. 2015. *A Geology of Media*. Minneapolis: University of Minnesota Press.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0017: Sequential Art as a Form of Engagement

Current Convenor(s) (2018-19): Dr Cristina Massaccesi

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Cristina Massaccesi

Assessment: PG Assessment: one 6000 word essay (100 %).

UG Assessment: 1 assessed essay of 3000 words and a desk examination of 1.5 hours

Please note that this Term 2 module is assessed by both essay and examination. In order to allow students full coverage of the module, the deadline for submission of the essay is the beginning of Term 3. In practice, this will leave no or, at best, limited time to receive feedback on the essay before the examination.

Module description

In their book *The Medium is the Massage*, Marshall McLuhan and Quentin Fiore point out that 'societies have always been shaped more by the nature of the media by which men communicate than by the content of the communication'. This attitude has influenced strongly the perception of sequential art and graphic storytelling that, penalised by their colourful and pictorial format, have been normally connected to simple and escapist contents.

The aim of this module will be to present to students examples of sequential art narratives characterised by a deep social and political engagement. At the same time it will provide them with a methodology for analysing and understanding the narrative processes behind graphic storytelling and how these processes compare and contrast with those of traditional narrative and/or cinema. The module will begin with a brief outline of the history of sequential art. Lectures and seminars will offer approaches to analyse and discuss a large number of themes such as autobiographical elements, social protest, human relationships, environmental concerns and historical events by considering examples from a range of European, American, Middle-Eastern and Japanese graphic novels.

Reading List/ Suggested Reading:

Primary Texts:

- Alan Moore, *Watchmen*, (DC Comics, 1987)
- Katsuhiro Otomo, *Akira* (volumes 1 and 6), (Kodansha, 1990)
- Art Spiegelman, *The Complete MAUS* (Penguin, 1991)
- Marjane Satrapi, *The Complete Persepolis* (Vintage, 2008)

Preliminary Critical Texts:

- Jan Baetens, *The Graphic Novel: an Introduction* (Cambridge University Press, 2014)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Randy Duncan and Matthew J. Smith, *The Power of Comics. History, Form and Culture* (Continuum, 2009)
- Umberto Eco, *Apocalypse Postponed* (Flamingo, 1995)
- Will Eisner, *Comics and Sequential Art* (WW Norton, 1985)
- Will Eisner, *Graphic Storytelling and Visual Narrative* (WW Norton, 1996)
- Scott McCloud, *Understanding Comics*, (Harper Collins, 1993)

Critical material and additional readings will be provided to the students via the Moodle page for the module.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0018: Language and Ideology

Current Convenor(s) (2018-19): Dr Tessa Hauswedell

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Tessa Hauswedell

Assessment: PG Assessment: 1 x 6000 word essay (100%).

UG Assessment: 1 x Essay (2000 words, 30%), 1 x essay (4000 words, 70%)

Module description

The study of language and ideology has developed as a subfield of sociolinguistics and is linked to issues of language and power, identity, ethnicity and discourse. As part of the learning outcomes of this module students will:

- (1) develop an understanding of the role of language in the development of cultural identity and nation states,
- (2) critically interrogate ideologies about language and analyse how language can be used as a vehicle for ideology,
- (3) acquire an understanding of Critical Discourse Analysis (CDA) and be able to apply the theory as a tool for analysis of specific texts and genres,
- 4) learn about key concepts in public discourse (such as “globalisation” and “neoliberalism”) and understand how such concepts carry different connotations across different linguistic contexts and over time. Students will also gain a basic understanding of digital tools that can be used to track changes in meaning of concepts over time.

In the first part we will look at the role language has historically played in the development of regions, nation states and of supra-national institutions such as the EU; its application in state-funded language and cultural institutions and the production of codification material; as well as language policy (e.g. education in multilingual settings, language requirements for newcomers).

Block two will focus on analysing popular discourse about language with regard to the acceptance of standard languages versus regional, social or ethnic variation, and attitudes towards minority languages and their speakers, as well as the role of English.

Block three will consider the role language plays today in the perpetuation of (mainstream) ideologies (e.g. neo-liberalism, racism) by taking a critical discourse analysis approach to examples of popular discourse and representation. We will discuss themes such as the abortion debate and interrogate how such controversial political topics are framed in specific ways in order to gain credibility in public debates. In addition we will discuss key concepts from public debates, and discuss how and why they gain paradigmatic status at certain moments in time.

Students will be given the opportunity to conduct independent research into their respective language backgrounds and use them as case studies in the assessment.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Please note that some of the issues we will be discussing in this module relate to issues around racism and to abortion. If you think you are likely to find engaging with such material in an academic context difficult, please feel free to discuss this with me beforehand.

Reading List/ Suggested Reading:

- Ahearn, Laura M., *Living Language: An Introduction to Linguistic Anthropology* (Malden / Oxford: Wiley 2017)
- Barbour Stephen, Carmichael Cathie, *Language and Nationalism in Europe* (Oxford: Oxford University Press 2000)
- Block, David [et al], *Neoliberalism and Applied Linguistics* (London / New York: Routledge 2012)
- Blommaert, Jan, *The Sociolinguistics of Globalization* (Cambridge: Cambridge University Press 2010)
- Blommaert, Jan (ed.), *Language ideological debates* (Berlin/ New York: Mouton de Gruyter 1999)
- Cameron Deborah, *Verbal Hygiene* (London/New York: Routledge 1995)
- Cameron Deborah (ed.), *The Feminist Critique of Language. A Reader* (London: Routledge, 1998)
- Council of Europe, *European Charter for Regional or Minority Languages* (1992) ([available online](#))
- Duchêne, A., Heller, M., *Language in Late Capitalism* (London / New York: Routledge 2014)
- Fairclough Norman, *Language and Power* (London/New York: Longman 2001)
- Gee, James Paul, *Social Linguistics and Literacies. Ideology in Discourses*. (London: Routledge 2011)
- Jaworski Adam, Coupland Nikolas (eds), *The Discourse Reader* (London: Routledge 2002)
- Hoffman, Charlotte (ed.), *Language, Culture and Communication in Contemporary Europe* (Clevedon: Multilingual matters 1996)
- Mar-Molinero, Clare, 'Subverting Cervantes. Language Authority in Global Spanish', in *International Multilingual Research Journal*, Vol 2, Issue 1-2 (2008) [Special Issue: Spanish as a Global Language], pp. 27-47.
- Özkırmılı Umut, *Theories of Nationalism: A Critical Introduction* (Basingstoke: Palgrave Macmillan 2010)
- Patrick Stevenson. *Language and German Disunity. A Sociolinguistic History of East and West in Germany, 1945-2000*. Oxford: OUP, 2002.
- Pütz, Martin, Neff-van Aertselaer, JoAnne, Van Dijk, Teun A. (eds). *Communicating Ideologies. Multidisciplinary Perspectives on Language, Discourse, and Social Practice*. New York: Peter Lang, 2004.
- Ricento Thomas (ed.), *Ideology, politics and language policies: focus on English* (Amsterdam: John Benjamins 2000)
- Schieffelin Bambi B., Woolard Kathryn A., Kroskrity Paul V. (eds), *Language ideologies : practice and theory* (New York / Oxford: Oxford University Press 1998)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0020: Dangerous Bodies and Lady Killers: Criminality and Gender in 19th Century European Culture and History

Current Convenor(s) (2018-19): Dr Jann Matlock

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Jann Matlock

Assessment: Two essays of 3000 words each (weighting 50% each)

Module description

An old adage holds that the female is deadlier than the male. In this module, we'll consider what makes women so dangerous by asking questions about the violence they perpetrate in literature, film, and "real life." This module will put women on trial, but it will also consider our complicity in trying them and imprisoning them – even before their murderous acts. We will ask questions about women and the art of murder in order to find out what we admire about their murderous arts, what we want from their danger, and what they teach us about transgression. We will also ask how our fascination with their criminality puts us on trial and teaches us to gain new perspectives on our own desires.

During the first weeks of the term, we will look at a series of intrigues around criminality and murder. The Ripper myth and Poe's detective stories will complement our discussions of the nineteenth-century criminal dossier of Pierre Rivière. For the remainder of the term, we will consider female criminality as a literary and historical problem in the nineteenth century. How does the nineteenth century construct a fantasmatic female criminal? Excerpts from nineteenth-century criminologists, psychiatrists, police bureaucrats, and charity workers (Lombroso and Ferrero, Frégier, Mayhew, Mallet, Ryckère) will help us to establish the parameters of this fantasy criminal. As we read novels and memoirs by both men and women, students will work on projects relating to historical murder cases.

We will ask how our literary understanding of female criminality relates to the sensation trials and scandal sheets that printed versions of them. We will look at the insanity defense in history and its relationship to questions of women's rights in the nineteenth century. What did its use have to do with fears of infanticide, divorce, and the rights of working-class women? We will consider the substitution of the madwoman for the female criminal in the literary versions of female murdering. What kinds of crimes make women dangerous in the novel? What crimes does the novel excuse? Do women novelists engage these lady killers in plots different from those of male novelists? To what extent are the bodies of these killers more dangerous than the weapons they wield? Are they yet more dangerous when they write, like Marie Cappelle-Lafarge, or does their writing give us a chance to catch them in the act? Finally, we will ask what kind of bodies we have investigated, what

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

interests we lodged in these deadly corpses, and what kinds of crimes we have come to these texts to commit.

Reading List/ Suggested Reading:

Primary Texts:

- *I Pierre Rivière (Moi, Pierre Rivière)*, ed. Michel Foucault
- Edgar Allan Poe, "The Mystery of Marie Roget"
- M. E. [Mary Elizabeth] Braddon, *Lady Audley's Secret*
- Barbey d'Aurevilly, "La Vengeance d'une femme"/"A Woman's Revenge," and "Le Bonheur dans le crime"/"Happiness in Crime" from *Les Diaboliques (The She Devils)*
- Leo Tolstoy, *Resurrection*
- Emile Zola, *La Bête humaine*
- Marie Cappelle-Lafarge, *Mémoires / Memoirs*
- A dossier from the Choiseul-Praslin murder (1847), with excerpts from popular novels, a popular history (Stanley Loomis, *Crime of Passion*), and archival materials, including the unpublished memoir of Henriette Deluzy-Desportes + a film, *All This and Heaven Too*
- Henry James, *The Turn of the Screw*

Initial Secondary Bibliography:

- Judith Walkowitz, "Jack the Ripper" (from *City of Dreadful Delight*)
- Amy Gilman Srebnick, "The Murder and Mystery of Mary Rogers"
- Ruth Harris, "Female Crimes of Passion" (from *History Workshop Journal*)
- Elissa Gelfand, "Female Criminality: The Biological Monster"
- Mary Hartman, *Victorian Murderesses*
- Jann Matlock, "The Memoirs of the Devil and Madame Lafarge" from *Scenes of Seduction*
- Ian Burney, *Poison, Detection, and the Victorian Imagination*
- Susanne Kord, *Murderesses in German Writing*
- Lynn Hunt, "History as Gesture, or the Scandal of History"

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0023: Writing Shame

Current Convenor(s) (2018-19): Dr Reinier Van Straten

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Claire Lindsay

Assessment: PG Assessment: 1 x 6000 essay (100%).

UG Assessment: Two assessed essays of 3000 words each (weighting 50% each)

Module description

Shame is one of the most common and complex emotions. It presents on the body as a blush, in a lowering of the eyes or in a covering of the face. For those who are shamed, it may be accompanied by intense pain and suffering, while for those who shame, there are issues of power and domination at stake. The shameless, meanwhile, apparently have no values to transgress. Shame, which is related to but distinct from other emotions such as guilt, humiliation, embarrassment and disgrace, is both personal and social: it has to do with ideas about the self and its relationship to a moral and ethical community. As such, for some shame is narcissistic, potentially reactive and can only have negative repercussions, while for others it can be productive and redemptive, as much for the individual as for society. Shame is of obvious interest in the fields of anthropology, human rights, law, philosophy, psychology and sociology, disciplines which have all thought about this emotion in different ways. So what can literature tell us about shame and how does it speak of it? Indeed, what can literature have to do with emotion at all, given the evident discrepancy between the considered, intellectual process of writing and the unpredictable, assaultive quality of this, unwanted, sometimes even unwarranted affect? This module seeks to address such questions, among others, through an examination of a corpus of contemporary 'shame writing' in the Americas. Following an exploration of different concepts, definitions and theories of shame, and taking into account important paradigms developed in the European context (for example, in relation to the Holocaust), the module will consider a number of literary and philosophical works which speak to and of experiences of historical and personal shame in North and South America: from the foundational humiliation of the Conquest to the protracted period of post-revolutionary disillusionment in Mexico; the debacles of the Vietnam and Malvinas wars; and the experience of 'disappearance' and torture under military dictatorship in the Southern Cone.

Reading List/ Suggested Reading:

- Rodolfo Enrique Fogwill, *Los pichiciegos* [1982]/*Malvinas Requiem*, trans. by Nick Caistor and Amanda Hopkinson (London: Serpent's Tail, 2007)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Carlos Fuentes, *La muerte de Artemio Cruz* (Mexico: Fondo de cultura económica, 1962)/*The Death of Artemio Cruz*, trans. by Alfred MacAdam (New York: Farrar, Straus and Giroux, 1991)
- Tim O'Brien, *The Things They Carried* (London: Flamingo, 1990)
- Octavio Paz, *El laberinto de la soledad* (Mexico: Fondo de cultura económica, 1950)/*The Labyrinth of Solitude: The other Mexico; Return to the labyrinth of solitude; Mexico and the United States; The Philanthropic Ogre*, trans. by Lysander Kemp et al (London: Penguin, 2005)
- Alicia Partnoy, *The Little School: Tales of Disappearance and Survival* (San Francisco: Midnight Editions, 1986)
- Philip Roth, *American Pastoral* (London: Vintage, 1998)
- Marta Traba, *Conversación al sur* (Mexico City: Siglo XXI, 1981) /*Mothers and Shadows*, trans. by Jo Labanyi (London: Readers International, 1989)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0025: Men on the Moon: Cosmic Voyages in the Early Modern Period

Current Convenor(s) (2018-19): Dr Thibaut Maus De Rolley

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space

Provisional Convenor(s) (2019-20): Dr Thibaut Maus De Rolley

Assessment: 1 x 3,000 word essay (50%), Exam (50%)

Module description

The literary tradition of the space-travel narrative developed well before man could fly. In the sixteenth and seventeenth centuries, authors of fictions of cosmic voyages were propelled by the wings of imagination, but also by artefacts such as maps, which offered the possibility to look at the Earth from above – as if flying in the air – and telescopes, whose ‘wings of glass’ allowed to ‘fly to the heaven quick as lightning’ (Tesauro, 1654) and explore, at least with the eye, other worlds than our own. In this module, we will closely read and discuss several fictions of lunar voyages. Starting with Lucian’s satirical *Icaromenippus* and *True History* (2nd c. AD), the models of most early modern tales of celestial journeys, we will then study the lunar episode of Ariosto’s *Orlando furioso* (1516-32; cantos 33-36), where the knight Astolfo ascends to the Moon in order to retrieve Orlando’s lost wits. In the second half of term, we’ll read Francis Godwin’s *Man in the Moone* (1638), the picaresque account of a lunar journey, and Cyrano de Bergerac’s *Voyage to the Moon* (1657), where the narrator travels to the Moon in order to answer a dizzying question: What if the Moon were another world for which ours served as a moon? One of the main functions of these flights of fancy is to produce a ‘decentering’ of the world, by stimulating the invention of alternative worlds and societies, and offering the possibility to see the Earth from a radically different (and often critical) point of view. These tales are consummate fables, where travellers are carried through the air by feathered wings (Lucian), flaming chariots (Ariosto), flying machines towed by fowls (Godwin) or dew, fireworks and beef-marrow (Cyrano). And yet, as we shall see, they allow to explore the complex interactions between literature and science in the period, not only because they may appear as early examples of science fiction writing (a category that we shall define and discuss), but also because most of them constitute vehicles and instruments of knowledge in a period of major scientific upheaval – the so-called ‘scientific revolution’.

Objectives of the module

Students following this module should:

- Gain or develop a knowledge of early modern European literature, history and culture;

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Develop their ability to critically analyse and discuss literary texts, using relevant secondary sources;
- Develop their ability to analyse texts with a comparative approach;
- Gain an in-depth knowledge and understanding of the genre of the imaginary voyage, and develop their knowledge of related genres (e.g. travel writing, utopian literature, satire, science fiction), in the early modern period and beyond;
- Acquire notions of early modern history of science (geography, astronomy);
- Familiarise themselves with literary approaches to scientific discourse, as well as with epistemological readings of literary text.

Reading List

- Lucian. *Selected Dialogues*, ed. and transl. C. D. N. Costa. Oxford: Oxford University Press, 2009. (*Icaromenippus, or High above the clouds*, 45-60; *A True History*, 203-233.)
- Ariosto, Ludovico. *Orlando furioso*, transl. Guido Waldman. Oxford: Oxford University Press, 1998. (Cantos 33-35.) Other edition: *Orlando furioso (The Frenzy of Orlando), Part II*, trans. Barbara Reynolds. London: Penguin Classics, 1977.
- Godwin, Francis. *The Man in the Moone [1638]*, ed. William Poole. Toronto: Broadview Press, 2009. Please make sure you purchase *this* edition.
- Cyrano de Bergerac, Savinien de. *Journey to the Moon [1657]*, trans. Andrew Brown. London: Hesperus Press, 2007. Please make sure you purchase *this* edition.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0026: The Cinema of Resistance: Second World War

Current Convenor(s) (2018-19): Ruth Austin

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Ruth Austin

Assessment: UG Assessment: Two essays of 3000 words each (weighting 50% each)

PG Assessment: One 6,000 words essay (100%)

Module description

Taking films from different European countries with an experience of resistance, this course will consider representations of resistance to invasion and occupation during the Second World War.

By considering films from countries which experienced occupation directly as well as those which did not, the course will reflect on the way resistance has been represented on film and the way in which the representations engage directly or indirectly with on-going debates surrounding memory and memorialisation. The extent to which film engages with debates taking place outside of the cinema as well as instigating such debates will be explored. In the examples taken from French cinema we will consider the films alongside aspects of the debate regarding the legacy of occupation and collaboration. From our British examples we will consider the way in which the representation of resistance has been used both as a tool of propaganda and as an example of an 'alternate history'. In other examples we will consider responses to occupation and representations of resistance in the period of political uncertainty which accompanied liberation and the years that followed.

Reading List/ Suggested Reading:

List of films:

- *Went the day well?* (Cavalcanti, UK, 1942)
- *Roma città aperta* (Rossellini, Italy, 1945)
- *La Bataille du rail* (Clement, France, 1946)
- *Le Silence de la Mer* (Melville, France, 1949)
- *Kanal* (Wajda, Poland, 1956)
- *It happened here* (Brownlow & Mollo, UK, 1966)
- *L'Armée des ombres* (Melville, France, 1969)
- *Monsieur Klein* (Losey, France, 1976)

List of films for secondary study:

- *Nuit et brouillard* (Resnais, France, 1955)
- *The Stranger* (Welles, USA, 1946)

Initial bibliography:

- Henry Rousso, *The Vichy Syndrome: History and Memory in France Since 1944* (Harvard University Press, 1991). Translated by Arthur Goldhammer.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Naomi Greene, *Landscapes of Loss: The National Past in Postwar French Cinema* (Princeton: Princeton University Press, 1999)
- Marcia Landy, *Cinematic Uses of the Past* (Minneapolis, University of Minnesota Press, 1997)
- Nicholas Reeves, *The Power of Film Propaganda: Myth or Reality?* (London: Continuum, 2003)
- Janina Falkowska, Andrzej Wajda, *History, Politics, and Nostalgia in Polish Cinema* (London: Berghahn Books, 2008)
- Aaron Kerner, *Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films* (London: Continuum, 2011)
- Helmut Peitsch, Charles Burdett, Claire Gorrara, *European Memories of the Second World War* (London: Berghahn Books, 2006)
- Jorg Echternkamp, Stefan Martens, *Experience And Memory: The Second World War in Europe* (London: Berghahn Books, 2010)
- Frank Biess, Robert G. Moeller, *Histories of the Aftermath: The Legacies of the Second World War in Europe* (London: Berghahn Books, 2010)
- Marek Haltof, *Polish Film And The Holocaust: Politics and Memory* (London: Berghahn Books, 2012)
- Toby Haggith, Joanna Newman, *Holocaust and the Moving Image: Representations in Film and Television Since 1933* (London: Wallflower Press, 2005)
- Lucy Noakes, Juliette Pattinson, *British Cultural Memory and the Second World War* (London: Bloomsbury Academic, 2013)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0027: Fascisms and Anti-Fascisms: Italy, Germany, Argentina

Current Convenor(s) (2018-19): Dr Humberto Nunez-Faraco

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Humberto Nuñez Faraco

Assessment: One three-hour desk examination (weighting 100%)

Module description

This module addresses a number of questions related to the ideological context in which moral and philosophical discourses are produced. In this respect, it considers a crucial event in twentieth-century European history, namely, totalitarianism, an issue for which Jorge Luis Borges expressed a deep concern during the 1930s and 40s in an increasingly pro-Fascist Argentina. In order to produce a critique of totalitarian ideologies, the course investigates various influential writings (both for and against fascism) as well as other important works on social and political theory written during the inter-war and post-war years, particularly in connection with Fascist Italy and Nazi Germany. A familiarity with twentieth-century political philosophy is recommended.

Reading List/ Suggested Reading:

Arendt, Hannah, 'Duties of a Law-Abiding Citizen' (1963), in *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Penguin Books, 2006), pp. 135-50.

_____'Personal Responsibility Under Dictatorship' (1964), in *Responsibility and Judgment*, ed. by Jerome Kohn (New York: Schocken Books, 2003), pp. 17-48.

Borges, Jorge Luis, 'Deutsches Requiem' (1946), in *El Aleph* (Harmondsworth: Penguin Classics, 2001).

Croce, Benedetto, 'Manifesto of the Anti-Fascist Intellectuals' (1925), in Schnapp (ed.), *A Primer of Italian Fascism*, pp. 304-07; 'Strength and Violence, Reason and Impulse' (1938), in B. Croce, *History as the Story of Liberty* (Indianapolis, IN: Liberty Fund, 2000), pp. 261-67.

