SELCS/CMII PG Modules

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

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CMII0005: Performance, Visual Media and Popular Culture in Africa

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

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

Assessment: One 3,000 word essay (100%).

Module description

African social and political life is often expressed sideways through performance and popular expressive forms, from music, dance and plays to radio, film, popular fiction and everyday literacy forms like letters and diaries. This course focuses on a wide range of genres of performance and popular culture in Africa.

The course is designed to give students a sense of how social change on the continent may be understood in fresh ways through creative practices. These practices will be explored in its relation to a wide range of themes including gender, personhood and self, wellbeing and aspirations, intergenerational relations, politics, religious change, and globalization. The also course emphasizes the interrelatedness between different cultural forms by bringing to the fore some of the values running through cultural life within a broader region. For example, how do Nollywood films build on Yoruba popular theatre? To what extent are the principles of West African verbal arts present in Francophone African cinema? What aspects of political life may be explored through music and dance? How have images (photography, film, digital technologies) been appropriated in different social contexts, and for what purposes? How does the appeal of radio in many African contexts relate to the social significance of voice, the unseen, and the world of sounds?

This is an interdisciplinary course with a strong emphasis on anthropological approaches.

The course consists of 10 sessions of 2 hours each, divided between a lecture, a class discussion, and some weeks film extracts on a relevant topic. For the discussion, students are required to familiarize themselves with some of the readings beforehand. Students are given the opportunity to copy a range of relevant films onto their own devices at the beginning of the course (by appointment with the course tutor).

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

Preparatory Reading

Course outline:

1. Introduction – Popular arts in Africa

2. Music & verbal arts

3. Popular music

4. Dance and theatre

5. Everyday literacy

6. Photography

7. Francophone African film

8. Nollywood

9. Radio & TV

10. Fashion OR popular fiction

Key texts:

Barber, K. – ed. 2006. Africa's Hidden Histories: Everyday Literacy and Making the Self. Bloomington: Indiana University Press.

Barber, K. – ed. 1997. Readings in African Popular Culture. London & Oxford: International African Institute & James Currey.

Enwezor, O. 2006. Snap Judgements: New Positions in Contemporary African Photography. Steidl Verlag

Jaji, T. E. 2014. Africa in Stereo: Modernism, Music, and Pan-African Solidarity. Oxford: OUP.

Murphy, D. 2001. Sembene: Imagining Alternatives in Film and Fiction. Oxford: James Currey.

Neveu Kringelbach, H. 2013. Dance Circles: Movement, Morality and Self-Fashioning in Urban Senegal. Oxford: Berghahn.

Schulz, D. 2006. 'Promises of (Im)mediate Salvation: Islam, Broadcast Media, and the Remaking of Religious Experience in Mali.' American Ethnologist, 33(2): 210-229

Vokes, R. – 2012. Photography in Africa: Ethnographic Perspectives. London: James Currey.

White, B. W. 2008. Rumba Rules: The Politics of Dance Music in Mobutu's Zaire. Durham: Duke University Press.

CMII0007: Performance, Visual Media and Popular Culture in Africa

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: N/A

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

Assessment: Two 3,000 word essays, 50% each.

Module description

African social and political life is often expressed sideways through performance and popular expressive forms, from music, dance and plays to radio, film, popular fiction and everyday literacy forms like letters and diaries. This course focuses on a wide range of genres of performance and popular culture in Africa.

The course is designed to give students a sense of how social change on the continent may be understood in fresh ways through creative practices. These practices will be explored in its relation to a wide range of themes including gender, personhood and self, wellbeing and aspirations, intergenerational relations, politics, religious change, and globalization. The also course emphasizes the interrelatedness between different cultural forms by bringing to the fore some of the values running through cultural life within a broader region. For example, how do Nollywood films build on Yoruba popular theatre? To what extent are the principles of West African verbal arts present in Francophone African cinema? What aspects of political life may be explored through music and dance? How have images (photography, film, digital technologies) been appropriated in different social contexts, and for what purposes? How does the appeal of radio in many African contexts relate to the social significance of voice, the unseen, and the world of sounds?

This is an interdisciplinary course with a strong emphasis on anthropological approaches.

The course consists of 10 sessions of 2 hours each, divided between a lecture, a class discussion, and some weeks film extracts on a relevant topic. For the discussion, students are required to familiarize themselves with some of the readings beforehand. Students are given the opportunity to copy a range of relevant films onto their own devices at the beginning of the course (by appointment with the course tutor).

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

Preparatory Reading

Course outline:

1. Introduction – Popular arts in Africa

2. Music & verbal arts

3. Popular music

4. Dance and theatre

5. Everyday literacy

6. Photography

7. Francophone African film

8. Nollywood

9. Radio & TV

10. Fashion OR popular fiction

Key texts:

Barber, K. – ed. 2006. Africa's Hidden Histories: Everyday Literacy and Making the Self. Bloomington: Indiana University Press.

Barber, K. – ed. 1997. Readings in African Popular Culture. London & Oxford: International African Institute & James Currey.

Enwezor, O. 2006. Snap Judgements: New Positions in Contemporary African Photography. Steidl Verlag

Jaji, T. E. 2014. Africa in Stereo: Modernism, Music, and Pan-African Solidarity. Oxford: OUP.

Murphy, D. 2001. Sembene: Imagining Alternatives in Film and Fiction. Oxford: James Currey.

Neveu Kringelbach, H. 2013. Dance Circles: Movement, Morality and Self-Fashioning in Urban Senegal. Oxford: Berghahn.

Schulz, D. 2006. 'Promises of (Im)mediate Salvation: Islam, Broadcast Media, and the Remaking of Religious Experience in Mali.' American Ethnologist, 33(2): 210-229

Vokes, R. – 2012. Photography in Africa: Ethnographic Perspectives. London: James Currey.

White, B. W. 2008. Rumba Rules: The Politics of Dance Music in Mobutu's Zaire. Durham: Duke University Press.

CMII0011: Reframing the Renaissance

Current Convenor(s) (2018-19): Dr Robyn Adams

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Robyn Adams / Dr Matthew Symonds

Assessment: One 4,000 word essay (100%) on a topic of your choice, to be discussed and agreed with the course convenors.

Module description

One of the crucial developments of the period we term 'the Renaissance' or 'early modern' was the rise of a multitude of cultural forms in the vernacular, in contrast to the medieval Latinate world that had gone before. We will look at how these changes developed in different European countries from their origins in Italy to Spain, England and France. As well as charting these key shifts in cultural practice, we incorporate sessions that introduce crucial changes in material practice, focusing on print culture, communication networks, and visual, aural and material culture. These sessions are designed to complement and dialogue with other modules on the MA in Early Modern Studies that develop the necessary skills for carrying out original research for the dissertation and towards doctoral study, i.e. historical bibliography and the study of manuscript material. In addition to weekly seminar discussion, we will visit libraries, archives and sites of special interest including the National Portrait Gallery, and these visits will include sessions on object-based learning.

CMII0012: Forging the Early Modern

Current Convenor(s) (2018-19): Dr Matthew Symonds

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Robyn Adams / Dr Matthew Symonds

Assessment: One 4,000 word essay (100%) on a topic of your choice, to be agreed with the module convenor.

Module description

The course focuses on a number of issues in the cultural and intellectual history of the period, as researchers lead sessions demonstrating how the relationship between theory and archival research can result in new insights into the early modern as a critical concept. Field trips which facilitate engagement with material forms and physical practice in the period include the Victoria and Albert Museum and the Royal Society Library.

CMII0015: Unstitching the Early Modern: Archival and Book Skills

Current Convenor(s) (2018-19): Dr Robyn Adams

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Robyn Adams

Assessment: One 4,000 word essay (100%)

Module description

The paleography section introduces the handwriting and scripts of early modern England (1500-1800) and manuscript culture. Knowledge of these scripts is essential for students wishing to pursue archival research. In addition, this course provides access to the resources required for archival research, such as provenance markers and situating the source material in its historical context.

The book history section is intended as a primer towards advanced bibliographical research and study which focuses on textual history. It equips the student with the resources, methodological questions and techniques required for understanding the historical context and processes of book production in the early modern period. The course combines practical research skills with a program of key areas of historical bibliography and history of reading.

The course is practical, and is taught on-site within the UCL Special Collections reading room facilities, using carefully chosen material from the stacks. There are also two field trips to archives and institutions and the opportunity to meet and gain hands-on experience from leading manuscript and textual scholars.

CMII0016: Early Modern Exchanges: Dissertation

Current Convenor(s) (2018-19): Dr Matthew Symonds

Academic Year: 2019-20

Value: 90 UCL credits / 3 course unit / 45 ECTS

FHEQ Level: L7

Total Learning Hours: 900

Term/s: Term 1,2,3

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Matthew Symonds

Assessment: One 18,000 word dissertation (100%)

Module description

All students on the MA in Early Modern Studies have to produce a compulsory 18,000-word dissertation.

In many ways, the other courses are themselves aimed at readying and preparing students for the dissertation, providing plenty of opportunity to talk through ideas and learn necessary research skills, including paleography.

Supervisors can come from across the various disciplines early modern studies combines: in previous years, scholars from history, English literature, history of art, language studies, and philosophy have all helped to guide our students through their dissertations.

While students are expected to identify areas of interest for research in term 1 and suggest potential supervisors in term 2, it is expected that they will do so in concert with their personal tutor and other teachers on the programme, who can offer help and expert advice.

This dissertation is longer than many similar programmes and reflects the emphasis placed in this course on original archival research. We encourage students to seek out areas of research, literary works, and bodies of archival materials that feed both their intellectual curiosity and spark their imagination. The dissertation can be a challenge and these qualities will help sustain students through the process of research and writing.

CMII0019: Modern Literary Theory

Current Convenor(s) (2018-19): Dr Kevin Inston

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Prof Stephen Hart

Assessment: Two 3,000 word essay 50% each

Module description

This module involves in-depth study of theoretical and critical texts reflecting a variety of modern approaches to literature. The main part of the module consists of two small-group, intensive seminars, which each take place over five week periods. Students are encouraged to pursue their own research interests and to choose from a range of modules. The seminars available will change from year to year.

CMII0020: From Archive to Hard Drive: Technology for Early Modern Research

Current Convenor(s) (2018-19): Dr Matthew Symonds

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Matthew Symonds

Assessment: One 3-hour 'takeaway' examination (100%). Students will be expected to transcribe and mark up an unseen manuscript letter – taken from archival collections in the British Library – in XML, in accordance with an XML schema taught on the course. Students will be given seven days to submit their XML encoded transcriptions electronically, via the course's Moodle site as either a .txt or .xml file.

Module description

The technologies we look at are taught within the context of particular research projects being carried out at the Centre for Editing Lives and Letters, emphasizing a practical, problem-oriented approach to exploring the "digital humanities" that is immediately relevant to students with arts and humanities backgrounds.

CMII0022: Early Modern Information Culture, c.1450-1750

Current Convenor(s) (2018-19): Dr Matthew Symonds

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Matthew Symonds

Assessment: One 4,000 word essay (100%)

Module description

It is a truism that we live in an information society and that this is a new and unprecedented state of affairs. The rediscovery and popularisation of classical learning, the explosion of printed material, and the birth of a modern concept of scientific knowledge presented a challenge to scholars and states across Europe: how to organise, use, and share information in an age where there was – in the words of Ann Blair – "too much to know".

CMII0025: Global Europe

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: N/A

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

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

Module description

This interdisciplinary module will consider some important ways in which Europe has shaped the world and has in turn been – and continues to be – shaped by it. This interplay will be approached via an examination of key aspects of European history, notably dominant ideas, ideologies or values that influenced the global policies of European nations and beyond, and a reflection on their legacies today. The latter part of the course will focus more on contemporary issues that often challenge Europe's shifting sense of identity, but which are also rooted in Europe's past. The focus will move between various European nations and Europe as a whole, allowing for some in-depth case studies and more general discussions. Topics covered include the birth of nationalism and nation-states, the development of race as a concept, colonialism's impact in the colonies and in Europe, and the complex process of decolonisation. The module will also address contemporary concerns such as neo-colonialism, immigration, the memory of empires, and the refugee crisis

Preparatory Reading

Preparatory reading and set texts: There are no set texts. A full reading list will be provided at the start of the course.

Wolfgang Reinhard, *A Short History of Colonialism* (Manchester: Manchester University Press, 2011).

C. A. Bayley, *The Birth of the Modern World: Global Connections and Comparisons* (Oxford: Blackwell, 2004).

Muriel Evelyn Chamberlain, *Decolonization: the Fall of the European Empires* (Oxford: Blackwell, 1999).

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CMII0026: Theoretical Issues in History and Literature

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Reinier Van Straten

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

Module description

1. Paradigms and approaches: Positivism, realism, modernism, postmodernism

2. Post-modernity (1): structuralism / poststructuralism (Barthes, Derrida)

3. Post-modernity (2): neo-Marxism, postcolonialism.

4. Structure and agency (1): society and agency

5. Structure and agency (2): subjectivity and agency

6. Power (Marx, Weber, Foucault)

7. Time and memory (Ricouer, Halbwachs, Assmanns)

8. Collective identities (1): collective memory and national identities

9. Collective identities (2): class (Marx, Weber), gender (Scott), generation,

10. Objectivity and value neutrality

CMII0028: Topics in Cultural Studies

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: N/A

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

Assessment: One assessed 6,000 word essay/project (100%)

Module description

In this course, students will study how the city course been understood, imagined and culturally represented throughout the modern period. We will focus on the unique role that the city held from the ninteenth century onwards as the ultimate expression of modernity by drawing on variety of sources spanning from the nineteenth to the twenty-first century. We will trace how the role and the imaginary of the city has evolved from the once glittering metropolis of the nineteenth century, to the colonial and imperial legacies of European cities today. We will discuss the role of cities as incubators of radical thought and political protest. In addition to discussing issues of deurbanization and the relative decline of cities in postwar Europe, we will look at the emergence of the post-modern 'megacities' and so called 'smartcities' of today and ask what form of radical potential they harbour for the future. The city will be approached through a number of theoretical perspectives - historical, sociological and cultural - to explore the range of fascination and revulsion that the city continues to exert.

The first part of the course will introduce the broad contours of the historiography of urbanization, major theoretical debates and changing terminologies surrounding European and American cities from the late nineteenth century onwards to the present day. In the second half, we will engage more specifically with how writers, artists, photographers and filmmakers have depicted the city.

For their coursework, students are encouraged to explore cities which are of interest to them. They might choose to explore cities through any medium such as film, literature, photography, maps (print or digital) or via social media and online images. Alternatively, students may wish to study the history of social/ or protest movements that have appropriated and re-imagined city spaces in new ways.

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Preparatory Reading

Introductory reading:

Günther Feuerstein. Urban Fiction: Strolling through Ideal Cities from Antiquity to the Present Day (Edition Axel Menges, 2008).

Kevin Lynch. The Image of the City (MIT Press, 1975).

Lehan, Richard Daniel. The City in Literature: An Intellectual and Cultural History (University of California Press, 1998).

Mumford, Lewis. The Culture of Cities, (Secker and Warburg, 1940).

Richard Sennett. The Uses of Disorder: Personal Identity and City Life. (Penguin, 1973).

V Tinkler-Villani. Babylon or New Jerusalem?: Perceptions of the City in Literature (Rodopi, 2005).

Anthony D King (ed.), Re-Presenting the City: Ethnicity, Capital and Culture in the 21st Century Metropolis (Macmillan, 1995).

Desmond Harding, Writing the City: Urban Visions and Literary Modernism (London: Routledge, 2003).

David Harvey, Rebel Cities: From the Right to the City to the Urban Revolution (Verso, 2012).

Mary Ann Caws (ed) City Images. Perspectives from Literature, Philosophy and Film (Gordon and Breach, 1991).

Maria Balshaw and Liam Kennedy, Urban space and representation, (Sterling, VA: Pluto Press, 2000).

Sallie Westwood and John Williams, Imagining cities: scripts, signs, memory, (London: Routledge, 1996).

Anthony D. King, Spaces of global cultures: architecture, urbanism, identity (London: Routledge, 2004)

CMII0029: Social Theory

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: N/A

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

Assessment: One assessed 6,000 word essay/project (100%)

Module description

This module examines the development of modern social theory by looking in detail at the ideas of European thinkers such as Rousseau, Marx, Freud, Lévi-Strauss, and Laclau and Mouffe.

It investigates how these thinkers conceived of society and social change, exploring themes such as inequality, historical materialism and capitalism, civilisation and taboo, cultural diversity, the subject and the social, and democracy. It also explores the methodological and philosophical premises of social theory.

Preparatory Reading

Jean-Jacques Rousseau, The Social Contract and Discourses

D. McLellan (ed.), Karl Marx: Selected Writings

Sigmund Freud, Civilisation and its Discontents

Claude Lévi-Strauss, extracts from The Elementary Structures of Kinship, Race and history and 'Introduction to Marcel Mauss'.*

Ernesto Laclau and Chantal Mouffe, Hegemony and Socialist Strategy

Ernesto Laclau, Emancipation(s)

*Extracts will be made 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

CMII0033: M.A. Dissertation for Research Pathways

Current Convenor(s) (2018-19): Dr Mart Kuldkepp

Academic Year: 2019-20

Value: 90 UCL credits / 3 course unit / 45 ECTS

FHEQ Level: L7

Total Learning Hours: 900

Term/s: Term 1,2,3

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Mart Kuldkepp

Assessment: 18,000 word dissertation (100%)

Module description

The dissertation is an extended piece of work that reflects students' own research interests. It enables students to formulate their own questions on a particular topic and to pursue independent research.

It offers students greater space and time to examine primary sources and texts (including archive material) and to analyse a particular field in much greater depth than is possible in course essays.

The dissertation is designed to develop and test research skills, including the ability to respond to the existing academic literature on the topic and the identification of a relevant problematic.

Furthermore, students are expected to explain their methodologies, demonstrate their ability to select and evaluate evidence, and present a systematic, coherent and original argument.

CMII0034: Questions of European Integration

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: N/A

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

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

Module description

How should we assess the prospects for continued European integration in the wake of the Brexit vote and of a resurgent nationalism in many European countries? Is it time to rethink what we know about European integration and begin to theorize processes of disintegration instead? This module addresses a range of fundamental questions facing the European Union and its Member States in the present day.

It first interrogates the conditions under which European integration flourished in the postwar era and examines significant political milestones in the establishment of the EEC and later the EU. It questions how significant a shared sense of European identity and public sphere are in the political integration process. Further, it explores the impact of the collapse of communism, the significance of a re-emergence of nationalism and the extent of political and social convergence at the turn of the twenty-first century. From there it assesses the series of crises that have shaken the project of European integration in the twentyfirst century: from the rejection of the European Constitution in 2005 to the financial crisis and the migration crisis. Finally, it explores Euroscepticism as a persistent European phenomenon in the integration process and asks what forms of European integration might remain feasible in the wake of the Brexit referendum in 2016.

There are no pre-requisites for this module. It is designed to appeal to students interested in Politics, History, Sociology, Social Sciences, and different aspects of European Studies

CMII0039: Global Politics

Current Convenor(s) (2018-19): Dr Brian Klaas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Brian Klaas

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

Module description

The world is more complex -- and more interconnected -- than ever before. Whether it's climate change, terrorism, migration, pandemics, the rise of authoritarian populism, or the challenges of global economic inequality, the challenges of the 21st century can no longer be solved by nation-states alone.

In this module, we'll look at global threats and opportunities that are often in the headlines, but explore them from a scholarly and analytical perspective to understand what is driving these shifts in global power and what is behind the emerging risks in international affairs. Whatever your background, this course will help you better understand the changing nature of global politics and ensure that you have a much stronger grasp on the key political players that are shaping international events in the 21st century.

CMII0040: Global Politics

Current Convenor(s) (2018-19): Dr Brian Klaas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Brian Klaas

Assessment: One 4,000 word essay (100%)

Module description

The world is more complex -- and more interconnected -- than ever before. Whether it's climate change, terrorism, migration, pandemics, the rise of authoritarian populism, or the challenges of global economic inequality, the challenges of the 21st century can no longer be solved by nation-states alone.

In this module, we'll look at global threats and opportunities that are often in the headlines, but explore them from a scholarly and analytical perspective to understand what is driving these shifts in global power and what is behind the emerging risks in international affairs. Whatever your background, this course will help you better understand the changing nature of global politics and ensure that you have a much stronger grasp on the key political players that are shaping international events in the 21st century.

CMII0041: Politics and Ethics

Current Convenor(s) (2018-19): Dr Brian Klaas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Brian Klaas

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

Module description

Are drones strikes justified? Do murderers deserve to die? Is torture ever morally permissible? Under what conditions can a war be considered just? Should self-driving cars kill pedestrians or the passenger if the software engineer has to choose? These are just some of the questions that we will tackle in Politics & Ethics, a course that looks at some of the most pressing and difficult moral questions of our time through the lens of political philosophy.

For those who have never studied political philosophy, the course will provide a clear introduction to the core concepts; for those who have studied political philosophy extensively, it will be an opportunity to apply those concepts to real-world, 21st century moral challenges.

CMII0042: Politics and Ethics

Current Convenor(s) (2018-19): Dr Brian Klaas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Brian Klaas

Assessment: One 4,000 word essay (100%)

Module description

Are drones strikes justified? Do murderers deserve to die? Is torture ever morally permissible? Under what conditions can a war be considered just? Should self-driving cars kill pedestrians or the passenger if the software engineer has to choose? These are just some of the questions that we will tackle in Politics & Ethics, a course that looks at some of the most pressing and difficult moral questions of our time through the lens of political philosophy.

For those who have never studied political philosophy, the course will provide a clear introduction to the core concepts; for those who have studied political philosophy extensively, it will be an opportunity to apply those concepts to real-world, 21st century moral challenges.

CMII0043: Multidisciplinary Social Research

Current Convenor(s) (2018-19): Dr Brian Klaas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Brian Klaas

Assessment: One 4,000 words essay (60%); one 2,000 words research proposal (40%).

