

# School of European Languages, Culture and Society (SELCS)

## YEAR 2 MODULES

### COMPARATIVE LITERATURE

#### LITC0011- Imitation, Invention, Authorship

##### Key Information

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** No

**Academic Year:** 2018/19

**Convenor:** [Dr Jennifer Rushworth](#)

**Assessment:** Poem and reflection on imitation (Poem plus 1,500 words) (40%); one 2,500 word assessed essay (60%)

##### Course description

We often tend to think that literary texts are evidence of an author's creative originality, but that insistence on literature's creativity stems from a very particular place and historical period: European Romanticism. In this module we will trace different models of cultural production, looking both before Romanticism (part one) and afterwards (part two) to explore moments when imitation was highly valued. How do writers and artists make a space for themselves even as they imitate others? What are the stakes of different cultures' concerns about imitation and invention, and how do these approaches shape the way we think about authorship and creativity?

The first part of the module will take poetic form as its case study, with a focus on sonnets by and after the medieval Italian poet Francesco Petrarca (Petrarch). We will look at a poetic tradition known as Petrarchism as it moves across languages and traditions. We will also consider Petrarchism in music from the Renaissance madrigal to Bob Dylan and hip-hop. What does it mean for a writer to use a form or vocabulary made famous by another? What happens when people who represent themselves in very different ways draw on the same form?

In the second part we will consider a series of more recent cases which relate to different types of authorship: reading, translation, forgery, plagiarism, and pastiche. What are the limits of these different practices? Where ought we to draw the dividing lines? What theoretical issues do these different and modern forms of authorship raise? We will look at modern poets such as Caroline Bergvall engaging with translations of medieval texts. We will also consider the role of pastiche, for instance in the work of Marcel Proust. Looking outside Europe, we will look at the theory and practice of translation and rewriting in the work of Jorge Luis Borges. We will also consider the attraction of fake writers' identities in Australia.

We will end the term by thinking about our original practice as academic writers: how do we enter into dialogue with other scholars and do so both responsibly and inventively? What are our own citation practices?

### Primary reading

Primary reading will focus on selections from various authors and texts including works by Francesco Petrarca; Louise Labé; Joachim Du Bellay; Edmund Spenser; Roland Barthes; Marcel Proust; Caroline Bergvall; Jorge Luis Borges; Peter Carey; Anne Carson.

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## LITC0012 Word, Image, Sound

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** No

**Academic Year:** 2018/19

**Convenor:** [Dr Jakob Stougaard-Nielsen](#)

**Assessment:** Multimodal portfolio (40%); one 2,500 word essay (60%)

### Module description

This module pays specific attention to the spatial forms and material conditions of literature, including performance. It also considers the relation between literature and other artistic media, such as painting, music, and film. Topics may include: drama, illustration, transmedial and participatory narratives, adaptation, book history, performance studies, new media. We explore the creative encounter between particular media (ekphrasis, illustration, adaptation, novelization etc) and the social and psychological dynamics of inter-artistic creativity. We assess how translation has emerged, beyond its linguistic origins, as a powerful metaphor for cultural and artistic exchange. Seminars will focus on specific artistic experiences and works of art (e.g. artist's books, performances, websites) and highlight the practitioners' experience and the variety and diversity of approaches and personal "theories".

Weekly sessions will consist of a combination of lectures and small-group seminars. Both are compulsory. There will be guest lectures by other members of the

Comparative Literature core teaching team. The course will have a dedicated Moodle site with reading lists linked to the UCL library website. Primary texts will be chosen from different periods and languages, including English. All text will be made available in English or English translation, as appropriate, but may also be read in the original language.

Students will create and submit an individual portfolio with a selection of short multimodal texts for assessment (40%). Tasks may include oral presentations and a variety of digital and online media, separately and in combination (e.g. websites, blogs, prezis, wiki edits, podcasts, video, illustrations, hyperlinks). The portfolio will include one group task, which will contribute 10% of the overall module assessment. Attention will be paid to analytic skills, and to collective and creative critical writing, across media.