Dietrich, Otto, *A Revolution in Thought* (Berlin: Terramare Office, 1939).

Gentile, Giovanni, 'Manifesto of the Fascist Intellectuals' (1925), in Jeffrey T. Schnapp (ed.), *A Primer of Italian Fascism* (Lincoln and London: University of Nebraska Press, 2000), pp. 297-303.

Gentile, Giovanni and Benito Mussolini, 'Foundations and Doctrine of Fascism' (1932), in Schnapp (ed.), *A Primer of Italian Fascism*, pp. 46-73.

Fromm, Erich, *Escape from Freedom* (New York: Henry Holt & Co., 1994).

Heidegger, Martin, 'The Self-Assertion of the German University' (1933), 'Follow the Führer' (1934) and other excerpts from *Philosophical and Political Writings*, ed. by Manfred Stassen (New York and London: Continuum, 2003).

Levi, Carlo, 'Mass' (1939), in *Of Fear and Freedom* (London: Cassell, 1950), pp. 81-93.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Levinas, Emmanuel, 'Reflections on the Philosophy of Hitlerism' (1934), in *Unforeseen History*, trans. by Nidra Poller (Urbana and Chicago: University of Illinois, 2004), pp. 13-21.
Musil, Robert, 'Ruminations of a Slow-witted Mind' (1933), in *Precision and Soul*, ed. and trans. by Burton Pike and David S. Luft (Chicago: The University of Chicago, 1990), pp. 214-34.

Mussolini, Benito, 'The Naples Speech' (1922), in *Mussolini as Revealed in His Political Speeches*, ed. and trans. by B. Quaranta di San Severino (London: Dent, 1923), pp. 171-179.

Rosselli, Carlo, 'The Struggle for Liberty' (1930), in *Liberal Socialism*, ed. by Nadia Urbinati, trans. by William McCuaig (Princeton, NJ: Princeton University Press, 1994), pp. 103-113.

N.B. A digital copy of all the set texts will be available on Moodle.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0029: Manufacturing Consent: Media and the Making of the Modern World

Current Convenor(s) (2018-19): Prof Lee Grieveson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Lee Grieveson

Assessment: UG Assessment: One essay of 2000 words (weighting 40%), one essay of 3000 words (weighting 60%)

PG Assessment: One 6,000 word essay (100%)

Module description

This module examines the history and political economy of mechanized mass media, beginning principally with cinema and exploring subsequent forms including radio, television, and the convergent media of the digital age. It examines state policies across different state systems (e.g. in liberal democratic states, in authoritarian states, or in the kinds of ideological state systems that proliferated across the twentieth century); the emergence of a corporate media system financed through advertising; the alternatives to that increasingly dominant system (e.g. public service broadcasting, or state control of media networks); and the (potentially) radical shifts of the digital age and the emergence of new forms of convergent and social media. How have powerful institutions – such as states, or corporations – sought to use media? What policies have shaped how media functions? What roles have media played in the orchestration of modern forms of power? How has media been regulated and censored? What public spheres are framed and shaped by media? What alternatives to dominant media forms and systems have been established, and what can we learn from those texts and histories? The course will seek to explore these varied questions drawing on examples from across the globe and history. It will examine media texts and policies in the context in particular of histories of the global capitalist system from the late nineteenth century onwards.

The course examines media systems – including ownership, profit imperatives, state regulation and control – and the ideologies and government policies that sustain these arrangements. It takes a historical and comparative approach, examining the emergence of new forms of mechanized mass media from the late-nineteenth century onwards – up to contemporary forms of digital and social media – and the different media systems and policy frameworks that develop across the globe in the twentieth and twenty-first centuries. The course will examine also alternative forms of media and media policy, assessing in particular the possibilities presented by new forms of digital media and media networks. It does all this on the assumption that educating our students about the ways in which media has been shaped and deployed is essential to the urgent task to create new forms of global social, political, and economic justice. No meaningful transformation of a profoundly

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

destructive and exploitative global political economic reality is possible without transforming our media systems. This class is offered as a small contribution to that urgent imperative.

Reading List/ Suggested Reading:

Reading list will be available in Moodle

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0030: Black Europe

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Jeff Bowersox

Assessment: PG Assessment: One 6000 word essay (weighting 100%).

UG Assessment: One 5000 word research essay (weighting 100%)

Module description

What is “blackness” and how have understandings of this concept shaped the lives of Europeans of all shades from the Middle Ages to the present-day?

In this module we will examine the development of an African diaspora in Europe and the coincident development of European ideas about blackness and whiteness. We will explore the transnational connections binding black communities in Europe, while also paying due attention to the local specificities that created varied experiences and identities across the continent. We will survey the contexts that brought Africans and their descendants to Europe, and we will consider the diverse ways in which peoples of African descent have shaped and been shaped by societies that variously tolerated them, rejected them, or accepted them on specific terms. Within the broad and overlapping contexts of slavery and emancipation, imperialism, Americanization, globalization, and multiculturalism we will explore politics and protest, nationalism and internationalism, art and literature, jazz and hip-hop. And we will focus on such themes as race, gender, power, subjectivity, and community-building in various state contexts.

In sum, the module will complicate the idea of a single black experience while also providing an appreciation for the economic, political, social, and cultural developments that have bound black communities. In so doing, we will come to understand the production and maintenance of a “diaspora” as a continual, complex, and contested process and, at the same time, open up new perspectives on what constitutes “European” history. Please note that students cannot take ELCS0030 alongside GERM0036.

Reading List/ Suggested Reading:

Weekly readings will be selected from a range of primary and secondary sources, including the following:

Les Back and John Solomos, *Theories of Race and Racism*

Wolfram von Eschenbach, *Parzival*

W. E. B. Du Bois, *The Souls of Black Folk*

David Bindman and Henry Louis Gates Jr., *The Image of the Black in Western Art*

John D. Garrigus, *Slave Revolution in the Caribbean, 1789-1904*

Olaudah Equiano, *The Interesting Narrative*

David Northrup, *Crosscurrents in the Black Atlantic, 1770-1965*

Patrick Williams and Laura Chrisman, *Colonial Discourse and Post-colonial Theory*

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Sidney J. Lemelle and Robin D. Gy Kelley, *Imagining Home*
Gina Dent, *Black Popular Culture*

Initial Secondary Bibliography:

Robbie Aitken and Even Rosenhaft, *Africa in Europe*
David Dabzdeen et al., *The Oxford Companion to Black British History*
Michael Angelo Gomez, *Diaspora Africa*
Darlene Clark Hine et al., *Black Europe and the African Diaspora*
Mischa Honeck et al., *Germany and the Black Diaspora*
Trica Danielle Keating, *Black France/France noire*
Donald Maceod and Panayota Gounari, *The Globalization of Racism*
Neil McMaster, *Racism in Europe, 1870-2000*
Gert Oostindie, *Postcolonial Netherlands*
Jan Nederveen Pieterse, *White on Black*
Michelle Wright, *Becoming Black*

Please note: This module description is accurate at the time of publication.
Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0031: From Futurism to Surrealism: European Avant-Gardes Before and After the First World War

Current Convenor(s) (2018-19): Dr Beatrice Sica

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Beatrice Sica

Assessment: written essay plan of 1000 words accompanied by an annotated bibliography of 500 words (15% weighting)
final essay of 3,000 words (85% weighting)

Module description

This module offers an introduction to the European historical avant-gardes, focusing on Italian Futurism and French Surrealism, and invites students to reflect upon the avant-garde in its theoretical, aesthetic, and political aspects. What is an avant-garde? What are manifestos? And what did Italian Futurism and French Surrealism aim to achieve? These are some of the questions that will be explored. The module examines literary and critical texts, manifestos, paintings, and performances by various European intellectuals and artists, such as Filippo Tommaso Marinetti, Umberto Boccioni, Giacomo Balla, André Breton, Giorgio de Chirico, and Max Ernst among others.

Reading List/ Suggested Reading:

- Mike Sell, "Resisting the Question, 'What is an Avant-Garde'?", *New Literary History*, 41 (2010), pp. 753-754 and 768-772
- Luca Somigli, "What Do We Talk about When We Talk about Manifestoes?," excerpt from "Introduction: The Artist in Modernity," in *Legitimizing the Artist: Manifesto Writing and European Modernism 1885–1915*, Toronto: University of Toronto Press, 2003, pp. 21-28
- F.T. Marinetti, "The Foundation and Manifesto of Futurism" (1909), in *Critical Writings*, edited by Günter Berghaus, translated by Doug Thompson, New York, Farrar, Straus and Giroux, 2006, pp. 11-17
- André Breton, *Manifesto of Surrealism* (1924), in *Manifestoes of Surrealism*, translated from the French by Richard Seaver and Helen R. Lane, Ann Arbor: University of Michigan Press, 1972, pp. 3-47

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0097: Audiovisual Translation: Theory and Practice

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes

Provisional Convenor(s) (2019-20): Mr Alejandro Bolanos-Garcia-Escribano

Assessment: Translation Project (100%): Translation of approximately 400 words / 50 subtitles and 2,000-word commentary

Module description

This module is only available to students who take Final-year level French or Spanish languages. This is an advanced-level module which exposes students to aspects of the academic study of audiovisual translation, with an emphasis on subtitling and revoicing. The core lectures discuss the main theoretical and technical parameters that condition the delivery of these two practices, paying special attention to the challenges encountered in the linguistic dimension and the impact that given solutions have in the representation of the characters (e.g. orality, linguistic variation, humour and wordplay).

Students will translate clips from audiovisual programmes (e.g. fiction and non-fiction films, documentaries, TV series, commercials, to name but a few), focusing on particular linguistic problems and thus cultivating an awareness of the challenges inherent to subtitling, revoicing and accessibility to the media for people with sensory disabilities.

Students will work from English into their foreign language (i.e. Spanish/French) and small group seminars are conceived as language-specific sessions, which are based on language directionality. The module's coursework includes subtitling, revoicing and audio description tasks to be done both in class and as homework.

Reading List/ Suggested Reading:

- Chaume-Varela, Frederic (2012) *Audiovisual Translation: Dubbing*. Manchester: St Jerome.
- Díaz-Cintas, Jorge and Aline Remael (2007) *Audiovisual Translation: Subtitling*, Manchester: St Jerome.
- Pérez-González, Luis (2014) *Audiovisual Translation: Theories, Methods and Issues*. London: Routledge.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0099: Dissertation

Current Convenor(s) (2018-19): Dr Eleanor Chiari

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Annie Ring

Assessment: 1 x dissertation plan (10%), 1 x dissertation (5,000 words, 90%)

Module description

Students who wish to take this module must submit a proposal by 24 May. Read the handbook and guidance in the [Dissertation/Independent Research Project](#) page of the student handbook for further instructions.

This module provides students with the opportunity to pursue self-initiated, independent and in-depth research on their chosen topic. The dissertation allows students to demonstrate their ability to produce a substantial piece of written work, and enhances the skills required to do this: analysis and synthesis, clarity of thought, concision, organisation and project management. The topic of the research project must fall within the discipline range of SELCS. It may relate to the subject area of a module already taken but it must not significantly replicate arguments already produced elsewhere.

The dissertation takes the shape of independent research under the guidance of a supervisor. The student and supervisor will have approximately three hours of contact over the course of the academic year to discuss the progress of the work. A dedicated Moodle site is available for consultation, containing guidance and relevant general materials (e.g. research methods, referencing and presentation guidance).

Prerequisites and conditions:

- This module is available to final-year students taking single honours programmes (this module is not available to BA Comparative Literature, BA Comparative Literature with Year Abroad, BA Language and Culture and BA Scandinavian Studies students as they have their own dedicated dissertation modules).
- This module can be taken in any area for which appropriate supervision can be provided in the relevant teaching year and approval is therefore also subject to staff availability.
- Students accepted to take ELCS0099 are not permitted to take an additional final-year ELCS module.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ELCS0100: Independent Research Project

Current Convenor(s) (2018-19): Dr Eleanor Chiari

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Annie Ring

Assessment: 1 x dissertation plan (10%), 1 x dissertation (5,000 words, 90%)

Module description

Students who wish to take this module must submit a proposal by 24 May. Read the handbook and guidance in the [Dissertation/Independent Research Project](#) page of the student handbook for further instructions.

This module provides students with the opportunity to pursue self-initiated, independent and in-depth research on their chosen topic. The independent research project allows students to demonstrate their ability to produce a substantial piece of written work, and enhances the skills required to do this: analysis and synthesis, clarity of thought, concision, organisation and project management. The topic of the research project must fall within the discipline range of SELCS. It may relate to the subject area of a module already taken but it must not significantly replicate arguments already produced elsewhere.

The project is a piece of independent research, under the guidance of a supervisor. Students and their supervisor will have approximately two hours of contact over the course of the academic year to discuss the progress of the work. Guidance and relevant general materials (e.g. research methods, referencing and presentation guidance) is available on Moodle.

Prerequisites and conditions:

- This module is available to final-year students taking single or joint honours programmes in SELCS.
- This module can be taken in any area for which appropriate supervision can be provided in the relevant teaching year and approval is therefore also subject to staff availability.
- Students accepted to ELCS0100 can take an additional ELCS Final Year module if they wish, apart from ELCS0099

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

French (FREN*) Modules

FREN0001: Advanced Translation

Current Convenor(s) (2018-19): Dr Jennifer Rushworth

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: No

Available to: Compulsory for single-subject students. This module is also available to francophone Modern Language, Modern Language Plus and ESPS students who wish to take this instead of FREN0003 - French Oral 3.

Provisional Convenor(s) (2019-20): Dr Jennifer Rushworth

Assessment: one unseen three-hour written exam (100%). Satisfactory completion of the coursework is normally a prerequisite for examination entry.

Module description

This module is concerned with the translation from French into English of literary texts, both in poetry and in prose. The aim is to provide students with the techniques required for this challenging form of translation and to give them the opportunity, on a weekly basis, to apply those techniques to a range of literary texts. To this end, students will make translations of prose passages and of short lyric and prose poems; they will also write extended 'translation commentaries' that focus on those aspects that were most problematic and/or interesting for the translator.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0003: French Oral 3

Current Convenor(s) (2018-19): Ms Marie Fournier

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Marie Fournier

Assessment: 1 x coursework (participation/performance in class, 5%, preparation and research for class, 5%), 1 x oral presentation (1 or more video presentation, 5-6 minutes, 10%), 1 x oral exam (25 minutes, 80%)

Module description

In the examination, which reflects the module content, students will be required to give a summary of a text in French (which they will receive a few days before the examination) and answer questions showing an analytical response to this text. They are also required to give a presentation on and discuss a topic of their own choice (the topic must not overlap with material on which students have been or will be examined in other parts of their module).

Reading List/ Suggested Reading:

All the course materials will be provided on Moodle.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FRENO020: French: Translation into English 1

Current Convenor(s) (2018-19): Dr Thibaut Raboin

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes – affiliate only module

Provisional Convenor(s) (2019-20): Dr Thibaut Raboin

Assessment: 3 x coursework translations, all counting towards the final mark (2 translations at 30% each, 1 translation at 40% each)

Module description

This module is available only to affiliates.

The module involves the translation of non-literary text from French into English. Broad areas that will be covered:

Term 1 (FRENO020):

Journalistic (e.g. features, reportage (incl. headlines), faits divers, small-ads, horoscopes, sports reporting etc.)

Technical ('New Scientist' type popular science, manuals and various 'modes d'emploi', catalogues and specifications)

Consumer-oriented (this overlaps with all of the above: e.g. promotion masquerading as travel-writing, the performance specs of cars, electrical goods, advertisements of all kinds etc. etc.)

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0021: French: Translation into English 2

Current Convenor(s) (2018-19): Dr Thibaut Raboin

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes – affiliate only module

Provisional Convenor(s) (2019-20): Dr Thibaut Raboin

Assessment: 3 x coursework translations, all counting towards the final mark (2 translations at 30% each, 1 translation at 40% each)

Module description

This module is available to affiliate students only.

The module involves the translation of non-literary text from French into English. Broad areas that will be covered:

Term 2 (FREN0021):

Academic Writing (articles, monographs, abstracts, 'pitches to publishers', research projects outlines)

Political Discourse (posters, banners, speeches etc.)

Cultural Journalism (book and film reviews etc.)

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FRE0024: Writing the Self in Post-War France: Aspects of Life-Writing

Current Convenor(s) (2018-19): Mr James Agar

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Mr James Agar

Assessment: Exam (100%)

Module description

This module will address a range of aesthetic, political or theoretical issues which arise from the practice of modern 'life-writing'. Attention will be given to the particular socio-historical contexts of textual production in order to ascertain what differences and similarities there might be between the practice of 'writing the self' in and between the set texts. We will also consider the implications of the practice of reading 'life-writing': does this mode of writing invite and/or impose an unwritten contract on the reader?; how might reading soi-disant 'literary' texts be modified by theoretical issues/texts (and vice versa)?; what issues of authenticity, believability and trust are aroused through reading 'life-writing'?; can 'life-writing' be categorised as a specific genre?; what are the formal and thematic differences between autobiography, memoir or diary, fiction and autofiction? We will also address differences which might be reflected in 'life-writing' through, for example, gender, sexuality and class and will discuss the relations between life, death and art, writing and identity, memory and the conscious and unconscious self. In addition to the set literary texts, there will be substantial reading required of additional non-literary texts (provided on moodle).

Preparatory Reading and Set Texts:

- Jean Genet, *Journal du voleur* (Folio, 1949)
- Simone de Beauvoir, *La Femme rompue* (Folio, 1967)
- Roland Barthes, *Roland BARTHES par roland barthes* (Seuil, 1975)
- Hervé Guibert, *Mes parents* (Folio, 1986)
- Annie Ernaux, *La Honte* (Folio, 1997)
- Edouard Louis, *En finir avec Eddy Bellegueule* (Points, 2014)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0025: Dominating Texts? Literary Power Relations in 20th Century Writing

Current Convenor(s) (2018-19): Prof Mairéad Hanrahan

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Prof Mairéad Hanrahan

Assessment: Exam (100%)

Module description

This module will focus in depth on the first volume of the novel which perhaps more than any other work dominated French literature in the twentieth century, Proust's *A la recherche du temps perdu*, before studying texts by a number of other important writers who wrote in Proust's wake. Domination inevitably implies a power struggle; at the heart of the questions the module will explore is the relationship between literature and power. By means of close textual analysis, we shall examine how the prescribed texts all thematise domination in some form, notably with regard to social and sexual relations. Sometimes they universalise it, suggesting that intersubjective relations are necessarily hierarchical; sometimes they explore the possibility of subverting it, beckoning towards a mode of relation that need not involve the submission of one element to another, positing the existence of a non-subordinating dominance, a dominance that does not dominate. The texts also raise questions of intertextual domination: what makes for a specifically literary power? is beauty a form of power? does a very powerful text overshadow others, or on the contrary call them into being in response to its appeal? Finally, the seminars will discuss the power relationship between reader and text: is a powerful text precisely one that can never be mastered? And, if reading is not an exercise in domination, what is it?

Preparatory Reading and Set Texts:

- Marcel Proust, *Du côté de chez Swann* (Folio).
- Marguerite Duras, *Le Ravissement de Lol V. Stein* (Folio).
- Marguerite Duras, *Détruire, dit-elle* (Minuit).
- Jean Genet, *Journal du voleur* (Folio).
- Samuel Beckett, *Premier amour* (Minuit).
- Samuel Beckett, *Nouvelles et Textes pour rien* (Minuit).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0034: Realism: Looking Awry in Nineteenth-Century France

Current Convenor(s) (2018-19): Dr Jann Matlock

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Jann Matlock

Assessment: two assessed 3,000 word essays (50% each)

Module description

“There is a very dangerous thing in literature,” wrote one of Balzac’s critics in 1847, “and that is the excess of truth.” Like many critics of the mid-nineteenth century, this one worried that novelists were unveiling things one might simply not want to see. What he called the “incessant, merciless observation” of the “physiological” novelists came increasingly to be labelled by other critics as a “realist” vision that endangered literary and social values.

Twentieth century critics--among them Lukács, Auerbach, Barthes, and Jameson--have given us retooled notions of what served, in the nineteenth century, as a label of denigration. We take for granted today that the nineteenth century novel tradition includes something we might call “realist” and that the visual avant-garde of the mid-nineteenth century might best be grouped under that label.

This module sets out to re-examine those premises, in particular, by looking at the material conditions for the definition of “realism” in the nineteenth century. Through readings of contemporary press criticism of the novel and painting, we will try to reposition the concept of realism. Through discussions of nineteenth-century theories of vision we will elaborate a different framework for thinking about the realist gaze. Student presentations will develop new ways of thinking about nineteenth-century observation and the visual and literary realms it engaged.

Topics to be considered: Realism as a critical concept; “realism” in Stendhal and Delacroix and the tragedies of history; Balzac and vision; the social novel; women “realists”?; the reception of Courbet and Manet; censorship and the realist novel; naturalism, the morgue, and the ends of realism; and photography’s real. Novels by Stendhal, Balzac, Sue, Flaubert, and Zola. Painting, photography, 19th-century criticism, and contemporary theoretical texts also to be considered.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Preparatory Reading and Required Texts:

- Suggested *background reading* before our course: Flaubert, *Madame Bovary* (bring a copy of the "Procès," included in any modern ed., to our first class)
- Stendhal, *Le Rouge et le noir* (Garnier-Flammarion or Livre de poche)
- Eugène Sue, *Les Mystères de Paris* (Gallimard Quarto, ed. Lyon-Caen; or the 4-vol. Charles Gosselin 1843-1844 edition via Gallica), Première-Sixième Parties
- Honoré de Balzac, *Cousine Bette* (ONLY Folio edition, ed. Pierre Barbéris)
- Gustave Flaubert, *L'Éducation sentimentale* (any modern edition)
- Émile Zola, *Thérèse Raquin* (Gallimard Folio Classiques or Gallimard Folio Plus)
- Paintings by Eugène Delacroix (esp. *Liberté guidant le peuple*, Musée du Louvre)
- Gustave Courbet (see Gustave Courbet, Exh. Cat. Grand Palais/Metropolitan Museum, 2008), and Édouard Manet (see Françoise Cachin, et al. *Edouard Manet*, Exh. Cat. Grand Palais/Metropolitan Museum, 1983).
- Photography by Bruno Braquehais and Auguste Bell
- **Secondary Reading**
- Critical texts will include excerpts from Auerbach, Watt, Lukács, Barthes, Bersani, J. Hillis Miller, Franco Moretti, Fredric Jameson, as well as readings from the following:
- Linda Nochlin, *Realism*
- Michael Fried, *Courbet's Modernism*
- T. J. Clark, *The Painting of Modern Life*
- Jonathan Crary, *Techniques of the Observer*
- Margaret Cohen and Christopher Prendergast, *Spectacles of Realism*
- Margaret Cohen, *The Sentimental Education of the Novel*
- Elizabeth Anne McCauley, *Industrial Madness: Commercial Photography in Paris, 1848-1871*

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0038: Cultures of AIDS in France: History, Policy and Representation

Current Convenor(s) (2018-19): Mr James Agar

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Mr James Agar

Assessment: 2 x 3,000 word essays (50% each)

Module description

This module will examine the development of representations and debates around AIDS in France from the early 1980s to the close of the twentieth century. The module will take a broadly cultural studies approach and, through the analysis of political and sociological texts, will examine the role of French medical research in the isolation and naming of the virus/disease and the development of French government policy toward the disease in terms of prevention campaigns and political rhetoric. We shall also study, in depth, a range of 'literary' and filmic texts which address the issue of AIDS and debates around AIDS. The module will address a range of themes related to these interlinking areas: government policy versus non-government sponsored AIDS activism in France; the setting up and development of self-help organisations; issues related to gender and (gay) sexuality; the individual and different notions of community; the politics of representing and 'reading' AIDS. Although the focus will be on AIDS in France, comparison will be made with other countries and cultures in order to highlight some of the ideological and political inflections specific to AIDS in modern France.