Module description

This course will help students better prepare for their dissertation research -- and for life more generally -- by understanding how to conduct reliable social research. We will look at a series of examples related to applied social research to understand how we can be sure of the veracity of certain claims. Do African-Americans suffer more police violence than Caucasian Americans? Are humans more like predictable clocks, or more like amorphous clouds? Are suicide bombers crazy or at least a little bit rational? Does discovering oil make a country less democratic? And how can you design the perfect survey question or master the ideal research design? There are no prerequisites for this course and it is likely to be of most use to students who plan to conduct some form of social research for their dissertation.

CMII0044: Multidisciplinary Social Research

Current Convenor(s) (2018-19): Dr Brian Klaas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Brian Klaas

Assessment: One 4,000 word essay (100%).

Module description

This course will help students better prepare for their dissertation research -- and for life more generally -- by understanding how to conduct reliable social research. We will look at a series of examples related to applied social research to understand how we can be sure of the veracity of certain claims. Do African-Americans suffer more police violence than Caucasian Americans? Are humans more like predictable clocks, or more like amorphous clouds? Are suicide bombers crazy or at least a little bit rational? Does discovering oil make a country less democratic? And how can you design the perfect survey question or master the ideal research design? There are no prerequisites for this course and it is likely to be of most use to students who plan to conduct some form of social research for their dissertation.

CMII0046: Critical Introduction to Sexuality Studies

Current Convenor(s) (2018-19): Dr Steven Vaughan

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: yes

Provisional Convenor(s) (2019-20): Simon Lock STS; Dr Steven Vaughan Laws

Assessment: One 3,000 word essay (100%)

Module description

The study of sexuality and gender diversity encompasses a broad range of fields and disciplines. This module, team-taught by staff from several UCL Departments, combines theoretical, historical, social, legal, and cultural analyses of sexual and gender diversity with a range of case studies drawing on current research interests. Organised around broad themes it introduces key critical frameworks such as queer theory, LGBT and transgender studies. There will also be opportunities to explore sexual and gender diversity as aspects of global politics and to consider how these categories intersect with multiple axes of identity and belonging. Specific themes and case studies covered may vary from year to year subject to staff availability.

Preparatory Reading

Ahmed, Sara. Queer Phenomenology: Orientations, Objects, Others. Durham, NC: Duke University Press, 2007

Eng, David, Judith Halberstam and José Esteban Muñoz, What's Queer About Queer

Studies Now?. Special issue of Social Text. Durham, NC, 2005.

Fahs, Breanne and McClelland, Sara I. 'When Sex and Power Collide: An Argument

for Critical Sexuality Studies.' The Journal of Sex Research 53, nos 4–5 (2016): 392–416.

Foucault, Michel. The History of Sexuality, 3 vols. London: Penguin, 1978–85. Fuss, Diana, ed. Inside/Out: Lesbian Theories, Gay Theories. London: Routledge, 1991.

Johnson, E. Patrick, and Mae G. Henderson, eds. Black Queer Studies: A Critical Anthology. Durham, NC: Duke University Press, 2005.

Puar, Jasbir K. *Terrorist Assemblages: Homonationalism in Queer Times*. Durham,

NC: Duke University Press, 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

Sedgwick, Eve Kosofsky. Epistemology of the Closet. London: Penguin, 1990.

Sullivan, Nikki. A Critical Introduction to Queer Theory. Edinburgh: Edinburgh University Press, 2003.

————. The Trouble with Normal: Sex, Politics and the Ethics of Queer Life. New York: Free Press, 1999.

CMII0047: M.A. Dissertation

Current Convenor(s) (2018-19): Dr Mart Kuldkepp

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2,3

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): 0

Assessment: One 12,000 word dissertation

Module description

The dissertation is an extended piece of work that reflects students' own research interests. It enables students to formulate their own questions on a particular topic and to pursue independent research.

It offers students greater space and time to examine primary sources and texts (including archive material) and to analyse a particular field in much greater depth than is possible in course essays.

The dissertation is designed to develop and test research skills, including the ability to respond to the existing academic literature on the topic and the identification of a relevant problematic.

Furthermore, students are expected to explain their methodologies, demonstrate their ability to select and evaluate evidence, and present a systematic, coherent and original argument.

CMII0048: Multidisciplinary Approaches to Gender Studies

Current Convenor(s) (2018-19): Dr Alex Hyde

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: yes subject to room size limitations and MA convenor approval

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

Assessment: 2 x 3,000 word course papers (submitted January and April)

Module description

Multidisciplinary Approaches to Gender Studies (MAGS) provides a broad and varied introduction to research conducted under the banner of gender studies. Drawing upon the expertise of academic staff across UCL, the course aims to equip students with the advanced skills, methods and concepts essential for the study of gender in an interdisciplinary context at postgraduate level. It introduces students with backgrounds in both arts and humanities and social and historical sciences to new and intellectually demanding areas of gender studies as a field, placing a strong emphasis on the intersection of gender with other vectors of power such as sexuality, race and class.

MAGS in Term 1 provides an introduction to historical and contemporary issues of gender in society, as well as key theories for the critical analysis of gender relations.

MAGS in Term 2 offers an introduction to a wide range of research areas where ideas about gender relations are applied, questioned and put into practice. This part of the programme offers an exceptional insight into the variety of research undertaken within the field, covering a mix of topics from within the humanities and social sciences.

Preparatory Reading

Connell, R.W. (2009) Gender Cambridge: Polity Press.
Enloe, C. (2013) Seriously! Investigating Crashes and Crises as If Women Mattered
Glover, D. and C. Kaplan (2000) Genders, London: Routledge.
Kolmar, W. and F. Bartkowski (eds) (2003) Feminist Theory: A Reader, Boston: McGraw-Hill.
Lancaster, R.N. and M. di Leonardo (1997) (eds) The Gender/Sexuality Reader: Culture, History, Political Economy, 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

CMII0049: Gender, Society and Representation: Research and Writing Skills

Current Convenor(s) (2018-19): Dr Alex Hyde

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Ann Varley

Assessment: Two 1,500 word essay and 25 minute presentation

The purpose of this course is to provide MA in Gender, Society and Representation students with the skills to research and write their course essays and dissertation. The emphasis is pragmatic and practical, with one- or two-hour sessions featuring exercises and interactive learning.

Preparatory Reading

Becker, H.S. (2008) *Writing for Social Scientists: How to Start and Finish your Thesis, Book or Article*, 2nd edition, Chicago: University of Chicago Press.

Hesse-Biber, S.N. and P.L. Leavy (2007) *Feminist Research Practice: A Primer*, Thousand Oaks, CA: Sage.Ramazanoğlu, C. with J. Holland (2002) *Feminist Methodology: Challenges and Choices*, London: Sage.

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

CMII0050: Masculinity in Literature and Cinematic Adaptations

Current Convenor(s) (2018-19): Prof Susanne Kord

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

Assessment: 1 x 5,000 word essay

Module description

The course investigates, on the basis of some film and gender theory, the portrayal of masculinity in literature and Hollywood movie adaptations. Consideration of male 'types' with a long literary and cinematic history, such as male monsters, creators, truthseekers (detectives), rebels, victims, self-mythologizing men (e.g. cowboys) and 'man's men', will enable a comparative investigation of traditions of representation and established clichés surrounding masculinity (the ruggedness of individualism, the justifiability of violence, the naturalness of compulsory heterosexuality; narcissistic and masochistic identification; mythologization and self-mythologization).

The course seeks to investigate the following related questions: 1. Which kind(s) of relationships are envisioned between Man and his World (society)? 2. is there a 'crisis' of masculinity, and if so, how is it addressed? 3. which historical developments can be noted in the portrayal of masculinities? 4. how does the move from text to screen affect the representation of masculinities? 5. Which roles have been assigned to masculinity in literary and particularly film theory?

Full syllabus, list of films and bibliography are available at
https://susannekord.weebly.com/uploads/9/2/7/2/92723034/syllabus-masculinity_in_literature_and__cinema.pdf

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

CMII0051: Multidisciplinary Approaches to Gender Studies

Current Convenor(s) (2018-19): Dr Alex Hyde

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1 or 2

Available to Affiliates: yes subject to room size limitations and MA convenor approval

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

Assessment: 1 x 3,000 word course paper (submitted January or April)

Module description

Multidisciplinary Approaches to Gender Studies (MAGS) provides a broad and varied introduction to research conducted under the banner of gender studies. Drawing upon the expertise of academic staff across UCL, the course aims to equip students with the advanced skills, methods and concepts essential for the study of gender in an interdisciplinary context at postgraduate level. It introduces students with backgrounds in both arts and humanities and social and historical sciences to new and intellectually demanding areas of gender studies as a field, with a strong emphasis on the intersection of gender with other vectors of power such as sexuality, race and class.

MAGS in Term 1 provides an introduction to historical and contemporary issues of gender in society, as well as key theories for the critical analysis of gender relations.

MAGS in Term 2 offers an introduction to a wide range of research areas where ideas about gender relations are applied, questioned and put into practice, covering a mix of topics from within the humanities and social sciences.

Preparatory Reading

Connell, R.W. (2009) *Gender* Cambridge: Polity Press.
Enloe, C. (2013) Seriously! Investigating Crashes and Crises as If Women Mattered

Glover, D. and C. Kaplan (2000) *Genders*, London: Routledge.

Kolmar, W. and F. Bartkowski (eds) (2003) *Feminist Theory: A Reader*, Boston: McGraw-Hill.
Lancaster, R.N. and M. di Leonardo (1997) (eds) *The Gender/Sexuality Reader: Culture, History, Political Economy*, 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

CMII0052: Gender Theory, Politics and Feminism

Current Convenor(s) (2018-19): Dr Alex Hyde

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to room size limitations and MA convenor approval

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

Assessment: One 3,000 word essay (100%)

Module description

This course provides an introduction to gender theory and feminist politics from a UK perspective. It explores gender studies as an academic discipline and examines the contribution of feminist movements to civil society. The course examines the influence of debates about sex and gender, identity politics and nature/culture, as well as the division of labour in public and private spheres and the question of women's rights and empowerment. Exploring gender as a power relation that shapes us all both personally and politically, the course connects theories to activism, traces social change, and discusses the relationship of gender to multiple axes of identity such as sexuality, race and class. The course encourages a critical engagement with the production of Western feminist knowledge throughout. Considering key interventions from queer theory, postcolonial scholarship and critical race studies as well as the impact of globalisation and neoliberalism, it examines the complexity and contradictions that make up multiple feminisms.

Preparatory Reading

Disch, L., and Hawkesworth, M. E., (eds) (2015) *The Oxford Handbook of Feminist Theory*. Oxford: Oxford University Press

Evans, M., Hemmings, C., Henry, M., Johnstone, H., Madhok, S., Plomien, A., Wearing, S., (eds). (2014). *The SAGE handbook of feminist theory*. London: Sage

CMII0053: Knowledge, Power and the Cultural Production of Gender

Current Convenor(s) (2018-19): Dr Alex Hyde

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, those with prior experience of studying gender, subject to approval of course tutor

Provisional Convenor(s) (2019-20): TBC

Assessment: One 3,000 word essay (100%)

Module description

This module examines the cultural politics of feminism and the power relations involved in producing knowledge about gender. It provides an introduction to advanced issues in feminist epistemology and the ethics of representation across multiple fields of research. The course begins by questioning what it is to 'do' gender studies, exploring the methodological approaches and forms of critique that feminist and queer theory make possible. Concerned with intersecting axes of social belonging such as race and class, the course engages with the complexity – and contradictions – of researching, reading, writing and performing gender politics.

Preparatory Reading

Alcoff, L. and Potter, E. eds (1993) *Feminist Epistemologies*. New York: Routledge.

Gill, R., & Ryan-Flood, R. (eds) *Secrecy and silence in the research process: Feminist reflections* London: Routledge.

CMII0054: Global Politics of Gender, Sexuality and Security

Current Convenor(s) (2018-19): Dr Alex Hyde

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to approval of course tutor

Provisional Convenor(s) (2019-20): TBC

Assessment: One 3,000 word essay (100%)

Module description

This module explores the centrality of ideas about gender and sexuality to international politics, with a particular focus on the production of human (in)security from national borders and migration to war and terrorism. The foundation of its approach to 'gendering' the international, is to pay attention to the ways in which the geopolitics of security are understood and experienced by people in everyday life. The course draws upon a range of case studies to examine the connections between gender, sexuality, ethnicity and the nation state, war, military power and globalisation at multiple scales. This includes for example frameworks of human rights and (in)security; combat and sexual violence; displacement, nationalism, social movements and the global reach of Western military power.

Preparatory Reading

Butler, J. (2010). *Frames of war : when is life grievable?* London: Verso

Enloe, C.H., 2014. *Bananas, beaches and bases : making feminist sense of international politics* 2nd ed.,

Sharoni, S., Welland, J. & Steiner, L. (2016). *Handbook on Gender and War*, Northampton, MA: Edward Elgar Pub.

Puar, Jasbir K. Terrorist Assemblages: Homonationalism in Queer Times. Durham, NC: Duke 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

CMII0056: Gender, Society and Representations Dissertation for Research Pathways

Current Convenor(s) (2018-19): Prof Ann Varley

Academic Year: 2019-20

Value: 90 UCL credits / 3 course unit / 45 ECTS

FHEQ Level: L7

Total Learning Hours: 900

Term/s: Term 1,2,3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): TBC

Assessment: one 18000 word dissertation (100%)

Module description

Students on the MA Gender, Society and Representation Research Pathway programme write a dissertation on a topic approved at the start of their studies. It takes the form of a scholarly report, in English, on an original research undertaking.

Preparatory Reading

Hart, C. (2005) *Doing your Masters dissertation*, London: Sage.

Nygaard, L.P. (2017) *Writing your Master's thesis: From A to Zen*, London: Sage.

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

CMII0057: Gender, Society and Representation: Dissertation

Current Convenor(s) (2018-19): Prof Ann Varley

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2,3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): TBC

Assessment: 12,000 word dissertation (100%)

Module description

Students on the MA Gender, Society and Representation Taught Pathway programme write a dissertation on an approved topic. It takes the form of a scholarly report, in English, on an original research undertaking.

Preparatory Reading

Hart, C. (2005) *Doing your Masters dissertation*, London: Sage.

Nygaard, L.P. (2017) *Writing your Master's thesis: From A to Zen*, London: Sage.

CMII0058: The Idea of Documentary

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Stella Bruzzi

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

Module description

This module brings together the notions of entertainment and information at the heart of the 'idea of documentary'. Sometimes this duology is a conflict between the two; At other times, the combination is more finely blended. This module is intended to analyse and discuss the entertain/inform dichotomy and to contribute to the academic discourse on documentaries, started by Grierson, and continued by Nichols, Winston, Corner and Bruzzi. This module will immerse students in documentaries that have garnered audience approval as well as critical appreciation, and will lead to an essay of 6,000 words on comparing and contrasting influential documentaries of the past 50 years, based on the considerable variety of documentary styles, aesthetics and modes explored in the module.

Preparatory Reading

Barthes, R. (1993) *Camera Lucida*. Vintage

Bourdieu, P. (2011) *On Television.* Polity Press

Bourdieu, P. (1984) *Distinction*. Routledge

Bruzzi, S. (2000) *New Documentary: A critical introduction.* Psychology Press

Caldwell, JT. (2008) *Production Culture: industrial reflexivity and critical practice.* Duke University Press

Corner, J. (1996) *The Art of Record.* Manchester University Press

Creeber, G. (2015) *Genre on Television Handbook.* BFI

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

Dover, C. (2004) *"Crisis" in British Documentary Television: the end of a genre*? Journal of British Cinema and Television 1.2: 242-59

Esack, A. (2017) *Content Is President: The Influence of Netflix on Taste, Politics and The Future of Television*. Thesis, Georgia State University

Edgerton, G. R. and B.G Rose (2005) *Thinking outside the Box*: a *contemporary television genre reader.* University Press of Kentucky.

Edgerton, G. R. (2001) *Ken Burns' America*. Palgrave for St Martin's Press: New York.

Grierson, J. (1966) *Grierson on Documentary.* University of California Press

Mittell, J. (2004) *Genre and Television.* Routledge, New York and London

Nichols, W. (1991) *Representing Reality.* Indiana University Press

Nichols, W. (1994) *Blurred Boundaries.* Indiana University Press

Paget, D. (1998) *No Other Way to Tell it.* Manchester University Press

Rabinowitz, P. (1994) *They Must be Represented: The Politics of Documentary*. Verso

Rosenstone, R. (2006) *History on Film/Film on History.* Routledge

Winston, B. (2017) *The Act of Documenting.* Bloomsbury Academic

CMII0062: Russian Cinema: Epochs and Genres

Current Convenor(s) (2018-19): Dr Rachel Morley

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Rachel Morley

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

Module description

This module examines the development of Russian cinema after Stalinism, exploring key films made between 1953, the year of Joseph Stalin's death, and the present.

Considering the films in the dual framework of socio-historical and ideological context and innovation and experimentation with cinematic genre, form and content, and drawing on a range of theoretical approaches, the module covers the following issues: reflections of the so-called 'Thaw' in the 'new wave' films of the 1950s and early 1960s; the evolution of Soviet auteur cinema (in the work of both men and women filmmakers) during the 1970s era of 'stagnation'; the ferment of *glasnost´* cinema in the mid- to late 1980s; the first post-Soviet Russian films of the 1990s; the flourishing of the so-called 'real Russian cinema' (*nastoiashchee russkoe kino*) in the early 2000s and the emergence of the 'new quiet ones' (*novye tikhie*) during the mid-2000s; the subsequent development of post-Soviet Russian auteur cinema; the so-called 'political turn' in the early 2010s and the concurrent development of conservative patriotic cinema; the arrival of new men and women filmmakers in the 2010s and their renewed experimentation with genre, form and content.

Between them, the films studied on the module tell the complex history of Russian experience during this period of immense social and ideological change and upheaval. They also offer an insight into the extraordinary creativity and original cinematic vision of key Russian, Soviet and post-Soviet filmmakers, including both those already well-known in the West and those whose work deserves to find a wider international audience.

Directors whose films may be studied include (in alphabetical order): Aleksei Balabanov, Iurii Bykov, Pavel Chukhrai, Georgii Daneliia, Mikhail Kalatozov, Vitalii Kanevskii, Boris Khlebnikov, Il´ia Khrzhanovskii, Marlen Khutsiev, Anna Melikian, Natal´ia Meshchaninova, Kira Muratova, Angelina Nikonova, Vasilii Pichul, Aleksei Popogrebskii, Kirill Serebrennikov, Larisa Shepit´ko, Vasilii Sigarev, Avdot´ia Smirnova, Aleksandr Sokurov, Andrei Tarkovskii and

Andrei Zviagintsev. Films by other directors may be included, if they become available in subtitled copies.

Knowledge of Russian is not required for this module: all the films can be viewed in subtitled versions and secondary texts are available in English. Suggestions for further reading in French and Russian are also provided for students who can read in these languages.

Preparatory Reading

Beumers, B., *A History of Russian Cinema*, Oxford and New York: Berg, 2009

Beumers, B. (ed.), *A Companion to Russian Cinema*, The Wiley Blackwell Companions to National Cinemas, Chichester and Malden, MA: Wiley Blackwell, 2016

Bird, R., *Andrei Tarkovsky: Elements of Cinema*, London: Reaktion Books, 2008

Condee, N., *The Imperial Trace. Recent Russian Cinema*, Oxford and New York: Oxford University Press, 2009

Faraday, G., *Revolt of the Filmmakers: The Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry*, Pennsylvania: Pennsylvania State University Press, 2000

Goscilo, H. and Hashamova, Y., *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*, Bloomington, IN: Indiana University Press, 2010

Horton, A. and Brashinsky, M., *The Zero Hour: Glasnost and Soviet Cinema in Transition*, Princeton, NJ: Princeton University Press, 1992

Johnson, V. and Petrie, G., *The Films of Andrei Tarkovsky: A Visual Fugue*, Bloomington, IN: Indiana University Press, 1994

Lawton, A., *Kinoglasnost: Soviet Cinema in our Time*, Cambridge: Cambridge University Press, 1992

Strukov, V., *Contemporary Russian Cinema: Symbols of a New Era*, Edinburgh: Edinburgh University Press, UP, 2016

Taubman, J., *Kira Muratova*, KINOfiles Filmmakers' Companions: 4, London: I. B. Tauris, 2004

Woll, J., *Real Images: Soviet Cinema and the Thaw*, KINO, the Russian Cinema Series, London: I. B. Tauris, 2000

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

CMII0066: Global Cinema

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Keith Wagner

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

Module description

Global cinema is an exciting new perspective and cinematic development for film studies. This module aims to elucidate how *the global* in global cinema acts as a register to how all nations originate in and remain deeply embedded in global norms, but also how the local allows the practices of globalization to flourish. It is then contended that global cinema is conceived as operating in the intricacies of what Bishnupriya Ghosh (2011) labels 'speculative globalities,' in that screen media zooms in on icons, conditions, practices and processes that attract intense affect, spawn spectacles, or motivate collective action. We can trace this globality from the genre's transnational appeal to the international repute of an institution to worldwide suffering caused by flexible labor markets or a new pandemic, and it is here where global cinema refracts these cultural exchanges and the perils of globalization and technology with increased urgency.

This course will explore three important vectors of global cinema, articulated via the term's theoretical usefulness: 1) as issue-based concept that instantiates the geopolitical imaginary of a particular historical time and place; 2) as a new category that challenges notions of the peripherality or Third Worldism; and 3) as the latest historical phase in world cinema studies. We will debate on this course whether global cinema challenges assumptions that cinema cannot and should not be more than spectacular entertainment or art cinema's occasional accentuation to global issues. We will also take into consideration how global cinema provides audiences with knowledge of many new parts of the globe, enabled through the englobement of communication technology and increased human mobility. Finally, we will examine the unique cultural, demographic, aesthetic, social, political and biological dimensions of cinemas from China, Nigeria, Japan, Germany, the United States, South Korea, Jamaica, Egypt and Taiwan to pay attention to their circulation in the era of neoliberal globalization.

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

Reading List

Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, MN: Minnesota University Press, 1996), pp. 1-60.
Dudley Andrew, 'Time Zones and jetlag: The flow and phases of world cinema' in Natasa Durovicova and Kathleen Newman, eds. *World Cinema, Transnational Perspectives* (London: Routledge, 2010), pp. 59-89.