### Preparatory Reading

- Carlson, Marvin, *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*, Ithaca, 1993.
- Jenkins, Henry, *Convergence Culture: Where Old and New Media Collide*, New York, 2008.

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## LITC0013 - 21st Century Fiction

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

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

**Academic Year:** 2018/19

**Convenor:** [Dr Florian Mussgnug](#)

**Assessment:** Multimodal coursework (40%); one 2,500 word essay (60%)

### Module Description

This course investigates prominent trends and genres in contemporary literature. We explore the contemporary as a philosophical and critical category, in relation to cultural constructions of history and the future. The first half of the course engages with changing definitions and artistic practices in the historical novel. Against the background of Umberto Eco's and Linda Hutcheon's influential work on postmodernist irony and historical metafiction, we assess how the genre has shifted and developed to embrace ideas of simultaneity, the archive, nostalgia, amnesia, revisionism, multidirectional memory. The second half of the course pays closer attention to fictional representations of (catastrophic) futures. We also discuss the growing cultural importance of popular genre and examine how transnational genres, far from valorising global sameness, offers a way to mark cultural difference, relationality, and the specific knowledge of nationally and locally embedded traditions.

Discussion will focus on a selection of recent novels. Close textual analysis will allow us to see these texts not as part of a stable canon, but as an active engagement with

diverse and changing cultural environments. Primary texts will be available in English or English translation, and may, where appropriate, also be read in the original language.

Primary reading for this module will include:

- Margaret Atwood, *The Maddaddam Trilogy* (2003-2013)
- Dave Eggers, *The Circle* (2013)
- Maggie Gee, *The Flood* (2004)
- Christian Kracht, *Imperium: A Fiction of the South Seas* (2012)
- Cormac McCarthy, *The Road* (2006)
- David Mitchell, *The Bone Clocks* (2014)

In preparation for the module, students should read at least one of the following books:

- Peter Boxall, *Twenty-First Century Fiction* (2013).
- Robert Eaglestone, *Contemporary Fiction: A Very Short Introduction* (2013).
- Martin, Theodore, *Contemporary Drift: Genre, Historicism and the Problem of the Present*(2017).

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# LITC0014 - Urban Tales: The City in East Asian Literature

## Key Information

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

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

**Academic Year:** 2018/19

**Convenor:** [Dr Kate Foster](#)

**Assessment:** one 1,500 word essay (40%); one 2,500 word essay (60%)

## Module Description

This module explores the relationship between writing and the city through modern and contemporary stories set in East Asia's urban landscapes. Reading comparatively and intertextually, it examines the imagined city in fiction, with areas of focus including the squalid splendour of Mu Shiyong's 1930s Shanghai, marginal Taipei spaces in the works of Bai Xianyong, Leung Ping-kwan's depictions of Hong Kong, and macabre tales of Tokyo from Natsuo Kirino. Engaging with critical writing on the city in culture, the module examines literature's engagement with East Asia's rapidly evolving cityscapes, and draws intercultural connections between representations of the city and discourses on modernity, identity, nostalgia, alienation and exile.

Sessions combine an introduction to critical theory on the city in culture through the analysis of secondary readings with the close reading of primary texts. All primary

and secondary texts are available in English. Please note, the final selection of primary texts each year is subject to change.