Preparatory Reading and Set Texts:

'Literary' texts

- Alain-Emmanuel Dreuilhe, *Corps à corps: journal de sida* (Paris: Gallimard, Collection 'Au vif du sujet', 1987) [departmental copies will be available if you find this text impossible to find].
- Hervé Guibert, *A l'ami qui ne m'a pas sauvé la vie* (Paris: Folio, 1990).
- Vincent Borel, *Un ruban noir* (Paris: Actes Sud/Babel, 1995).
- Guillaume Dustan, *Dans ma chambre* (Paris: P.O.L., 1996).

Filmic texts (viewings will be arranged)

- Hervé Guibert, *La Pudeur ou l'impudeur* (video-diary, 1990-91).
- Cyril Collard, dir., *Les Nuits fauves* (feature film, 1992).

History and policy

- ACT Up-Paris, *Le Sida combien de divisions?* (Paris: Dagorno, 1994)
- Frédéric Martel, *Le Rose et le noir: Les Homosexuels en France depuis 1968* (Paris: Seuil, 1996).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0039: Gender, Race and Sexuality

Current Convenor(s) (2018-19): Dr Azzedine Haddour

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Azzedine Haddour

Assessment: two assessed 3,000 word essays (100%).

Term 1 Affiliates Assessment: 500 essay plan and 3,000-word essay.

Module description

In this module, we shall examine the representation of women in Orientalist paintings by Gérôme and Delacroix, in the 'erotic' post cards compiled by Malek Alloula in *Le Harem colonial*, in literary texts by André Gide, Albert Camus and Assia Djébar, in the filmic narrative of Pontecorvo, as well as in the theoretical and critical works of Frantz Fanon, Pierre Bourdieu and Tahar Ben Jelloun. By focusing on these visual and textual narratives the aim of this option is to probe and problematise the intersections of gender, race and sexuality.

Reading List/ Suggested Reading:

- André Gide, *L'immoraliste*.
- Albert Camus, *L'Étranger*.
- Albert Camus, 'La Femme adultère'.
- M. Alloula, *Le Harem colonial*.
- Pontecorvo, *La Bataille d'Alger*.
- Djébar, *Femmes d'Alger dans leur appartement*.

Supplementary reading:

- Fanon, *Peau noire, masques blancs*.
- Fanon, *L'An cinq de la révolution algérienne*.
- Bourdieu, *Sociologie de l'Algérie*.
- Memmi, *Portrait du colonisé précédé du portrait du colonisateur*.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0043: Fiction and the Archives: Rewriting Criminal Stories in Early Modern France

Current Convenor(s) (2018-19): Dr Thibaut Maus De Rolley

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Thibaut Maus De Rolley

Assessment: 1 x 3,000 word essay (50%), Exam (50%)

Module description

We will examine in this module three criminal cases from the sixteenth and seventeenth centuries, and the series of texts that each of them generated in the period: (i) the 'affaire Martin Guerre' (1560), a famous case of imposture and stolen identity in sixteenth-century southwestern France; (ii) the trial of Louis Gaufridy, a priest burnt at the stake in 1611 for having allegedly caused the demonic possession of two young nuns; (iii) the brutal assassination of a young and rich aristocrat, the Marquise de Ganges, by her brothers-in-law (1667). We will read and discuss a wide range of (short) accounts of these three faits divers: manuscript court records, popular pamphlets, collections of *histoires tragiques* (Rosset) and *causes célèbres* (Gayot de Pitaval), and a short novel (Sade). This will allow us to explore the many forms taken in the early modern period by a thriving *littérature du crime*, at the intersection of law and literature. We will also look, beyond the early modern period, at modern reconstructions of these stories offered by historians and filmmakers – eg. the 1982 film *Le Retour de Martin Guerre*, and Natalie Zemon Davis's historical study of the case (*The Return of Martin Guerre*, 1984).

Aims of the module

- To study the formal and thematic features of early modern criminal stories, with a broad approach that invites to compare a variety of forms and sources, literary and historical, in non-canonical texts and more recognized works (Rosset, Sade);
- To introduce students, through these stories of impostures, witchcraft, and murders in cold blood, to essential aspects of early modern legal and social history;
- To analyse in depth the processes of 'rewriting' (*réécriture*) that turn the account of a legal case into a well-crafted story; to think about the idea of 'literature as palimpsest' (Genette);
- To interrogate the boundaries traditionally drawn between historical and legal documents, on the one hand, and literature, on the other: what does constitute the 'literariness' (*littérarité*) of a narrative?

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- To reflect on the work and methods of the historian; to think of the historian as a storyteller; to understand how the tools of literary criticism can be applied to the analysis of historical documents.

Reading List:

I. L'affaire Martin Guerre (Weeks 1-4)

1. Guillaume Le Sueur, *Histoire admirable d'un faux et supposé mari, advenue en Languedoc l'an 1560* (Paris, 1560). A copy of the text will be made available at the beginning of the course.
2. Jean de Coras, *Arrêt mémorable du Parlement de Toulouse* (1561). A copy of the text will be made available at the beginning of the course.
3. Daniel Vigne (dir.), *Le Retour de Martin Guerre* (film, 1982). Two copies of the DVD available at the UCL Main Library. You can also find the film on YouTube.
4. Natalie Zemon Davis, *The Return of Martin Guerre* (Harvard UP, 1983). Paperback.
5. Robert Finlay, 'The Refashioning of Martin Guerre', *The American Historical Review*, 93, 3 (1988), 553-71. (Look for it on JSTOR, or via UCL Explore.)
6. Natalie Zemon Davis, 'On the Lame', *The American Historical Review*, 93, 3 (1988), 572-603. (Look for it on JSTOR, or via UCL Explore.)

II. L'affaire Gaufridy (Weeks 5-7)

1. Manuscript court records. Transcriptions will be made available at the beginning of the course.
2. *La Confession faite par Messire Louys Gaufridi* (Aix, 1611). A copy of the text will be made available at the beginning of the course.
3. *Arrest de la Cour du Parlement de Provence, portant condamnation contre Louis Gaufridi* (Aix, 1611). A copy of the text will be made available at the beginning of the course.
4. François de Rosset, 'De l'horrible et épouvantable sorcellerie de Louis Goffredy', *Histoires mémorables et tragiques de ce temps (1619)*, éd. Anne de Vaucher Gravili (Paris: Le Livre de Poche, 2001), Histoire III. A copy of the text will be made available at the beginning of the course.

III. La Marquise de Ganges (Weeks 8-10)

1. François Gayot de Pitaval, 'Histoire de la marquise de Ganges', dans *Les Causes célèbres et intéressantes* (1733). A copy of the text will be made available at the beginning of the course.
2. Sade, *La Marquise de Gange* (1813), éd. Jean Goldzink (Paris: Autrement, 1994). Other critical edition in *Oeuvres complètes du Marquis de Sade*, ed. by A. Le Brun and J.-J. Pauvert (Paris: Pauvert, 1986-1991), tome 11. You can also find several online editions.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0044: The Rassemblement National and Far Right Politics in France (The Front National and Far Right Politics in France)

Current Convenor(s) (2018-19): Prof Philippe Marlière

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Prof Philippe Marlière

Assessment: 2 x 3000 word essays (50% each)

Module description

This module offers an in-depth study of the Rassemblement National (formerly called the Front National) and far right politics in contemporary France. It starts by mapping out the origins and different strands of thought within the French far right from the late 19th century onwards. It aims to identify the core values and ideas of the far right, as well as the extent to which it forms a consistent political ideology. Then, the course concentrates on the Front National (FN), the most successful far right party in contemporary France. It pays attention to the FN's most underlying political features; its sociological transformation over time, notably from the mid-1980s up to now. Other aspects of the study include: sociology of party membership and electorate, and main policies and ideas. The module eventually addresses more topical issues such as: is the FN still a "far right" party or has it morphed into a more mainstream party of the "national right", as Marine Le Pen insists on? Are FN policies compatible with the French constitution and republican polity? Is it pertinent to label the FN a "populist" or "national populist" party?

Reading List/ Suggested Reading:

Dominique Albertini, David Doucet, *Histoire du Front national*, Paris, Tallandier, 2013.
Sylvain Crépon, *Enquête au cœur du nouveau Front National*, Paris, Nouveau Monde, 2012.
Gabriel Goodlife, *The Resurgence of the Radical Right in France: From Boulangisme to the Front National*, Cambridge, Cambridge University Press, 2012.
Valérie Igounet, *Le Front national de 1972 à nos jours. Le parti, les hommes, les idées*, Paris, Éditions du Seuil, 2014.
Robert Paxton, *The Anatomy of Fascism*, London, Allen Lane, 2004.
René Rémond, *Les Droites aujourd'hui*, Paris, Seuil, 2007.
James Shields, *The Extreme Right in France: From Pétain to Le Pen*, London, Routledge, 2007.
Zeev Sternhell, *Ni droite, ni gauche: l'idéologie fasciste en France*, Brussels, Complexe, 2000 (3rd ed.).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0046: Jean-Luc Godard:Histoire(s) du Cinema

Current Convenor(s) (2018-19): Dr Roland-François Lack

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Roland-Francois Lack

Assessment: 2 x 3,000 word essays (50% each)

Module description

This module has only one set work, but it is a highly complex and enigmatic work, requiring repeated viewing and detailed analysis. Godard's eight-part video-project lasts four hours and 24 minutes, and tells several stories about the history of cinema, stories that incorporate citations from more than 500 different films and more than 100 different authors. The study of this work does not require a deep knowledge of film history (Godard supplies that for us), but it does demand an interest in and sensitivity to the questions that, for Godard, cinema asks: questions about history, narrative, beauty, death, meaning, power ... and, of course, questions about cinema.

Preparatory Reading and Set Texts:

Primary viewing

- Jean-Luc Godard, *Histoire(s) du cinéma* (France, Gaumont, 1998).

Students should AS SOON AS POSSIBLE purchase a copy of the dvd-set issued by Artificial Eye in the UK, or the set issued by Gaumont in France. Check [Amazon UK](#) or [Amazon France](#) for price (normally £30).

Secondary reading

- Jean-Luc Godard: *Histoire(s) du cinéma* (Paris, Gallimard, 1998). This four-volume publication includes the text of *Histoire(s) du cinéma* and more than 1000 photograms taken from it.
- M. Temple, J.S. Williams, M. Witt (eds), *For Ever Godard* (London, Black Dog, 2004).

A full bibliography of criticism on *Histoire(s) du cinéma* will be provided.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0048: Topics in Modern French History: À la guerre comme à la guerre: France and the First World War

Current Convenor(s) (2018-19): Dr James Connolly

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr James Connolly

Assessment: 2 x 3000 word essays (50% each)

Module description

This module aims to examine the most important facets of France's experience of the First World War, exploring this key moment in French history from a predominantly socio-cultural perspective, whilst also integrating political, economic, and military developments. It engages with a series of interconnected themes and concepts throughout, including: national identity and solidarity, the boundary between military and civilian spheres, contemporary representations and understandings of the war, inter-French conflict, mobilisation, violence, and trauma. By the end of the course, students will demonstrate an in-depth, nuanced understanding of France's four years of conflict, their impact on French society and culture, and their place in modern French history. They will also be able to explain and analyse key historiographical developments and controversies regarding this period, and will have honed their analytical skills via engagement with a variety of published and unpublished primary sources, including newsreels, posters, poems, drawings, diary entries, and songs. Finally, they will be able to articulate, verbally and in writing, convincing historical arguments regarding the period, based on both primary and secondary sources.

Reading List/ Suggested Reading:

- Jean-Jacques Becker, *Comment les Français sont entrés dans la guerre: contribution à l'étude de l'opinion publique, printemps-été 1914* (Paris: Presses de la Fondation Nationale des Sciences Politiques, 1977).
- John Horne and Alan Kramer, *German Atrocities, 1914: A History of Denial* (London: Yale University Press, 2001).
- Alan Kramer, *Dynamic of Destruction: Culture and Mass Killing in the First World War* (Oxford: Oxford University Press, 2007).
- Leonard V. Smith, Stéphane Audoin-Rouzeau, and Annette Becker, *France and the Great War, 1914-1918* (Cambridge: CUP, 2003).
- Stéphane Audoin-Rouzeau and Annette Becker, *14-18, Retrouver la Guerre* (Paris: Gallimard, 2000).
- Rémy Cazals and André Loez, *14-18, vivre et mourir dans les tranchées* (Paris: Tallandier, 2012).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Margaret Darrow, *French Women and the First World War: Stories of the Home Front* (Oxford: Berg, 2000).
- Manon Pignot, *Allons enfants de la patrie. Génération Grande Guerre* (Paris : Seuil, 2012).
- Philippe Nivet, *La France occupée, 1914-1918* (Paris: Armand Collin, 2011).
- John Horne, *Labour at War: France and Britain, 1914-1918* (London: Clarendon, 1991).
- Bruno Cabanès, *La victoire endeillée: La sortie de guerre des soldats français, 1918-1920* (Paris: Éditions du Seuil, 2004).
- Antoine Prost, *Republican Identities in War and Peace: Representations of France in the Nineteenth and Twentieth Centuries* (London: Berg, 2002).
- Marc Michel, *Les Africains et la Grande Guerre: l'appel à l'Afrique, 1914-1918* (Paris: Karthala, 2003).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0068: Use of French 3

Current Convenor(s) (2018-19): Ms Marie Fournier

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Marie Fournier

Assessment: 1 x coursework (10%), 1 x in-class written exam (10 minute tests, 5%, 50 minute translations, 5%), 1 x written exam (3 hours, 80%). Satisfactory completion of the coursework is normally a prerequisite for examination entry.

Module description

This final-year module is compulsory for single-subject, Modern Languages and Modern Language Plus students and optional for ESPS and History with a European Language students. Three skills are focused on: résumé in French of a passage of discursive French; translation from English into French (literary); translation from French into English (non-literary). The module is taught in French.

This module aims to teach the skills of written French to an advanced level, as well as to provide training in analytic and interpretative responses to written French texts. The summary is an exercise in both comprehension and expression; it also enables students to develop the practical skills of synthesis which are crucial for any kind of research. The prose exercise is designed to help students consolidate their technical command of the language (grammar, vocabulary, syntax) as well as their capacity to draw on their knowledge and experience to find idiomatic alternatives when confronted with a difficulty. The translation into English requires students to consolidate their understanding of the close workings of the language and their sensitivity to cultural differences in order to render a complex, discursive, non-literary passage into fluid and idiomatic English.

Reading List/ Suggested Reading:

All the course materials will be provided on Moodle.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FREN0075: Writing Composers: The Fiction of Music in the Long Nineteenth Century

Current Convenor(s) (2018-19): Dr Jennifer Rushworth

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Jennifer Rushworth

Assessment: UG Assessment: 1 x concert programme in French (1500 words) and commentary in English (40%) and 1 x assessed essay (3000 words), (60%)

PG Assessment: 1 assessed essays of 6000 words

Module description

Literature has long been attracted to the perils and challenges of writing about music. Nowhere is this more true than in the long nineteenth century, a period when music assumed the highest place in the hierarchy of the arts. The purposes of this module are to analyse how and why French writers of this period have attempted to translate music into words. Texts discussed will include composer biographies, music criticism and concert reviews, short stories, and novels, by Stendhal, Balzac, Berlioz, Sand, Rolland, Debussy, and Proust.

The module is divided into three parts. The first part will investigate the sub-genre of composer biographies, focusing on texts by Stendhal (1783–1842) and Romain Rolland (1866–1944). The nineteenth century has been called ‘a century of biography’, and these texts will encourage reflections on the myths surrounding composers and their music in this period. In the second part, we will look for comparison at how musicians write about music, by considering some of the writings of two quite literary composers: Hector Berlioz (1803–69) and Claude Debussy (1862–1918). Here we will explore in particular whether composers write about music differently to writers, as well as the literary inspiration of the music of this pair. In the third part, we will turn to Honoré de Balzac (1799–1850), George Sand (1804–76), and Marcel Proust (1871–1922), asking: how is music represented by these authors? What role do composers and performers, both real and imaginary, play in their works?

This module will give students insight into French musical culture of the long nineteenth century and encourage them to reflect on wider issues surrounding musico-literary relations. Students will also have the opportunity to design a concert programme in French, enabling them to try their hand at writing about music in French, inspired by their readings. Each week there will be suggested listening to complement the readings.

Reading List/ Suggested Reading:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Stendhal, *Vies de Haydn, de Mozart et de Métastase* ed. by Daniel Müller (Paris: Champion, 1914), with preface by Romain Rolland, pp. vii-liv, available online

at <http://gallica.bnf.fr/ark:/12148/bpt6k97389050>

Rolland, Romain, *Vie de Beethoven*: 1914 edn available

online <https://archive.org/details/viedebeethoven00roll>

Berlioz, Hector, selections from *Œuvres littéraires*, ed. by Léon Guichard, 3 vols (Paris: Gründ, 1968-71) [pdfs to be available on moodle]

Debussy, Claude, *Monsieur Croche et autres écrits*, ed. by François Lesure, 2nd edn (Paris: Gallimard, 1987)

Balzac, Honoré de, 'Gambara', in *Le Chef-d'œuvre inconnu; Gambara; Massimilla Doni*, ed. by Marc Eigeldinger and Max Milner (Paris: Flammarion, 1981)

Proust, Marcel, *Un Amour de Swann*

Sand, George, Adriani: 1867 edn available

online <http://gallica.bnf.fr/ark:/12148/bpt6k56127957>

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

FRENO084/FRENXXX3 (New module) Topics in French Studies (French Existentialism: Sartre, Coffee, and Cigarettes)

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Patrick Bray (new)

Assessment: 1 x essay (3000 words, 50%), 1 x written exam (2 hours, 50%)

Module description

French existentialism was an attitude that defined an era. For the first time in history, an obscure philosophical movement based on the ethics of personal choice led to a revolution in youth culture starting in the cafés and nightclubs of Paris and spreading throughout the world. This course will examine not only the exciting literary and philosophical works that founded the movement, but also the cultural revolution it inspired. We will study works by Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, and Boris Vian, and films by Jean Cocteau, Jean-Luc Godard, and Agnès Varda. Taught in French

Preparatory Reading and Set Texts:

Jean-Paul Sartre *La Nausée* (Folio)
 Huis Clos (Folio)
 L'Existentialisme est un humanisme (Folio essais)

Albert Camus *Le Mythe de Sisyphe* (Folio essais)
 L'Étranger (Folio)

Boris Vian *L'Écume des jours* (Pauvert)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

German (GERM*) Modules

GERM0020: Discussion and Essay in German

Current Convenor(s) (2018-19): Dr Geraldine Horan

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Dagmar Ingela Paulus

Assessment: UG assessment: 1 x written exam (3 hours, 35%), 1 x oral exam (25 minutes, 35%), 2 x coursework essays (1 - 1000 words, 10%, 2 - 1500 words, 20%, total 30%)
PG assessment: one unseen three-hour written examination (30%); one twenty-five-minutes oral examination (30%), 2 x coursework essays (1 - 1000 words, 10%, 2 - 1500 words, 20%, total 30%)

Module description

This is an advanced final year / MA German language module which combines intensive language work (reading, writing, listening, speaking) with the discussion of complex topics ranging from "Erinnerung" to "Identität". The module focuses on German essay writing on an academic level as well as the oral discussion and presentation of the topics dealt with in class.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0021: Parzival

Current Convenor(s) (2018-19): Dr Seb Coxon

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Seb Coxon

Assessment: UG Assessment: one assessed 2,500 word essay (50%); and one unseen two-hour examination (50%)

For Term 1 only Affiliates: 1 x essay (4000 words, 100%)

PG Assessment: one assessed 6,000 word essay (100%)

Module description

Wolfram von Eschenbach is acknowledged to be one of the greatest poets of the German Middle Ages, perhaps the greatest, and as a narrative writer he can stand comparison with Chrétien de Troyes, Dante and Chaucer. Parzival, an adaptation of Chrétien's Arthurian and Grail romance *Le Conte du Graal*, is a work of astonishing depth and complexity which is further distinguished by a forceful and interventionist narrator-figure who engages in lively debate with his subject matter and above all with his readers (or listeners).

The module will focus on the medieval German text of Parzival in its entirety. We will refer to Wolfram's treatment of his French source (of which passages may be read in English translation) and will set him in his historical context - literary, political, social and religious. Topics to be covered will include narrative strategies, codes and techniques; history and fictionality; ideologies of chivalry and nobility; gender; courtly culture; religious belief.