Rosalind Galt and Karl Schoonover, 'Introduction: The Impurity of Art Cinema' in Galt and Schoonover, eds. *Global Art Cinema: New Theories and Histories* (Oxford: Oxford University Press, 2010), pp. 3-27.

Elena Gorfinkel and Tami Williams, eds. *Global Cinema Networks* (New Brunswick, NJ: Rutgers University Press, 2018), pp. 1-16.

Koichi Iwabuchi, Recentering Globalization: Popular Culture and Japanese Transnationalism (Durham, NC: Duke University Press, 2002), pp. 1-51.

Toby Miller et al. *Global Hollywood 1* (London: BFI, 2001), pp. 1-20.

Jan Nederveen Pieterse, *Globalization And Culture: Global Mélange* (Lanham, MD: Rowman & Littlefield, 2009), pp. 1-50.

Kristen Ostherr, *Cinematic Prophylaxis: Globalization and Contagion in the Discourse of World Health* (Durham, NC: Duke University Press, 2005), pp. 1-46.
Roland Robertson, *Globalization: Social theory and global culture* (London: Sage, 1992), pp. 1-31.

Eve Darian-Smith and Philip C. McCarty, *The Global Turn: Theories, Research Designs, and Methods for Global Studies* (Berkeley, CA: University of California Press, 2017), pp. 1-28.

James Tweedie, The Age of New Waves and the Stages of Globalization (Oxford: Oxford University Press, 2013), pp. 1-44.

Keith B. Wagner, 'Globalizing Discourses: Literature and Film in the Age of Google' Globalizations 12.2 (2015), pp. 229-243.

CMII0067: East and South Asian Cinema

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Keith Wagner

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

Module description

For better or worse, the conceptualisation and deployment of 'Asian Cinema' as a critical term has secured a place in both academia and on film festival circuits worldwide since the late 1990s. This module will explore the cultural and aesthetic metaphorics and allegories of cinemas in and across East and Southeast Asia, in effect examining major forms of art cinema and political cinema as well as popular genres and industrial practices. More detailed excogitation will be paid to the emergence of a modernist art cinema in Taiwan, post-WTO era cinema in China, as well as popular and marginal classifications such as the 'Thai western,' LGBTQ+ traditions found in Hong Kong cinema, the financial thriller in South Korean cinema, migrant films from Singapore, the ultra-violent film from Japan, and the experimental-ethnographic film from Cambodia. The course will additionally explore the different engagement of states across Asia—their regionalism and cooperation—through film co-productions and film policy, and the ways in which these cinemas have decentered the flows of cultural globalisation emerging from the Global North.

Reading list

Chen, Kuan-Hsing. 2010. *Asia as Method: Toward Deimperialization* (Durham, NC: Duke University Press, 2010): pp. 1-16.

Chio, Jenny. 2018. 'Video Documentary and Rural Public Culture in Ethnic China' In *Asian Video Cultures: In the Penumbra of the Global*, Joshua Neves and Bhaskar Sarkar, eds. (Durham, NC: Duke University Press, 2018), pp. 35-53

Cho. Michelle. 2015. 'Genre, Translation, and Transnational Cinema: Kim Jee-woon's The Good, the Bad, the Weird'. In *Cinema Journal* 54:3.

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

Choi, JungBong. 2010. 'Of the East Asian Cultural Sphere: Theorizing Cultural Regionalization' *China Review,* 10.2: pp. 109-136.

Chua, Beng Huat. 2004. 'Conceptualizing an East Asian popular culture' in *Inter-Asia Cultural Studies.* 5.2.

Ciecko, Anne. Eds. 2006. *Contemporary Asian Cinemas*. Berg: Oxford.
Fung, Anthony, Y.H. eds. *Asian Popular Culture: The Global (Dis)continuity* (London: Routledge, 2013), pp. 1-18.

Johnson, Matthew, D. Keith B. Wagner, Tianqi Yu, and Luke Vulpiani, eds. 2014. *China's iGeneration: Cinema and Moving Image Culture for the Twenty-First Century*. London: Bloomsbury.

Wagner, Keith B. and Michael A. Unger. 2019. 'Photographic and cinematic appropriation of atrocity images from Cambodia: Auto-genocide in Western museum culture and The Missing Picture in *Visual Communication* 18.1: pp. 1-18.

Yan, Hairong and Daniel F. Vukovich. 2007.'Introduction: What's Left of Asia' *positions: east asia cultures critique*, 15.2: pp. 211-224.

Zhang, Li and Aihwa Ong. eds. 2008. *Privatizing China, Socialism from Afar*. Ithaca, NY: Cornell University Press.

CMII0069: Genre in Italian Cinema

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

Module description

Genres have always been important commercially to Italian cinema, and their codes and conventions, drawing on previous cultural traditions such as the commedia dell'arte, epic, melodrama and opera, were established in the pre-sound era. Many genres have not simply reflected Italian society but also played a key role in shaping the nation's identity and aspirations and in depicting the country's capacity (or lack thereof) of adaptation to change and to social integration.

This course will look at the birth and evolution of two different cinematographic genres. It will analyse their key works and compare and contrast the way in which different directors developed their unique features and which genre elements have a local or an international appeal. Furthermore, the course will combine the discussion of the films with the necessary historical and social context and will focus on the relationship between cinema, social issues and historical conditions that formed the background and shaped the development of popular genres in Italy.

The course will be made up of ten seminars and a series of eight screenings. The films shown during the course will be in Italian with English subtitles.

Set films

- *Ossessione* (Luchino Visconti, 1943)
- *I soliti ignoti* (Mario Monicelli, 1958)
- *Divorzio all'italiana* (Pietro Germi, 1961)
- *Il sorpasso* (Dino Risi, 1962)
- *Indagine su un cittadino al di sopra di ogni sospetto* (Elio Petri, 1970)
- *C'eravamo tanto amati* (Ettore Scola, 1974);
- *Le conseguenze dell'amore* (Paolo Sorrentino, 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

- *Quo vadis, baby?* (Gabriele Salvatores, 2005)

Preparatory Reading

- Bayman, Louis and Rigoletto, Sergio (eds.): *Popular Italian Cinema* (Palgrave Macmillan, 2013);

- Bondanella, Peter: *History of Italian Cinema* (Continuum, 2009);

- Ginsborg, Paul: *A History of Contemporary Italy: Society and Politics 1943-1980* (Penguin, 1990);

- Wood, Mary: *Italian Cinema* (Berg, 2005).

CMII0071: MA Film Studies Core Course

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

Assessment: One 1,500 word essay (25%) and one 3,500 word essay (75%)

Module description

What are the key transformative moments of cinema and media history? How did cinema begin? How and why did it change? What is the function of cinema? How did/does cinema emerge and transform across the world? What happens to film and cinema after the digital revolution? These and other questions about the history of cinema and media are central to this core module.

The course is designed to work as a postgraduate-level foundation module both for students without any training in film studies and for those with a first degree in it or a related discipline. (Attached to the Core course is the related class: Reading and Researching Films.) Moving Images focuses on the four-way relationship between changing moving image technologies; the communicative and expressive forms associated with them; the reception of these technologies and forms by contemporaries, including practising film-makers, critics and theorists; the political, social and economic contexts in which these technologies and forms emerged and proliferated.

In the first weeks of the class we will trace out the emergence of a dominant form of fictional, narrative, commercial cinema (often labeled 'classical Hollywood cinema') and in the following weeks address different political and aesthetic uses of cinema and the current transformations of the digital age. The course begins with cinema as it emerged in the second stage industrial revolution and traces out the global transformations that re-shaped cinema and media thereafter, and is designed to be a useful introduction to the diverse global cinema histories that are explored at UCL. It is taught over 10 weeks in the Autumn Term and it concentrates on three periods of profound transition in cinema and media history:

1895-1927:   The First Cinema(s)

1954-1992: The Third Cinema

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

1999-2017   The Last Cinema?

Preparatory Reading

Lee Grieveson and Peter Krämer (eds.), *The Silent Cinema Reader* (London: Routledge, 2004)

Geoffrey Nowell-Smith (ed.), *The Oxford History of World Cinema* (Oxford: Oxford University Press, 1996)

Other useful books and week-by-week assigned readings are listed in the MAFS bibliography on Moodle.

CMII0072: Research Methods

Current Convenor(s) (2018-19): Dr Keith Wagner

Academic Year: 2019-20

Value: 0 UCL credits / 0 course unit / 0 ECTS

FHEQ Level: L7

Total Learning Hours: 0

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Keith Wagner

Assessment: Presentations

Module description

This module is designed to provide you with the skills needed to undertake self-directed learning on the course and the scholarly practices necessary to deploy a logical argument. Grounded in a syncretic approach to moving image material, networks and infrastructure, lectures endeavour to provide students with: a working knowledge of formal and contextual film analysis; a topic of different theoretical and methodological frameworks for studying individual films and film industries in general; and an awareness of relevant resources to benefit independent critical thinking and engagement with phenomenon of increasing cultural, social, economic and aesthetic significance.

Preparatory Reading

Altman, Altman. 199. *Film/Genre*. London: BFI. pp. 1-29

Caldwell, John Thornton. 2008. *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*. Durham, NC: Duke University Press. pp. 1-36.

Calhoun, Craig. 1997. *Nationalism*. Minneapolis, MN: University of Minnesota Press.

Corrigan, Timothy and Patricia White. 2014 (fourth edition) *The Film Experience.* Bedford Press.

Curtin, Michael and Kevin Sanson, eds. 2016. *Precarious Creativity: Global Media, Local Labor (Berkeley, CA: University of California Press*. pp. 1-18.

Lobato, Ramon. 2012. *Shadow Economies of Cinema: Mapping Informal Film Distribution*. London: Palgrave Macmillan. pp. 1-19.

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

Olivier Driessens, Olivier. 2012. 'The celebritization of society and culture: Understanding the structural dynamics of celebrity culture' IN *International Journal of Cultural Studies* 16.6. pp. 641–65.

Shohat, Ella and Robert Stam. 1994. *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge. pp. 1-46.

Storey, John. 2015. *Cultural Theory and Popular Culture: An Introduction*. London: Routledge. pp. 38-187.

Rhodes, John David and Elena Gorfinkel, eds. 2011. *Taking Place: Location and the Moving Image*. Minneapolis, MN: Minnesota University Press. pp. vii-xxix.

Wasson, Haidee and Lee Grieveson, eds. 2018. *Cinema's Military Industrial Complex*. Berkeley, CA: University of California Press. Pp. 1-22.

CMII0073: Dissertation

Current Convenor(s) (2018-19): Dr Keith Wagner

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2,3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Keith Wagner

Assessment: 12000 word dissertation (100%)

Module description

The dissertation is a scholarly work of 12,000 words based on independent research and thought, and usually includes some original analysis of screen media that integrates a single or syncretic interpretation of known materials. The Film Studies Programme requires that the dissertation show that a candidate has a good proficiency in their chosen topic and shows a mastery of the material and is effective in its overall organisation and argumentation. Students are required to identify a member of staff based on their expertise and discuss the suitability of their project with them. Supervisors will offer guidance on how to define, conceptualize and prepare the project and will offer feedback on writing at various stages of the dissertation's development. Dissertations are submitted in early September of the following year.

CMII0074: Madness

Current Convenor(s) (2018-19): Prof Sonu Shamdasani

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: N/A

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

Assessment: Two 3,000 word essay (50% each)

Module description

This course explores the ways in which madness has been understood, treated and portrayed. It opens up debates concerning madness and its relation to 'divine madness' and inspiration in the Western tradition, and how these have continually recurred through history. It reconstructs the rise of psychiatry as a would be scientific branch of medicine at end of the eighteenth cenury, with a promise of humane treatment and refuge, and how alongside this, a counter-tradition of magnetism and hypnotism arose, with the aim of utilising altered states of consciousness for therapeutic ends. It follows the expansion of notions of psychopathology to encompass increasingly large sectors of society, accompanied by new psychological therapies, which generated not only new conceptions of illness, but new notions of wellbeing. It traces the rise of antipsychotic medication and antidepressents, how these were marketed by the pharmeceutical industry, and led to the revival of a brain-centred paradigm within psychiatry. It looks at the renewed debate in the 1960s concerning the medical understanding of madness, which raised questions concerning the status of psychiatry itself. Finally, it charts questions concerning the cultural specifity of psychiatry and the rise of notions of 'culture-bound syndromes.' Alongside professional developments, it highlights how writers responded to, reformulated and appropriated new models of madness. The sessions will be illustrated with excerpts from 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

CMII0075: Illness

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Prof Sonu Shamdasani

Assessment: One 2,000 word essay (40%); one 4,000 word essay (60%)

Module description

This module explores the experience of illness. It focuses in particular on tensions between subjective and objective, examining how rich and socially embedded interpretive responses to the experience of illness, can and should be brought into dialogue with biomedical, philosophical, and sociological understandings of the same phenomena.

The first half of the course focuses on the role of narrative in constituting selves and illness experiences. We examine some ways in which those living with illness construct narratives to give expression to their experiences, and what a focus experience and narratives adds to a more biomedical conception of illness. The second half focuses on the intersection between biology, power and culture in constructing responses to illness, examining ideas of care and suffering, disability, stigma, illness experiences that struggle to receive recognition from biomedical science, and living under genetic risk. The sessions will be accompanied by an Illness reading group of four sessions.

CMII0076: Illness

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Prof Sonu Shamdasani

Assessment: One 4,000 word essay (100%)

Module description

This module explores the experience of illness. It focuses in particular on tensions between subjective and objective, examining how rich and socially embedded interpretive responses to the experience of illness, can and should be brought into dialogue with biomedical, philosophical, and sociological understandings of the same phenomena.

The first half of the course focuses on the role of narrative in constituting selves and illness experiences. We examine some ways in which those living with illness construct narratives to give expression to their experiences, and what a focus experience and narratives adds to a more biomedical conception of illness. The second half focuses on the intersection between biology, power and culture in constructing responses to illness, examining ideas of care and suffering, disability, stigma, illness experiences that struggle to receive recognition from biomedical science, and living under genetic risk. The sessions will be accompanied by an Illness reading group of four sessions.

CMII0077: Dissertation

Current Convenor(s) (2018-19): Prof Sonu Shamdasani

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2,3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Sonu Shamdasani

Assessment: 12,000 word dissertation (100%)

Module description

The dissertation is an extended piece of work that reflects students' own research interests. It enables students to formulate their own questions on a particular topic and to pursue independent research.

It offers students greater space and time to examine primary sources and texts (including archive material) and to analyse a particular field in much greater depth than is possible in course essays.

The dissertation is designed to develop and test research skills, including the ability to respond to the existing academic literature on the topic and the identification of a relevant problematic.

Furthermore, students are expected to explain their methodologies, demonstrate their ability to select and evaluate evidence, and present a systematic, coherent and original argument.

CMII0078: Comparative Literary Studies

Current Convenor(s) (2018-19): Dr Judith Beniston

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

Module description

The module consists of two small-group, intensive seminars, each of which takes place over a five-week period. Students are encouraged to pursue their own research interests and to choose from a range of options, typically including seminars on cultural and gender identities; world literature; literary forms and genres in changing historical contexts; themes, myths, and archetypes; literature and other arts; cultural memory; and reception studies.

Preparatory Reading

Preparatory reading will be available on Moodle.

CMII0080: Apocalypse Literature: From Romanticism to the Millennium

Current Convenor(s) (2018-19): Dr Florian Mussgnug

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Florian Mussgnug

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

Module description

This course traces the historical origins of apocalypse fiction to biblical models and pursues the development of the genre over nearly two centuries, across national and linguistics boundaries. We will explore the influence of different cultural codes, from late Romanticism to Postmodernism, and the importance of social and political motivations, including efforts to prevent nuclear and environmental apocalypse. Interdisciplinary and comparative, the course will draw from sociology and cultural history, and will stress the continuity between religious and secular philosophies of history. Psychology, philosophy of language, and psychoanalysis will provide important research contexts.

CMII0081: Revolutions in Literature: Writing China's Twentieth Century

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Xiaofan Amy Li

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

Module description

This module examines Chinese literature from the early 1900s to the 21st Century, tracing literary life from the advent of a modern literature to the contemporary literary scene. Through the reading and analysis of fiction and poetry, the module introduces students to leading figures and works, and explores the interactions between literary production, cultural discourse, and social change.

Accessing Chinese literature in English translation, the module considers questions arising from the study of literary translation, intersections with Western scholarship, and works from the Chinese diaspora. Chinese literature is examined as a cultural export, and a site of intercultural interaction. Topic areas include:

Modern Chinese Literature

Writing Women

Writing Trauma: Representing the Cultural Revolution

Influences and Literary Movements of the 1980s and 1990s

Poetry: Genres and Audiences

Works from the Chinese Diaspora.

Prerequisites: There is no Chinese language requirement for this module. All course materials will be in English.

Preparatory Reading

Anderson, Marsten. *The Limits of Realism: Chinese Fiction in the Revolutionary Period.* Berkeley: University of California Press, 1990.

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

Cai Rong. *The Subject in Crisis in Contemporary Chinese Literature*. Honolulu: University of Hawaii Press, 2004.

Chow, Rey, ed. *Modern Chinese Literary and Cultural Studies in the Age of Theory: Reimagining a Field.* Durham: Duke University Press, 2000.

Crevel, Maghiel van. *Chinese poetry in times of mind, mayhem and money.* Leiden; Boston: Brill, 2008.

Denton, Kirk, ed. *The Columbia Companion to Modern Chinese Literature.* New York: Columbia University Press, 2016.

Duke, Michael S., ed. *Modern Chinese Women Writers: Critical Appraisals.* New York: M. E. Sharpe, Inc., 1989.

Feuerwerker, Yi-tsi Mei. *Ideology, Power, Text: Self-Representation and the Peasant 'Other' in Modern Chinese Literature.* Stanford: Stanford University Press, 1998.

Hegel, Robert E. and Richard C. Hessney, eds. *Expressions of Self in Chinese Literature*. New York: Columbia University Press, 1985.

Hockx, Michel, ed. *The Literary Field of Twentieth-Century China.* Honolulu: University of Hawai'i Press, 1999.

Huang, Yibing. *Contemporary Chinese Literature: From the Cultural Revolution to the Future.* New York: Palgrave Macmillan, 2007.

Idema, Wilt L., and Lloyd Haft. *A Guide to Chinese Literature.* Ann Arbor: Center for Chinese Studies, The University of Michigan, 1997.

Jie Lu, ed. *China's Literary and Cultural Scenes at the Turn of the 21st Century.* London: Routledge, 2008.

Jin Feng. *The New Woman in Early Twentieth-Century Chinese Fiction.* Purdue: Purdue University, 2004.

Larson, Wendy. *Women and Writing in Modern China.* Stanford: Stanford University Press, 1998.

Link, Perry. *The Uses of Literature: Life in the Socialist Chinese Literary System.* Princeton: Princeton University Press, 2000.

McDougall, Bonnie. *Fictional Authors, Imaginary Audiences: Modern Chinese Literature in the Twentieth Century.* Hong Kong: Chinese University Press, 2003.

Lau, Joseph S.M., and Howard Goldblatt, eds. *The Columbia Anthology of Modern Chinese Literature*. New York: Columbia University Press, 1995.

Wang, David Der-wei. *The Monster That is History: History, Violence, and Fictional Writing in Twentieth-Century China.* Berkeley: University of California Press, 2004.

Zhang Xudong. *Chinese Modernism in the Era of Reforms: Cultural Fever, Avant-Garde Fiction, and the New Chinese Cinema.* Durham: Duke University Press, 1997.

Zhong Xueping. *Masculinity Besieged? Issues of Modernity and Male Subjectivity in Chinese Literature of the Late Twentieth Century.* Durham: Duke University Press, 2000.

CMII0082: Consumer Culture in Literature

Current Convenor(s) (2018-19): Prof Rachel Bowlby

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Rachel Bowlby

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

Module description

Although it has only recently come to the fore as a topic for historical analysis, shopping has become a significant feature of everyday life in developed societies since the 19th century. Initially associated primarily with women, it is increasingly gender-inclusive (men shop too). A figure called 'the consumer' has occupied variable roles, in various discourses—from vulnerable to distracted to the rational equivalent of homo economicus. Since the 1980s, an ideology of individual choice, derived from shopping, has become naturalized within practices formerly associated with collective provision (e.g. health, education, fuel). Shopping itself is represented in diametrically opposed ways, from the pleasure of an outing ('going shopping') to the dullness of a daily routine ('doing the shopping'). This course will look at representations of shopping and consumption across the past two hundred years, to examine the diverse forms of this ubiquitous aspect of contemporary subjectivity and society.

Preparatory Reading

These three novels are the biggest reading assignments, so it will be helpful to read them before the start of term:

Emile Zola, *Au Bonheur des Dames* (1883) (in English translation the title is *The Ladies' Paradise*)
George Gissing, *New Grub Street* (1891)
Theodore Dreiser, *Sister Carrie* (1900)"

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

CMII0084: How Does It Feel? Contemporary Fiction Between the Body and the World

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

Module description

Can we discern a particular 'structure of feeling' and sense to contemporary fiction? Starting from discussions on fiction beyond postmodernism, this module will examine literary developments in 21st century literature from European, Latin- and North American authors, and situate them within a broader context that is characterized by social and ecological precarity and a lack of future. The module will develop an understanding of contemporary fiction as being preoccupied with questions of feeling and bodily experience in order to make sense of the world, and will look within this larger ideological frame at specific preoccupations in contemporary fiction: a desire for the real, feelings of depression and detachment, a disturbed sense of time and historicity, and movements between narcissism and community and between a home (intimacy) and the world (political commitment).

Preparatory Reading

- Fredric Jameson, 'Postmodernism, or The Cultural Logic of Late Capitalism', in: *New Left Review*, 146, 1984, 53-92.

- Irmtraud Huber, 'Post-post, Beyond and Back: Literature in the Wake of Postmodernism.' In: idem, Literature after Postmodernism: Reconstructive Fantasies. Basingstoke, 2014, 21-50.

- Lauren Berlant, 'Introduction: Affect in the Present.' In: idem, *Cruel Optimism*. Durham, 2011, 1-21

CMII0085: Dissertation Research Pathway for Comparative Literature

Current Convenor(s) (2018-19): Prof Stephen Hart

Academic Year: 2019-20

Value: 90 UCL credits / 3 course unit / 45 ECTS

FHEQ Level: L7

Total Learning Hours: 900

Term/s: Term 1,2,3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Stephen Hart

Assessment: 18,000 word dissertation (100%)

Module description

The Dissertation consists of an 18,000 word essay on a topic relating broadly to Comparative Literature and/or Comparative Literary Theory which demonstrates advanced knowledge of the subject of enquiry, advanced research skills relating to the investigation of the subject at hand, and advanced presentation skills. It normally contains a clearly enunciated research question, a comprehensive literature review, and a comprehensive bibliography, and should make a significant contribution to the field of enquiry.

CMII0086: Dissertation for MA Comparative Literature

Current Convenor(s) (2018-19): Prof Stephen Hart

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2,3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Stephen Hart

Assessment: 12,000 word dissertation (100%)

Module description

The Dissertation consists of a 12,000 word essay worked on over the summer on a topic relating broadly to Comparative Literature and/or Comparative Literary Theory which demonstrates advanced knowledge of the subject of enquiry, advanced research skills relating to the investigation of the subject at hand, and advanced presentation skills. It normally contains a clearly enunciated research question, a comprehensive literature review, and a comprehensive bibliography, and should make a significant contribution to the field of enquiry.

CMII0087: Language and Translation

Current Convenor(s) (2018-19): Dr Federico Federici

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Federico Federici

Assessment: One 3,000-word Essay (100%)

Module description

In this module, students engage with aspects of linguistic theory that are relevant to translation, and also theoretical ideas about translation that have a direct impact on translation practice. The module provides an introduction to the sociolinguistic relationship between language and translatorial activities (including references to interactional interpreting), as perceived within the discipline of Translation Studies. Early discussions and debates on the principles of equivalence, loyalty, and faithfulness are presented in relation to the professional impact and effect of the theoretical thinking, moving onto professional definitions of adequacy/good enough, and ethics of translation. By incorporating the study of language with a close look at various more specifically translation-related topics, this module aims to focus on some of the theoretical issues that translators need to confront. The module rests on an understanding of communicative acts as studied in current sociolinguistics. The module introduces the theoretical study of language mediation and the symbiotic relationship between language and translation. This is a core module. The syllabus is research-informed, and whilst being annually reviewed, it is likely to include references to such topics as translation terminology, grammar and meaning, translation and culture, translation and globalisation, theories of translation, and descriptive translation studies.

Preparatory Reading

Munday, Jeremy. 2012. *Introducing Translation Studies. Theories and Applications*. London: Routledge.

CMII0090: Language and Automation

Current Convenor(s) (2018-19): Dr Rocío Baños-Piñero

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Rocío Baños-Piñero

Assessment: Report (30%); Project (70%)

Module description

This module is designed to cover a variety of topics concerning the use of computer systems to present, manipulate, extract or translate information expressed in natural (i.e. human) language. Areas likely to be covered include machine translation, post-editing, controlled language and speech recognition. Students will acquire a basic understanding of the technology behind language engineering applications, and learn to use and evaluate different tools and technologies. This module has a strong hands-on focus and it is recommended that students taking this module also take CMII0101 and CMII0102.

Preparatory Reading

Hearne, Mary and Andy Way. 2011. "Statistical Machine Translation: A Guide for Linguists and Translators". *Language and Linguistics Compass*, 5(5): 205-226. Available at http://onlinelibrary.wiley.com/doi/10.1111/j.1749-818X.2011.00274.x/full

Kenny, Dorothy. 2018. "Sustaining Disruption? The Transition from Statistical to Neural Machine Translation". *Tradumàtica*, 16: 59-70.

CMII0091: Localisation

Current Convenor(s) (2018-19): Ms Marga Navarrete Ramírez-Montesinos

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Ms Marga Navarrete Ramírez-Montesinos

Assessment: Project (100%)

Module description

This module introduces students to the specific context and practices of localisation, with a focus on website and videogame localisation. The module provides students with an awareness of how the localisation industry works, and which processes are involved in a typical project. Students explore different localisation features through a number of practical sessions. The objective is to provide students with the practical skills necessary to develop further experience in a professional localisation environment. This module is not language-specific: it is taught in English and all the activities are carried out in English.

Preparatory Reading

Jiménez-Crespo, Miguel Ángel. 2013. *Translation and Web Localization.* London: Routledge.

O'Hagan, Minako and Mangiron, Carmen. 2013. *Game Localization.* Amsterdam/Philadelphia: John Benjamins.

CMII0092: Professional Skills for Translators

Current Convenor(s) (2018-19): Prof Jorge Díaz-Cintas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Jorge Díaz-Cintas

Assessment: Project portfolio (100%)

Module description

This module will provide students with the professional skills needed to work in the world of translation, both as a freelance translator and as an employee of an institution or translation agency. Through a combination of lectures and practical seminars students will be exposed to prototypical situations they are likely to encounter in their future career. The module will cover topics such as translator ethics, revising and editing, quality control, copyrighting and transcreation, project and client management, customer service, and business skills. Teaching will be interactive and feature real-world examples from many areas of the industry.

Preparatory Reading

Russi, David and Rebecca Schneider. 2016. *A Guide to Translation Project Management*. COMET Program.
https://courses.comet.ucar.edu/pluginfile.php/27060/mod_resource/content/12/GuideToTranslationManagement_V1a_02102017_final.pdf

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

CMII0093: Audio Description for people with limited access to visual information

Current Convenor(s) (2018-19): Dr Louise Fryer

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Ms Emmanouela Patiniotaki

Assessment: Audio description in English for a 10 minute clip and a 1,500-word commentary (100%)

Module description

This module introduces students to the fascinating professional practice of making audiovisual material accessible to people with sensory impairments. Students will learn about audio description (AD) for people with limited access to visual information. The areas covered include: legislation, history and present situation of AD, audio describing for children and adults, live versus pre-recorded AD, economic and professional aspects, and the conventions used on screen. Through a range of carefully chosen examples and exercises, students will not only develop confidence and skills in producing scripts for audio description, but also broaden their awareness about the needs of people with limited access to visual information and of the grammatical and syntactic features of the language. This module is not language-specific: it is taught in English and all the activities are carried out in English.

Preparatory Reading

Fryer, Louise. 2016. *An Introduction to Audio Description.* 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

CMII0094: Subtitling and captioning for d/Deaf and hard of hearing people

Current Convenor(s) (2018-19): Dr Soledad Zarate

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Soledad Zarate

Assessment: 100-subtitle subtitling project and 1500-word commentary (100%)

Module description

This module introduces students to the fascinating professional practice of making audiovisual material accessible to people with sensory impairments. Students will learn about captioning and subtitling for d/Deaf and hard of hearing people (SDH). The areas covered include: legislation, history and present situation of theatre captioning and SDH, subtitling/captioning for children and adults, live versus pre-recorded SDH, economic and professional aspects, and the conventions used. Through a range of carefully chosen examples and exercises, students will not only develop confidence and skills in captioning and SDH, but also broaden their awareness about the needs of d/Deaf and hard of hearing people and of the grammatical and syntactic features of the language. This module is not language-specific: it is taught in English and all the activities are carried out in English.

Preparatory Reading

Díaz-Cintas, Jorge, Ana Matamala and Josélia Neves. 2010. *New Insights into Audiovisual Translation and Media Accessibility*. Amsterdam: Rodopi.

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

CMII0095: Scientific and Technical Translation

Current Convenor(s) (2018-19): Dr Federico Federici

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Federico Federici

Assessment: Translation test (50%); Translation project (50%)

Module description

This module equips students to work professionally and reflectively in the translation market dealing with specialised and technical texts. The module provides students with the relevant competences to translate scientific and technical text types. Students will be introduced to scientific and technical translation through lectures and language-specific, interactive seminars. After an introductory session on the characteristics of scientific and technical translation, students work in language-specific groups, where they will translate a wide range of specialised texts belonging to scientific and technical domains (to include popular science articles, scientific journal papers, scientific reports, proposals, user guides, product documentation, patents, technical specifications, etc.).

Preparatory Reading

Olohan, Maeve. 2015. *Scientific and Technical Translation*. 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

CMII0096: Medical Translation

Current Convenor(s) (2018-19): Ms Emmanouela Patiniotaki

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

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

Assessment: Translation test (50%); Translation project (50%)

Module description

This module equips students to work professionally and reflectively in the translation market dealing with medical and pharmaceutical texts. The module provides students with the relevant competences to translate medical text types. Students will be introduced to medical translation through lectures and language-specific, interactive seminars. After introductory sessions on the characteristics of medical translation, students will work in language-specific groups, where they will translate a wide range of specialised texts belonging to medical/pharmaceutical domains (to include patient information leaflets, clinical trials, case reports, healthcare documents, informed consent forms, pharmaceutical reports, etc.)

Preparatory Reading

Montalt, Vicent and María González Davies. 2007. *Medical Translation Step by Step*. 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

CMII0097: Subtitling

Current Convenor(s) (2018-19): Prof Jorge Diaz-Cintas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Jorge Diaz-Cintas

Assessment: Subtitling test (50%); Subtitling project (50%)

Module description

This module introduces students to Audiovisual Translation (AVT) practices in general, and offers an in-depth knowledge of the field of subtitling. Topics to be covered during the general lectures and seminars include the history and present situation of subtitling, pros and cons of subtitling versus other AVT modes, semiotics of subtitling, conventions used on screen, and economic and professional aspects. In the language specific seminars, students will develop subtitling skills in their own language, in a variety of registers and styles by translating texts and programmes of an audiovisual nature drawn from various sources (films, corporate videos, documentaries) and covering a broad range of specialised genres and media issues. Students will produce their own subtitles with [Wincaps Q4](#), a professional subtitling program.

Preparatory Reading

Díaz-Cintas, Jorge and Aline Remael. 2007. *Audiovisual Translation: Subtitling*. 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

CMII0098: Translating for Voiceover and Dubbing

Current Convenor(s) (2018-19): Dr Rocío Baños-Piñero

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Rocío Baños-Piñero

Assessment: Test (50%); Project (50%)

Module description

This module introduces students to the professional activity of translating audiovisual material for voiceover and dubbing. Topics to be covered during the general lectures and seminars include the history and present situation of revoicing modes in Audiovisual Translation (AVT), the conventions used in the profession, common translation issues and strategies, and economic and professional aspects of voiceover/dubbing. Students will develop voiceover and dubbing skills in a variety of registers and styles by translating texts and programmes of an audiovisual nature drawn from various sources (documentaries, TV series, animation, films) and covering a broad range of specialised genres and media issues. Students will produce their own translations taking into consideration relevant conventions.

Preparatory Reading

Chaume, Frederic. 2012. *Audiovisual Translation: Dubbing*. London: Routledge.

CMII0099: Topics in Audiovisual Translation

Current Convenor(s) (2018-19): Prof Jorge Díaz-Cintas

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Jorge Díaz-Cintas

Assessment: One 3,000-word essay plus supporting files (100%)

Module description

In the first part of this module, students will learn about some of the new technological developments taking place in the field of audiovisual translation (AVT), with special emphasis on cloud-based platforms, and will be able to test some these new tools. The second part of the module covers the main issues that have been discussed by scholars in AVT and their impact on research, with the aim of situating AVT as a discipline in its socio-historical context. Topics to be covered include ideological manipulation, censorship, gender issues, humour, cultural references, multilingualism, crowdsourcing, activism, fansubbing/fandubbing, eye tracking technology and corpus linguistics approaches applied to AVT.

Preparatory Reading

Díaz-Cintas, Jorge. 2019. "Audiovisual translation in mercurial mediascapes", in Meng Ji and Michael Oakes (eds) *Advances in Empirical Translation Studies*. Cambridge: Cambridge University Press, 177-197.

CMII0100: Crisis Translation

Current Convenor(s) (2018-19): Dr Federico Federici

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Federico Federici

Assessment: 2000-word Crisis Setting Analysis (50%) and 3 hour Technological Test (50%)

Module description

The module provides an overview of the multiple tasks that language mediators may be asked to perform in scenarios of crisis communication. The term translation here indicates any form of language mediation as deployed in crises - as opposite to discipline-specific terminology. This definition refers to both written translation and oral interpreting as specific roles blur when evolving crises demand immediate responses with limited resources. The module will familiarize students with operational issues, existing aid technologies, and approaches used by language mediators in enabling communication in such settings as multilingual medical emergencies, disaster response units, pandemic information, terrorist and inter-operational response teams. The module delivers intensive training in supporting multilingual communication and peer-support in dealing with unpredictable circumstances, including operating in unpredictable language combinations. The module is driven by a problem-solving approach and is not language-specific. Discussions, role plays, and analysis of the constraints in ensuring quality of communication as currently documented in the literature on crisis communication will enable students to understand the role of translating in crises. The module will focus on ways of deploying automated technologies in order to diminish communication times in multilingual environments so as to have more time to assessment procedures that monitor quality of communication in crises. Currently, ad-hoc responses characterize most crisis translation activities; the ad-hoc situations will be contrasted with study of potentially coordinated and concerted forms of translation support as embedded in emergency planning.

CMII0101: Translation Technologies 1

Current Convenor(s) (2018-19): Mrs Daniela Ford

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Mrs Daniela Ford

Assessment: E-portfolio (10%) and 90-minute test (90%)

Module description

This module provides an introduction to computer-assisted translation (CAT) tools through weekly practical seminars. Students are taught to use relevant software packages independently to perform translations into either their mother tongue or into their second language, and to assess functionalities of the applications from a language-independent perspective. Fundamental concepts, principles and workflows are introduced using specific translation technology tools. In addition, students become acquainted with the use of technology to increase efficiency as understood in the translation and localisation industry. The emphasis is on industry-standard translation memory functionalities in Wordfast Anywhere and memoQ. Through hands-on exercises students will develop an awareness of the use of translation technology in the industry.

This module is a pre-requisite for CMII0102 - Translation Technologies 2 taught in Terms 2 and 3.

CMII0102: Translation Technologies 2

Current Convenor(s) (2018-19): Mrs Daniela Ford

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2&3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Mrs Daniela Ford

Assessment: Group project files and 2000-word write-up (100%)

Module description

The Translation Technologies 2 module runs over 14 weeks during the Spring Term (Term 2) and the Summer Term (first four weeks of Term 3), due to the need for hands-on exercises and the time students need to digest information and learn how to use two different and complex technological tools efficiently in authentic scenarios. Mastering computer-assisted translation (CAT) tools happens at consecutive stages, each taking a number of seminars based on problem-solving exercises as well as tutorial sessions with guided activities overseen by the tutor. The module builds on students' knowledge and skills acquired in the pre-requisite module Translation Technologies 1 (taught in Term 1). In Translation Technologies 2, students focus on mastering the industry-standard software package SDL Trados Studio, SDL GroupShare, as well as taking the official SDL Trados Studio Getting Started certification exam, as an additional benefit to students. Students will also be able to benefit from a complimentary student licence for SDL Trados Studio for the duration of their studies. The assessment for this module is a group project which simulates a real translation company workflow.

Pre-requisite: Translation Technologies 1

Numbers on this module are limited to 40 students.

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

CMII0103: General Interpreting

Current Convenor(s) (2018-19): Ms Miko Shimizu

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Ms Miko Shimizu

Assessment: Portfolio (100%)

Module description

This module introduces different modes of oral interpreting, such as Liaison, Public Service, Consecutive and Simultaneous Interpreting. Through lectures, seminars, discussions and project work, students will be exposed to issues and challenges that they are likely to encounter in their future career. Students will also develop preparation and note-taking skills. Topics to be covered include the code of conduct, the role of the interpreter, cultural issues, and other elements essential for professional interpreters. This module is not language-specific: it is taught in English and all the activities are carried out in English.

CMII0104: Liaison and Consecutive Interpreting

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

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

Assessment: Liaison Interpreting Test (50%); Consecutive Interpreting Test (50%)

Module description

This module is designed to introduce the essential interpreting skills and techniques in liaison and consecutive interpreting that are required to embark on a career as a professional interpreter in this particular field. It aims to maximise students' potential to become professional interpreters by providing opportunities to practise interpreting skills in various contexts in specific language pairs. Students will then reflect on their performance in order to develop and improve their interpreting skills. The module is taught through general lectures, followed by language-specific practical seminars.

CMII0106: Specialised Translation Dissertation

Current Convenor(s) (2018-19): Prof Jorge Díaz-Cintas

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2&3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Jorge Díaz-Cintas

Assessment: Dissertation of 12,000 words max. (100%)

Module description

Once the teaching finishes in May, students will spend the remaining part of the course (to the beginning of September) researching and writing a dissertation of a max. of 12,000 words in length. Students can opt for either an annotated translation or a critical discussion of theoretical, practical, technological or historical aspects of translation. Among others, research areas might include aspects of translation theory, translation technology, audiovisual translation, specialised translation and localisation.

Students will be free to choose the topic of their dissertation and will be assigned a supervisor. Preparation for the dissertation involves a series of seminars on research skills imparted throughout the academic year. The dissertation itself is written under one-to-one supervision and submitted at the beginning of September.

Preparatory Reading

Saldanha, Gabriela and Sharon O'Brien. 2013. *Research Methodologies in Translation Studies*. Manchester: St Jerome.

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

CMII0107: The Interaction and Language Management of Interpreting

Current Convenor(s) (2018-19): Dr Robert Adam

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Robert Adam

Assessment: Students are assessed by course work (100%). The course work consists of either a 1,500 word essay analysing a 5-minute interpretation with an ELAN annotation, or a 3,000 word essay from a list of questions

Module description

This module consists of a series of lectures examining: roles of interpreters in interaction; interaction management in interpreter and remote-interpreter mediated events; the language product of interpreters; the prosody of interpreting; the pragmatic decisions made by interpreters; register in interpreting; interpreting and cognition; interpreting, fatigue and team working; interpreters and language directionality.

Preparatory Reading

Pöchhacker, Franz, & Shlesinger, Miriam, (2002). *The interpreting studies reader*. London: Routledge.

CMII0108: The Historical and Social Context of Interpreting

Current Convenor(s) (2018-19): Dr Robert Adam

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Robert Adam

Assessment: One 3,000 word essay

Module description

This module consists of a series of lectures examining: the historical development of interpreting; the influence of technology on interpreting provision; routes to professionalization of interpreters; conference interpreting provision, language status and institutions; community interpreting, interpreting as interaction and interpreting as a social practice; legislation, human rights and language politics; interpreting in the media, voice, in-vision and audio description. It aims to develop students' understanding of the different tensions and mechanism at play when interpreting is provided.

Preparatory Reading

Pöchhacker, Franz, & Shlesinger, Miriam, (2002). *The interpreting studies reader*. London: Routledge.

CMII0111: Advanced Translation into Chinese

Current Convenor(s) (2018-19): 0

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

Assessment: 3,000 word coursework (100%)

Module description

The module consists of weekly seminars with practical translation exercises from English into Chinese covering a wide range of genres and registers. It aims to develop linguistic, interpretative and information-seeking skills at a highly advanced level as well as to enhance the understanding of the translation process itself.

Preparatory Reading

Pellatt, Valerie & Eric Liu (2010) Thinking Chinese Translation, Abingdon and New York: 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

CMII0112: Translation and the Web

Current Convenor(s) (2018-19): Dr Federico Federici

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Federico Federici

Assessment: 3,000-word Report (100%)

Module description

Finding, assessing and selecting resources available on the World Wide Web is a crucial skill for the 21st-century translator. The ability to sift through redundant and poor resources so as to select and use those that enable translators to achieve better results is one that can be acquired to support students in developing problem-solving skills that lead to time-effective translation solutions. From online dictionaries, terminological databases and electronic corpora to text repositories, all of these resources could enhance translation perfomance. However, experiential learning takes time and is not always sufficient to establish reliability and credibility of resources. By using participatory lectures that combine presentation of core resources with pair, group, and class activities, the module sustains collaborative working in translation to enable individual and group assessment of online resources depending on the tasks and immediate needs. The module aims to support students to acquire the ability to engage strategically with the array of World Wide Web resources so that these become an addition to the multifaceted skilset of translators. The module focuses on processes of translation and it is therefore assessed through a process-focused essay that reports on usability of web-based resources in relation to a translation project.

CMII0113: Translation in History: Theory, Practice and Reception

Current Convenor(s) (2018-19): Dr Anna Ponomareva

Academic Year: 2019-20

Value: 20 UCL credits / 0.66666666666666663 course unit / 10 ECTS

FHEQ Level: L7

Total Learning Hours: 200

Term/s: Term 1

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Anna Ponomareva

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

Module description

This module studies the historical development of the theory and practice of translation through an investigation of the role of key individuals and texts significant to literary translation from the Classical tradition to the present. Each session will explore the creative tension between translation and reception studies by examining historical engagements with translation and discussing their relevance to modern thinking around literary translation.

The module is taught by specialists from a range of departments, including the Centre for Translation Studies, English, Greek and Latin, Hebrew and Jewish Studies, School of Slavonic and East European Languages, and School of European Languages, Culture and Society. Sessions vary annually subject to staff availability. Example topics include:

Translation in ancient India and China

Translation in ancient Rome

Translation in the 12th century: an introduction to the first renaissance in Europe

The first global enterprise: translation and the Jesuit missions, 1550-1750

Latin as a language of translation in Elizabethan England

Quixotic Transformations

Early Hebrew Shakespeare translations

What can translation know?

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

This module is open to students within the Centre for Multidisciplinary and Intercultural Inquiry and Greek and Latin. Students from other programmes may contact the convenor to enquire about availability.

CMII0114: Translation in History: Theory, Practice and Reception

Current Convenor(s) (2018-19): Dr Anna Ponomareva

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Anna Ponomareva

Assessment: One 3,000 word essay (100%)

Module description

This module studies the historical development of the theory and practice of translation through an investigation of the role of key individuals and texts significant to literary translation from the Classical tradition to the present. Each session will explore the creative tension between translation and reception studies by examining historical engagements with translation and discussing their relevance to modern thinking around literary translation.