Reading List/ Suggested Reading:

[Recommended editions]

Wolfram von Eschenbach: Parzival, on the basis of Karl Lachmann's 6th edn., with introduction by Bernd Schirok and translation by Peter Knecht, Berlin/ New York 1998

Wolfram von Eschenbach: 'Parzival'. Nach der Ausgabe Karl Lachmanns rev. und kommentiert von Eberhard Nellmann. Übertr. von Dieter Kühn, 2 vols, Frankfurt a.M. 2006 (Deutsche Klassiker im Taschenbuch 7)

[Parzival-'Bible']

Bumke, Joachim, *Wolfram von Eschenbach*, 8th edn., Stuttgart 2004 (Sammlung Metzler 36)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0026: Austrian Literature 1890 - 1938: from Empire to Republic

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space

Provisional Convenor(s) (2019-20): Dr Judith Beniston

Assessment: Essay, 2500 words (50%), two-hour timed examination (50%)

Module description

In Austria the period between approximately 1890 and 1938 was not only one of enormous political upheavals (the collapse of the Habsburg Empire, the founding of the First Austrian Republic, and its subsequent annexation to Nazi Germany), it was also a time of intense cultural and intellectual ferment. Focusing on key works of the fin de siècle and of the interwar period, this course will explore some of the distinctive preoccupations of Viennese modernism – sexuality and the gendered self, aestheticism, and Sprachkrise – as well as examining literary responses to questions of national identity and cultural tradition.

Preparatory Reading:

- Arthur Schnitzler, *Anatol* (cycle of 7 one-act playlets [1893] and *Anatols Größenwahn* [1932])
- Arthur Schnitzler, *Fräulein Else* (1924)
- Robert Musil, *Die Verwirrungen des Zöglings Törleß* (1906)
- Hugo von Hofmannsthal, *Der Schwierige* (1921)
- Ödön von Horváth, *Geschichten aus dem Wiener Wald* (1931)
- Joseph Roth, *Radetzky Marsch* (1932)
- Steven Beller, *A Concise History of Austria* (Cambridge, 2006)

Electronic versions of these texts will be available.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0029: Language, Power and Ideology

Current Convenor(s) (2018-19): Dr Geraldine Horan

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Geraldine Horan

Assessment: UG assessment: one assessed 2,500 word essay (50%) and one take-home paper (50%). In addition to this, students will be required to give a short presentation on one aspect of the module topics.

For Term 1 only Affiliates: 1 x essay (4000 words, 100%)

PG assessment: one assessed 6,000 word essay (100%)

Module description

The module will examine the complex relationship between language, power, and ideology in Germany society, and will trace how language has been employed in the twentieth and twenty-first centuries by individuals, groups, organisations, and institutions to exercise power and to communicate a particular ideology or world-view. During this module, we will address a variety of linguistic topics and issues, including political discourse, defining 'propaganda' or 'ideological language'; the 'misuse' of language; the nature of linguistic groups; language planning. The analysis of primary texts will draw upon aspects of linguistic theory, including sociolinguistics, pragmatics, discourse analysis, and semantics. The module will focus in particular on the following topics:

- discourses of fascism and contemporary right-wing extremism
- language in postwar East and West Germany
- language and gender
- media and advertising discourses

Reading List/ Suggested Reading:

W. J. Dodd, *National Socialism and German Discourse: Unquiet Voices* (London, Palgrave Macmillan, 2018)

Patrick Stevenson (ed.), *The German Language and the Real World* (Oxford, Clarendon, 1997)

Ruth Wodak, *The Politics of Fear. What Right-Wing Populist Discourses Mean* (Thousand Oaks, Sage, 2015)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0034: German Literature and Psychology

Current Convenor(s) (2018-19): Dr Martin Liebscher

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Martin Liebscher

Assessment: UG Assessment: two assessed 2500 word essays (50% each)

PG Assessment: One 6,000-word essay (100%)

Module description

This module examines the interaction between psychology and German literature in the late nineteenth and early twentieth centuries. We will analyse a selection of literary texts that have either been inspired by psychological findings or have been the subject of psychological interpretations. This will not only give an insight in the psychological theories of literature, but also help to understand the formation of psychology as a science in the second half of the nineteenth century and the crucial role literature played for the development of psychoanalysis around 1900. At the same time, the module will investigate some of the ways in which psychoanalytic and psychotherapeutic theories influenced the work of major writers such as Arthur Schnitzler, Stefan Zweig and Hermann Hesse.

Reading List/ Suggested Reading:

Introductory Reading:

Dawson, Terence: 'Jung, literature, and literary criticism'. In: *The Cambridge companion to Jung*, eds. Polly Young-Eisendrath and Terence Dawson (Cambridge: Cambridge University Press, 1997), pp. 255-280.

Rowland, Susan: *C.G. Jung in the Humanities. Taking the Soul's Path* (New Orleans: Spring Journal Books, 2010), pp. 47-76.

Vine, Steven: *Literature in Psychoanalysis. A Practical Reader* (Palgrave Macmillan, 2005).

Wright, Elisabeth: *Psychoanalytic Criticism. A Reappraisal*, second edition (Oxford: Blackwell, 1998).

Set texts:

Sacher-Masoch, Leopold von: *Venus im Pelz* (Frankfurt am Main: Insel 1980).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Jensen, Wilhelm: *Gradiva. Ein pompejanisches Phantasiestück*. In: Sigmund Freud, *Der Wahn und die Träume in W. Jensens ‚Gradiva‘ mit der Erzählung von Wilhelm Jensen* (Fischer, 1999).

Kubin, Alfred: *Die andere Seite. Ein phantastischer Roman* (Hamburg: rororo, 2010).

Schnitzler, Arthur: *Traumnovelle* (Frankfurt am Main: Suhrkamp, 2010).

Zweig, Stefan: 'Verwirrung der Gefühle'. In: *Verwirrung der Gefühle. Erzählungen* (Frankfurt am Main: S. Fischer, 2009), pp. 183-280.

Hesse, Hermann: *Der Steppenwolf* (Frankfurt am Main: Suhrkamp, 2007).

Jahn, Hans Henny: *Medea* (Reclam, 1986).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0036: Black Germany

Current Convenor(s) (2018-19): Dr Jeff Bowersox

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes

Provisional Convenor(s) (2019-20): Dr Jeff Bowersox

Assessment: UG Assessment: One web research project, 5,000 words (100%)

Module description

This module examines the development of an African diaspora in the German lands from the Middle Ages to the present-day, with emphasis on the dramatic shifts in regimes of the past 200 years. Along with surveying contexts in which Africans and their descendants came to German-speaking lands, we will consider the diverse ways in which they have shaped and been shaped by a society that variously tolerated, rejected, or accepted them on specific terms. By paying due attention to transnational contexts, the module will complicate ideas of a single black experience as well as a monolithic and consistent idea of 'Germanness'.

Suggested Reading:

Back and Solomos, *Theories of Race and Racism*

Bindman and Gates Jr., *The Image of the Black in Western Art*

Dabydeen et al., *The Oxford Companion to Black British History*

Gilroy, *The Black Atlantic*

Gomez, *Diasporic Africa*

Heng, *The Invention of Race in the European Middle Ages*

Hine et al. (eds.), *Black Europe and the African Diaspora*

Honeck et al. (eds.), *Germany and the Black Diaspora*

Keating (ed.), *Black France/France noire*

Lemelle and Kelley, *Imagining Home*

Malik, *The Meaning of Race*

Oostindie, *Postcolonial Netherlands*

Raphael-Hernandez (ed.), *Blackening Europe: The African-American Presence (2003)*.

Rosenhaft and Aitken (eds.), *Africa in Europe: Studies in Transnational Practice in the Long Twentieth Century (2013)*.

Williams and Chrisman, *Colonial Discourse and Post-colonial Theory*

Wright, *Becoming Black*

Wright, *Physics of Blackness*

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0037: Surveillance

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Annie Ring

Assessment: 1 x 5,000 word essay (100%)

Module description

In this module we will explore the problem and the promise of surveillance in German-language culture in the twentieth and twenty-first centuries. Students will encounter crucial and often opposing theories of the forms surveillance can take, and test the applicability of these theories to the changing representations of surveillance in literary texts and films made in the German-speaking context. The theoretical approaches and primary texts handled in the module will give students a grounding in the contributions that German-language culture has made to discussions of how surveillance shapes behaviour, and the narratives and forms that literature and film in German create for living with and responding to surveillance.

Selected Reading List – full reading and viewing list will available on Moodle:

- Ilija Trojanow & Juli Zeh, *Angriff auf die Freiheit: Sicherheitswahn, Überwachungsstaat und der Abbau bürgerlicher Rechte* (Munich: Hanser, 2009).
- Michel Foucault, 'Panopticism', in *Discipline and Punish: The Birth of the Prison* (London: Penguin, 1991), pp. 195-228.
- Gilles Deleuze 'Postscript on the Societies of Control', multiple editions.
- Franz Kafka, *Der Proceß: in der Fassung der Handschrift* (Frankfurt a/M: Fischer, 1999). Including appendix of unpublished fragments.
- Florian Henckel von Donnersmarck, *Das Leben der Anderen* (Germany, 2006)
- Christian Petzold, *Barbara* (Germany, 2012)
- Michael Haneke, *Benny's Video* (Austria, 1992)
- Nikolaus Geyrhalter, *Abendland* (Austria, 2011)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0040: Weimar and Nazi Film

Current Convenor(s) (2018-19): Dr Mererid Davies

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Mererid Davies

Assessment: 1 x 2,500 word essay (50%), Exam (50%) (Term 1 Affiliates: 1 x 4,000 word essay (100%))

Module description

This course focuses on key films of the Weimar and Nazi eras; Students will analyse major works from this crucial period of film, and by understanding the films in the context of the period, will also gain an insight into the debates of the time. These include the so-called Kinodebatte, Benjamin's and Kracauer's reception of film, the art historical traditions manifest in the films, and changing views on gender. Furthermore, students will engage with current developments in film theory.

Reading List/ Suggested Reading:

Reading list will be made available in Moodle at the beginning of term.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0060: German: Translation from and into English 1

Current Convenor(s) (2018-19): Dr Barbara Lester

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes. This module is only available to affiliates

Provisional Convenor(s) (2019-20): Dr Barbara Lester

Assessment: Continuous coursework assessment throughout the term

Module description

The areas covered in term 1 will not overlap with those of term 2.

This is an enhanced module in translation from and into English. The material used is taken from literary works and journalistic texts, reflecting different styles of writing, old and modern, and varying linguistic registers. All material can be accessed via Moodle.

Depending on context, background information will be given, of a political, historical or cultural nature, as deemed necessary and appropriate. Brief discussion of topics encouraged if wanted by students.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0062: Advanced German Translation

Current Convenor(s) (2018-19): Dr Seb Coxon

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Judith Beniston

Assessment: One unseen three-hour written examination (100%), for which students are permitted to use a single-volume bilingual or monolingual dictionary.

Module description

This is an advanced final year / MA language module in translation from and into German. It enhances understanding of idiom, style and register, and develops advanced language mediation skills.

Reading List/ Suggested Reading:

Martin Durrell, *Using German. A Guide to Contemporary Usage* (Cambridge: Cambridge University Press, 2003). Recommended for private study.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0063: German: Translation from and into English 2

Current Convenor(s) (2018-19): Dr Barbara Lester

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes. This module is only available to affiliates

Provisional Convenor(s) (2019-20): Dr Barbara Lester

Assessment: Continuous coursework assessment throughout the term

Module description

The areas covered in term 1 will not overlap with those of term 2.

This is an enhanced module in translation from and into English. The material used is taken from literary works and journalistic texts, reflecting different styles of writing, old and modern, and varying linguistic registers. All material can be accessed via Moodle.

Depending on context, background information will be given, of a political, historical or cultural nature, as deemed necessary and appropriate. Brief discussion of topics encouraged if wanted by students.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0067: Art and Identity: German-Language Writing and Culture after 1945

Current Convenor(s) (2018-19): Dr Mererid Puw Davies

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Mererid Davies

Assessment: UG Assessment: 1 two-hour written examination 50%; 1 assessed essay (2,500 words) 50%.

For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)

PG Assessment: 1 x 6,000 word essay (100%)

Module description

This module explores literature reflecting the astonishing years after 1945 in the German-speaking world, with particular, albeit not exclusive, reference to the Federal Republic of Germany and its culture/s. These cultures are by turns painful, spectacular, conflicted and euphoric. The module considers ways in which historical events, preoccupations and moods are reflected in literature, for instance the painful division of Germany; the so-called Economic Miracle; the memory of the Nazi past; revolt and protest; gender, ethnicity and identity; reunification and its aftermath, and the changing city of Berlin.

Reading one literary text each week, we approach the era through a series of key works of the post-war period in German, although these are not necessarily limited to German authors or artists in the narrow, national sense.

The module will appeal to students with a strong interest in literature and its interpretation.

Reading List/ Suggested Reading:

Primary Texts

Leaden Years

Birgit Pausch, *Die Verweigerungen der Johanna Glauflügel* (1976)

Fantasy and Identity

Emine Sevgi Özdamar, *Mutterzunge* (1990)

Language and Politics

Herta Müller, *Herztier* (1994)

Reunification and After

Kerstin Hensel, *Tanz am Kanal* (1994)

The Berlin Republic

Judith Hermann, *Sommerhaus, später* (1998)

Feel free to use any edition of the primary texts.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

General Preparatory Reading

General Reading

(all works are available in UCL Library)

Leslie A. Adelson, *Making Bodies, Making History: Feminism and German Identity* (Lincoln and London: U of Nebraska P, 1993)

Stephanie Bird, *Women Writers and National Identity: Bachmann, Duden, Özdamar* (Cambridge: Cambridge UP, 2003)

Gegenwartsliteratur seit 1968, ed. by Klaus Briegleb and Sigrid Weigel (Munich and Vienna: dtv, 1994)

Stephen Brockmann, *Literature and German Reunification* (Cambridge: Cambridge UP, 1999)

Beyond 1989: Re-Reading German Literary History since 1945, ed. by Keith Bullivant (Providence, RI: Berghahn Books, 1997)

German Culture, Politics, and Literature Into the Twenty-First Century: Beyond Normalization, ed. by Paul Cooke and Stuart Taberner (Columbia, SC: Camden House, 2011)

Mary Cosgrove, *Born under Auschwitz: Melancholy Traditions in Postwar German Literature* (Rochester, NY: Camden House, 2014)

German Memory Contests: The Quest for Identity in Literature, Film, and Discourse since 1990, ed. by Mary Cosgrove, Anne Fuchs and Georg Grote (Rochester, NY: Camden House, 2006)

The New Germany: Literature and Society After Unification, ed. by Osman Durrani, Colin Good and Kevin Hilliard (Sheffield: Sheffield Academic Press, 1995)

Die andere deutsche Literatur, ed. by Manfred Durzak, Nilüfer Kuruyazıcı and Canan Şenöz Ayata (Würzburg: Königshausen & Neumann, 2004)

Recasting German Identity: Culture, Politics, and Literature in the Berlin Republic, ed. by Frank Finlay and Stuart Taberner (Rochester, NY: Camden House, 2002)

Debating German Cultural Identity Since 1989, ed. by Anne Fuchs, Kathleen James-Chakraborty and Linda Shortt (Rochester, NY: Camden House, 2011)

Deutsche Literatur zwischen 1945 und 1995: Eine Sozialgeschichte, ed. by Horst Albert Glaser (Bern: Haupt, 1997)

Anne Fuchs, *Phantoms of War in Contemporary German Literature, Films and Discourse: The Politics of Memory* (Basingstoke: Palgrave Macmillan, 2008)

Hermann Glaser, *Die Kulturgeschichte der Bundesrepublik Deutschland*, 3 vols (Munich & Vienna: Hanser, 1989)

Michael Hamburger, *After the Second Flood: Essays on Post-War German Literature* (Manchester: Carcanet, 1986)

The GDR Remembered: Representations of the East German State since 1989, ed. by Nick Hodgkin and Caroline Pearce (Rochester, NY: Camden House, 2011)

Other Germanies: Questioning Identity in Women's Literature and Art, ed. by Karen Jankowsky and Carla Love (Albany, NY: State University of New York Press, 1997)

Tendenzen der deutschen Literatur seit 1945, ed. by Thomas Koebner (Stuttgart: Kröner, 1971)

Emerging German-Language Novelists of the Twenty-First Century, ed. by Lyn Marven and Stuart Taberner (Rochester, NY: Camden House, 2011)

K. Stuart Parkes, *Writers and Politics in West Germany* (London & Sydney: Croom Helm, 1986)

Georgina Paul, *Perspectives on Gender in Post-1945 German Literature* (Rochester, NY:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Camden House, 2009)

Ernestine Schlant, *The Language of Silence: West German Literature and the Holocaust* (London: Routledge, 1999)

Stuart Taberner, *German Literature of the 1990s and Beyond: Normalization and the Berlin Republic* (Rochester, NY: Camden House, 2005)

Contemporary German Fiction: Writing in the Berlin Republic, ed. by Stuart Taberner (Cambridge: Cambridge UP, 2007)

Post-War Women's Writing in German: Feminist Critical Approaches, ed. by Chris Weedon (Providence, RI: Berghahn, 1997), pp. 153-168

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

GERM0068/GERMXXX2: (New Module) Criminal Women in Germany, 1770-1850

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Prof Susanne Kord

Assessment: 1 x written exam (3 hours, 100%)

Module description

The cultural representation of deviant, particularly criminal, women reveals much about what a society considers the norm for acceptable female behaviour. During Germany's eighteenth and nineteenth centuries, women's role in society was debated more ardently than ever before. 'Erudite' women (weibliche Gelehrte) were admired in the eighteenth century and vilified in the nineteenth; Schiller's 'demure housewife' (züchtige Hausfrau) was the laughing stock of educated readers of the early nineteenth century and the expected norm twenty years later. Much of the age's fluctuating definition of femininity was developed on the back of a specific type: the female criminal.

The module will focus on the following questions:

- How have eighteenth- and nineteenth-century writings on women (particularly on the female body and the 'excitable' female imagination) influenced contemporary thinking on gender and crime?
 - Conversely, did contemporary thinking about 'deviant'/criminal women help define 'normal' femininity?
 - Why are female criminals, in the writing of the time, categorised (as witches, vampires, childkillers, poisoners etc.) to a far greater degree than male criminals?
 - Does crime, in the writing of the time, have a gender?
 - To what extent do gendered ideas of crime appear in texts (court records, sentencing documents, legal reform texts, press articles, broadsheets, fiction), and to what extent did they influence a more general understanding of crime, punishment and ideas of justice?
- Based on theoretical and historical background and readings of fictional texts of all genres (lyric poetry, drama and prose), between 1755 and 1865, the course will focus on five 'types' that became the obsession of the age, with each type eventually assuming symbolic meaning far transcending the literal context of crime: witches, female vampires, husband killers, child killers and poisoners.

Reading List/ Suggested Reading:

Reading lists will be made available via Moodle at the beginning of term

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

All readings are available in English for Comparative Literature students. Students in German will be expected to read the texts in German.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Italian (ITAL*) Modules

ITAL0021: Final Year Italian Language

Current Convenor(s) (2018-19): Dr Cristina Massaccesi

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Cristina Massaccesi

Assessment: 1 x assessed coursework (10%), 1 x oral exam (25%), 1 x written exam (3 hours, 65%)

Module description

This is a mandatory module for all students who are studying Italian in any Modern Languages or Modern Languages Plus combination, as well as for Italian BA students. The module requires successful completion of ITAL0009 Second Year Italian Language and of the Year Abroad Programme. The aims of the module are: to develop a high level of knowledge of Italian as a medium of understanding, communication and expression; to develop the understanding of the structure of Italian and of the historical and sociocultural contexts in which it has developed and it is used; and to study Italian as a gateway to other areas and subjects (literature, history, philosophy etc) and possibly further study at postgraduate level.

Please note that a thorough knowledge of basic Italian grammar is a prerequisite for this course.

Reading List/ Suggested Reading:

Essay/Oral/Grammar

- M. Maiden & C. Robustelli, *A Reference Grammar of Modern Italian*, Arnold, any edition.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ITAL0022: Nation, Culture and Society in Italy, 1860-1914.

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Prof John Dickie

Assessment: UG: one unseen three-hour written examination (100%) plus two formative assessments (600 words each).

Module description

The module's central themes are national identity and nation-building in Italy between Unification and the First World War. The first seminars are taken up by a theoretical and historical discussion of nations and nationalism, and by preparatory study of the state of Italian society in 1860. The main body of the module comprises topics that may include the following: education and children's literature; crime and criminal anthropology; political culture; feminism; opera; patriotic monuments; Italian cuisine; Futurism; the South; the Giolittian state. A representative work is studied for each topic, along with a wide range of historical and theoretical material. Students are therefore expected to know the set works in detail, to engage with new theoretical concepts, and to develop a good understanding of the central questions related to the issue of national identity in Liberal Italy.

Reading List/ Suggested Reading:

- C. Duggan, *The Force of Destiny*, London, 2007
- A.M. Banti, *Sublime madre nostra. La nazione italiana dal Risorgimento al fascismo*, Rome, 2011
- J. Dickie, 'Imagined Italies', in D. Forgacs and R. Lumley (eds), *Italian Cultural Studies*, Oxford, 1996
- E. De Amicis, *Cuore* (any edition)
- B. Tobia, *L'Altare della patria*, Bologna, 1998
- P. Artusi, *La scienza in cucina e l'arte di mangiar bene*, Turin, 2007 (get the Einaudi edition with the introduction by Piero Camporesi).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ITAL0024: Dante: *Divina Commedia*

Current Convenor(s) (2018-19): Dr Catherine Keen

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Catherine Keen

Assessment: UG: 1 x assessed commentary (1500 words, 20%), 1 x assessed essay (4000 words, 80%)

For Term 1 only Affiliates: coursework (1000 words, 20%), 1 x written essay (2000 words, 80%).

PG: One essay plan, 1,500 words (15%) and one essay, 4,500 (85%)

Module description

This module offers the opportunity to study Dante's *Commedia*, one of the most famous works of European literature. It is a poem that broke the mould in its own time, and has continued to fascinate readers ever since. At a time when serious literature was supposed to be written in Latin, Dante used everyday Italian, which caused scandal by giving open access to his opinions of popes and political leaders, bankers and warriors, poets and artists. The poem plunges its readers into a vividly imagined journey through the afterlife, raising all sorts of questions along the way about what Dante wanted to say, and how he chose to say it. What did he mean by calling his poem about death and judgement a 'comedy'? Why did he make the pagan poet Virgil his major guide to a Christian afterworld? Where did he imagine heaven, hell and purgatory to be located, and how did he claim to have gone there?