The module is taught by specialists from a range of departments, including the Centre for Translation Studies, English, Greek and Latin, Hebrew and Jewish Studies, School of Slavonic and East European Languages, and School of European Languages, Culture and Society. Sessions vary annually subject to staff availability. Example topics include:

Translation in ancient India and China

Translation in ancient Rome

Translation in the 12th century: an introduction to the first renaissance in Europe

The first global enterprise: translation and the Jesuit missions, 1550-1750

Latin as a language of translation in Elizabethan England

Quixotic Transformations

Early Hebrew Shakespeare translations

What can translation know?

This module is open to students within the Centre for Multidisciplinary and Intercultural Inquiry and Greek and Latin. Students from other programmes may contact the convenor to enquire about availability.

CMII0115: Translation Theory

Current Convenor(s) (2018-19): Prof Kathryn Batchelor

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: yes

Provisional Convenor(s) (2019-20): Prof Kathryn Batchelor

Assessment: One 3,000-word essay (100%)

Module description

This module explores translation theory from the perspective of its intersections with cultural studies and philosophy. Topics include: ontological and epistemological underpinnings of key theoretical frameworks used in translation studies; equivalence and authorised translation; paratexts; translation and gender; positioning and social narrative; geopolitics and translation; translation and postcolonial studies. We also examine philosophical statements on translation by Friedrich Schleiermacher, Walter Benjamin, and Jacques Derrida.

Preparatory Reading

'The Revision of the Traditional Gap between Theory & Practice & the Empowerment of Translation in Postmodern Times' by Rosemary Arrojo (1998, *The Translator* 4.1:25-48)

CMII0116: Translating Literary Culture

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes

Provisional Convenor(s) (2019-20): Prof Kathryn Batchelor

Assessment: 750-word assessed critical translation commentary (plus non-assessed supporting translation) (25%) and 2,000-word critical essay OR assessed critical translation commentary (plus non-assessed supporting translation) (75%)

Module description

The MA module in Translating Literary Culture examines the theory and practice of translating text-based literary materials, broadly-defined. The module discusses theoretical engagements with translating literary culture, including notions of voice and style, contextualizing source and target literary systems, and ideological and other issues in the selection and conduct of translations.

We consider practical and theoretical approaches to the translation of a range of genres, such as canonical literary texts, poetry, children's literature, academic literature, drama translation, performance texts and sung texts. The case studies, as well as the precise content of the module, are likely to vary from year to year.

The module is taught and assessed in English and welcomes contributions from all languages and cultures. Some practical translation into and out of English is incorporated during the module. Translations are submitted as supporting documents for assessed critical commentaries but are not assessed work.Students are encouraged to reflect on the processes of translation and comment on the implications of translating these various text-types from both practical and theoretical perspectives.

Preparatory Reading

Literary Translation **by Chantal Wright (Routledge, 2016)**

CMII0118: Translation Dissertation (Research)

Current Convenor(s) (2018-19): Prof Jorge Díaz-Cintas

Academic Year: 2019-20

Value: 90 UCL credits / 3 course unit / 45 ECTS

FHEQ Level: L7

Total Learning Hours: 900

Term/s: Term 1,2&3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Jorge Díaz-Cintas

Assessment: 18,000 word dissertation (100%)

Module description

The MA Dissertation (Translation Research Pathway), the central feature of the MA in Translation (Research Pathway), is 18,000 words long, written in English and submitted at the end of the programme (beginning of September).

The Dissertation (Research) is supervised by a member of CenTraS, CMII or another member of UCL staff, and addresses a translation studies topic agreed with the supervisor and the dissertation convenor. The dissertation can focus on a topic related to the compulsory modules Language and Translation and Translation Theory or may also refer to other modules studied during the programme. The dissertation must be a critical essay, and not an annotated translation.

Preparatory Reading

Saldanha, Gabriela and Sharon O'Brien. 2013. *Research Methodologies in Translation Studies*. Manchester: St Jerome.

CMII0119: Translation Dissertation

Current Convenor(s) (2018-19): Prof Jorge Díaz-Cintas

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2&3

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Jorge Díaz-Cintas

Assessment: One 12,000 word dissertation (100%)

Module description

Once the teaching finishes in May, students will spend the remaining part of the course (to the beginning of September) researching and writing a dissertation of a max. of 12,000 words in length. Students can opt for either an annotated translation or a critical discussion of theoretical, practical, technological or historical aspects of translation. Among others, research areas might include aspects of translation theory, translation technology, audiovisual translation, specialised translation and localisation.

Students will be free to choose the topic of their dissertation and will be assigned a supervisor. Preparation for the dissertation involves a series of seminars on research skills imparted throughout the academic year. The dissertation itself is written under one-to-one supervision and submitted at the beginning of September.

Preparatory Reading

Saldanha, Gabriela and Sharon O'Brien. 2013. *Research Methodologies in Translation Studies*. Manchester: St Jerome.

CMII0122: Madness

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

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

Assessment: One 3,000 word essay (100%)

Module description

This course explores the ways in which madness has been understood, treated and portrayed. It opens up debates concerning madness and its relation to 'divine madness' and inspiration in the Western tradition, and how these have continually recurred through history. It reconstructs the rise of psychiatry as a would be scientific branch of medicine at end of the eighteenth cenury, with a promise of humane treatment and refuge, and how alongside this, a counter-tradition of magnetism and hypnotism arose, with the aim of utilising altered states of consciousness for therapeutic ends. It follows the expansion of notions of psychopathology to encompass increasingly large sectors of society, accompanied by new psychological therapies, which generated not only new conceptions of illness, but new notions of wellbeing. It traces the rise of antipsychotic medication and antidepressents, how these were marketed by the pharmeceutical industry, and led to the revival of a brain-centred paradigm within psychiatry. It looks at the renewed debate in the 1960s concerning the medical understanding of madness, which raised questions concerning the status of psychiatry itself. Finally, it charts questions concerning the cultural specifity of psychiatry and the rise of notions of 'culture-bound syndromes.' Alongside professional developments, it highlights how writers responded to, reformulated and appropriated new models of madness. The sessions will be illustrated with excerpts from films.

CMII0125 Short Films

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

Module description

This module examines the short film from a range of perspectives: in terms of film form, modes of production and distribution, and its various uses in education, entertainment and film culture development in the analogue and digital eras. Over the past decade, scholarship on twentieth-century industrial, educational and informational film has flourished, not least in light of the increasing access to such films via digitisation and online mediation. One aim of this module, then, is to introduce students to what has come to be called 'useful cinema': filmmaking which developed in parallel to mainstream or entertainment cinema, and for a wide range of purposes. However, the module approaches this sub-field of Film Studies from a relatively neglected angle: the shortness of short films. This requires a focus not only on the contexts of commissioning, production, distribution and exhibition of informational film - though these are central to the module - but also on the formal properties of the short film format in particular. Shortness determines narrative and visual strategies in the informational film, but it also facilitates and shapes (and is shaped by) economic, political and technological factors. The module thus challenges students to analyse short films as material-semiotic entities. A third aim is to focus students' attention on the 'dispositif' within which they encounter the films as compared to the historical contexts in which the films circulated over time, and the attendant roles of archives, policies, economics, and analogue and digital technologies.

Suggested reading

Acland, C. R. and H. Wasson (eds) (2011), *Useful Cinema*. Durham and London: Duke University Press.

Hediger, V. and P. Vonderau (eds) (2009), *Films That Work: Industrial Film and the Productivity of Media*. Amsterdam, Amsterdam University Press.

Hediger, V., Hoof, F. and Y. Zimmermann (eds) (2018), *Films That Work Harder: The Global Circulations of Industrial Cinema*, Amsterdam: Amsterdam 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

Orgeron, D., M. Orgeron and D. Streible (eds) (2012), *Learning with the Lights Off: Educational Film in the United States*, New York: Oxford University Press.

Raskin, R. (2002), *The Art of the Short Fiction Film: A Shot by Shot Study of Nine Modern Classics*, Jefferson, North Carolina: McFarland.

Journal: *Short Film Studies* (Intellect)

CMII0125: Shakespeare in His Time

Current Convenor(s) (2018-19): Dr Chris Stamatakis

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: N/A

Provisional Convenor(s) (2019-20): Dr Chris Stamatakis

Assessment: One 3,000 -4,000 word essay (100%)

Module description

The module gives students a thorough grounding both in Shakespeare's plays and poems and in the literary, historical, and intellectual contexts which shaped them. Each week a particular work or group of works will be explored in depth, and considered in relation to historical issues, literary sources, and comparable writings by Shakespeare's contemporaries.

CMII0127: Life Scripting

Current Convenor(s) (2018-19): Prof Stephen Hart

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Stephen Hart

Assessment: One 3,000 word essay (100%)

Module description

This course will analyse the notion and development of lifescripting in a variety of historical contexts. The term is used to indicate a field of study that overlaps with and comprehends a variety of fields including biography, hagiography, sacred biography, historical life-writing (including the biography of 'great men' and hero-worship), literary biography, autobiography, ghost-writing, fake biography and ordinary people's lives. Necessarily selective, this course will focus on some of the most notable examples and samples of these various 'genres' over time. It will take a chronological approach, and assess and analyse the main characteristics of biography over an extended period of time, beginning with biography in the Ancient World and concluding with ordinary people's lives in the contemporary era.

Preparatory Reading

Adams, Carol, Ordinary Lives: A Hundred Years Ago (London: Virago, 1982).

Batchelor, John (ed.), The Craft of Literary Biography (Basingstoke: Mcmillan, 1996).

Benton, Michael, Literary Biography: an Introduction (Chichester: Wiley-Blackwell, 2009).

Bernhardt, Debra E., Ordinary People, Extraordinary Lives: A Pictorial History of Working People in New York City (New York: New York University Press, 2000).

Cadman Seelig, Sharon, Autobiography and Gender in Early Modern Literature: Reading Women's Lives, 1600-1680 (Cambridge: Cambridge University Press, 2006).

Carlyle, Thomas, On Heroes, Hero-Worship and the Heroic in History (New York: Frederic A. Stokes, 1888).

DiBattista, Maria (ed.), Modernism and Autobiography (Cambridge: Cambridge University Press, 2014).

Dorey, T.A. (ed.), Latin Biography (London: Routledge, 1967).

Emerson, Ralph Waldo, 'Uses of Great Men' (1850), in Representative Men: Seven Lectures, edited by Douglas Emory Wilson (London: Belknap Press, 1996).

Hart, Stephen, Gabriel García Márquez: A Literary Biography (London: Reaktion Books, 2010).

Hart, Stephen, Santa Rosa de Lima: The Evolution of a Saint (Lima: Catedra Vallejo, 2017).

Head, Thomas (ed.), Medieval Hagiography: an Anthology (London: Routledge, 2001)

Hefferman, Thomas J., Sacred Biography: Saints and their Biographers in the Middle Ages (New York: Oxford University Press, 1988).

Humble, Noreen (ed.), Plutarch's Lives: Parallelism and Purpose (Swansea: Classical Press of Wales, 2010).

Lyons, Teena, The Complete Guide to Ghostwriting (London: Thistle, 2014).

MacDonald, Katherine, Biography in Early Modern France, 1540-1630: Forms and Functions (London: Legenda, 2007).

Momigliano, Arnoldo, The Development of Greek Biography (Cambridge, Mass.: Harvard University Press, 1993).

Olney, James (ed.), Studies in Autobiography (New York: Oxford University Press, 1988).

Pearson, Helen, The Life Project: the Extraordinary Story of Our Ordinary Lives (London: Allen Lane, 2016).

Plutarch, Parallel Lives, in Lives. Selections: Demosthenes and Cicero, translated with introduction and commentary by Andrew Lintott (Oxford: Oxford University Press, 2013).

Randall, William L., The Narrative Complexity of Ordinary Life: Tales from the Coffee Shop (Oxford: Oxford University Press, 2015).

Smith, John, Steve Jobs: The Fake Biography (Amazon Media: 2011).

Smith, Sidonie, & Julia Watson, Reading Autobiography: A Guide for Interpreting Life Narratives (Minneapolis, MN: University of Minnesota Press, 2010).

CMII0128: Life scripting

Current Convenor(s) (2018-19): Prof Stephen Hart

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Prof Stephen Hart

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

Module description

This course will analyse the notion and development of lifescripting in a variety of historical contexts. The term is used to indicate a field of study that overlaps with and comprehends a variety of fields including biography, hagiography, sacred biography, historical life-writing (including the biography of 'great men' and hero-worship), literary biography, autobiography, ghost-writing, fake biography and ordinary people's lives. Necessarily selective, this course will focus on some of the most notable examples and samples of these various 'genres' over time. It will take a chronological approach, and assess and analyse the main characteristics of biography over an extended period of time, beginning with biography in the Ancient World and concluding with ordinary people's lives in the contemporary era.

Preparatory Reading

Adams, Carol, Ordinary Lives: A Hundred Years Ago (London: Virago, 1982).

Batchelor, John (ed.), The Craft of Literary Biography (Basingstoke: Mcmillan, 1996).

Benton, Michael, Literary Biography: an Introduction (Chichester: Wiley-Blackwell, 2009).

Bernhardt, Debra E., Ordinary People, Extraordinary Lives: A Pictorial History of Working People in New York City (New York: New York University Press, 2000).

Cadman Seelig, Sharon, Autobiography and Gender in Early Modern Literature: Reading Women's Lives, 1600-1680 (Cambridge: Cambridge University Press, 2006).

Carlyle, Thomas, On Heroes, Hero-Worship and the Heroic in History (New York: Frederic A. Stokes, 1888).

DiBattista, Maria (ed.), Modernism and Autobiography (Cambridge: Cambridge University Press, 2014).

Dorey, T.A. (ed.), Latin Biography (London: Routledge, 1967).

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

Emerson, Ralph Waldo, 'Uses of Great Men' (1850), in Representative Men: Seven Lectures, edited by Douglas Emory Wilson (London: Belknap Press, 1996).

Hart, Stephen, Gabriel García Márquez: A Literary Biography (London: Reaktion Books, 2010).

Hart, Stephen, Santa Rosa de Lima: The Evolution of a Saint (Lima: Catedra Vallejo, 2017).

Head, Thomas (ed.), Medieval Hagiography: an Anthology (London: Routledge, 2001)

Hefferman, Thomas J., Sacred Biography: Saints and their Biographers in the Middle Ages (New York: Oxford University Press, 1988).

Humble, Noreen (ed.), Plutarch's Lives: Parallelism and Purpose (Swansea: Classical Press of Wales, 2010).

Lyons, Teena, The Complete Guide to Ghostwriting (London: Thistle, 2014).

MacDonald, Katherine, Biography in Early Modern France, 1540-1630: Forms and Functions (London: Legenda, 2007).

Momigliano, Arnoldo, The Development of Greek Biography (Cambridge, Mass.: Harvard University Press, 1993).

Olney, James (ed.), Studies in Autobiography (New York: Oxford University Press, 1988).

Pearson, Helen, The Life Project: the Extraordinary Story of Our Ordinary Lives (London: Allen Lane, 2016).

Plutarch, Parallel Lives, in Lives. Selections: Demosthenes and Cicero, translated with introduction and commentary by Andrew Lintott (Oxford: Oxford University Press, 2013).

Randall, William L., The Narrative Complexity of Ordinary Life: Tales from the Coffee Shop (Oxford: Oxford University Press, 2015).

Smith, John, Steve Jobs: The Fake Biography (Amazon Media: 2011).

Smith, Sidonie, & Julia Watson, Reading Autobiography: A Guide for Interpreting Life Narratives (Minneapolis, MN: University of Minnesota Press, 2010).

CMII0133: Fictions of Grief

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

Module description:

This course will examine a number of twentieth-century fictional texts which represent grief of different sorts. It will explore three principal sets of questions. The first is that of tragedy itself: why are writers drawn to inventing grief? What pleasure is to be found in representing pain? Why (re)create a distressful and painful situation in fiction? Secondly, what are the implications of *fictionalizing* a painful experience? Is a fictional grief less true than a 'real' one or is fiction paradoxically the indicator of an experience too traumatic to confront directly? Is there a stable difference between fictions and other, especially autobiographical, narratives of painful loss? Thirdly, while grief, as an intense emotion, is primarily considered an intimate, personal matter, what are the political implications of representing it, of inscribing it in a public sphere? Widely differing processes of grieving are at issue in these texts, some of them extremely challenging. By analysing the varied and complex forms grief takes in them, via an engagement with psychoanalytical theories of mourning and theories of tragedy, the course will seek to understand what is at stake in fictional mourning.

Preparatory Reading

Primary Texts:

Djuna Barnes, *Nightwood* (Faber & Faber, 1936)

Toni Morrison, *Beloved* (Vintage, 2007 [1987])

Hélène Cixous, *The Day I Was Not There*, tr. Beverley Bie Brahic (Northwestern UP, 2006[2000])

Jean Genet, *Funeral Rites*, tr. Bernard Frechtman (Panther, 1971[1949])

Georges Perec, *W or The Memory of Childhood* (Vintage, 2011 [1975])

W.G. Sebald, *Austerlitz*, tr. James Wood (Penguin, 2002[2001])

Ingeborg Bachman, *Malina*, tr. Philip Boehm (Lynne Rienner, 1990[1971])

Preliminary Secondary Bibliography:

On Tragedy:

Aristotle, *Poetics*, tr. Anthony Kenny (Oxford: OUP, 2013)

Eagleton, Terry, *Sweet Violence: The Idea of the Tragic* (Oxford: Blackwell, 2003)

Frese Witt, Mary Ann, *The Search for Modern Tragedy: Æesthetic Fascism in Italy and France* (Ithaca, NJ: Cornell UP, 2001)

Nietzsche, Friedrich, *The Birth of Tragedy,* tr. Douglas Smith (Oxford: Oxford UP, 2008)

Nuttall, A.D., *Why Does Tragedy Give Pleasure?* (Oxford: Oxford UP, 1996)

Poole, Adrian, *Tragedy: A Very Short Introduction* (Oxford: OUP, 2005)

Steiner, George, *The Death of Tragedy* (Oxford: Oxford UP, 1961)

——, '"Tragedy", Reconsidered,' *New Literary History* 35:1 (2004), 1-15x

Szondi, Peter, *An Essay on the Tragic*, tr. Paul Fleming (Stanford, CA: Stanford UP, 2002)

Wallace, Jennifer, *The Cambridge Introduction to Tragedy* (Cambridge: Cambridge UP, 2007)

Williams, Raymond, *Modern Tragedy* (London: Chatto & Windus, 1966)

On Mourning:

Ahmed, Sara, 'Happy Objects' in *The Affect Theory Reader*, eds. Gregg and Seigworth (Duke UP, 2010)

Butler, Judith, *Precarious Life: The Powers of Mourning and Violence* (New York, NY: Verso, 2006)

Caruth, Cathy, *Unclaimed Experience: Trauma, Narrative and History* (Baltimore, MA: Johns Hopkins UP, 1996)

—— (ed.), *Trauma: Explorations in Memory* (Baltimore, MA: Johns Hopkins UP, 1995)

Freud, Sigmund, 'Mourning and Melancholia', in Penguin Freud Library, vol. 11 (Middlesex: Penguin, 1984)

——, *Beyond the Pleasure Principle*, in Penguin Freud Library, vol. 11 (Middlesex: Penguin, 1984)

Hirsch, Marianne, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge, MA: Harvard University Press, 1997)

Ngai, Sianne, *Ugly Feelings* (Cambridge, MA: Harvard UP, 2005)

Ramazani, Jahan, *Poetry of Mourning: The Modern Elegy from Hardy to Heaney* (Chicago: U. of Chicago P, 1994)

Torok, Maria and Abraham, Nicholas, *The Shell and the Kernel*, tr. Nicholas Rand (Chicago: U. of Chicago P, 1994)

——, *The Wolf Man's Magic Word: A Cryptonomy*, tr. Nicholas Rand, with a foreword by Jacques Derrida (Minneapolis: University of Minnesota P, 2005)

Watkin, William, *On Mourning: Theories of Loss in Modern Literature* (Edinburgh: EUP, 2004)

CMIIXXX4: Evil, Innocence and Identification: Genre Film and Philosophy

Current Convenor(s) (2018-19): Prof Susanne Kord

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

Assessment: 5,000 word essay (95%) + annotated bibliography (5%)

Module description

This module aims to read a series of classic genre films against two backgrounds: identification theories in film, specifically those involving POV (point-of-view camera angles), and philosophy, specifically texts focussing on the nature of evil. Central texts will include Scott McCloud's work on POV, work by Murray Smith and T. S. Kord on identification issues in pop genre film, and important works on moral philosophy by authors ranging from Friedrich Nietzsche and Sigmund Freud to Susan Sontag, Fred and Terry Eagleton. Taken together, these ideas will provide the basis for an investigation of the following questions:

--What aesthetic and thematic mechanisms does genre film employ to represent ideas of Innocence and Evil?

--Why is identification in genre film so often fraught (as expressed, for example, in Smith's distinction between viewer 'alignment' and 'allegiance')?

--Why is identification in genre films so often counter-intuitive (i.e. why are viewers so often steered toward identification with 'Evil' rather than Innocence)?

--Why does genre film so often conflate symbols of Innocence and Evil (for example in the popular image of the Evil Child)?

--How does genre film portray and popularise the most central themes of philosophy (for example fear and guilt)?

--To what extent do genre films present themselves as modern philosophical texts, in the sense that they contest key presuppositions of traditional philosophy, such as 'self-consciousness,' 'free will,' or 'truth'?

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

To test philosophical claims of 'universality', films will include works in various B-genres (family films, sci-fi, horror, crime films), from various nations and hemispheres (central Europe, the USA, and East Asia) and from a broad historical time line (at least one film from each decade since 1950). Films were mainly selected for their focus on themes that are commonly understood as the most central tenets that anchor and contextualise human existence and that therefore regularly appear in moral philosophy: nature and science; religion and morality; consumerism and voyeurism; 'normal' life (for example, family life) and 'artificial' life (e.g. cyborgs, androids).

Preparatory Reading

Reading will be made available within the first weeks 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

CMII0130: Pre-Modern Poetics of Place

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

Academic Year: 2019-2020

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes, subject to approval.