This module aims to address questions like these, via thematically as well as sequentially ordered study of the *Commedia*. It provides students with an overview of the structure and main themes of the poem as a whole, and introduces some of the debates and emphases in the long tradition of its reception. The module necessarily focuses on selections from the 100 canti that make up Dante's narrative, but will cover key episodes such as the dramatic entry through the hell-gate that warns 'Lasciate ogni speranza, voi ch'intrate' (Abandon all hope, you who enter here); the surreally compelling dreams of purgatory; and the final vision of paradise in the form of a rose. We will explore some of the book layouts and visual interpretations that have been used over the generations to help readers understand Dante, including works with special UCL connections, like the 'incunable' (pre-1500) print copies in the Library's Special Collections, and the illustrations by Flaxman whose originals are held in the Art Museum.

Reading List/ Suggested Reading:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

A reading list will be available on Moodle and in the first class. Students who wish to begin preparation for the module are recommended to begin by reading all or part of Dante's *Inferno* – for instance, the first 17 canti. If possible, try to read in Italian: many of the affordable student editions are bilingual texts, with Italian and English versions on facing pages: e.g. the translations by Kirkpatrick (Penguin 2006), Hollander and Hollander (Doubleday, 2003), Robert Durling (OUP, 1996). An excellent monolingual Italian text is the Mondadori edition by Anna Maria Chiavacci Leonardi.

You may also wish to look at some introductory studies, such as the suggested titles listed below. For this module, the comparative approach pioneered in a new series of 'vertical' readings is recommended: *Vertical Readings in Dante's Comedy*, in 3 volumes, edited by George Corbett and Heather Webb (Cambridge: Open Book Publishers, 2015-17) – the books are freely available as open access publications online.

Suggestions for critical reading:

Dante in Context, ed. Zygmunt G. Barański and Lino Pertile (Cambridge, Cambridge University Press, 2015)

The Cambridge Companion to Dante's Commedia, ed. Zygmunt G. Barański and Simon Gilson (Cambridge, Cambridge University Press, 2019)

Teodolinda Barolini, *The Undivine Comedy: Detheologizing Dante* (Princeton, Princeton University Press, 1992)

The Cambridge Companion to Dante, ed. Rachel Jacoff (Cambridge, Cambridge University Press, 1993 and 2007)

Robin Kirkpatrick, *Dante: The Divine Comedy* (Cambridge, Cambridge University Press, 1987 and 2004)

John A. Scott, *Understanding Dante* (Notre Dame, Indiana, University of Notre Dame Press, 2004)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ITAL0026: Identity and Performance in Renaissance Italy

Current Convenor(s) (2018-19): Dr Lisa Sampson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Lisa Sampson

Assessment: UG: one written commentary of 2000 words (40%), and an assessed essay of 3000 words (60%).

For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%).

PG: One 6,000-word essay (100%)

Module description

This module explores perceptions of identity in Renaissance Italy, bringing recent perspectives to the compelling thesis of Renaissance man's individuality in Burkhardt's foundational *The Civilization of the Renaissance in Italy* (1860). The focus is especially on how identity could be construed, or socially, politically, and culturally constructed, by individuals or groups, through theatre and the rich culture of the princely courts. We will examine Castiglione's *Il cortegiano* (1528), which provides a subtle portrait of the court of Urbino and of the multifarious roles played by the ideal courtier. Theatrical works by Bibbiena, Ariosto and the Intronati of Siena will provide a further basis for exploring the complex dynamics involved in 'self-fashioning', from dress and leisure pursuits to more challenging issues of imitation and dissimulation. Students will explore the aesthetics and ethics of performance, debates on nobility, linguistic issues, class and political identity, gender play, and also attitudes to sociability and humour. The study of theatrical texts will allow students opportunities to engage practically in class with issues of performance. A theatre visit will be programmed depending on availability.

Reading List/ Suggested Reading:

- Castiglione, Baldassarre, *Il cortegiano* (1528) (any modern edition); a modern transl. is available by George Bull, *The Book of the Courtier*
- Plautus, *Menaechmi* (in translation; any edition)
- Bibbiena (Bernardo Dovizi), *La Calandria* (performed 1513): any critical edition, e.g. by G. Davico Bonino
- Ariosto, Ludovico, *La Lena* (performed 1528); any critical edition e.g. ed. Luigina Stefani (Morlacchi, 2013)
- Accademia degli Intronati, *Gl'Ingannati* (1532/37); any critical edition e.g. by Marzia Pieri (Titivillus, 2009) (transl. as *The Deceived*)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Selected secondary reading

- Cox, Virginia, *A Short History of the Italian Renaissance* (London: I. B. Tauris, 2016), esp. chs on 'Identity and the Self', 'Renaissance Man', 'Renaissance Woman'
- Burke, Peter, *Culture and society in Renaissance Italy, 1420-1540* (Cambridge: Polity Press, 1987)
- Ruggieri, Guido, *The Renaissance in Italy. A Social and Cultural History of the Rinascimento* (Cambridge: Cambridge University Press, 2014), ch. 7 on 'Self'
- Andrews, Richard, *Scripts and Scenarios: the performance of comedy in Renaissance Italy* (Cambridge: Cambridge University Press, 1993)
- Farrell, Joseph and Puppa, Paolo, eds, *Cambridge History of Italian Theatre* (Cambridge: Cambridge University Press, 2006) –section on Renaissance theatre

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ITAL0027: The Contemporary Italian Novel (by essay)

Current Convenor(s) (2018-19): Prof Enrico Palandri

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Prof Enrico Palandri

Assessment: UG Assessment: One 5,000-word essay (100%)

PG Assessment: One 6,000-word essay (100%)

Module description

Since the middle of the twentieth century the Italian novel has undergone profound transformations. Each generation of writers tends to take certain themes as its own and to establish stylistic trends: neorealism, experimentalism, new narrativity, 'I cannibali'. Within each generation important alliances are formed with publishing houses and newspapers, new literary magazines are founded, the map of Italian society is redrawn. These groupings tend to be abandoned once individual careers have been established. Each new generation of writers unfailingly accused the older one of provincialism, of being too tied to the national tradition. Occasionally, however, unexpected alliances appeared between young writers and others fifty years older 'I nuovi narratori' and Morante, Moravia, Bilenci; 'I cannibali' and 'Gruppo 63'. The module will examine these changes in relation both to generational differences and to the individual careers of the authors themselves.

Reading List/ Suggested Reading:

Novels form the bulk of the bibliography. However, some texts are offered as historical and theoretical support. The following is a small selection of the novels referred to in the lectures. Students are welcome to propose other texts by the same authors. A longer list of novels and other works will be supplied to students taking the module.

- Alberto Arbasino, *Fratelli d'Italia* (Milan, 1969).
- Nanni Balestrini, *Vogliamo tutto* (Milan, 1971).
- Italo Calvino, *Cosmicomiche* (1965/84).
- *Le città invisibili* (1972).
- *Se una notte d'inverno un viaggiatore* (1979).
- Gianni Celati, *La banda dei sospiri* (1976).
- *Narratori delle pianure* (1985).
- Daniele del Giudice, *Mania* (1998).
- Carlo Emilio Gadda, *La cognizione del dolore* (1963).
- Elsa Morante, *L'isola di Arturo* (1958).
- *Il mondo salvato dai ragazzini* (1968).
- Jarmila Ockayova, *Requiem per tre padri* (Milan, 1998).
- Claudio Piersanti, *Luisa e il silenzio* (Milan, 1997).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Pier Paolo Pasolini, *Scritti corsari* (Milan, 1975).
- *Amado mio* (Milan 1982).
- Giorgio Pressburger, *La legge degli spazi bianchi* (1989).
- *Denti e spie* (1994).
- Leonardo Sciascia, *Il giorno della civetta* (1961).
- Susanna Tamaro, *La testa tra le nuvole* (1989).
- Giuseppe Tomasi di Lampedusa, *Il gattopardo* (1959).
- Pier Vittorio Tondelli, *Altri libertini* (1980).
- *Camere separate* (1989).
- *Michele Mari, Leggenda private*, (2017)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ITAL0031: Marriage and Divorce Italian Style

Current Convenor(s) (2018-19): Dr Carlotta Ferrara Degli Uberti

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Carlotta Ferrara Degli Uberti

Assessment: One 3000 word essay (70%), one short report of 500 words (15%), one in-class presentation of 15 minutes (15%)

PG Assessment: One 6,000-word essay (100%)

Module description

The concept, size and functions of the European family have changed during the XIX and XX century, in relation to the rapid mutations in political, social and economic structures. But they have also been influenced by the process of secularization, the evolution of medical science, then the dissemination of valid methods of contraception. The module will focus on the evolution of conceptions, representations and practices of marriage in Italy from a legal, political and cultural perspective. The debate on the possibility of introducing divorce in the Italian legal system will be followed from the Unification until the referendum of 1974. Topics will include: representations of the family, evolution of gender roles, representations of women, feminism, the influence of Catholicism and Catholic parties, propaganda, the changing attitude toward sexuality. Primary sources such as legal documents, literary materials, films, documentaries, illustrations will be properly contextualized and analyzed.

Reading List/ Suggested Reading:

- Barbagli, Marzio, *Provando e riprovando: matrimonio, famiglia e divorzio in Italia e in altri paesi occidentali*, Il Mulino, Bologna 1996
- Bravo, Anna, *Il fotoromanzo*, Il Mulino, Bologna 2003
- De Grazia, Victoria, *How Fascism Ruled Women. Italy, 1922-1945*, University of California Press, Berkeley-Los Angeles-London 1992
- Ginsborg, Paul, *A History of Contemporary Italy. Society and Politics, 1943-1988*, Palgrave Macmillan 2003
- Lanaro, Silvio, *Storia dell'Italia repubblicana. Dalla fine della guerra agli anni Novanta*, Marsilio, Venezia 1994
- Lombardi, Daniela, *Storia del matrimonio. Dal Medioevo a oggi*, Il Mulino, Bologna 2008
- Lussana Fiamma, *L'Italia del divorzio. La battaglia fra Stato, Chiesa e gente comune 1946-1974*, Carocci 2014
- Scirè, Giambattista, *Il divorzio in Italia. Partiti, Chiesa, società civile dalla legge al referendum (1965-1974)*, Bruno Mondadori, Milano 2007

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Seymour, Mark, *Keystone of the patriarchal family? Indissoluble marriage, masculinity and divorce in Liberal Italy*, in «Journal of Modern Italian Studies», 10/3, 2005, pp. 297-313;
- Seymour, Mark, *Debating Divorce in Italy. Marriage and the Making of Modern Italians, 1860-1974*, Palgrave Macmillan, New York 2006
- Ungari, Paolo, *Storia del diritto di famiglia in Italia (1796-1975)*, Il Mulino, Bologna 2002 (1st ed. 1974)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ITAL0033: English Academic Writing and Translation Skills

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1 or Term 2

Available to Affiliates: Yes – affiliates only module

Available to: Affiliate students who are native-level speakers of Italian.

Provisional Convenor(s) (2019-20): Mr Andrew Campbell

Assessment: one unseen two-hour written examination (100%).

Module description

This module gives students practice of translation from Italian into English and vice versa, and of essay writing in English.

For the translation classes, Affiliate students are allocated to the Final Year language groups to work on a range of texts. One half of each term is spent working on translation from English into Italian, the other half on translation from Italian into English, with different tutors. Students are encouraged to reflect on and discuss problems inherent in the practice of translation.

The essay-writing classes focus on the discussion of topics on which the students will write essays. There will also be scope for discussion of issues generated by the translation classes. Students will engage with different registers and styles of English texts (such as journalistic, formal, popular song, academic and poetry) and different varieties of English (such as regional dialects, slang, and idiomatic phrases). The module also includes a small component of revision of English grammar, and an analysis of the skills required to write a short essay in English, such as how to marshal and present arguments.

Reading List/ Suggested Reading:

Reading list will be available in Moodle at the beginning of term

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

ITAL0034: English Academic Writing and Translation Skills

Current Convenor(s) (2018-19): Mr Andrew Campbell

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2 (Full Year)

Available to Affiliates: Yes- affiliates only module

Available to: Affiliate students who are native-level speakers of Italian.

Provisional Convenor(s) (2019-20): Mr Andrew Campbell

Assessment: one unseen three-hour written examination (100%).

Module description

This module gives students practice of translation from Italian into English and vice versa, and of essay writing in English.

For the translation classes, Affiliate students are allocated to the Final Year language groups to work on a range of texts. One half of each term is spent working on translation from English into Italian, the other half on translation from Italian into English, with different tutors. Students are encouraged to reflect on and discuss problems inherent in the practice of translation.

The essay-writing classes focus on the discussion of topics on which the students will write essays. There will also be scope for discussion of issues generated by the translation classes. Students will engage with different registers and styles of English texts (such as journalistic, formal, popular song, academic and poetry) and different varieties of English (such as regional dialects, slang, and idiomatic phrases). The module also includes a small component of revision of English grammar, and an analysis of the skills required to write a short essay in English, such as how to marshal and present arguments.

Reading List/ Suggested Reading:

Reading list will be available in Moodle at the beginning of term

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Language and Culture (LCUL*) Modules

LCUL0003: Dissertation in Language and Culture

Current Convenor(s) (2018-19): Dr Eleanor Chiari

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Annie Ring

Assessment: One 10,000 words dissertation (100%).

Module description

The purpose of the dissertation is to provide students with the opportunity to pursue independent and in-depth research on a subject of choice. It allows students to specialize in an area according to individual prospective career paths or intellectual interests. The dissertation demonstrates a student's ability to produce a substantial piece of written work, and enhances the skills required to do this: analysis and synthesis, clarity of thought, conciseness, organization and time management. The topic of the dissertation must fall within the discipline range of the BA Language and Culture. It may relate in general terms to the subject area of a module in the degree but it must not replicate work already done on a particular module (including Year-Abroad projects). The topic may be cross-disciplinary and/or multi-lingual in nature, or link two areas for comparison. The topic is subject to the approval of the Programme Convener who will also assist the student in finding an appropriate supervisor in one of the departments linked to the Programme. A dedicated Moodle site will be available for consultation, containing guidance and relevant general materials.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Comparative Literature (LITC*) Modules

LITC0018: Anthropology and Literature

Current Convenor(s) (2018-19): Dr Helene Neveu Kringsbach

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes (SELCS only), subject to space.

Provisional Convenor(s) (2019-20): Dr Helene Neveu Kringsbach

Assessment: • A Power Point portfolio OR 1,500-word book review (40%)
• A 2,500-word essay (60%)

Module description

Socio-cultural anthropology aims to shed light on the ways in which people understand and experience the world cross-culturally, as well as cultural variation in social relations. Anthropology thus gets to the heart of what makes us human, through cross-cultural studies of similarity and difference. This is done by way of long-term fieldwork, followed by ethnographic writing. But ethnographic writing is not simply a description of social life in 'another' cultural context; it is also a narrative that involves 'data' as well as imagination and fiction, and ethnographers draw on literary forms in multiple ways. In addition, a substantial part of anthropological work is done through the collection of life stories and narratives about specific events, and anthropologists have long used literary tools to construct coherent narratives out of their material. Conversely, anthropology has infused fiction with ethnographic material and cross-cultural perspectives on social life. How, then, have Anthropology and Literature shaped each other? And what insights into 'writing culture' may be gained from reading ethnography alongside works of fiction? The module will address these questions by drawing on works of fiction, oral poetry in translation, autobiography, everyday literacy in diverse cultural contexts, plays, anthropological monographs, experimental ethnographic writing, and real as well as fictionalized accounts of fieldwork.

Reading List/ Suggested Reading:

Adichie, C. N. *Americanah*. 2013. Anchor Books.
Behar, R. 2003. *Translated Woman: Crossing the Border with Esperanza's Story*. Boston: Beacon Press.
Bowen, E. S. 1954. *Return to Laughter: An Anthropological Novel*. New York: Random House.
Conrad, J. 1899. *Heart of Darkness*. Blackwood's Magazine.
Ghosh, A. 1992. *In an Antique Land*. Ravi Dayal Publishers.
Gottlieb, A. and P. Graham. 1993. *Parallel Worlds: An Anthropologist and a Writer Encounter Africa*. Chicago: University of Chicago Press.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Gottlieb, A. and P. Graham. 2012. *Braided Worlds*. Chicago: University of Chicago Press.
Gurnah, A. 2002. *By the Sea*. Bloomsbury.
Jackson, M. 2011. *Life Within Limits: Well-being in a World of Want*. Durham: Duke University Press.
Laye, C. 1959 [1953] *The African Child* [Fr. *L'Enfant Noir*]. Fontana Press.
Shostak, M. 2002. *Return to Nisa*. Cambridge: Harvard University Press.
Steinberg, J. 2015. *A Man of Good Hope*. Vintage.
Stoller, P. 2016. *The Sorcerer's Burden: The Ethnographic Saga of a Global Family*. Palgrave Macmillan.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

LITC0019: Dissertation in Comparative Literature

Current Convenor(s) (2018-19):

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Annie Ring

Assessment: 1 x dissertation plan (10%), 1 x dissertation (10,000 words, 90%)

Module description

This module provides students with the opportunity to pursue self-initiated, independent and in-depth research on their chosen topic. The Dissertation demonstrates a student's ability to produce a substantial piece of written work, and enhances the skills required to do this: analysis and synthesis, clarity of thought, concision, organization and project management. The topic of the research project must fall within the discipline range of Comparative Literature. It may relate to the subject area of a module already taken but it must not replicate argument already done on a particular course.

The project takes the shape of independent research under the guidance of a supervisor. It is expected that the student and supervisor will have approximately three hours of contact over the course of the academic year either virtually (e.g. synchronously via Skype or asynchronously via email) or face-to-face to discuss the progress of the work. A dedicated Moodle site is available for consultation, containing guidance and relevant general materials (e.g. research methods, referencing and presentation guidance).

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

LITC0020: Literature and Charisma

Current Convenor(s) (2018-19): Dr Peter Zusi

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes (SELCS only), subject to space.

Provisional Convenor(s) (2019-20): Dr Peter Zusi

Assessment: Essay 1 (1500 words, 40%), Essay 2 (2500 words, 60%)

Module description

Literature both explores and exerts enigmatic forces of attachment. For Max Weber, 'charisma' represented a source of authority that inheres in neither rationality nor tradition but in the mysterious attraction exerted by an 'extraordinary' individual, and was thus close to notions of grace and the sacred. Literature provides a particularly apt medium through which to depict and analyze the subtle power of charisma, which so often resists precise definition.

The course will examine a variety of modes and paradigms through which charisma has featured in European literature from the Medieval period to the 20th century. Particular attention will be paid to 'dark' charisma, which, figured variously as corruption, seduction, or hypnosis, has often lured individuals and communities to act in contrast to the dictates of reason or morality.

Reading List/ Suggested Reading:

Primary works read will include:

Chretien de Troyes, *The Knight of the Cart*

Dante, *The Divine Comedy*

Goethe, *Faust (Part I)*

Charlotte Bronte, *Jane Eyre*

Bram Stoker, *Dracula*

Viktor Dyk, *The Ratcatcher*

Hermann Broch, *The Spell*

Theoretical works will draw upon Immanuel Kant, *Critique of Judgment*; Samuel Coleridge, *Biographia Literaria*; Thomas Carlyl, *On Heroes, Hero-Worship, and the Heroic in History*; Max Weber, 'The Sociology of Charismatic Authority'; and Elias Canetti, *Crowds and Power*.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

LITC0022: Publishing and Comparative Literature

Current Convenor(s) (2018-19): Dr Jakob Stougaard-Nielsen / Ms Elletra Carbone

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Jakob Stougaard-Nielsen / Ms Elletra Carbone

Assessment: 1 x written publishing proposal (1000 words, 10%) - group work assessment
1 x group oral presentation (10 minutes, 10%) - group work assessment
1 x written publishing project (a total of 2500 words per student, 70% split into a co-written introduction [500 words, 20%), individual essay (2000 words, 50%) - one mark will be given to individual students for the assessment of which 20% is based on group submission,
1 x [individually authored] reflective essay (500 words, 10%)

Module description

Comparative Literature and Publishing is designed to provide literature students with essential knowledge about the publishing industry with a specific focus on the UK. It combines a historical approach on the development of the book industry with practical knowledge on modern-day practices of how to initiate, produce and sell books. The course will be taught through a combination of lectures, practice-oriented seminars and panel discussions with invited guest speakers from the publishing industry. Students will learn to use the industry-leading publishing software (InDesign) and understand data from relevant databases (such as Nielsen BookScan). Working individually and in groups, they will leave the course having designed, pitched and produced their own publishing design project.

Reading List/ Suggested Reading:

- Banou, C. (2017). *Re-inventing the Book: Challenges from the Past for the Publishing Industry*. Cambridge, MA: Chandos Publishing.
- Bowman, K. (2004). *Systems Analysis: A Beginner's Guide*. Basingstoke: Palgrave Macmillan.
- Brown, S. (ed.) (2006). *Consuming Books: The Marketing and Consumption of Literature*. Abingdon: Routledge.
- Feather, J. (2003). *Communicating Knowledge: Publishing in the 21st century*. Munich, K.G. Saur.
- Feather, J. (2006). *A History of British Publishing*. London: Routledge.
- Gordon, J. et al. (2006). *Learn Adobe InDesign CC for print and digital media publication*. Adobe Press.
- Greco, A. N. et al. (2014). *The Book Publishing Industry*. New York and London: Routledge.
- Schreibmann, S. and Seimens, R. (2007). *A Companion to Digital Literary Studies*. Malden, MA: Blackwell Publishing.
- Schreibmann, S. et al. (2004). *A Companion to Digital Humanities*. Malden, MA: Blackwell Publishing.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Squires, C. (2007). *Marketing Literature: The Making of Contemporary Writing in Britain*. Basingstoke: Palgrave Macmillan.
- Thompson, J. B. (2012). *Merchants of Culture: The Publishing Business in the Twenty-first Century*. Cambridge: Polity.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

LITC0026: Imagined Children: The Child in Fiction

Current Convenor(s) (2018-19): Dr Kate Foster

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes (SELCS only), subject to space.

Provisional Convenor(s) (2019-20): Dr Kate Foster

Assessment: 1 x assignment (3,000 words, 100%)

Module description

The child in fiction is a powerful symbol with much to say about attitudes towards children and childhood, the state of the world, and the anticipated future. Coming-of-age tales travel through childhood on the path to maturity, and to the adult self. The power and potential of the imagined child is reflected in the close relationship between fiction and evolving cultural and social discourses, and in an extensive and rich history of critical and scholarly engagement with the child in the text.