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

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

Module description

The module is designed to explore how medieval, renaissance and early modern writers explore the specifics of place and position in literary production. It invites students to explore multiple authors, and different literary and historical genres – such as prose, lyric and narrative poetry, drama, epistolography, travel writing, testimonial, as well as the developing techniques of cartography and topographic or ethnographic representation. The module investigates the ways in which different literary forms lend themselves to the exploration of place (both social and topographic) and identity. The focus on space allows exploration of the relationships between centres and margins, and the secular and the religious worlds, as well as of issues of identity, citizenship, and belonging in pre-nation-state Europe and the New World. The authors covered in this module include figures such as Petrarch, Tasso, Santa Teresa de Avila, Santa Rosa de Lima and Shakespeare, whose diverse writings will enable students to explore different aspects of the 'poetics of place'.

Preparatory Reading

A confirmed list of primary sources will be available before the start of Term 2. The list of possible texts includes:

Marco Polo, *Il Milione (The Travels)*

Francesco Petrarca, *Itinerary to the Sepulchre of Our Lord Jesus Christ*; selected *Familiar Letters* (letters on the Ascent of Mont Ventoux, journeys to Rome, Naples, Paris, the Rhine)

Torquato Tasso, *Jerusalem Delivered (Gerusalemme Liberata)*; *Aminta, A Pastoral Play (L'Aminta)*

Santa Teresa de Avila, *Life of St Teresa of Avila, written by herself*

Santa Rosa de Lima, *Apostolic Process*

Sor Juana Ines de la Cruz, *La Respuesta (The Answer)*

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

Garcilaso de la Vega, *III Eclogue*

Miguel de Cervantes Saavedra, *Don Quijote de la Mancha* (chapter 'Discourse on the Age of Gold')

Thomas More, 'Utopia' and Francis Bacon, 'New Atlantis' in *Three Early Modern Utopias*, Oxford World Classics

William Shakespeare, *The Tempest*

Selected secondary reading:

Robert Bjork and Andrea Kann, *The Art, Science, and Technology of Medieval Travel* (London: Routledge, 2008)

Cooper, Helen, *Pastoral. Mediaeval into Renaissance* (Ipswich: Brewer, 1977)

Greg Garrard, *Ecocriticism, New Critical Idiom* (London: Routledge, 2004)

Thomas Greene, *The Light in Troy: Imitation and Discovery in Renaissance Poetry* (Yale University Press, 1982)

Hampton, Timothy, *Fictions of embassy: literature and diplomacy in early modern Europe* (Ithaca, N.Y.; London : Cornell University Press, 2009)

Harrison, Robert Pogue, *Forests. The Shadow of Civilization* (Chicago: University

Press, 1992)

Janice Hewlett Koelb, *The poetics of description: imagined places in European literature* (London: Palgrave Macmillan, 2006)

Shayne Aaron Legassie*, The Medieval Invention of Travel* (Chicago: University of Chicago Press, 2017)

Narrating space/spatializing narrative: where narrative theory and geography meet, ed. Marie-Laure Ryan, Kenneth Foote, and Maoz Azaryahu (Columbus: Ohio State UP, 2016)

Geocritical Explorations. Space, Place, and Mapping in Literary and Cultural Studies, ed. Robert T. Tally Jr (New York: Palgrave Macmillan, 2011)

Tony Tanner, *Scenes of Nature: Signs of Men* (Cambridge: CUP, 1987)

David Wallace, *Premodern Places: Calais to Surinam, Chaucer to Aphra Behn* (Oxford: Blackwell, 2004)

Europe: A Literary History, 1348-1418, ed. David Wallace, 2 vols (Oxford: Oxford University Press, 2016)

Bernard Westphal, *Geocriticism. Real and Fictional Spaces*, trans. Robert T. Tally Jr, (New York: Palgrave Macmillan, 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

CMII0131: Capital Screens

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

Module description

This module will explore screen media and political economy in the neo-liberal era beginning in the 1970s and extending to the current mutations of neo-liberalism and new forms of fascism. It will do so principally in two ways: 1) as a history of the economies of screen media and related policy frameworks from the corporate reconstruction of Hollywood beginning in the 1970s to the emergence of new forms of digital networked media beginning in the 1990s and expanding thereafter when it becomes "social," mobile and convergent across filmic, televisual, and computer screens. 2) as a history of the ways screen media has been shaped and used to facilitate and sustain the political and economic principles and practices of advanced, de-regulated, capital integral to the accelerated globalization and new imperialism of the neo-liberal era and culminating in the surveillance capitalism fundamental to digital media.

Preparatory Reading

1. Introduction: Militant Liberalism and the World According to Hollywood

Screening: Star Wars (Twentieth Century Fox, USA, 1977); Top Gun (Paramount, USA, 1986).

Reading (sample): David Harvey, A Brief History of Neo-liberalism (Oxford University Press, 2005); Douglas Gomery, "Economic and Institutional Analysis: Hollywood as Monopoly Capitalism," in Mike Wayne ed., Understanding Film: Marxist Perspectives (Pluto Press, 2005); Perry Anderson, "Imperium," New Left Review, 83 (2013); Toby Miller et al., Global Hollywood 2 (BFI, 2005); Jon Lewis, "Some Notes on the Political Economy of the Hollywood Blockbuster," in Julian Stringer ed., Movie Blockbusters (Routledge, 2003).

2. Empires of Media

Screening: The Matrix (Warner Bros., USA, 1999); Iron Man (Marvel/Paramount, USA, 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

Reading: Eileen R. Meehan, "A Legacy of Neoliberalism: Patterns in Media Conglomeration," in J. Kapur and Keith Wagner eds., Neoliberalism and Global Cinema (Routledge, 2011); Thomas Schatz, "Conglomerate Hollywood and Convergence Culture," in Federico Zecca ed., The Cinema of Convergence (Mimesis Press, 2012); Toby Miller with Bill Grantham, "The United States as Global Media Behemoth," in Toby Miller and Marwan M. Kraidy, Global Media Studies (Polity Press, 2016); Jennifer Holt, Empires of Entertainment: Media Industries and the Politics of Deregulation, 1980-1996 (Rutgers University Press, 2011).

3. The Digital and Convergent Screen

Screening: Marvel's The Avengers (Marvel/Disney, USA, 2012); Agents of S.H.I.E.L.D (ABC, 2013-); YouTube, Marvel One Shot: A Funny Thing Happened on the Way to Thor's Hammer (2017).

Reading: Manuel Castells, The Rise of Network Society (Blackwell, 2000); David Hesmondaigh, The Cultural Industries (Sage, 2013); Yochai Benkler, The Wealth of Networks (Yale University Press, 2006); Janet Wasko, Understanding Disney (Polity, 2001).

4. The Spectacles of Corporate Property

Screening: The Apprentice (NBC, USA, 2004-); Keeping Up with the Kardashians (E!, USA, 2007-); Location, Location, Location (Channel 4, U.K., 2000-); example from global sports media (likely a football game in the competition sponsored by Gazprom, the state-owned Russian gas company.)

Reading: Laurie Ouellette and James Hay, Better Living Through Reality TV (Blackwell, 2008); Laurie Ouellette, Lifestyle TV: Television and Post-welfare Citizenship (Routledge, 2016); Marwan M. Kraidy and Katherine Sender, The Politics of Reality Television: Global Perspectives (Routledge, 2011); Tim Wu, The Attention Merchants (Atlantic, 2016).

5. The Eye (Phone) of Power

Screening: Selections from YouTube, including Google produced content; screen media produced by new media corporations like Amazon and Netflix; selection of TV/online advertisements for smartphones from 2007; do no track (dir. Brett Gaylor) documentary about online surveillance available here: https://donottrack-doc.com/en/intro/.

Reading: John Bellamy Foster and Robert W. McChesney, "Surveillance Capitalism: Monopoly-Finance Capital, the Military Industrial Complex, and the Digital Age," Monthly Review, (2014); Mark Andrejevic, "Exploiting YouTube," in Pelle Snickers and Patrick Vonderau eds., The YouTube Reader (National Library of Sweden, 2009); Sean Cubitt, Finite Media: Environmental Implications of Digital Technologies (Duke University Press, 2017).

6. Liberal Fascism Today: The Movie

Screening: extracts: Hillary: The Movie (Citizens United, USA, 2008); Occupy Unmasked (Glittering Steel, USA, 2012); Clinton Cash (Glittering Steel, 2016); Brexit: The Movie (dir. Martin Durkin, U.K., 2016); and Trumping Democracy (Thomas Huchon, USA, 2017); HyperNormalisation (Adam Curtis, UK, 2016).

Reading: Christian Fuchs, Digital Demagogue: Authoritarian Capitalism in the Age of Trump and Twitter (Pluto Press, 2018); John Bellamy Foster, Trump in the White House (Monthly Review Press, 2017); Victor Pickard, "Media Failure in the Age of Trump," The Political Economy of Communication, 4:2 (2016); Angela Nagel, Kill All Normies (Zero Books, 2017); Carole Cadwalladr, "The Great British Brexit Robbery: How Our Democracy was Hijacked," The Guardian, 7th May 2017; Hannes Grasseger and Mikael Krogerus "The Data That Turned The World Upside Down," Motherboard, January 28th 2017.

CMII0132: Medicine on Screen: Representations of Doctors, Health Care and Medicine in Film from the 1920s to the Present

Current Convenor(s) (2018-19): Dr Brian Glasser

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

Provisional Convenor(s) (2019-20): Dr Brian Glasser

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

Module description

In recent years, narratives of illness and medical practice have been subject to intensive scrutiny by scholars in the relatively new field of 'Health Humanities'. Literary works have undoubtedly provided many highly complex accounts of the ways in which ill-health and medicine affect the lives of individuals, their families and communities. However, for much of the twentieth century, the cinema provided mass audiences with an equally powerful and more readily accessible source of images and ideas about doctors, illness and medical practice. Notwithstanding this, it has thus far attracted much less scholarly attention.

The study of medicine in film will involve close textual and contextual analysis of relevant movies, and be based on a good basic understanding of the language of film and relevant aspects of film theory, as well as the comparative study of narrative in medicine, literature and film. The emphasis will be on representations and narratives of 'medicine in general', but will also look at the systematic presentation of different aspects of medicine (eg. doctor-patient relationships; professional ambitions and rivalries, in particular the role of nurses in medical care; medicine in non-Western contexts; doctors as patients; the gender politics of health care and medicine; and the peculiar psychological and professional challenges and conflicts associated with the practice of psychiatry and psychotherapy. The module will also consider performative issues in the learning and practice of medicine as represented in films.

Preparatory Reading

<module overview includes weekly bibliography>

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

CMII0134: The Child in Film

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

Module description

This module will look at the relationship between cinema and the child, paying attention to questions of theory, politics, aesthetics, and performance. The presence of the child in film has provoked questions about correlations between the child's perception and film itself, and discussions about ways in which the medium might emulate child perception. The figure of the child is associated, discursively and culturally with a range of issues which play out in cinema in interesting ways. This module will discuss ways in which the child is present in cinema from different global traditions, genres and schools. Indicative filmography includes: *The Bicycle Thieves* (De Sica, 1948), *The Young and the Damned* (Buñuel, 1950), *The 400 Blows* (Truffaut, 1959)*, The Spirit of the Beehive* (Erice, 1973), *My Life in Pink* (Berliner, 1997) *The Swamp* (Martel, 2001), *Bad Education* (Almodóvar, 2004), *Under the Same Moon* (Riggen, 2007), *Bad Hair* (Rondón, 2013).

Preparatory Reading

Balász, Béla. 2011 [1924]. 'Visible Man.' In *Béla Balázs: Early Film Theory: Visible Man and The Spirit of Film*, edited by Erica Carter, 1-90. New York: Berghahn Books.

Bazin, André. 1997 [1949]. 'Germany, Year Zero.' In *Bazin at Work: Major Essays and Reviews from the Forties and Fifties*, edited by Bert Cardullo, 121-24. London: Routledge.

Hemelryk Donald, Stephanie, et. Al., eds. 2017. *Childhood and Nation in Contemporary World Cinemas: Borders and Encounters*. New York: Bloomsbury.

Henzler, Bettina and Winfried Pauleit, eds. 2018. *Childhood, Cinema and Film Aesthetics*, edited by Bettina Henzler and, 10-32. Berlin: Bertz and Fischer.

Holland, Patricia. 2004. *Picturing Childhood: The Myth of the Child in Popular Imagery*. London: I.B.Tauris.

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

Jones, Owain. 2007. 'Idylls and Othernesses: Childhood and Rurality in Film.' In *Cinematic Countrysides*, edited Robert Fish, 177-94. Manchester: Manchester University Press.

Kelleher, Joe. 1998. 'Face to Face with Terror: Children in Film.' In *Children in Culture: Approaches to Childhood*, edited by Karin Lesnik-Oberstein, 29-54. Basingstoke: Palgrave Macmillan.

Kuhn, Annette. 'Cinematic Experience, Film Space and the Child's World.' *Canadian Journal of Film Studies* 19, no. 2: 82-98.

Kuhn, Reinhard. 1982. *Corruption in Paradise: The Child in Western Literature*. Hanover: Brown University Press.

Lebeau, Vicky. 2008. *Childhood and Cinema*. London: Reaktion Books.

Lury, Karen. 2005. 'The Child in Film and Television: Introduction.' *Screen* 46, no. 3: 307-14.

---. 2010a. *The Child in Film: Tears, Fears and Fairytales*. London. I.B. Tauris.

---. 2010b. 'Children in an Open World: Mobility as Ontology in New Iranian and Turkish Cinema.' *Feminist Theory* 11, no.3: 283-94.

Martin, Deborah. 2019. *The Child in Contemporary Latin American Cinema*. New York: Palgrave.

Miller, Tyrus. 2003. 'The Burning Babe: Children, Film, Narrative, and the Figures of Historical Witness.' In Witness and Memory: The Discourse of Trauma, edited by Ana Douglass and Thomas A. Vogler, 207-31. New York: Routledge.

Powrie, Phil. 2005. 'Unfamiliar Places: "Heterospection" and Recent French Films on Children.' *Screen* 46, no.3: 341-52.

Randall, Rachel. 2017. *Children on the Threshold in Contemporary Latin American Cinema: Nature, Gender, and Agency*. Lanham: Lexington Books.

Wilson, Emma. 2005. 'Children, Emotion and Viewing in Contemporary European Film.' *Screen* 46, no.3: 329-40.

Wright, Sarah. 2013. *The Child in Spanish Cinema*. Manchester: Manchester University Press.

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: L7

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: 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.

Preparatory 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

DUTC0010: The Contemporary in Dutch Literature

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

Academic Year: 2019-20

Value: 15 UCL credits / 7.5 ECTS

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

Assessment: Two 3,000 word essays, weighted equally.

Module description

This course provides students with the opportunity to study writers whose work has had a major impact on the modern literary canon. The course looks at the institution of modern Dutch literature from a contemporary perspective. There will be a number of case studies of individual authors taken from different periods and representing literature from the Netherlands and Flanders. These authors may include Hugo Claus, Carry van Bruggen, Frans Kellendonk and Niña Weijers.

Preparatory Reading

Bourdieu, Pierre. The Field of Cultural Production, 1993.

Dorleijn, Gillis & Kees van Rees (eds). De productie van literatuur: het literaire veld in Nederland 1800-2000, 2006.

DUTC0015: Advanced Translation from Dutch into English

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

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

Assessment: 50% translation (annotated); 50% translation commentary essay

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.

Preparatory 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)

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

DUTC0020: The Contemporary in Dutch Literature

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

Assessment: two 3,000 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).

Preparatory Reading

- Olnon, M & Van Dijk, Y. 2015. 'Radicaal relationisme. Het andere engagement in de jongste Nederlandse literatuur'. In: *De Gids*, 178, 3.
- Vaessens, T. 2009. *De revanche van de roman*: *Literatuur, autoriteit en engagement.* Nijmegen : Vantilt.
- Hans Demeyer & Sven Vitse, 'De affective dominant: een ideologiekritische lezing van recent Nederlandstalig proza,' in: *TNTL*, 134, 3, 2018.

DUTC0022: Project in Dutch

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes

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

Assessment: One 6,000-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.

Preparatory 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/.

DUTC0029: Contemporary Culture and History of the Low Countries

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes

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

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

Module description

The module focuses on selected themes form 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, economic development and policy, Dutch corporations, European integration, the women's movement and forms of public remembrance. Students from outside the Dutch Department are welcome. Some knowledge of Dutch is desirable but no prerequisite.

Preparatory 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 textbook, a standard history of the Low Countries, and a more popular volume on Dutch culture and society, useful for background information (copies of which are held in the College 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).

ELCS0051: Metamorphosis: The Limits of the Human

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

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; 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:

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

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*.

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 *Narcisus 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)

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* (NewYork, 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)

ELCS0052: Organized Crime: Gangsters in Life and Art

Current Convenor(s) (2018-19): Prof John Dickie

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1 or Term 2

Available to Affiliates: No

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

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

Module description

The module seeks to bring the latest historical and sociological research on organized crime, particularly mafia crime, together with work on representations of violence and masculinity 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, Russia, and Japan. (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? 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?

Preparatory 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

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

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.

ELCS0053: Comparative Syntax

Current Convenor(s) (2018-19): Prof Vieri Samek-Lodovici

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

Module description

This module explores how human language, and in particular its syntax, is organized, using current European languages to highlight what aspects are common to all languages and which vary from language to language. In particular, we will examine the internal structure of simple clauses, some of main factors determining their word order across different languages, and the existence and relevance of silent items in the syntax of every language.

Reading List/ Suggested Reading:

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

ELCS0054: Ink: Material Encounters with Medieval Texts

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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.

Four seminars offer focused analysis of text relating to specific topics within the scope of the main module, on topics selected in discussion with students (recent examples include discussions of medieval translation/*translatio*, multilingual poetry, marginalia and hypertext). The seminars also cover preparation for the final assessed essay.

Preparatory 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

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)

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)

ELCS0055: STUFF: Materiality and Media in European Culture

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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, looking particularly at cases in which the text 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 is a photograph like a plaster cast? How will 3D scanning and printing change the world economy? 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.

Preparatory Reading

Bennett, Jane, Vibrant Matter: A Political Ecology of Things, Durham and London: Duke University Press, 2010.

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

Haraway, Donna, with Carey Wolfe, Manifestly Haraway, Minneapolis: University of Minnesota Press, 2016

Manovich, Lev. The Language of New Media. Cambridge, Mass., London: The MIT Press, 2001.

Marks, Laura U. Touch: Sensuous Theory and Multisensory Media. Minneapolis: University of Minnesota Press, 2002.

Miller, Daniel, Stuff, Cambridge: Polity Press, 2010.

Mulvey, Laura. Death 24 x a Second: Stillness and the Moving Image. London: Reaktion Books, 2006.

Parikka, Jussi, A Geology of Media, Minneapolis: University of Minnesota Press, 2015.

Rodowick, D.N. The Virtual Life of Film. Cambridge, Mass.: Harvard University Press, 2007.

ELCS0056: Sequential Art as a Form of Engagement

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

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.

Preparatory Reading

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

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 that the lecture on Japanese manga will take place in the Japan room at the British Museum.

ELCS0057: Language and Ideology

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

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 weeks, we will look at the role language has historically played in the development of regions, nation states and the 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.

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

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 (Fairclough 1989) 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 produce case studies in the assessment.

Preparatory 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.

Özkırımlı 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)

ELCS0060: 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: L7
Total Learning Hours: 300
Term/s: Term 2
Available to Affiliates: Yes, subject to space
Provisional Convenor(s) (2019-20): Dr Thibaut Maus De Rolley

Assessment:

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;
- Develop their ability to critically analyse and discuss literary texts, using relevant secondary sources;

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

- 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.

ELCS0059: Writing Shame

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

Assessment: One 6,000 essay (100%)

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 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.

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

Preparatory Reading

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

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)

Initial Secondary Bibliography:

Gilles Deleuze, 'The Shame and the Glory: T.E. Lawrence', in Essays Critical and Clinical, trans. by Daniel W. Smith and Michael A. Greco (Minneapolis: University of Minnesota Press, 1997), pp. 115-125.

Thomas Keenan, 'Mobilizing Shame', The South Atlantic Quarterly, 103: 2/3 (2004), 435-449

Primo Levi, 'Shame', in The Drowned and the Saved, trans. by Raymond Rosenthal (London: Michael Bailey, 1988), pp. 52-67

John Limon, 'The Shame of Abu Ghraib', Critical Inquiry, 33:3 (2007), 543-572

Michael L. Morgan, On Shame (New York: Routledge, 2008)

Elspeth Probyn, 'Writing Shame', in The Affect Theory Reader, ed. by Melissa Gregg and Gregory J. Seigworth (Durham and London: Duke University Press, 2010), pp. 71-90

Silvan Tomkins, Shame and its Sisters: A Silvan Tomkins Reader; ed. by Eve Kosofsky Sedgwick and Adam Frank, with a biographical sketch by Irving E. Alexander (London: Duke University Press, 1995)

ELCS0061: Black Europe

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

Academic Year: 2019-20

Value: 30 UCL credits / 1 course unit / 715 ECTS

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

Assessment: One 6,000 word essay (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.

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

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Amendments may be made prior to the start of the academic year

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

ELCS0062: 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: 30 UCL credits / 1 course unit / 15 ECTS

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

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.

Preparatory 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

ELCS0063: MA Dissertation (Research)

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

Academic Year: 2019-20

Value: 90 UCL credits / 3 course unit / 45 ECTS

FHEQ Level: L7

Total Learning Hours: 900

Term/s: Term 1,2,3

Available to Affiliates: No

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

Assessment: 18,000 word dissertation (100%)

Module description

The MA Research Dissertation, the cornerstone of the MA in Language, Culture and Society (Research), should be 18,000 words long, written in English or one of the foreign languages taught in the School of European Languages, Culture and Society, and submitted at the end of the programme (beginning of September).

In this essay the student will be expected to investigate a research question in considerable depth, demonstrate superior research skills, and show a highly advanced level of independent thought. The Research Dissertation will be supervised by a member of the School of European Languages, Culture and Society on a literary or historical or cultural topic agreed with the supervisor and, if appropriate, the SELCS Graduate Tutor.

The dissertation will normally focus on an analysis of the literature, history and/or culture deriving from one or a selection of those societies where the following twelve languages are spoken: Catalan, Danish, Dutch, French, Galician, German, Icelandic, Italian, Norwegian, Portuguese, Spanish and Swedish.