In this module, we will explore this heritage alongside past and contemporary representations of children and childhood through a selection of scholarly works and primary texts. Reading across eras and cultures, we will consider texts in context, and explore the universality of the child image. Seminar topics will include the evolution of child tropes, the child as narrator, and themes of childhood, memory and identity. From the development and significance of the child image in fiction for adults, we will move on to consider the idea of children's literature, and to analyse primary texts written for a child audience.

For the module assignment, students will work in consultation with the tutor to develop their own research, through the structured development of research topics including assignment planning and in-class research presentations. Seminars will emphasise student participation, and will include opportunities for students to present on and discuss examples of the child image from different literary traditions. In preparation for the module, students are encouraged to reflect on the role of the child in the literature and literary traditions with which they are familiar, and be ready to bring these examples into class discussions.

Suggested preparatory reading:

Alryyes, Ala A., *Original Subjects: The Child, the Novel, and the Nation*. Cambridge: Harvard University Press, 2001.

Arizpe, Evelyn, and Gabrielle Cliff Hodges, eds. *Young People Reading: Empirical Research Across International Contexts*. London, New York: Routledge, 2018.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Berry, Laura C., *The Child, the State, and the Victorian Novel*. Charlottesville: University Press of Virginia, 1999.

Foster, Kate. *Chinese Literature and the Child: Children and Childhood in Late-Twentieth Century Chinese Fiction*. Basingstoke: Palgrave Macmillan, 2013.

Gavin, Adrienne E., ed. *The Child in British Literature: Literary Constructions of Childhood, Medieval to Contemporary*. Basingstoke: Palgrave Macmillan, 2012.

Goodenough, Elizabeth, Mark A. Heberle, and Naomi B. Sokoloff, eds., *Infant Tongues: the Voice of the Child in Literature*. Detroit: Wayne State University Press, 1994.

Hurst, Mary Jane. *The Voice of the Child in American Literature*. Kentucky: University Press of Kentucky, 1990.

Jenkins, Henry, ed., *The Children's Culture Reader*. New York; London: New York University Press, 1998.

Lesnik-Oberstein, Karin, *Children in Culture: Approaches to Childhood*. Basingstoke: Macmillan Press, 1998.

—- *Children's Literature: Criticism and the Fictional Child*. Oxford, New York: Oxford University Press, 1994.

Pifer, Ellen, *Demon or Doll: Images of the Child in Contemporary Writing and Culture*. Charlottesville: University Press of Virginia, 2000.

Rose, Jacqueline. [1984] *The Case of Peter Pan or The Impossibility of Children's Fiction*. Philadelphia: University of Pennsylvania Press, 1993.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

LITC0029/LITCXXX4: (New Module) Life Writing, Autofiction, Fictional Autobiography: Texts and Theories

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Emily Baker (New Staff Member)

Assessment: 1 x assessed essay (2,500 words, 40%); 1 x assessed essay (3,500 words, 60%)

Module description

This module will introduce students to theories and texts of life writing, autofiction, fictional autobiography and writing as a 'singular voice' from a variety of contexts. The politics of early autobiography will be examined with reference to Juan Francisco Manzano's *The Life and Poems of a Cuban Slave*; we will discuss Helene Cixous' 'écriture féminine' and Clarice Lispector's *The Passion* according to G.H. which inspired it; Barthes' 'The Death of the Author' will be used to think through issues surrounding the work of the pseudonymical Elena Ferrante; texts and theories of 'autofiction' by Serge Doubrovsky will be compared to subsequent trends in fictional autobiography including examining *Diary of the Fall* by Michel Laub as a means to engage with Jean-Luc Nancy's notion of writing as a 'singular voice'.

Reading List/ Suggested Reading:

Reading list will be available in Moodle

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Portuguese (PORT*) Modules

PORT0008: Advanced Portuguese

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Joana Jacob Ramalho

Assessment: UG Assessment: 3-hour desk exam with components of Grammar, Writing, Translation into Portuguese and Translation into English (50%); Oral Exam (20%); Coursework (30%). The coursework consists of 1 grammar quiz, 1 oral presentation, 1 writing exercise, 1 translation into Portuguese and 1 translation into English. The breakdown for coursework marks is 6% for each component. There will be extra formative assignments for each skill.

Module description

This module is designed for students who have had exposure to Intermediate Portuguese (PORT0005) and, typically, spent several months in Brazil, Portugal or another Lusophone country on their Year Abroad. Native speakers of Portuguese may be present in the classroom. The module is aimed at developing speaking, reading, writing and translating skills in Portuguese to an advanced level of ability and help students gain further insight into aspects of the culture of Portuguese-speaking countries. Proficiency in Portuguese is consolidated at Level B2 of the Common European Framework of Reference for Languages (CEFR), with aspects of Level C1 also explored. You will expand your vocabulary and learn to use increasingly complex sentences and structures, as well as idioms, expressions and colloquialisms. Both the Brazilian and European Portuguese variants are covered, and aspects of Luso-African and Luso-Asian culture will be explored. Students are encouraged to establish connections with the materials studied on final-year PORT* content modules. By the end of the module, we expect students to be fluent in one of the world's most widely spoken languages, and highly skilled in translating literary and non-fiction texts in a variety of registers.

Course materials:

Your tutor will use a combination of online resources, grammars, books, poems and other materials. You are asked to bring the following book to class:

- Hermínia Malcata e Renato Borges de Sousa, *Hoje em Dia...*, Lisbon: Lidel, 2016. ISBN-10: 9897521852; ISBN-13: 978-9897521850 (we recommend that you purchase this book for use in class and at home).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

PORT0009: Portugal and Its Empire in the 20th Century: Trajectories and Memories

Current Convenor(s) (2018-19): Dr Zoltan Biedermann

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Zoltán Biedermann

Assessment: UG: one 2,500 word essay (40%); and one 3,000 word essay (60%).

For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%).

PG: one 6,000 word essay (100%).

Module description

This module explores the colonial and post-colonial cultural production of the Lusophone world in the 20th and 21st centuries. The first third of the course engages with Portugal, its empire under the Salazar regime, and how it appropriated the Luso-tropicalist theories of the Brazilian sociologist and historian Gilberto Freyre. We will learn about the regime's scramble for Africa, its management of internal dissent and migration, its position with regard to World War II, and its adoption of Lusotropicalism as a state ideology for the shaping of a Lusophone Atlantic world. We then move to the different ways in which African intellectuals responded through adoption, adaptation or outward rejection, leading up to the idea of an armed struggle for independence. The final third of the course explores the memory of Empire in post-1974 Portugal and its former colonies. We will discuss the problem of those who returned from Africa and those who stayed, the ways in which the memory of the colonial wars made its way (or not) into Lusophone literary and film cultures, and the recent development of South-South connections that bypass Portugal and (re)connect Africa directly with Brazil. Along the way, we will watch and discuss a number of films, read some wonderful books, and – time permitting – explore the current boom of post-colonial artwork dealing with the trauma of colonial war.

This module is taught in English, but an intermediate level of Portuguese is key for an understanding of many of the materials.

Reading List/ Suggested Reading:

Preparatory viewings: (if you wish to start thinking about the topic):

- *Ei-los que partem* (5-part historical documentary on Portuguese emigration): https://www.youtube.com/watch?v=D_RG3d_y-RU
- *Fantasia Lusitana* (2010, dir. João Canijo): <https://www.youtube.com/watch?v=cAtTwRnjXyQ>
- *A Costa dos Murmúrios* (2004, dir. Margarida Cardoso): <https://www.youtube.com/playlist?list=PLgjYZ30AaBCAZZQ3cQ0ciXLEX2CtuApDr>

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- *Tabu* (2012, dir. Miguel Gomes) DVD available in the Department

Preparatory Reading and Primary Texts:

- David Birmingham, *A Concise History of Portugal*, Second Edition (Cambridge: CUP, 2003).
- Gilberto Freyre, *Casa Grande e Senzala* (1938)
- Luís Bernardo Honwana, *Nós Matámos o Cão-Tinhoso* (1964)
- Mia Couto, *Terra Sonâmbula* (1992)
- José Eduardo Agualusa, *Nação Crioula* (2002)
- Isabela Figueiredo, *Caderno de Memórias Coloniais* (2009)

The full syllabus, including references and links to many more texts and visual materials, will be available on Moodle. Students are encouraged to watch the online materials and, once they have an idea of where their interests are, purchase some of the primary literature. The most relevant secondary materials will be made available online and in the library. Please contact the tutor with any questions before you purchase materials.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

PORT0010: Short Fiction and the Making of Modern Brazil

Current Convenor(s) (2018-19): Dr Ana Claudia Surian Da Silva

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Ana Claudia Surian Da Silva

Assessment: a foreword of a group of *crônicas* or *short stories* (2000 words, 30%), one long translation and commentary of a short story (2000 words, 35%), one essay (2000 words, 35%)

Module description

This module provides an opportunity to develop knowledge of the Brazilian *crônica* and short story as short narrative genres, based on certain principals of composition and historical reception. It will explore key concepts of narrative theory and the relationship between literature and journalism. A chronological overview of the short story and *crônica* will be provided with a focus on the most prominent Brazilian *cronistas* and short story writers from the 1870's to the present. The module will offer a historical and literary framework for the critical exploration of the set texts, as it aims to trace the development of short fiction considering its relationship to major themes, events in post-colonial Brazilian history.

This module emphasises a research-based approach to teaching and learning, by requiring students to consult and critically engage with a diverse range of primary sources (newspapers, magazines, first editions, anthologies, online editions), and by developing translation skills of specific texts, as part of their assessment. Students will be encouraged to find their own primary materials of choice to write their essays.

It will be taught in weekly sessions, which will combine a one-hour lecture in Portuguese and a one-hour seminar in English or Portuguese. Lectures will engage with a particular author, topic, theoretical issue or historical moment and introduce the framework for the seminar discussion. Seminars will consist of close reading of set texts, small group activities, and workshops.

Aims of the module:

- to familiarise students with a range of cultural, historical, theorised and stylistic approaches to reading short stories and *crônicas*
- to develop a variety of techniques for the analysis of short fiction
- to reflect on the short story and *crônica* through a diachronic perspective that makes it possible to understand the diversity in the production of short fiction in Brazil
- to develop an understanding of short fictional forms, their history and how this is connected to theme, cultural and social conditions, language and location
- to explore the boundaries between fiction and journalism

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- to develop research skills through the examination of the different means through which short fiction is published, such as newspapers, magazines, anthologies and online editions

Preparatory Reading and Set Texts

- Abreu, Caio Fernando, *Pedra de Calcutá*, Editora Alfa-Omega, 1977.
- Azevedo, Arthur, *Chroniquetas, A Estação*, 1885-1889, in *A Estação*: <http://bndigital.bn.gov.br/hemeroteca-digital/>
- Barreto, Paulo (João do Rio), *A alma encantadora das ruas / The Enchanting Soul of the Streets*, Editora Cidade Viva, 2010.
- Kucinski, Bernardo, *Você vai voltar para mim e outro contos*, Cosac Naify, 2014
- Lispector, Clarice, *A descoberta do mundo: crônicas*, Rocco, 1999/ *Discovering the World*, Carcanet, 1992.
- Machado de Assis, *Contos fluminenses*, 1869 ('Miss Dollar', 'Confissões de uma viúva moça').
- Machado de Assis, *Crônicas* ('Aquarelas', 30 de outubro de 1859; 'Notas Semanais', 4 de agosto de 1878; 'Bons Dias!', 11 de maio de 1888, 19 de maio de 1888; 'Balas de Estalo', 4 de julho de 1883, 'A Semana', 16 de outubro de 1892).
- Machado de Assis, *Páginas recolhidas*, 1899 ('O caso da vara').
- Machado de Assis, *Papéis avulsos*, 1882 ('O espelho').
- Machado de Assis, *Relíquias de casa velha*, 1906 ('Pai contra mãe').
- Machado de Assis, *Várias histórias*, 1896 ('A causa secreta').
- Machado, Ana Maria, *Contos*, Objetiva, 2012.
- Mariconi, Italo (org.), *Os cem melhores contos brasileiros do século*, Objetiva, 2001.
- Rosa, Guimarães Rosa, *Primeiras estórias*, Nova Fronteira, 2005.
- Reis, Maria Firmina dos "A escrava", in *Úrsula*, Editora Mulheres, 2004.
- Ruffato, Luiz (org), *Nos idos de março*, Geração Editorial, 2014.
- Santos, Joaquim Ferreira dos (org.), *As cem melhores crônicas brasileiras*, Objetiva, 2007.
- Telles, Lygia Fagundes, *Seminário dos ratos*, Livraria José Olympio Editora, 1977.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Scandinavian (SCAN*) Modules

SCAN0025: Nordic Politics and Society

Current Convenor(s) (2018-19): Dr Mart Kuldkepp

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L5

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Mart Kuldkepp

Assessment: UG: one unseen two-hour written examination (60%); and one 2500 word essay (40%).

PG: one assessed 6000 word essay (100%).

Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%).

Term 2 only: Term 2 module is assessed by both essay and examination. In order to allow students full coverage of the module, the deadline for submission of the essay is the beginning of Term 3. In practice, this will leave no or, at best, limited time to receive feedback on the essay before the examination.

Module description

The Nordic countries have often been regarded as 'model' societies, famous for their high levels of economic prosperity, social equality and political stability. We will discuss the historical roots of this distinctive 'Nordic' experience and how it has changed since the end of the Cold War, as the Nordic countries have needed to adopt to new regional, Europe-wide and global developments. This historical introduction will be followed by a thematic examination of contemporary Nordic societies in a comparative perspective, looking at the varied legacies of the 'Nordic model'. Topics to be covered include Nordic foreign and security policy, domestic politics and the rise of the populist right, immigration and integration, crime and justice, gender equality, environmentalism and Nordic co-operation. It should be noted that a focus on the Nordic countries will also provide a new perspective on some of the most important developments affecting the whole of Europe over the last 25 years.

Reading List

A full reading list will be provided at the start of the course.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0030: Advanced Danish

Current Convenor(s) (2018-19): Dr Anne Grydehoj

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Anne Grydehoj

Assessment: one unseen three-hour written examination (50%); one oral examination (30%); and coursework (20%).

Module description

The module aims to: build on and improve students' existing language skills, taking students up to a level of near-native proficiency in all four language skills: speaking, understanding, writing and reading; enable the students to express themselves in clear, concise, coherent, fluent, and linguistically and grammatically correct Danish.

A high level of student autonomy will be expected, and the module will to a large extent consist of students' own work. Weekly assignments to be completed at home will be given and the feedback to these will constitute an essential part of the work of perfecting students' language competence.

Reading List/ Suggested Reading:

Texts: No textbook is required for the module; instead, a variety of authentic materials will be used.

Grammar: It is recommended that students own a copy of R Allan, P Holmes & T Lundskær-Nielsen, *Danish. An Essential grammar* (Routledge 2000).

Dictionaries: It is recommended that students own a Danish dictionary such as Politiken's *Nudansk Ordbog*. Students will occasionally need to consult H Vinterberg & C A Bodelsen, *Dansk-engelsk ordbog* (Gyldendal) and B Kjærulf Nielsen, *Engelsk-dansk ordbog* (Gyldendal), which can be found in the library.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0031: Advanced Swedish

Current Convenor(s) (2018-19): Ms Annika Lindskog

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Annika Lindskog

Assessment: one unseen three-hour written examination (50%); one oral examination (30%); and coursework (20%).

Module description

The course has three main aims:

- To develop a high proficiency in Swedish – including expanded vocabulary, grammatical security, and awareness of different styles, text types, and registers.
- To develop knowledge and understanding of Swedish society and culture, through study of particular issues and texts.
- To develop awareness of language learning processes at an individual level and its place in society.

Reading List/ Suggested Reading:

Students joining this course in the autumn should prepare by reading (at least) one novel (or play) by one of the most significant Swedish authors pre-1950 either while on the year abroad or over the summer. If you are unsure what to read, please email the tutor. There will be an additional task set for the first session, which will be communicated either via Moodle or email at the end of the summer.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0032: Advanced Norwegian

Current Convenor(s) (2018-19): Ms Elettra Carbone

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Elettra Carbone

Assessment: one unseen three-hour written examination (50%); one oral examination (30%); and coursework (20%).

Module description

The aim of this module is to develop skills in the reading and comprehension of mainly bokmål to near native proficiency and to raise the learner's awareness of foreign language learning processes and strategies. During the module the students will be exposed to different types of original fictional and non-fictional texts and materials, including articles, literary texts, TV debates, films, and speeches. Students will reflect on the differences and similarities between different genres and will gradually be able to imitate different styles and registers.

Oral proficiency will be developed via individual presentations and class discussions of topics dealing with contemporary Norwegian issues and other issues of interest to members of the group. Student participation is essential.

Reading List/ Suggested Reading:

The following grammar will be used for grammar revision: Carbone, Elettra and Guy Puzey, 2018. *Norwegian Tutor: Grammar and Vocabulary Workbook: Advanced Beginner to Upper Intermediate Course*. London: Hodder & Stoughton.

No other textbook is required. The tutor will provide a variety of materials, including newspaper and magazine articles, passages from novels and short stories, previous exam papers and Norwegian films.

Dictionaries

All students must own a good Norwegian-English and English-Norwegian dictionary. One of the dictionaries must indicate the gender of Norwegian nouns. We recommend *Engelsk-norsk blå ordbok*, published by Kunnskapsforlaget. The latest edition is from 2007.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0033: Advanced Modern Icelandic

Current Convenor(s) (2018-19): Ms Helga Luthersdottir

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Helga Luthersdottir

Assessment: one unseen three-hour written examination (50%); one oral examination (30%); and one assessed coursework in the form of language portfolio (20%)

Module description

Advanced study of the modern Icelandic language for students doing a BA degree in Icelandic who will have spent their third year in Iceland. The student will be instructed in the practical use of the language, as well as trained in a variety of registers. For this purpose, a variety of texts from a number of subject areas and time periods will be studied. Teaching will be conducted entirely in Icelandic, and the students will be required to submit written work on a regular basis as well as participate actively in class discussions.

Reading List/ Suggested Reading:

- Íslenska 1, kennslubók fyrir framhaldsskóla
- Ásta Svavarsdóttir and Margrét Jónsdóttir, *Íslenska fyrir útlendinga*. Kennslubók í málfræði (1988 or later).
- Ásta Svavarsdóttir, *Æfingar með enskum glósum og leiðréttingalyklum við bókina 'Íslenska fyrir útlendinga'* (1993 or later).
- Selected novel (TBD)

Dictionaries

- ISLEX Orðabókin (<http://islex.hi.is/>)
- *Íslensk-ensk ensk-íslensk vasaorðabók* (Forlagið 2012)
- Árni Böðvarsson, *Íslensk orðabók handa skólum og almenningi* (1988).
- Jón Hilmar Jónsson, *Orðastaður. Orðabók um íslenska málnotkun* (1994).

Reference reading

- Jón G Friðjónsson, *Forsetningar í íslensku* (1988).
- Jón G Friðjónsson, *Mergur málsins. Íslensk orðatiltæki, uppruni og notkun* (1993).

Other texts will be announced in class.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0034: Advanced Project Work in Danish, Norwegian or Swedish

Current Convenor(s) (2018-19): Ms Elettra Carbone / Ms Annika Lindskog/Dr Anne Grydehoej

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Ms Elettra Carbone

Assessment: Portfolio (100%)

Module description

The module aims to expand the vocabulary, oral skills and written skills of students who already have a high level of fluency and proficiency in their chosen language. It is designed to challenge all students at their individual level and give them the maximum opportunity to develop their own strengths within the framework of the module, while at the same time give the students the opportunity to undertake a longer and more in-depth study of a specific topic that relates to their main language.

The module comprises of individual language work on a topic set by the module tutor each year. The primary skills to be practised are reading, oral ability, and writing. The outcome of the module will be a portfolio of written work (3 pieces with a combined length of min.1500 words, and 1 longer piece of about 1500-2000 words) and one or more oral presentation/s throughout the module

Topics can include, but are not limited to, modern literature, current social issues, cultural reviews, or a philosophical or academic debate, and should be chosen with the abilities and talents of the class and the individual students in mind. As a guide, a minimum of the equivalent of five book-length texts should be read as basis for the project.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0035: Translation from the Scandinavian Languages

Current Convenor(s) (2018-19): Dr Claire Thomson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Claire Thomson

Assessment: Three coursework/translations (40%), Exam (60%)

Module description

A distinctive advantage of learning a Scandinavian language is the ability to translate into English from all three (Danish, Norwegian, Swedish). This module is designed to (a) provide practice in translation from the three languages, (b) identify strategies for using knowledge of one Scandinavian language to develop comprehension of the other two, and (c) introduce translation theory and apply it to practical translation tasks. The module is timetabled for one hour per week throughout the academic year, in order to provide ample time to develop skills. The first five weeks focus on translation theory, using a range of authentic translations to identify approaches most relevant in the Scandinavian context. Thereafter, classes cover a range of text-types and genres across the three languages, organised in three language-specific blocs of five weeks each. The module is team-taught by language specialists and with occasional guest appearances from practising Scandinavian-English translators. Students may be able to attend events relating to translation throughout the year, including one or more briefing sessions on translation careers and technological tools for translators.

Reading List/ Suggested Reading:

Baker, M. (2011). *In Other Words: A Coursebook on Translation*. London: Routledge.

Venuti, L. (ed.) (2004 and various editions). *The Translation Studies Reader*. London: Routledge.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0036: Dissertation in Scandinavian Studies

Current Convenor(s) (2018-19): Dr Haki Antonsson

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Haki Antonsson

Assessment: 10,000 word essay (100%)

Module description

The dissertation is a compulsory element of the Scandinavian Studies degree. It is an original academic work on a topic completely of your choosing. You can write on any topic you like (so long as a staff member is willing to supervise it) but are encouraged to write on a topic relating to your specialism (the language, literature, culture, history etc. of the Scandinavian country you have focused on during your studies).

Students decide on a topic and find a supervisor by the end of the first term of their final year. They then research their project over the remaining part of their final year and submit their dissertation as per deadline.

Writing a dissertation gives you an opportunity to pursue a topic of interest to you in depth; to produce work that is based on original research; and to develop your research techniques and skills in academic writing. It can be one of the most satisfying parts of the degree and you can use it to draw together knowledge you have acquired over the course of your studies. A successful dissertation may well form the starting point for further, more independent work at the postgraduate level, and it will be seen as an important indicator of an aptitude for research

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0037: Crime and Small Communities in Nordic Literature

Current Convenor(s) (2018-19): Ms Helga Luthersdottir

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Helga Luthersdottir

Assessment: UG Assessment: One coursework essay of 4,000 words (100%).

PG Assessment: One coursework essay of 4,000 words (100%).

Module description

The module works with the idea of “crime literature” as a mode of reading rather than as a specific literary genre. The focus is on the effects of crime on small communities as presented in Icelandic and other Nordic literature predominately from the modern period, including Nordic noir. All assigned readings are in English, although students are welcome to read the texts in the source languages. No prior knowledge of Nordic languages or literature is required.

Reading List/ Suggested Reading:

Because SCAN0037- Crime and Small Communities in Nordic Literature is a special topics module, primary readings, as well as topic-specific secondary readings reflect the specific topic to be offered and will be selected by tutor each time the module is offered. Reading lists for 2019/20 academic year will be made available through Moodle. All readings are in English although students are welcome to read the texts in the source language.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0040: Advanced Old Norse

Current Convenor(s) (2018-19): Dr Erin Goeres

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Erin Goeres

Assessment: UG Assessment: one unseen three-hour written examination (70%) and one 2500-word essay (30%)

PG Assessment: One 3,000-word essay (50%) and one three-hour written examination(50%)

Module description

This module forms the logical continuation of Intermediate Old Norse and will combine advanced translation with the in-depth analysis of four set texts. The first term will focus on *Egils saga* and its place within the wider context of the *Íslendingasögur*, *konungasögur* and *skáldasögur*. The second term will focus on the poems *Eiríksmál*, *Hákonarmál* and *Lokasenna*.

Reading List/ Suggested Reading:

Reading lists will be provided for the individual texts, but students are strongly advised to read the entirety of *Egils saga* in translation (available in Penguin Classics, The Complete Sagas of Icelanders or similar) before the start of term. The primary text that will be used for translation will be Bjarni Einarsson's edition, *Egils saga* (London, 2003). [Download here](#)

A useful introduction to *Egils saga* may be found in any of the following:

- Jesse Byock, 'Social Memory and the Sagas: the Case of Egils saga', *Scandinavian Studies* 76:3 (2004), pp. 299-316
- Margaret Clunies Ross, 'The Art of Poetry and the Figure of the Poet in *Egils saga*', in *Sagas of the Icelanders: A Book of Essays*, ed. John Tucker (New York, 1989), pp. 126-45
- William Sayers, 'Poetry and Social Agency in *Egils saga Skalla-Grímssonar*', *Scripta Islandica* (1996), pp. 29-62
- John Hines and Desmond Slay, ed., *Introductory Essays on Egils saga and Njáls saga* (London, 1992)

Useful reference works:

- Carol J. Clover and John Lindow, ed., *Old Norse-Icelandic Literature: A Critical Guide* (Ithaca, NY, 2005)
- Rory McTurk, ed., *A Companion to Old Norse-Icelandic Literature and Culture* (Oxford, 2005)
- Philip Pulsiano et al, ed., *Medieval Scandinavia: An Encyclopedia* (London, 1993).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0041: The Vikings in Europe

Current Convenor(s) (2018-19): Dr Haki Antonsson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Haki Antonsson

Assessment: UG Assessment: one unseen three-hours written examination (70%) and one 2500-word essay (30%)

PG Assessment: One 3,000-word essay (50%) and one three-hours written examination(50%)

Module description

The module will focus on the impact the Vikings had on European society ca. 800-1050. Additionally, the emergence of “new societies” as a result of Viking exploration in the North Atlantic will be examined. Geographically the module will include Continental Europe, the Insular world, the North Atlantic colonies and Russia. Particular emphasis will be placed on a close examination of the various source-categories relevant to the study of the Vikings in Europe. These sources were produced both from within and outside Scandinavia and include, inter alia, written sources, archaeological evidence, numismatics and place-names.

Reading List/ Suggested Reading:

- *The Oxford Illustrated History of the Vikings*. Ed. Peter Sawyer (2001)
- *The Viking World*. Ed. Stefan Brink & Neil Price (2008)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0042: Nordic Cinema

Current Convenor(s) (2018-19): Dr Claire Thomson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes

Provisional Convenor(s) (2019-20): Dr Claire Thomson

Assessment: 1 x 2,500 word essay (30%), 1 x 4,000 word project (70%) (Affiliates: 1 x 3,000 word essay (100%))

Module description

The Nordic region has always punched above its weight in cinema history. Directors such as Carl Th. Dreyer, Ingmar Bergman, Lars von Trier, Susanne Bier and Joachim Trier are known worldwide. But the national cinemas of the region are also distinctive in terms of their relationship to Nordic literature and history, their depiction of landscape, and the relationship between cinema and the state (not least the welfare state). This module aims to introduce the student to film studies in the specific context of Nordic cinema. Structured chronologically, the weekly seminars focus on aesthetic and technological turning points in cinema history (such as editing, sound, colour, the digital), examining key films from across the Nordic region. In this way, the module consolidates students' knowledge of the building blocks of film language, while also providing an overview of the development of cinema in Scandinavia. A weekly group screening, introduced by the module tutor, timetabled prior to the seminar, ensures that students have access to sometimes hard-to-find films, and contextualises the films culturally and historically. No knowledge of a Scandinavian language is necessary: all films are subtitled, and there is plenty of reading in English.

Reading List/ Suggested Reading:

Gustafsson, T. and Käätä, P. (eds). 2015. *Nordic Genre Film*. Edinburgh: Edinburgh University Press.

Hjort, M. and Lindqvist, U. (eds) 2016. *A Companion to Nordic Cinema*. London: Wiley-Blackwell.

Larsson, Maria and Anders Marklund (eds). 2010. *Swedish Film: An Introduction and Reader*. Lund: Nordic Academic Press.

Nestingen, A. and Elkington, T. (eds) 2005. *Transnational Cinema in a Global North: Nordic Cinema in Transition*. Seattle: Wayne State University Press.

Soila, T. Iversen, G. and Söderbergh-Widding, A. 1999. *Nordic National Cinemas*. London: Routledge.

Soila, T. (ed.) 2005. *The Cinema of Scandinavia*. 24 Frames. London: Wallflower.

Thomson, C. (ed.) 2006. *Northern Constellations: New Readings in Nordic Cinema*. Norwich: Norvik Press.

Journal of Scandinavian Cinema (Intellect)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0044: Nordic Landscapes

Current Convenor(s) (2018-19): Ms Annika Lindskog

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Annika Lindskog / Ms Elettra Carbone

Assessment: UG Assessment: 1 essay of 1,500 words (30%); 1 project of 3,000 words (70%).
PG Assessment: 1 essay of 6,000 words (100%).

Module description

What is a Nordic landscape? How have conceptions of landscape been perceived, represented, modified and moderated in the Nordic region? What is the function of landscape today, and how has the traditions of landscape and landscape perception influenced life in the Nordic region?

This module takes as its starting point that any landscape never just is, but is continuously appropriated by inhabitants and observers through art, literature, film, and music, as well as through activities such as tourism and policy making. Looking at examples of landscape from historical through to urban landscapes and the built environment, from the romantic and national landscape through to today's environmental and global awareness, and making use of a wide variety of possible texts – novels and poetry, tourist brochures and paintings, runestones and films, black metal and symphonic music, political speeches and travel diaries – the module aims to consider both the physical space and mental concepts of landscape in the Nordic region, tracing representations of and rhetoric around landscape across times and regions.

We will work with both theoretical concepts used in landscape theory and cultural geography, and concrete and local examples through the written, visual, and aural texts, trying to gain an understanding of not only the different approaches to the Nordic landscapes that exist and have existed, but also how these evolved and what impact they have had and still have.

Reading List/ Suggested Reading:

- Andrews, Malcolm: *Landscape and Western Art* (1999)
- Cosgrove, Denis & Daniels, Stephen (eds.): *The Iconography of Landscape* (1988)
- Jones, Michael & Olwig, Kenneth : *Nordic Landscapes* (2008)
- Mitchell, W.J.T. (ed.): *Landscape & Power* (1994)
- Robertson, Ian & Richards, Penny: *Studying Cultural Landscapes* (2003)
- Schama, Simon: *Landscape and Memory* (2005)
- Wylie, John: *Landscape* (2006)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0045: An Extended Essay in Scandinavian Studies

Current Convenor(s) (2018-19): Dr Haki Antonsson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Haki Antonsson

Assessment: one 4000-5000 word essay (100%).

Module description

The extended essay is an original academic work on a topic completely of your choosing. You can write on any topic you like (so long as a staff member is willing to supervise it) but are encouraged to write on a topic relating to your specialism (the language, literature, culture, history etc. of the Scandinavian country you have focused on during your studies). Students decide on a topic and find a supervisor by the end of the first term of their final year. They then research their project over the remaining part of their final year and submit their extended essay as per deadline.

Writing an extended essay gives you an opportunity to pursue a topic of interest to you in depth; to produce work that is based on original research; and to develop your research techniques and skills in academic writing. It can be one of the most satisfying parts of the degree and you can use it to draw together knowledge you have acquired over the course of your studies. A successful extended essay may well form the starting point for further, more independent work at the postgraduate level, and it will be seen as an important indicator of an aptitude for research.

Reading List/ Suggested Reading:

n/a

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0046: Vikings and Valkyries in Contemporary Culture

Current Convenor(s) (2018-19): Ms Helga Luthersdottir

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Helga Luthersdottir

Assessment: one assessed 4000 word essay (100%).

For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)

Module description

Norse myths and medieval sagas have been the source for “popular” cultural trends since the first nationalistic approach of the Romantics in 19th century Europe. Today, such Norse-based representations have established a distinct visual and thematic identity within popular culture transcending national and cultural boundaries. Through study of the source myths combined with theoretical analysis of various popular texts such as fantasy and graphic novels, comic books, film, music, video games and MMORPGs (massively multiplayer online role-playing games), this module will guide students to situate these depictions within a larger theoretical framework of Nordic studies and cultural theory, while simultaneously enabling them to analyse their own relationship with the various representations of the “popular Norse”.

Reading List/ Suggested Reading:

Primary Texts

- Tolkien, JRR. *Lord of the Rings* (any edition). Students are strongly encouraged to read this text prior to start of term
- Larrington, Carolyne (transl.) *The Poetic Edda*. Oxford and New York: Oxford World's Classics, 1996
- Sturluson, Snorri. *Edda*. Transl. Anthony Faulkes. London and Melbourne: Everyman Classics, 1987.
- Gaiman, Neil. *American Gods*. London: Headline Book Publishing, 2001.
- Miura, Kentaro. *Berserk: The Black Swordsman*. Dark Horse Books/Digital Manga Publishing (Vol. 1. 17 Mar 2009)
- Lee, Myung-Jin. *Ragnarok*. Tokyopop Press Inc (Vol. 1. 1 Jun 2004)
- Kirby, Jack, Al Hartley, Joe Sinnott and Don Heck. *The Mighty Thor Marvel Masterworks*(Vol. 1. 10 Aug 2010)
- Heaney, Seamus (transl.). *Beowulf*: New York: Faber and Faber, 2002.
- Holt, Tom. *Expecting Someone Taller*. London: Orbit, 1991
- Byock, Jesse L. *The Saga of the Volsungs*. London and New York: Penguin Classics, 1999.

Films

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- *Thor*. Dir. Kenneth Branagh. USA, 2011. Paramount Pictures and Marvel Entertainment.
- *Beowulf*. Dir. Robert Zemeckis. USA, 2011. Paramount Pictures.
- *Beowulf & Grendel*. Dir. Sturla Gunnarsson. Canada, UK, Iceland, USA, Australia, 2005. Movision, Endgame Entertainment and Beowulf Productions Limited.
- *Outlander*. Dir. Howard McCain. USA and Germany, 2008. Virtual Films, Ascendant Pictures.
- *The 13th Warrior*. Dir. John McTiernan. USA, 1999. Touchstone Pictures.

Secondary Texts

- Edensor, Tim. "Popular Culture, Everyday Life and the Matrix of National Identity." *National Identity, Popular Culture and Everyday Life*. Oxford and New York: Berg, 2002.
- Frith, Simon. "The Cultural Study of Popular Music." *In Cultural Studies*. Lawrence Grossberg, Gary Nelson and Paula A. Treichler (eds.). New York and London: Routledge, 1992, 174-182.
- Brunt, Rosalind. "Engaging with the popular: Audiences for Mass Culture and What to Say about Them." *In Cultural Studies*. Lawrence Grossberg, Gary Nelson and Paula A. Treichler (eds.). New York and London: Routledge, 1992, 69-76.
- Cohen, Jeffrey Jerome. *Monster Theory: Reading Culture*. Minneapolis: U of Minnesota P, 1996.

Additional texts will be introduced as the module progresses.

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0049: Viking-Age Scandinavia A

Current Convenor(s) (2018-19): Dr Haki Antonsson

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Haki Antonsson

Assessment: SCAN0063 is assessed by one unseen three-hour written examination (50%); and two 2,500 word essays (25% each).

SCAN0049 is assessed by 2 essays each of 2500 words (50% each).

For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)

Module description

The module will examine society and culture in Scandinavia in the period ca. 800-1100. Geographically the module will encompass Sweden, Denmark Norway, and the Norse colonies in the North Atlantic (the Faroes, Iceland, and Greenland). In the case of Iceland the time-span will extend to the end of the Commonwealth period (ca. 1262). The principal themes that the module will cover include: the causes of the Viking Age; the development and emergence of the three Scandinavian kingdoms; the nature of the pre-Christian religion; the conversion to Christianity; the development of Church organisation; relation with Europe, in particular the Insular world and the beginning of written culture. Particular emphasis will be placed on presenting and analysing the various source-categories relevant to Viking-Age Scandinavia. These include, for example, runic inscriptions, place-names, archaeological evidence and saga literature.

Reading List/ Suggested Reading:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0063: Viking-Age Scandinavia

Current Convenor(s) (2018-19): Dr Haki Antonsson

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Haki Antonsson

Assessment: SCAN0063 is assessed by one unseen three-hour written examination (50%); and two 2,500 word essays (25% each).

SCAN0049 is assessed by 2 essays each of 2500 words (50% each).

For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)

Module description

The module will examine society and culture in Scandinavia in the period ca. 800-1100. Geographically the module will encompass Sweden, Denmark Norway, and the Norse colonies in the North Atlantic (the Faroes, Iceland, and Greenland). In the case of Iceland the time-span will extend to the end of the Commonwealth period (ca. 1262). The principal themes that the module will cover include: the causes of the Viking Age; the development and emergence of the three Scandinavian kingdoms; the nature of the pre-Christian religion; the conversion to Christianity; the development of Church organisation; relation with Europe, in particular the Insular world and the beginning of written culture. Particular emphasis will be placed on presenting and analysing the various source-categories relevant to Viking-Age Scandinavia. These include, for example, runic inscriptions, place-names, archaeological evidence and saga literature.

Reading List/ Suggested Reading:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0072: Advanced Scandinavian Linguistics

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Anne Grydehoj

Assessment: 1 x essay (1500 words, 30%), 1 x project (3000 words, 70%)

Module description

This module builds on the foundation laid by SCAN1102 Introduction to Linguistics and the Scandinavian Languages, and is aimed at students in their second or fourth year of study. Exploring the structures and usage of the Scandinavian languages in their modern form, the module covers areas such as language form, language meaning and language in context. The module seeks to offer students a theoretical grounding in the broad field of Linguistics and neighbouring disciplines, and a solid introduction to their methods and applications (including the study of speech, dialects and sociolects), with a key feature being cross-linguistic comparison between the Scandinavian languages.

Reading List/ Suggested Reading:

Reading materials and links to articles to be studied in the module will be made available on Moodle. Articles include:

- Braunmüller, Kurt (2002) 'Semicommunication and accommodation: observations from the linguistic situation in Scandinavia', *International Journal of Applied Linguistics*, 12, 1: 1-23
- Drew, Paul (2005) 'Conversation analysis', in Kristine L. Fitch and Robert E. Sanders (eds) *Handbook of language and social interaction* (Mahwah, NJ: Lawrence Erlbaum), pp. 71-102
- Gottlieb, Henrik (2012) 'Phraseology in Flux: Danish Anglicisms beneath the Surface', in Cristiano Furiassi et al. (eds) *The Anglicization of European Lexis* (Amsterdam: John Benjamins), pp. 169-198
- Matras, Yaron and Peter Bakker (2003) 'The Study of Mixed Languages', in Yaron Matras and Peter Bakker (eds) *The Mixed Language Debate: Theoretical and Empirical Advances* (Berlin/Boston: De Gruyter Mouton), pp. 1-20

Literary texts to be studied include extracts from Yahya Hassan Digte (2013), Jonas Hassen Khemiri *Ett öga rött* (2003) and Maria Navarro Staranger *Alle utlendinger har lukka gardiner* (2015).

Additional articles will be introduced as the module progresses.

Suggested background reading:

- Heine, Bernd and Heiko Narrog (eds) (2009) *The Oxford Handbook of Linguistic Analysis* (Oxford: Oxford University Press)
- Kaplan, Robert B. (2010) *The Oxford Handbook of Applied Linguistics* (Oxford: Oxford University Press)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Lundskaer-Nielsen, Tom, Michael Barnes, Annika Lindskog (2005) Introduction to Scandinavian Phonetics (Copenhagen: Alfabet).
- Sinell, Jack (2010) Conversation analysis: An Introduction (Chichester: Wiley-Blackwell)
- Trask, R.L. (1995) Language: The Basics (London: Routledge) (updated version in 2004)
- Vikør, Lars S. (1995) The Nordic Languages: Their Status and Interrelations, 2nd ed. (Oslo: Novus Press)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SCAN0075/SCANXXX2: (New Module) Intermediate Project Work in a Scandinavian Language

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L5/L6

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): TBC

Assessment: 4 x Portfolio Parts (2000 words, 25% each)

Module description

The Intermediate Project Work in a Scandinavian Language provides a module of guided learning for students who have reached the B2 level (CFR) in their target language, and an opportunity to broaden linguistic proficiency in four core areas (reading, writing, translation/grammar, aural) while covering a number of topics and areas connected to the language region. The module also aims to develop communicative skills by setting tasks (both formative and as part of the portfolio assessment) designed to give opportunity for writing different type of texts, constructing audience-targeted material, and engaging with a variety of different practices of language usage.

Reading List/ Suggested Reading:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Spanish and Latin American Studies (SPAN*) Modules

SPAN0034: Spanish Language III

Current Convenor(s) (2018-19): Ms Marga Navarrete/Miss Mazal Oaknin

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L6

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Ms Marga Navarrete Ramirez-Montesinos

Assessment: Final Desk Exam with components of Grammar, Composition in Spanish, Translation into Spanish and Translation into English (50%); Oral Exam (20%); Coursework (30%). The assessed coursework consists of one grammar quiz, one oral presentation, one writing exercise in Spanish, one translation into Spanish, and one translation into English. The breakdown for coursework marks is 6% for each component. In addition to these assessed coursework assignments, there will be other forms of non-assessed formative coursework

Module description

This is an advanced Spanish language module designed for finalists, consolidating level C1 and exploring level C2 of the Common European Framework of Reference for Languages (CEFR). In the Grammar and Communicative Skills classes, you will consolidate your skills acquired in your Year Abroad. You will also improve your language proficiency by carrying out tasks at C2 level (the highest of CEFR levels). Therefore, you will be exposed and will have to use increasingly sophisticated language in a wider variety of contexts and registers. Different varieties of Spanish will be explored. The Translation classes will consolidate your translation competences already acquired in the previous years. You will be encouraged to make connections with your experience in the Year Abroad and broaden your knowledge of Hispanic culture(s).

Reading List/ Suggested Reading:

VV. AA. (2013), Nuevo Prisma C2. **Libro de ejercicios**. Madrid: Edinumen. 160 pages. ISBN:9788498482607. (Please note that Nuevo Prisma C2 has two components, Libro del alumno and Libro de ejercicios. Students are only required to buy the **Libro de ejercicios** as referenced).

VV. AA. (2012), Developing Writing Skills in Spanish. London and New York: Routledge. 372 pages. Hardback ISBN: 9780415590822. Paperback ISBN: 9780415590839. [Digital copy available from UCL library].

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

***Students are required to get a copy of each book** and are expected to bring them to their respective classes.

Reference Grammar (recommended):

VV. AA. (2011, 2013), A New Reference Grammar of Modern Spanish. 5th Edition. Oxon y Nueva York: Routledge. 608 pages. ISBN: 9781444137699. [Digital copy available for temporary download from UCL library, and permanent on-line viewing from UCL library].

VV.AA. (2011), Practising Spanish Grammar. 3rd Edition. London: Routledge. 248 pages. ISBN: 978-1444137705 [Digital copy available from UCL library].

VV.AA. (2014), Gramática de uso del español. C1-C2. Madrid: SM-FSM. 288 pages. ISBN: 9788467521092. [Available for loan from UCL library].

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0035: Spanish: Translation into English 1

Current Convenor(s) (2018-19): Mr Haydn Kirnon

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes – affiliate only module

Available to: Affiliate students who are native-level speakers of Spanish

Provisional Convenor(s) (2019-20): Mr Haydn Kirnon

Assessment: Assessment is based on coursework (50% of the overall grade) and an unseen in-class final exam paper (50% of the overall grade).

Assessment for Term 1 only Affiliates (SPAN0035): Test (50%), coursework (50%)

Module description

This module will introduce you to a range of works by a number of key women writers from the Southern Cone and the Andean region. The module will begin with a consideration of the principal issues at stake in approaching women's writing in Latin America and then focus on specific case studies. We will examine a variety of genres including novel, short story, essay and poetry. We will introduce the historical contexts in which the works have been produced and consider themes such as gender, identity, family, nationhood, modernity and 'race' as well as questions of language and form.