Preparatory Reading

ELCS0064: MA Dissertation

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

Academic Year: 2019-20

Value: 60 UCL credits / 2 course unit / 30 ECTS

FHEQ Level: L7

Total Learning Hours: 600

Term/s: Term 1,2,3

Available to Affiliates: No

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

Assessment: One 12,000 word dissertation (100%)

Module description

The MA dissertation, the copestone of the MA in Language, Culture and Society, should be 12,000 words long, written in English or one of the foreign languages taught in the School of European Languages, Culture and Society, and submitted at the end of the programme (beginning of September).

In their dissertations the student are expected to investigate a research question in considerable depth, demonstrate good research skills and show an independence of thought. Dissertation are supervised by a School teaching staff and should focus on a literary or historical or cultural topic agreed with the supervisor and, if appropriate, the SELCS Graduate Tutor.

Dissertations normally focus on an analysis of the literature, history or culture associated with the twelve languages taught in the School: Catalan, Danish, Dutch, French, Galician, German, Icelandic, Italian, Norwegian, Portuguese, Spanish and Swedish.

Preparatory 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

ELCS0065: Language, Culture and History

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

Assessment: Two 3,000 words essays (both weighted equally 50%)

Module description

This compulsory module is a requirement on all the language pathways of the MA in Language, Culture and History.

Seminars may focus particularly on the culture, history and literature of one or two of the languages taught in this MA. Students will normally choose between two research topics offered for each 5 weeks of seminars. Recent seminar topics have included: 'Memory', 'The Past', 'Sexuality', Warfare'.

For their assessment, students will have the opportunity to consider the topic involved as it applies to the language of their choice: Catalan, Danish, Dutch, French, Galician, German, Icelandic, Italian, Norwegian, Portuguese, Spanish, Swedish.

Preparatory 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

ELCS0069: 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: 30 UCL credits / 1 course unit / 15 ECTS
FHEQ Level: L7
Total Learning Hours: 300
Term/s: Term 1
Available to Affiliates: No
Provisional Convenor(s) (2019-20): Dr Jann Matlock

Assessment: One 6,000 word essay

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

interests we lodged in these deadly corpuses, 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"

ELCS0086: Manufacturing Consent: Media and the Making of the Modern World

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

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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 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.

Preparatory Reading

ELCS0089: The Cinema of Resistance: Second World War

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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.
- 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: Berghan Books, 2010)
- Marek Haltof, *Polish Film And The Holocaust: Politics and Memory* (London: Berghan 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)

ELCS0069: Dangerous Bodies and Lady Killers: Criminality and Gender in 19th Century European Culture and History

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

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

Preparatory Reading

FREN0049: Culture of AIDS in France: History, Policy and Representation

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

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

'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).

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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).

FREN0053: Gender, Race and Sexuality: New Readings in Francophone Literature and Visual Culture

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

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 Djebar, 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.

Preparatory Reading

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

FREN0055: Dominating Texts? Literary Power Relations in 20th Century French Literature

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes

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

Assessment: One 6,000 word essay (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?

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).

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FREN0060: The French New Wave: Cahiers Cinema

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

Module description

This module is centred on a group of early films from what, according to the 1962 'Nouvelle Vague' special issue of the Cahiers du cinéma, was the 'pure New Wave', i.e. films by editors of or contributors to the Cahiers: Jacques Rivette, Eric Rohmer, Claude Chabrol, François Truffaut and Jean-Luc Godard. These films are studied alongside parallel developments in new French cinema of the period, including the filmmakers Agnès Varda, Alain Resnais, Jacques Rozier, Jacques Demy and Louis Malle.

After introductory sessions on the polemical and theoretical bases of Cahiers du cinéma criticism in the 1950s and the origins of New Wave film culture more generally, the module will focus on the reflexivity of New Wave cinema, as manifest in these two aspects of the films studied:

1) forms (mise-en-scène, cinematography & montage; narrative and other compositional structures; technology and other conditions of production);

2) subjects (sex, politics; pop culture, art, memory).

Preparatory Reading

Readng 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

FREN0063: Advanced Translation

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates:

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

Assessment: One take-home paper (100%)

Module description

The module focuses on the specific skill of translating French literary texts into English. It aims to develop skills both in critical reading and in interpretation, and an advanced understanding of the translation process. Teaching takes the form of practical translation and of written commentary on the problems of translation encountered. Whilst the emphasis is on the practical, students will also be acquiring a basic understanding of theories of translation as well as the technical vocabulary appropriate to the area. To this end, students will be required to purchase the Hervey and Higgins text listed below.

Preparatory Reading

Sandor Hervey and Ian Higgins, Thinking French Translation (2nd edition), Routledge, 2002

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

FREN0064: Translation into French

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates:

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

Assessment: one take-home paper (50%) and by a 3-hour desk exam (50%)

The take-home paper consists of an annotated translation of a literary, journalistic or semi-technical text (800-1000 words).
The 3-hour exam consists of three unseen translation exercises (translation into French of one literary, one journalistic and one semi-technical text of about 200 words each). Students are allowed to use any single-volume dictionary for the desk exam.
Both parts of the exam will take place in term 3. Exact dates tbc.

Module description

This MA course consists of a variety of practical translation exercises from English into French covering a range of different texts and registers; the material includes literary, journalistic, advertising copy, 'officalese' and semi-technical texts.
This course will consist of 1-hour weekly seminars over two terms and it will be taught in French. The instruction will focus mostly on practical aspects of translation into French but students will also acquire a basic understanding of translation theory. The course will be accompanied by a Moodle Course.

This module aims to:
- equip students with practical translation competence and with a theoretical grounding on which to base their practice
- enable students to develop effective and adaptable translation strategies
- foster the development of linguistic competence in French at an advanced level (comprehension of and ability to use and manipulate grammatical, lexical and idiomatic structures)
- develop sensitivity to and understanding of the intercultural aspect involved in the translation process

Preparatory Reading

Baker. M., *In Other Words, A Coursebook on Translation*. 2nd ed. London: Routledge, 2011
Gardelle, L. et Lacassai-Lagoin, C., Analyse linguistique de l'anglais, PU Rennes, 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

Hervey, S. and Higgins, I. Thinking French Translation (2nd edition), Routledge, 2002
Sargeant, J-C., L'anglais du journalisme : comprendre et traduire, Ophrys, 2011

FREN0074: A Century of Conflict and Crisis: France, 1870-1970

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 150

Term/s: Term 1

Available to Affiliates: No

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

Assessment: 2x 3,000 word essay (40% & 60%)

Module description

This course will explore the political, social and cultural developments in France from 1870 until 1970 through the lens of conflict and crisis. It proposes that a sense of conflict and crisis – whether ideological, social, or military – was central to France's experience of this period, itself a crucial century in the formation of contemporary France. It will examine key events and flashpoints, from the Franco-Prussian War and the Commune, contestations of the Third Republic, and anticlericalism, to the World Wars and the unrest of May 1968. The course prioritises engagement with various primary sources, whilst highlighting the many related historiographical developments.

Preparatory Reading

- Kedward, Rod, *La Vie en Bleu: France and the French since 1900* (London: Penguin, 2006 [2005]).
- Duclerc, Vincent, *1870-1914: La République imaginée* (Paris: Belin, 2014).
- Galliano-Valdiserra, Richard, *La France et les Français sous la IIIe République 1870-1940* (Paris: Hachette, 2017).
- Houte, Arnaud-Dominique, *Le Triomphe de la République (1871-1914)* (Paris: Seuil, 2014).
- McMillan, James F., *Twentieth-Century France: Politics and Society, 1889-1991* (London: Edward Arnold, 1992).
- McMillan, James F. (ed.), *Modern France, 1880-2000* (Oxford: OUP, 2003).
- Smith, Leonard V., Audoin-Rouzeau, Stéphane, and Becker, Annette, *France and the Great War, 1914-1918* (Cambridge: CUP, 2003).
- Beaupré, Nicolas, *1914-1945: Les Grandes Guerres* (Paris: Belin, 2012).
- Tombs, Robert, *The Paris Commune, 1871* (London: Longman, 1999).
- Jackson, Julian, *France: the Dark Years: 1940-1944* (Oxford: OUP, 2001).
- Gildea, Robert, *France since 1945* (Oxford: OUP, 2002 [1996]).
- Gildea, Robert, *France 1870-1914* (Longman: London, 1996 [1988]).

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

- Gildea, Robert, 'Eternal France: Crisis and National Self-Perception in France, 1870-2005', *French History and Civilization. Papers from the George Rudé Seminar* vol. 2 (2009), 193-209.
- Evans, Martin, *Algeria: France's Undeclared War* (Oxford, 2011).
- Magraw, Roger, *France 1814-1914: The Bourgeois Century* (London: Fontana, 1983).

- Fontaine, Marion, Christophe Prochasson, and Frédéric Monier (eds*.), Une contre-histoire de la IIIe République* (Paris: La Découverte, 2013).
- Agulhon, Maurice, *La République II: 1932 à nos jours* (Paris: Hachette, 1999).
- Adoumié, Vincent, *De la république à l'État français, 1918-1944* (Paris: Hachette, 2012).
- Rebérioux, Madeleine, *La République radicale (1898-1914)* (Paris: Points, 2018).

- Hanley, D.L., Kerrand, A.P., and Waites, A.H. (eds.), *Contemporary France: Politics and Society since 1945* (London: Routledge, 1984 [1982]).
- Tombs, Robert, *France 1815-1914* (London: Longman, 1996).
- Alice L. Conklin, Sarah Fishman, and Robert Zaretsky, *France and its Empire since 1870* (London: OUP, 2010).
- Larkin, Maurice, *France since the Popular Front: Government and People, 1936-1986* (Oxford: Clarendon, 1988).
- Evans, Martin, and Godin, Emmanuel, *France 1815-2003: Modern History for Modern Languages* (London: Routledge, 2004)
- Vinen, Richard, *France 1934-1970* (London: Palgrave, 1996).
- Berenson, Edward, Vincent Duclert and Christophe Prochasson (eds.), *The French Republic: History, Values, Debates* (Cornell: Cornell University Press, 2011).

FREN0076: Fiction and the Archives: Writing and Rewriting of Criminal Stories in Early Modern France

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

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).

Preparatory Reading

FREN0077: Topics in Modern French History

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

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

Module description

From 1914 to 1918, France was the main battleground of the bloodiest conflict the world had seen. Trenches carved through the nation's soil, shells pock-marked the desolate landscape that once housed bustling villages, and shrapnel and gunfire tore through human flesh. Elsewhere, women and men toiled the land or sweated in factories in the name of national defence, children played with toys explicitly referencing the conflict, colonial populations were mobilised for the war effort, and civilians trapped behind the trenches struggled to survive. This course aims to examine the most important facets of this multi-faceted experience, explored 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.

Preparatory 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).

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

* 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).

* 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 endeuillée: 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).

FREN0078: Writing Composers: The Fiction of Music in the Long Nineteenth Century

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

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

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.

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

Preparatory Reading

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

FREN0073: Fiction and the Archives: The Writing and Rewriting of Criminal Stories in Early Modern France

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

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

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).

Preparatory Reading

FREN0081: Realism Looking Awry in Nineteenth-Century France

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

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

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

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.

Preparatory Reading

FREN0082: The Front National and Far Right Politics in France

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

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

Module description

This module offers an in-depth study of 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?

Preparatory Reading

GERM0043: Wolfram's Parzival

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

Assessment: One 6,000 word assessed 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.

Preparatory 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)

GERM0044: Austrian Literature I

Current Convenor(s) (2018-19): Dr Judith Beniston

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: No

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

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

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 by 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 module 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 Austrian 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, *Radetzkymarsch* (1932)
- Steven Beller, *A Concise History of Austria* (Cambridge, 2006)
- Jacques Le Rider*, Modernity and Crises of Identity. Culture and Society in Fin-de Siècle Vienna* (Cambridge, 1993)

Electronic versions of the literary texts are available. Two further literary texts will be selected by students in discussion with the module tutor.

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

GERM0049: Language, Power and Ideology

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

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

Assessment: One 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 and abuse 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

Preparatory Reading

General introduction

Michael Clyne, The German Language in a Changing Europe (Cambridge, Cambridge University Press, 1995).

Norman Fairclough, Language and Power, 3rd edition (London / New York, Longman, 2014).

Helmut Glück / Wolfgang Sauer, Gegenwartsdeutsch (Stuttgart, Metzler, 1990).

Heidrun Hartmut Schmidt Kämper (eds.), Das 20. Jahrhundert. Sprachgeschichte - Zeitgeschichte, Berlin / New York, de Gruyter, 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

Peter von Polenz, Deutsche Sprachgeschichte vom Spätmittelalter bis zur Gegenwart, vol. 3 (Berlin / New York, de Gruyter, 1999) pp. 77-107, 485-576.

Patrick Stevenson (ed.), The German Language and the Real World. Sociolinguistic, Cultural, and Pragmatic Perspectives, revised edn. (Oxford, Clarendon, 1997).

Michael Townson, Mother-tongue and Fatherland. Language and Politics in German (Manchester, Manchester University Press, 1992).

Discourses of fascism and contemporary right-wing extremism

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

Konrad Ehlich (ed.), Sprache im Faschismus (Frankfurt am Main, Suhrkamp, 1989).

Geraldine T. Horan, Mothers, Warriors, Guardians of the Soul: Female Discourse in National Socialism (Berlin: de Gruyter, 2003)

Cornelia Schmitz-Berning, Vokabular des Nationalsozialismus (Berlin / New York, de Gruyter, 1998).

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

Language in postwar East and West Germany

Colin Good, 'Über die „Kultur des Mißverständnisses" im vereinten Deutschland', Muttersprache 103, 249-259 (1993).

U. Fix /I. Barz (eds.), Deutsch-deutsche Kommunikationserfahrungen im arbeitsweltlichen Alltag (Heidelberg, 1997).

H. D. Schlosser, Die deutsche Sprache in der DDR zwischen Stalinismus und Demokratie (Cologne, Wissenschaft und Politik, 1990).

K. Welke / W. Sauer / H.Glück (eds.), Die deutsche Sprache nach der Wende, (Hildesheim, Germanistische Linguistik 110-111, 1992).

Language and gender

Marlis Hellinger, Kontrastive Feministische Linguistik: Mechanismen sprachlicher Diskriminierung im Englischen und Deutschen (Munich, Hueber, 1990).

Damaris Nübling and Helga Kotthoff, Genderlinguistik. Eine Einführung in Sprache, Gespräch und Geschlecht (Tübingen, Narr, 2019).

Luise F. Pusch, Das Deutsche als Männersprache. Aufsätze und Glossen zur feministischen Linguistik (Frankfurt am Main, Suhrkamp, 1984).

Ingrid Samel, Einführung in die feministische Sprachwissenschaft (Berlin, Erich Schmidt, 2000).

Dale Spender, Man Made Language, 2nd edn. (London, Pandora, 1985).

Senta Trömel-Plötz, Frauensprache: Sprache der Veränderung (Frankfurt am Main, Fischer, 1982).

Media and advertising discourses

Harald Burger and Martin Luginbühl, Mediensprache. Eine Einführung in Sprache und Kommunikationsformen der Massenmedien (Berlin, de Gruyter, 2014).

Guy Cook, The Discourse of Advertising, 2nd edition (London, Routledge, 2001).

Albrecht Greule and Nina Janich, Sprache in der Werbung (Heidelberg, Julius Groos, 1997).

Nina Janich, Werbesprache. Ein Arbeitsbuch (Tübingen, Narr, 2001).

Nathalie Klüver, Werbesprache als Spiegel der Gesellschaft. Anzeigentexte und Werbung im Laufe der Jahrzehnte (Hamburg, Diplomica, 2008).

GERM0050: Advanced German Translation

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

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 the use of a single-volume monolingual or bilingual dictionary is permitted.

Module description

This is an advanced language module in translation from and into German. It enhances understanding of idiom, style and register, and develops advanced language mediation skills. The examination comprises translation from and into German and reflective commentary on four stylistic, lexical and/or syntactic aspects of whichever translation the student prefers to discuss.

Preparatory Reading

Sándor Hervey, Michael Loughridge and Ian Higgins, *Thinking German Translation*, 2nd edn (Abingdon: Routledge, 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

GERM0051: Discussion and Essay

Current Convenor(s) (2018-19): Dr Geraldine Horan / Ms Marie-Christine Merdan

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

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

Assessment: One unseen 3 hours written examination (35%); one 25 minutes oral examination (35%); one 1,000 word essay (10%); one 1,500 word essay (20%)

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.

Preparatory Reading

GERM0053: Weimar and Nazi Film

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space

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

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

Module description

This module focuses on key films of the Weimar and Nazi eras. Weimar-era films have had a lasting impact on world cinema. They range from documentary to horror to sci-fi, and their often spectacular, startling or challenging themes, to be explored here, include automata, madness, the modern metropolis, technology, new images of women in modernity, sexuality, performance and gender politics. The module then goes on to explore the varied ways in which film production in the Nazi era which followed reflected and interacted with the regime's (cultural) policy.

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 wider cultural, philosophical and political debates of the time. These include the so-called *Kinodebatte*, Walter Benjamin's and Siegfried Kracauer's reception of film, the art historical traditions manifest in the films, and changing views on gender. Furthermore, students will engage with some key works in film theory.

Preparatory Reading

GERM0055: German Literature and Psychology

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

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

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.

Preparatory 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 :

Leopold von Sacher-Masoch, Venus im Pelz

Wilhelm Jensen, Gradiva

Alfred Kubin, Die andere Seite

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

Arthur Schnitzler, Traumnovelle

Stefan Zweig, Verwirrung der Gefuehle

Herman Hesse, Der Steppenwolf

Hans Henny Jahnn, Medea

MA module in addition:

Ernst Barlach, Der tote Tag

Gustav Meyrink, Der Golem

GERM0057: Black Germany

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

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

Assessment: One web research project, 6,000 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'.

Preparatory Reading

Bechhaus-Gerst and Klein-Arendt (eds.), Die (koloniale) Begegnung. AfrikanerInnen in Deutschland 1880-1945 – Deutsche in Afrika 1880-1918 (2003).

Bindman and Gates (eds.), The Image of the Black in Western Art, 5 vols. (2010-2014).

Campt, Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich (2005).

Chebu, Anleitung zum Schwarz sein (2014).

Debrunner, Presence and Prestige: Africans in Europe. A History of Africans in Europe before 1918 (1979).

Diedrichs and Heinrichs (eds.), From Black to Schwarz: Cultural Crossovers between African America and Germany (2011).

El-Tayeb, Schwarze Deutsche. Der Diskurs um "Rasse" und nationale Identität 1890-1933 (2001).

Göttsche, Remembering Africa: The Rediscovery of Colonialism in Contemporary German Literature (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

Grimm and Hermand (eds.), Blacks and German Culture (1986).

Heyden and Arnold, Unbekannte Biographien. Afrikaner im deutschsprachigen Raum vom 18. Jahrhundert bis zum 20. Jahrhundert (2008).

Hine, Keaton, and Small (eds.), Black Europe and the African Diaspora (2009).

Höpp (ed.), Fremde Erfahrungen. Asiaten und Afrikaner in Deutschland, Österreich und in der Schweiz bis 1945 (1996)

Hondius, Blackness in Western Europe: Racial Patterns of Paternalism and Exclusion (2014).

Honeck, et al. (eds.), Germany and the Black Diaspora: Points of Contact, 1250-1914 (2013).

Jensen (ed.), Africans in Europe: A Bibliography (2002).

Lindfors (ed.), Africans on Stage: Studies in Ethnological Show Business (1999).

MacMaster, Racism in Europe, 1870-2000 (2001).

Martin, Schwarze Teufel, edle Mohren. Afrikaner in Geschichte und Bewußtsein der Deutschen (2001).

Martone (ed.), Encyclopedia of Blacks in European History and Culture (2009).

Mazon and Steingröver (eds.), Not So Plain as Black and White: Afro-German Culture and History, 1890-2000 (2005).

Opitz, et al. (eds.), Farbe bekennen. Afro-deutsche Frauen auf der Spur ihrerer Geschichte (1986).

Paul, Kulturkontakt und Racial Presences: Afroamerikaner und die deutsche Amerika-Literatur, 1815-1914 (2005).

Pieterse, White on Black: Images of Africa and Blacks in Western Popular Culture (1995).

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).

Rosenhaft and Aitken, Black Germany: The Making and Unmaking of a Diaspora Community, 1884-1960 (2013).

Sollors (ed.), An Anthology of Interracial Literature: Black-White Contacts in the Old World and the New (2004).

Sow, Deutschland Schwarz Weiss. Der alltägliche Rassismus (2009).

Wright, Becoming Black: Creating Identity in the African Diaspora (2003).

GERM0058: Surveillance

Current Convenor(s) (2018-19): Dr Annie Ring

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

Assessment: One 6,000 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)

GERM0066: Art and Identity: German-Language Writing and Culture after 1945

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

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

Module description

This module explores literature reflecting the astonishing years after 1945 in the German-speaking 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, accompanied by a key text from literary theory, 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.

Preparatory Reading

Primary Texts

Emine Sevgi Özdamar, *Mutterzunge* (1990)

Herta Müller, *Herztier* (1994)

Kerstin Hensel, *Tanz am Kanal* (1994)

Judith Hermann, *Sommerhaus, später* (1998)

Further primary readings will be added to this list.

General Secondary Texts

(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, L*iterature 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 and 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 Hodgin and Caroline Pearce (Rochester, NY: Camden House, 2011)

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

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 and Sydney: Croom Helm, 1986)

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

GERM0071: Criminal Women in Germany, 1770-1850

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

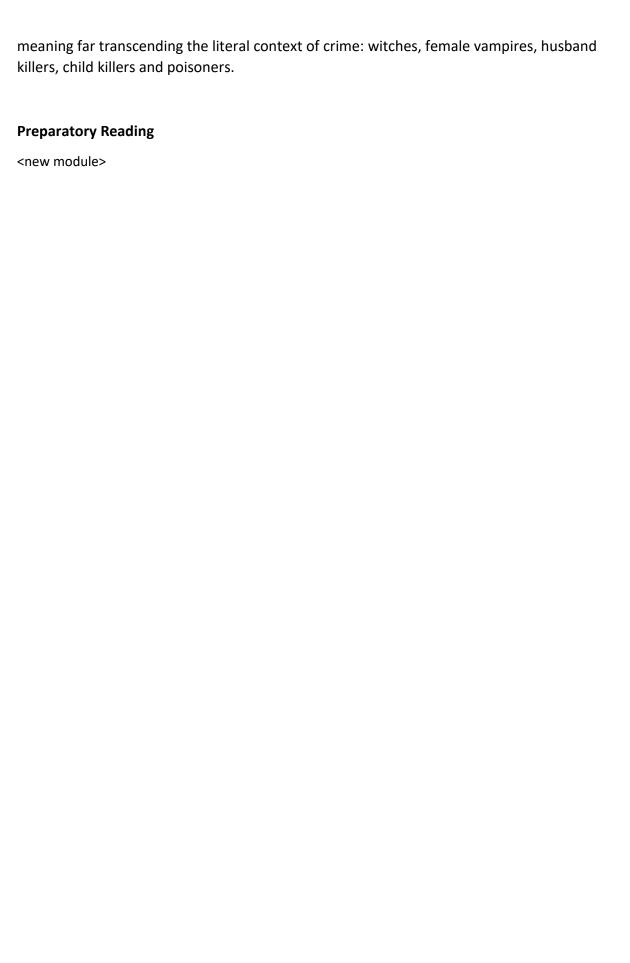**Assessment:** 5,000 word essay + annotated bibliography (100%)

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.

Preparatory Reading

ITAL0035: Dante: *Divina Commedia*

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

Assessment: 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.

Preparatory Reading

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

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

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)

ITAL0036: Advanced Translation from and into Italian

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

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

Assessment: One 3,500 word project (100%)

Module description

This module will focus on the specific skills of translating texts from and into Italian. During the module, the students will have the chance to work on various kinds of material, such as literary and cinematographic (i.e. subtitles and dubbing) and journalistic texts. The module will target the development of skills both in critical reading and in interpretation, and it will promote an advanced understanding of the translation process. Whilst the emphasis will be on the practical aspects of translating and adapting a text, students will also be acquiring a basic understanding of theories of translation as well as the technical vocabulary appropriate to the area.

ITAL0037: Twilight and Futurist Poets in Italy

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

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

Module description

This module is an introduction to the basics of Italian prosody as well as an overview of Italian poetry of the early twentieth century. By looking at some of the most celebrated Italian poems written by different authors, including Gabriele d'Annunzio, Filippo Tommaso Marinetti, Aldo Palazzeschi, and others, the module examines the evolution of Italy's poetry at the dawn of the century, focusing on two movement:

crepuscolarismo and futurism. Poetic manifestos and critical writings by the poets will also be considered.

Preparatory Reading

ITAL0038: Marriage and Divorce Italian Style

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

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

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.

Preparatory 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

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)

ITAL0039: Identity and Performance in Renaissance Italy

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

Assessment: 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 may be programmed depending on availability.

Preparatory 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*)

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Preparatory background reading

- Cox, Virginia, *A Short History of The Italian Renaissance* (London: I.B. Tauris, 2016), ch. 4 'Identity and the Self', ch. 5 'Renaissance Man', 'Renaissance Woman'
- Martin, John Jeffries, *Myths of Renaissance Individualism* (Basingstoke: Palgrave MacMillan, 2004)Ruggieri, Guido, *The Renaissance in Italy. A Social and Cultural History of the Rinascimento* (Cambridge: Cambridge University Press, 2014), ch. 7 on 'Self'
- Burke, Peter, *Culture and society in Renaissance Italy, 1420-1540* (Cambridge: Polity Press, 1987)
- Woodhouse, J. R., *Baldesar Castiglione. A Reassessment of the Courtier* (Edinburgh: Edinburgh University Press, 1978)
- Anglo, Sydney, 'The Courtier: The Renaissance and Changing Ideals', in *The Courts of Europe: Politics, Patronage and Royalty, 1400-1800*, ed. A. G. Dickens (London, 1977)
- Andrews, Richard, *Scripts and Scenarios: the performance of comedy in Renaissance Italy* (Cambridge: Cambridge University Press, 1993)
- Farrell, Joseph, and Paolo Puppa, eds, *A History of Italian Theatre* (Cambridge: Cambridge University Press, 2006), Part II 'The Renaissance'

ITAL0040: Nation, Culture and Cociety in Italy 1860-1915

Current Convenor(s) (2018-19): Prof John Dickie

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

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

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

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.

Preparatory 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).

ITAL0041: The Italian Contemporary Novel

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

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

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, Bilenchi; '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.

Preparatory Reading

Novels from 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).

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- *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).

- 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)

PORT0011: Advanced Translation From and Into Portuguese

Current Convenor(s) (2018-19): Dr. Ana Cláudia Suriani da Silva
Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr. Ana Cláudia Suriani da Silva

Assessment: Students are assessed by coursework (50%) and a 3-hour exam (50%). The coursework consists of one or more translations of a literary, academic or historical text (500 words) + commentary thereon (750-1000 words). The 3-hour exam consists of two advanced unseen translation exercises (250 words each) + commentary on one of the translations (500 words).

Module description

This module is designed for students who are native speakers of Portuguese or proficient in the language. Classes are divided into seminars and small group tutorials. Students are required to attend all sessions of PORT0008 translation classes, which are aimed at developing translating skills to an advanced level using a wide range of text types. Tutorials will focus on practical as well as theoretical issues relating to translation from and into Portuguese. In addition, students are encouraged to attend one of our final-year UG options.

PORT0012: Portugal and its Empire in the 20th Century: Trajectories and Memories

Current Convenor(s) (2018-19): 0

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

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

Assessment: 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.

Preparatory 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=PLgjYZ3OAaBCAZZQ3cQ0ciXLEX2CtuApDr

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

PORT0013: Short Fiction and the Making of Modern Brazil

Current Convenor(s) (2018-19): Dr Ana Cláudia Suriani da Silva

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr. Ana Cláudia Suriani da Silva

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

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.

The module is taught in weekly sessions, which combines a one-hour lecture and one-hour seminar. 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;

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

- 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;
- 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;
- to develop and enhance translation skills.

You may start reading the primary texts for this course before classes begin.

Preparatory Reading and Set Texts:

- Almeida, Júlia Lopes de, *Dois dedos de prosa : o cotidiano carioca por Júlia Lopes de Almeida*, edited by Anna Faedrich et al, Fundação Biblioteca Nacional, 2016.
- Barreto, Paulo (João do Rio), *A alma encantadora das ruas / The Enchanting Soul of the Streets*, Editora Cidade Viva, 2010.
- Campos, Paulo Mendes, "O futebol e eu", *Manchete*, 25 August 1962: https://cronicabrasileira.org.br/cronicas/7145/o-botafogo-e-eu
- Campos, Paulo Mendes, "Rio de fevereiro", *Jornal do Brasil,* 5 February 1989: https://cronicabrasileira.org.br/cronicas/7204/rio-de-fevereiro
- Campos, Paulo Mendes, "Um saco de confente", *Manchete*, 5 March 1960: https://cronicabrasileira.org.br/cronicas/7114/um-saco-de-confete
- Lispector, Clarice, *A descoberta do mundo: crônicas*, Rocco, 1999/ Discovering the World, Carcanet, 1992.
- Assis, Machado de, *Contos fluminenses*, 1869 ('Miss Dollar', 'Confissões de uma viúva moça').
- Assis, Machado de, *Crônicas* ('Aquarelas', 30 October 1859; 'Notas Semanais', 4 August 1878; 'Bons Dias!', 11 May 1888, 19 May 1888; 'Balas de Estalo', 4 July 1883, 'A Semana', 16 October 1892).
- Assis, Machado de, *Páginas recolhidas*, 1899 ('O caso da vara").
- Assis, Machado de, *Papéis avulsos,* 1882 ('O espelho').
- Assis, Machado de, *Relíquias de casa velha*, 1906 ('Pai contra mãe').
- Assis, Machado de, *Várias histórias*, 1896 ('A causa secreta').
- Rosa, Guimarães Rosa, *Primeiras estórias*, Nova Fronteira, 2005.
- Reis, Maria Firmina dos "*A escrava*", in *Úrsula*, Editora Mulheres, 2004.
- Braga, Rubem, "Ultimamente têm passado muitos anos", Correio do Povo, 9 de junho de 1982: https://cronicabrasileira.org.br/cronicas/12046/ultimamente-tem-passado-muitos-anos
- Machado, Ana Maria, Machado, "Tratantes", in *Contos*, Rio de Janeiro, Editora Objetiva, 2012.
- Maria, Antônio, "Carnaval antigo.... Recife", *O Jornal de Antônio Maria*, Saga, 1968, 116-118: https://cronicabrasileira.org.br/cronicas/5881/carnaval-antigo-recife
- Queiroz, Rachel de, "O futebol e o rei", *O Povo*, 9 July 1989: https://cronicabrasileira.org.br/cronicas/8933/o-futebol-e-o-rei

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

- Queiroz, Rachel de, "Ressaca da quaresma", *O Cruzeiro*, 9 March 1946: https://cronicabrasileira.org.br/cronicas/9099/ressaca-de-quaresma
- Resende, Otto Lara, "Bola murcha", Folha de São Paulo, 18 July 1991: https://cronicabrasileira.org.br/cronicas/6133/bola-murcha
- Ribeiro, Esmeralda & Peres, Phyllis, tr. "Ogun." *Callaloo,* vol. 18 no. 4, 1995, pp. 741-747. Project MUSE, doi:10.1353/cal.1995.0149.
- Ruffato, Luiz (org), *Nos idos de março*, Geração Editorial, 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

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: L7

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Ms Helga Luthersdottir

Assessment: One 4,000 word essay (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.

Preparatory 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. The lists below are specifically designed for the Special Topic: Crime in Small Numbers, to be taught in academic year 2018-19. All readings are in English although students are welcome to read the texts in the source language.

Primary Readings:

Vilhjálmsson, Thor. Justice Undone. London: Mare's Nest Publishing. 1995

Ingolfsson, Viktor Arnar. The Flatey Enigma. Las Vegas: AmazonCrossing. 2012

Sigurdardottir, Yrsa. I Remember You. London: Hodder & Stoughton. 2012

Indridason, Arnaldur. Silence of the Grave. London: Vintage. 2010

Henning Mankell, Faceless Killers London: Vintage. 2010

Additional texts will be introduced and/or texts on this list replaced as new texts become available in translation

TV Series:

Trapped (Baltasar Kormákur 2016)

Secondary Readings:

Forshaw, Barry. Death in a Cold Climate: A guide to Scandinavian Crime Fiction. London: Palgrave. 2012

Forshaw, Barry. Nordic Noir: The Pocket Essential Guide to Scandinavian Crime Fiction, Film & TV. Pocket Essentials. 2013

Neijmann, Daisy (ed). A History of Icelandic Literature. Lincoln and London: U of Nebraska P, 2006

Nestingen, Andrew. Crime and Fantasy in Scandinavia: Fiction, Film and Social Change. Seattle and London: U of Washington P. 2008

Scaggs, John. Crime Fiction. London and New York: Routledge. 2005

SCAN0050: Advanced Scandinavian Translation (Scandinavian - English)

Current Convenor(s) (2018-19): Dr Claire Thomson
Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates:

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

Assessment: One essay or annotated translation of 3,000 words (50%) plus one unseen exam (50%)

Module description

A distinctive advantage of studying Danish, Norwegian or Swedish is that advanced learners of one Scandinavian language are potentially able to translate into English from the other two languages. This module aims to develop precisely this skill-set. Weekly translation seminars are taught together with BA Scandinavian Studies students, and MA students attend an additional 5 tutorials on specialist topics/languages of their choice, to be negotiated with the module convenor. The first five weeks of the core seminars focus on translation theory, with examples from Danish, Norwegian and Swedish. Thereafter, the module is divided into three blocks of five weeks focusing on the three Scandinavian languages (taught by specialists in the relevant languages and with occasional visits from practising translators and authors) and on translation into English of a wide range of text types (such as drama, poetry, academic, journalistic and technical prose, web content). Students develop strategies for applying their knowledge of one language to the others, as well as a variety of tactics and resources.

A pre-requisite for this module is an advanced knowledge of Danish, Norwegian or Swedish (equivalent to the near-native level of fluency normally attained after a BA Honours degree in Scandinavian Studies and/or an extended period of residence in Scandinavia). Students who are considering this module but are unsure whether their language skills are sufficiently advanced should contact the module convenor in the first instance to undertake an informal test and exploratory conversation.

Preparatory 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

SCAN0051: Introduction to Old Norse

Current Convenor(s) (2018-19): Dr Erin Goeres

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1 & 2

Available to Affiliates: Yes

Provisional Convenor(s) (2019-20): Dr Erin Goeres

Assessment: 3 hour written exam (100%)

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. **Preparatory Reading**

Students are advised to obtain a copy of *A New Introduction to Old Norse – Part 1: Grammar*, ed. Michael Barnes (London, 2004).

The two set texts will be Ari Þorgilsson's *Íslendingabók* and *Auðunar þáttr* in *A New Introduction to Old Norse – Part II: Reader*, ed. Anthony Faulkes (London, 2008). Both volumes, as well as the accompanying glossary, are available online at Viking Society Publications.

The following will offer a good introduction to the subject:

Margaret Clunies Ross, *The Cambridge Introduction to the Old Norse-Icelandic Saga* (Cambridge, 2010)

Heather O'Donogue, *Old Norse-Icelandic Literature: A Short Introduction* (Oxford, 2004).

Any of the texts in *The Sagas of Icelanders: A Selection* (London, 2000).

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

SCAN0053: Nordic Politics and Society

Current Convenor(s) (2018-19): Dr Mart Kuldkepp

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Mart Kuldkepp

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

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.

Preparatory Reading

There are no set texts. 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

SCAN0054: Nordic Cinema: Contextualising Dreyer, Bergman and Dogme

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

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: No

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

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

Module description

This unit aims to contextualise the work of the internationally-celebrated colossi of Scandinavian cinema: Carl Th. Dreyer, Ingmar Bergman and Dogme 95. We will survey cinema in the Nordic region by means of textual and contextual study of films which exemplify crucial figures, themes and developments in the "national"; cinemas of Denmark, Finland, Iceland, Norway and Sweden. The unit will focus on two sets of issues which are fundamental to Nordic cinema: the role of film in the negotiation of the social imaginary, the impact of material and environmental conditions on filmmaking in the region, and the relationship between cinema and the state (especially the welfare state). No knowledge of a Nordic language is necessary: all films are available with English subtitles, and there is plenty of relevant scholarship in English.

Preparatory Reading

Gustafsson, T. and Kääpä, P. (eds). 2015. *Nordic Genre Film*. Edinburgh: Edinburgh University Press.
Hjort, M. 2005. *Small Nation, Global Cinema: The New Danish Cinema*. Minneapolis: University of Minnesota Press.
Hjort, M. and Lindqvist, U. (eds) 2016. *A Companion to Nordic Cinema*. London: Wiley-Blackwell.
Larsson, Mariah 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.

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

Thomson, C. (ed.) 2006. *Northern Constellations: New Readings in Nordic Cinema*. Norwich: Norvik Press.
Journal of Scandinavian Cinema (Intellect)

SCAN0061: Advanced Old Norse

Current Convenor(s) (2018-19): Dr Erin Goeres

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Erin Goeres

Assessment: One 3,000-word essay (50%) and one three-hours 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*.
This module is taught concurrently with the undergraduate module Advanced Old Norse. Postgraduate students will receive four extra hours of seminar-style teaching.

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).

SCAN0071: Nordic Landscapes

Current Convenor(s) (2018-19): 0

Academic Year: 2019-20

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

FHEQ Level: L7

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: One 6,000 word essay (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 though 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.

Preparatory 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)

SCAN0076: The Vikings in Europe

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Haki Antonsson

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

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.

Preparatory Reading

A selection of general studies and reference works follows below:

P. Sawyer (ed), The Oxford Illustrated History of the Vikings (1997): made up of several useful articles, perhaps still the best one-volume overview.

R. I. Page, Chronicles of the Vikings (1995): very useful, with lots of extracts from valuable primary sources

R. Hall, Exploring the World of the Vikings (2007): an overview of the period from a more

archaeological angle

T. D. Price, Ancient Scandinavia: An Archaeological History from the First Humans to the Vikings (2015): comprehensive new archaeological survey

P. Sawyer, Kings and Vikings: Scandinavia and Europe 700–1100 (1982, 2nded. 1993): a good short introductory work.

K. Helle (ed.), The Cambridge History of Scandinavia, Volume I: Prehistory to 1520 (2003): A collection of short but useful articles on various topics

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Volumes II and III of the New Cambridge Medieval History also contain useful introductory articles, both on Scandinavia and on the rest of Europe.

S. Brink and N. Price (eds.), The Viking World (2007): a bit of an encyclopedia, with lots of helpful articles on a number of subjects. P. Pulsiano (ed.), Medieval Scandinavia: An Encyclopedia (1993): especially useful, with a bibliography for each entry.

Some other secondary sources: J. Adams and K. Holman (ed.), Scandinavia and Europe 800-1350. Contact, Culture, and Coexistence (2004)

B. Ambrosiani and H. Clarke (ed.), Developments Around the Baltic and the North Sea, 12th Viking Congress (1994)

E. Christiansen, The Norsemen in the Viking Age (2002)

A. Faulkes and R. Perkins (ed.), Viking Revaluations (1993)

W. Fitzhugh and E.I. Ward (eds.), Vikings: The North Atlantic Saga (2000)

J. Graham-Campbell et al. (ed.), Vikings and the Danelaw. Select Papers from the Proceedings of the Thirteenth Viking Congress (2001)

R. McTurk (ed.), A Companion to Old Norse-Icelandic Literature and Culture (2005)

A. Mortensen and S. Arge, Viking and Norse in the North Atlantic. Select Papers from the Proceedings of the Fourteenth Viking Congress (2005)

E. Roesdahl, The Vikings (2nd ed., 1999) (a very basic survey)

B. and P. Sawyer, Medieval Scandinavia. From Conversion to Reformation, c.800-1500 (1993)

P.H. Sawyer, The Age of the Vikings (1962, 2nd ed. 1971)

S. Stummann Hansen and K. Randsborg (ed.), Vikings in the West (2000)

A. Winroth, The Age of the Vikings (2014)

A. Winroth, The Conversion of Scandinavia (2012)

Selected Primary Sources

The Skaldic Project

http://www.abdn.ac.uk/skaldic/db.php A highly useful online collection of Skaldic verse, normally with English translation.

The Anglo-Saxon Chronicle, translated by Dorothy Whitelock, in English Historical Documents: http://www.englishhistoricaldocuments.com/document/view.html?id=5

The Annals of Ulster , translated at the Corpus of Electronic Texts (CELT): http://www.ucc.ie/celt/online/T100001A/

C.H. Robinson (trans.), Anskar. The Apostle of the North 801-865 (1921) (also available at http://www.fordham.edu/halsall/basis/anskar.html#lifeans)

F.J. Tschan (trans.), History of the Archbishops of Hamburg-Bremen (1959; rev. ed. T.

Reuter, 2002) D. Warner (trans.), Ottonian Germany: the Chronicon of Thietmar of Merseburg (2001)

SPAN0066: Advanced Translation from and into Spanish

Current Convenor(s) (2018-19): Miss Mazaltob Oaknin

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

Provisional Convenor(s) (2019-20): Miss Mazaltob Oaknin

Assessment: Students are assessed by coursework (50%) and an unseen 3-hour desk exam (50%). The coursework consists of a translation and commentary of a literary, cultural or historical text (5,000 words).

Module description

The MA module in Advanced Translation from and into Spanish consists of practical translation exercises covering a wide range of texts and registers, including technical Spanish. It aims to develop linguistic and interpretative skills to a highly advanced level as well as to enhance the understanding of the translation process itself.

Preparatory Reading

SPAN0072: The Battle for Memory in the Contemporary Spanish Novel: The Transition to Democracy

Current Convenor(s) (2018-19): Dr Gareth Wood

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Gareth Wood

Assessment: One 6,000 word essay

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.

Preparatory Reading

Reading lists will be made available at the beginning of term

SPAN0081: The Andean World of J.M. Arguedas

Current Convenor(s) (2018-19): 0

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates: Yes, subject to space.

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

Assessment: One 6,000 word 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)

Preparatory Reading

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 Cooperacion Iberoamericana, 1987). [Extracts]

Indios, mestizos y señores, ed. by Sybila Arredondo de Arguedas, 3rd edn. (Lima: Editorial Horizonte, 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

Qepa Wiñaq... Siempre literatura y antropología, ed. by Dora Sales (Madrid: Iberoamericana; Frankfurt am Main: Vervuert, 2009). [A selection of key texts]

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).

SPANXXX5: Landscape and environment in Latin American Culture

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

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

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

Module description

This is an advanced module which builds upon students' earlier engagement with selected aspects of Latin American culture. The module focuses on the primary texts Don Segundo Sombra by R. Güiraldes, Doña Bárbara by R. Gallegos, 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. Students will also be introduced to a range of theories and methodologies associated with the analysis of representations of landscape and the environment including ecocriticism, green studies, world ecological studies, and posthumanist philosophy. Specific primary texts studied may vary from year to year.

Preparatory Reading

SPAN0079: Contemporary Catholicisms in Latin American Culture

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 2

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Niall Geraghty (New Staff Member)

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

Module description

This advanced module builds on students' earlier engagement with aspects of Latin American culture and considers how artists, filmmakers and writers from the region have experimented with institutional and popular Catholicism in response to intense political and social upheaval. While the Catholic Church may sometimes 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.

Preparatory Reading

<new 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

SPANXXX7: Mayas, Aztecs, and Incas: The Native Peoples of the Americas prior to the Spanish Conquest

Current Convenor(s) (2018-19):

Academic Year: 2019-20

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

FHEQ Level: L7

Total Learning Hours: 300

Term/s: Term 1

Available to Affiliates:

Provisional Convenor(s) (2019-20): Dr Adrian Pearce

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

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.

Preparatory Reading