Reading List/ Suggested Reading:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0037: The Literary World of J.L. Borges A

Current Convenor(s) (2018-19): Dr Humberto Nunez-Faraco

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Humberto Nuñez Faraco

Assessment: 1 x 3,000 word essay (40%), Exam (60%) (Affiliates: 1 x 3,000 word essay (100%))

Module description

This module focuses on the work of Jorge Luis Borges, who is widely recognized as the most influential writer in modern Spanish American literature. It seeks to comprehend the complexity of his work, from the nationalistic aspirations of the 1920s to the universality of his mature writing.

N.B. This module is taught in Spanish language (seminars will be held in English).

Methodology:

All classes combine an initial 50-minute lecture followed by a reading seminar or presentation. There will be a 5-minute pause in-between. Students are kindly requested to read in advance the corresponding texts for each week.

Class notes will be posted on Moodle after each lecture/seminar.

Preparatory Reading and Set Texts:

- *El idioma de los argentinos*
- *Ficciones*
- *El Aleph*
- *El informe de Brodie*

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0042: Spanish Film from the 1990s: New Ways of Seeing (II)

Current Convenor(s) (2018-19): Dr Joana De Amil Da Costa Jacob Ramalho

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Joana De Amil Da Costa Jacob Ramalho

Assessment: one assessed 3,000 word essay (40%); and one unseen two-hour written examination (60%). In the exam, students must answer questions on films not studied for the coursework essay.

Module description

This module examines the development of Spanish film from the late 1990s onwards focusing on issues such as gender, migration, genre, the influence of Hollywood and the increasing globalisation of the film industry.

Reading List/ Suggested Reading:

Films (subject to availability):

- *Todo sobre mi madre* (Almodóvar, 1999).
- *Solas* (Zambrano, 1999).
- *Flores de otro mundo* (Bollaín, 1999).
- *The Others/ Los otros* (Amenábar, 2001).
- *Aguaviva* (Pujol, 2005).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0044: Spanish and Latin American Studies: Cultural Dilemmas II

Current Convenor(s) (2018-19): Professor Stephen Hart

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Prof Steve Hart

Assessment: One 3,000 word coursework essay (40%), and one, two hour exam (60%).

For Term 1-only affiliate students: 1 x essay plan (500 words, formative only), 1 x assessed essay (3,000 words, weighting 100%).

Submission deadlines will be communicated to students by SELCS.

Module description

Cultural Dilemmas II analyses the portrayal of social, cultural, political and artistic dilemmas in a selection of Latin American texts, ranging from poetry to novels and films, with particular reference to César Vallejo, *España, aparta de mí este cáliz*; Pablo Neruda, *España en el corazón*; Clarice Lispector, *A Hora da Estrela*; Gabriel García Márquez, *El amor en los tiempos del cólera*; Fernando Meirelles, *Cidade de Deus*; Alejandro González Iñárritu, *Amores perros*; Juan José Campanella, *El secreto de sus ojos*; and Pablo Larraín, *Neruda*.

Reading List/ Suggested Reading:

Arijon, Daniel, *Grammar of the Film Language* (Los Angeles, CA: Silman-James Press, 1976).

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin (eds), *The Post-Colonial Studies Reader* (London: Routledge, 1997).

Auerbach, Erich, *Mimesis* (Princeton: Princeton University Press, 2003).

Bloom, Harold (ed.), *Gabriel García Márquez's Love in the Time of Cholera* (Philadelphia: Chelsea House, 2005).

Bradshaw, Peter, 'The Secret in Their Eyes', *The Guardian*, 12 August 2010.

Bradshaw, Peter, 'Neruda', *The Guardian*, 7 April 2017.

Braudy, Leo, and Marshall Cohen, *Film Theory and Criticism: Introductory Readings* (Oxford: OUP, 1999).

Brenes, C.S., 'Emotions and Theme in *El secreto de sus ojos*', *Journal of Science and Technology of the Arts*, 9.2 (2017), 17-25.

Buckland, Warren, *Film Studies* (London: Hodder and Stoughton, 1998).

Cixous, Hélène, *Reading with Clarice Lispector* (Minnesota: University of Minnesota Press, 1995).

Contemporary Latin American Cultural Studies, eds Stephen Hart and Richard Young (London: Arnold, 2003), pp. 177-89. [Essay on *Amores perros*]

During, Simon, *The Cultural Studies Reader* (London: Routledge, 1999).

*Elena, Alberto, and Marina Díaz López, *The Cinema of Latin America* (London: Wallflower,

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- 2003). [Essay on Amores perros]
- Feinstein, Adam, *Pablo Neruda: A Passion for Life* (London: Bloomsbury, 2005).
- Garwood, Ian, *The Sense of Film Narration* (Edinburgh: Edinburgh University Press, 2015)
[Essay on Amores perros]
- González Echeverría, Roberto, *The Voice of the Masters: Writing and Authority in Modern Latin American Literature* (Austin: University of Texas Press, 1985).
- Hart, Stephen M., *César Vallejo: A Literary Biography* (Woodbridge: Tamesis, 2013).
- *Hart, Stephen, *Gabriel García Márquez* (London: Reaktion, 2010).
- *Hart, Stephen, *Latin American Cinema* (London: Reaktion, 2014).
- Hart, Stephen M. (ed.), *The Cambridge Companion to Latin American Poetry* (Cambridge: CUP, 2018). [Essays on Vallejo and Neruda]
- *Hart, Stephen M., 'Latin American Poetry', in *A Companion to Latin American Literature and Culture*, ed. Sara Castro-Klaren (Oxford: Blackwell, 2008), pp. 426-31.
- A Companion to Latin American Cinema* (Malden, MA: Wiley, 2017), ed. Maria Delgado Stephen M. Hart and Randal Johnson, pp. 408-29. [interview with Pablo Larraín]
- Hayward, Susan, *Key Concepts in Cinema Studies* (London: Routledge, 1996).
- King, John, *Magical Reels* (London: Verso, 2000), 2nd ed.
- Lehman, Peter, and William Luhr, *Thinking About Movies: Watching, Questioning, Enjoying* (Oxford: Blackwell, 2003).
- Martin, Gerald, *Gabriel García Márquez: A Life* (London: Bloomsbury, 2008).
- McGuirk, Bernard, and Richard Cardwell (eds), *Gabriel García Márquez: New Readings* (Cambridge: CUP, 1987). [Essay on El amor]
- Moser, Benjamin, *Why This World: A Biography of Clarice Lispector* (Oxford: OUP, 2009).
- Muir, Stephanie, *City of God* (Stevenage: Auteur, 2008).
- Pastor, Beatriz and Lloyd Davies (eds), *A Companion to Latin American Women Writers* (Woodbridge: Tamesis, 2012). [Essay on Lispector]
- Payne, Judith A., and Earl E. Fitz, *Ambiguity and Gender in the New Novel of Brazil and Spanish America* (Iowa: Iowa University Press, 1993).
- *Podalsky, Laura, 'Affecting Legacies: Historical memory and Contemporary Structures of Feeling in *Madagascar* and *Amores perros*', *Screen*, 44.3 (Autumn 2003), 277-94.
- Santiago, Silviano, *The Space In-Between: Essays on Latin American Culture* (Durham, NC: Duke University Press, 2001).
- *Shaw, Deborah (ed.), *Contemporary Latin American Cinema: Breaking into the Contemporary Market* (Lanham: Rowman & Littlefield, 2007).
- Shaw, Deborah, *The Three Amigos: The Transnational Film-making of Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón* (Manchester: MUP, 2016).
- Skidmore, Thomas E., *Modern Latin America* (New York: OUP, 1992).
- *Smith, Paul Julian, *Amores perros* (London: BFI, 2003).
- Swanson, Philip, *The New Novel in Latin America: Politics and Popular Culture after the Boom* (Manchester: Manchester University Press, 1995).
- *Swanson, Philip, *The Cambridge Companion to Gabriel García Márquez* (Cambridge: Cambridge University Press, 2010). [Essay on El amor]
- Vieira, Else (ed.), *City of God in Several Voices* (Nottingham: CCCP. 2005).
- Weissberg, Jay, 'Neruda', *Variety*, 13 May 2016.
- Wilson, Jason, *A Companion to Pablo Neruda* (Woodbridge: Tamesis, 2008).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0048: The Battle for Memory in the Contemporary Spanish Novel: Part 1, The Transition to Democracy

Current Convenor(s) (2018-19): Dr Gareth Wood

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Gareth Wood

Assessment: 1 x 3,000 word essay (50%), Exam (50%)

Module description

This module will examine the changing ways in which the Spanish Civil War and subsequent dictatorship have been represented in the contemporary Spanish novel. Although Spain's transition from Franco's thirty-six year dictatorship to democracy has been considered a success-story, underlying tension and resentment between the opposing sides of the country's political divide remain. A country in which the defeated of the war were treated as second-class citizens and their dead comrades excluded from official commemoration of the victims clearly has some catching up to do when it comes to national reconciliation. Spain's novelists have reflected this situation through their works, questioning the national silence over the uncomfortable past during the transition to democracy and, in more recent times, joining the national debate on how best to acknowledge both sides of the fratricidal conflict.

Reading List/ Suggested Reading:

The primary phase: the Transition to democracy (0.5 CU)

Primary texts

- Jorge Semprún, *Autobiografía de Federico Sánchez* (1977)
- Carmen Martín Gaité, *El cuarto de atrás* (1978)
- Julio Llamazares, *Luna de lobos* (1985)
- Josefina Aldecoa, *Historia de una maestra* (1990)
- Josefina Aldecoa, *Mujeres de negro* (1994)
- Josefina Aldecoa, *La fuerza del destino* (1997)

A secondary bibliography would include:

- *A New History of Spanish Writing 1939 to the 1990s*, ed. by Chris Perriam and others (Oxford: OUP, 2000), pp. 1-24.
- Paloma Aguilar, *Memory and Amnesia: The Role of the Spanish Civil War in the Transition to Democracy*, trans. by Mark Gordon Oakley (London: Berghahn Books, 2000).
- Raymond Carr, *Spain 1808-1975*, 2nd edn. (Oxford: OUP, 1982), pp. 695-770.
- Helen Graham, *The Spanish Civil War: A Very Short Introduction* (Oxford: OUP, 2005)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

- Jo Labanyi, 'The language of silence: historical memory, generational transmission and witnessing in contemporary Spain', *Journal of Romance Studies*, 9 (2009), 23-35.
- Catherine Orsini-Saillet, 'En torno a una poética de la frontera: Luna de lobos de Julio Llamazres', in *El universo de Julio Llamazares*, ed. by Irene Andres-Suárez and Ana Casas (Neuchâtel: Universidad de Neuchâtel, 1998), pp. 87-103.
- Catherine O'Leary and Alison Ribeiro de Menezes, *A Companion to Carmen Martín Gaité* (Woodbridge: Tamesis, 2008).
- Robert C. Spires, *Beyond the Metafictional Mode - Directions in the Modern Spanish Novel*(Lexington: Kentucky University Press, 1984).
- Jeremy Treglown, *Franco's Crypt* (London: Farrar Strauss Giroux, 2013).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0049: The Battle for Memory in the Contemporary Spanish Novel: Part 2, Democracy Consolidated

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: TBC

Provisional Convenor(s) (2019-20): Dr Gareth Wood

Assessment: 1 x 3,000 word essay (50%), Exam (50%)

Module description

This module will examine the upsurge in Spain after the year 2000 of cultural production which sought to address the country's Civil War and Francoist dictatorship. Taking four distinctive novels, we will scrutinize what became known as a "memory boom", a flood of fiction that sought to re-evaluate how Spaniards have remembered or misremembered their traumatic national past. We will contextualize our discussions within such events as the formation in 2000 of the prominent campaign group la Asociación para la recuperación de la memoria histórica (ARMH) and the electoral victory of José Luis Rodríguez Zapatero, whose Socialist government promulgated what became known as the Ley de Memoria Histórica (2007). We will be asking how the novels under discussion address the challenge of confronting the past with ethical responsibility, how they recover national history from the mists of oblivion or state-sponsored amnesia, and how they strive to find a language fit for the suffering they describe.

Reading List/ Suggested Reading:

Reading lists will be made available at the beginning of term

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0052: The Andean World of JM Arguedas

Current Convenor(s) (2018-19): Dr Humberto Nunez-Faraco

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Humberto Nuñez Faraco

Assessment: UG Assessment: 3000 word coursework essay (40%), unseen 2 hour desk examination (60%).

PG Assessment: 6,000 word coursework essay (100%).

Module description

The Peruvian writer, folklorist and ethnologist José María Arguedas (1911-1969) is not only the most prominent representative of the neo-indigenist literary movement in the Andean region but also one of its most acute interpreters, particularly with respect to the cultural values and traditions of the Quechua communities of his native country. This course explores Arguedas's vivid representation of the Andean world through a careful reading of some of his most important literary and ethnological works. From his early short stories and novels—in which he draws from his own personal experiences among the Indians of the southern sierra—to his insightful essays on the historical development of Andean mestizo culture and society, Arguedas captures the spirit of a people that have endured centuries of oppression and, at the same time, presents a challenging economic model for its social and political survival.

N.B. This module is taught in Spanish (seminar discussions are held in English)

Methodology:

All classes combine an initial 50-minute lecture followed by group discussion (seminar), with a 5-minute pause in-between. Students are requested to read in advance the corresponding texts for each seminar and to bring to class their notes from reading.

Preparatory Reading and Set Texts:

Historical and anthropological essays:

- José María Arguedas, *Formación de una cultura nacional indoamericana* (México: Siglo XXI Editores, 1975). [A selection of key texts]
- *Señores e indios: acerca de la cultura quechua* (Buenos Aires: Calicanto Editorial, 1976). [A selection of key texts]
- *Las comunidades de España y del Perú* (Madrid: Instituto de Cooperación Iberoamericana, 1987). [Extracts]
- *Indios, mestizos y señores*, ed. by Sybilla Arredondo de Arguedas, 3rd edn. (Lima: Editorial Horizonte, 1989).
- *Qepa Wiñaq... Siempre literatura y antropología*, ed. by Dora Sales (Madrid: Iberoamericana; Frankfurt am Main: Vervuert, 2009). [A selection of key texts]

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Narrative:

- José María Arguedas, *Relatos completos* (Madrid: Alianza, 1983). [A selection of key texts]
- *Diamantes y pedernales* (Buenos Aires: Arca/Calicanto, 1977).
- *Yawar Fiesta* (Buenos Aires: Editorial Losada, 1974).
- *Los ríos profundos* (Madrid: Ediciones Cátedra, 2000).

Verse:

- José María Arguedas, 'Tupac Amaru kamaq taytanchisman' ('A nuestro padre creador Tupac Amaru'); 'Katatay' ('Temblar'), in *Katatay*, ed. by Sybila Arredondo de Arguedas (Lima: Editorial Horizonte, 1984).

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0078: Spanish: Translation into English 2

Current Convenor(s) (2018-19): Mr Haydn Kirnon

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes

Available to: Affiliate students who are native-level speakers of Spanish

Provisional Convenor(s) (2019-20): Mr Haydn Kirnon

Assessment: Assessment is based on coursework (50% of the overall grade) and an unseen in-class final exam paper (50% of the overall grade).

Assessment for Term 1 only Affiliates (SPAN0035): Test (50%), coursework (50%)

Module description

The areas covered in term 1 will not overlap with those of term 2.

This is a practical, advanced-level language module designed for native Spanish-speaking affiliate students. It consists of translation from Spanish into English as well as comprehension and discussion of English texts.

The course is based on a weekly, 2-hour class which is split between guided translation, student presentations, and group discussions. Beyond the class, you will be expected to spend a further 4-6 hours per week working on coursework set by the tutor.

The objectives of this course are:

To receive intensive exposure to and practice of high-level English through the medium of translation.

To develop relevant research skills.

To develop the ability to present your findings to your peers (in English) in a clear and engaging way.

Reading List/ Suggested Reading:

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0080: Crime Fictions in Latin America

Current Convenor(s) (2018-19): Dr Claire Lindsay

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Claire Lindsay

Assessment: one essay 3,000 words (40%); and one unseen take-home written examination (60%)

Module description

This module will examine an array of the rich seam of crime fictions from across Latin America: that is, works of narrative fiction, film, and photography that have thematized imagined misdemeanours and/or responded to documented crimes in the region in the twentieth and twenty-first centuries. In doing so, the module will ask a number of conceptual, generic, and historical questions relating to wrongdoing and culture in Latin America: for example, what constitutes crime and criminality in these works?; what is the relationship between law-breaking and the production of literature, cinema, and visual culture?; how have conventions of major (but often also considered 'second-rate') literary or cinematic genres – such as the 'hard-boiled' or 'mystery' forms or the 'heist movie' – been indigenised or hybridised in selected works from across the region? Throughout the module, a number of diverse perspectives on crimes, both public and private, will be considered, as will their different protagonists (detective, perpetrator, and victim); questions of ethics, gender, and reader/spectatorship will also be discussed. In addition to the 2 pieces of summative assessment, students will each be required to give a 10-minute class presentation during the course.

Reading List/ Suggested Reading/Viewing:

Ensayo de un crimen (Luis Buñuel, Mexico 1955)

José Revueltas, *El apando* (1969)

Señorita extraviada (Lourdes Portillo, 2001)

Nueve reinas (Fabián Bielinsky, Argentina 2002)

El Bonaerense (Pablo Trapero, Argentina 2004)

Claudia Piñeiro, *Las viudas de los jueves* (2005)

Tony Manero (Pablo Larraín, Chile 2009)

Juan Gabriel Vásquez, *El ruido de las cosas al caer* (2011)

Selected works of visual culture by Marcelo Brodsky and Teresa Margolles

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[Back to Contents](#)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPAN0084/SPANXXX2: (New Module) Landscape and environment in Latin American Culture

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Emily Baker (New Staff Member)

Assessment: 1 x coursework essay (2,500 words, 40%); 1 x coursework essay (3,500 words, 60%)

Module description

Latin America and the Caribbean contains over fifty percent of the globe's biodiversity, and thus its fate has a strong bearing on the future of the planet. From the perspective of humanity, accelerating environmental changes already—and will increasingly—exacerbate neo-colonial, racialized and gendered inequalities. This module examines a range of twentieth-century Latin American texts, with an emphasis particularly on representations of landscape, or issues relating to ecology and environmental crisis. A range of theories and methodologies associated with the analysis of landscape and the environment will be introduced including: ecocriticism, green studies, world ecological studies, and posthumanist philosophy. The module focuses on primary texts including *Don Segundo Sombra* by R. Güiraldes, *Los pasos perdidos* by A. Carpentier, *La casa verde* by M. Vargas Llosa, *El camino de Ida* by R. Piglia, *Las constelaciones oscuras* by P. Oloixarac, and *Museo animal* by C. Fonseca.

Preparatory Reading:

Guiraldes, Ricardo. *Don Segundo Sombra* (1926).

Kane, Adrian Taylor (ed.). *The Natural World in Latin American Literatures: Ecocritical Essays on Twentieth Century Writings*. McFarland, 2014.

Moore, Jason. *Capitalism in the Web of Life: Ecology and the Accumulation of Capital*. Verso, 2015.

Oloixarac, Pola. *Las constelaciones oscuras* (2015)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPANXXX3: (New Module) Contemporary Catholicisms in Latin American Culture

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Niall Geraghty (New Staff Member)

Assessment: 2 x coursework essay (3,000 words, 50% each)

Module description

This advanced module considers how artists, filmmakers and writers from Latin America have experimented with institutional and popular Catholicism in response to periods of intense political and social upheaval. While the Catholic Church may appear to be monolithic and immutable, students will examine some of the ways in which Catholic aesthetics, theology, doctrine and social teaching have been appropriated, contested, distorted and revolutionized in twentieth- and twenty-first-century Latin American cultural production. By studying select works of poetry, prose, theatre, film and visual art, students will develop close-reading and analytical skills in order to explore the relationship between a range of divergent, hybrid Catholicisms and contemporary culture. To meet these requirements, students will study artistic engagements with some of the following topics: Afro-Caribbean syncretism and theories of transculturation; Andean Catholicisms and modernity; Liberation Theology and revolutionary movements; the Catholic Church and dictatorship; popular religiosity and the emergence of extreme narco-violence; Catholicism, sex and gender. Specific primary texts studied may vary from year to year. While all texts will be studied in an intellectual and sympathetic manner, students should note that certain texts may prove to be distressing, due to their violent content, and/or challenging to those of firm religious beliefs.

Reading List/ Suggested Reading:

Patricio Guzmán, *La cruz del sur* (1991) - FILM. Available at:

<https://gloria.tv/video/Jp4deye1SAPz2yC3UiDi1SHor>

Garrard-Burnett, Virginia, Paul Freston, and Stephen C. Dove eds., *The Cambridge History of Religions in Latin America* (New York: Cambridge University Press, 2016). Available online through the UCL Library. Especially chapters: 11-14, 21, 24, 26, 31, 34, 38, 39

Boff, Clodovis and Leonardo Boff, *Introducing Liberation Theology* (Tunbridge Wells: Burns and Oates, 1987)

Klaiber, Jeffrey L., *The Church, Dictatorships, and Democracy in Latin America* (Eugene: Wipf & Stock, 2009)

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

Lomnitz, Claudio, *Death and the Idea of Mexico* (New York: Zone Books, 2005). Especially the conclusion: 'Conclusion: The Untamable One', pp.483-496

Marzal, Manuel, 'Una hipótesis sobre la aculturación religiosa andina', *Revista de la Universidad Católica*, 2, pp.95-131

Please note: This module description is accurate at the time of publication. Amendments may be made prior to the start of the academic year.

[Back to Contents](#)

SPANXXX4: (New Module) Mayas, Aztecs, and Incas: The Native Peoples of the Americas prior to the Spanish Conquest

Current Convenor(s) (2018-19): N/A

Academic Year: 2019-20

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Adrian Pearce

Assessment: 1 x essay (2000 words, 40%), 1 x essay (2500 words, 60%)

Module description

Of the many complex civilisations to arise in the ancient Americas, three stand out: the Maya of Mexico and Guatemala, with a sophisticated art style and the only true writing system ever to develop in the Western Hemisphere; the Aztecs, the last ancient Mexican civilisation, known for their huge city-on-a-lake of Tenochtitlan and for the mass practice of human sacrifice; and the Incas of Peru, whose rigid state structure and many gold and silver treasures so amazed the Spanish conquistadors. This module studies the states, societies, religions and cultural practices of these peoples, drawing on both a rich corpus of primary sources and a vibrant historical literature

Reading List/ Suggested Reading:

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