## Reading List

### Suggested preparatory reading

- Bai Xianyong, *Crystal Boys* (1983) & *Taipei People* (1971)
- Eileen Chang, *Love in a Fallen City* (1943)
- Natsuo Kirino, *Out* (1997) & *Real World* (2003)
- Kyung-sook Shin, *Please Look After Mother* (2009)
- Wei Hui, *Shanghai Baby* (1999)
- Leung Ping-kwan, *Islands and Continents: Short Stories by Leung Ping-kwan*(2010)
- Mu Shiying, "Five in a Nightclub" (1933) & "Craven A" (1932)
- Balshaw, Maria, and Liam Kennedy, eds. (2000), *Urban Space and Representation*(London: Pluto Press).
- Bridge, Gary, and Sophie Watson, eds. (2010), *The Blackwell City Reader*, 2nd ed. (Chichester: Wiley Blackwell).
- Caws, Mary Ann, ed. (1991), *City Images. Perspectives from Literature, Philosophy and Film* (New York: Gordon and Breach).
- Denton, Kirk A., ed. (2016), *The Columbia Companion to Modern Chinese Literature* (New York: Columbia University Press).
- Harding, Desmond (2002), *Writing the City: Urban Visions and Literary Modernism*(New York: London Routledge).
- King, Anthony D. ed. (1996), *Re-Presenting the City: Ethnicity, Capital and Culture in the 21st Century Metropolis* (New York: New York University Press).
- King, Anthony D. (2004), *Spaces of Global Cultures: Architecture, Urbanism, Identity* (London: Routledge).
- LeGates, Richard T., and Frederic Stout, eds. (2016), *The City Reader*, 6th ed. (London: Routledge).
- Mostow, Joshua, ed. (2003), *The Columbia Companion to Modern East Asian Literature* (New York: Columbia University Press).
- Watson, Sophie, and Katherine Gibson (1995), *Postmodern Cities and Spaces*(Oxford: Blackwell).
- Westwood, Sallie, and John Williams, eds. (1997), *Imagining Cities: Scripts, Signs, Memory* (London: Routledge)

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# LITC0015- Consumer Culture: Literature, History, Theory

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

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

**Academic Year:** 2018/19

**Convenor:** [Prof. Rachel Bowlby](#)

**Assessment:** one 1,500 word essay (40%); one 2,500 word essay (60%)

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

## Module Description

In recent decades, consumer culture has become a noticeable topic of critique and historical analysis. More and more shops and shopping, more and more purchasable things, can be welcomed as a sign of increasing affluence-or else seen as a sign of social deterioration and capitalist encroachment. This course considers different representations of consumers and consumer culture, shopping and shoppers, in a range of philosophical, historical, and literary texts from the past two hundred years. Students gain a knowledge of this particular strand of the history and theory of everyday life, and also learn to situate, analyse, and contribute to arguments about consumer culture and shopping.

The course is designed to build a knowledge of the history of consumer culture through its classical stages, while at the same time introducing students to the various critical lenses through which consumers and consumer culture have been viewed. Different types of reading assignment offer training in close reading and conceptual analysis.

By the end of the course, students should have a historical frame through which to situate theoretical and conceptual arguments about consumer culture. They will be attuned to the observation and analysis of consumerly elements in writing of all kinds, so that they will see when a figure of 'the consumer' is being typecast in certain ways in a novel or a political speech, for instance; and will also see when something complex or different is happening and have a vocabulary for describing it.

## Reading List

### Primary texts for this module may include

- Allen Ginsberg, 'A Supermarket in California' (1956)
- Oscar Wilde, *The Picture of Dorian Gray* (1891)
- Emile Zola, *Au Bonheur des Dames* (1883), [The Ladies' Paradise]
- Aldous Huxley, *Brave New World* (1930)
- William Wordsworth, *The Prelude*, book VII (1805)
- Charles Baudelaire, *Le Peintre de la vie moderne* (1863) [The Painter of Modern Life];
- Walter Benjamin in the 20th century on Baudelaire, the *flâneur*, and 19th-century Paris
- Virginia Woolf, *Mrs Dalloway* (1925)
- Roland Barthes, *Mythologies* (1957) (selections)
- Roland Barthes, 'The Rhetoric of the Image' (1964)
- Vance Packard, *The Hidden Persuaders* (1957) (extracts)
- Christopher Isherwood, *A Single Man* (1964)
- Gavin Kramer, *Shopping* (1998), on Tokyo consumerism

### Further reading

- Appadurai, Arman, *The Social Life of Things: Commodities in Cultural Perspective*(1988)
- Barthes, Roland, *Mythologies* (1957), trans. Richard Howard (2012)
- 'The Rhetoric of the Image' (1964), trans. Stephen Heath, in *Image Music Text*(analysis of an ad for Italian pasta sauce as exemplary of how images work in general)
- Baudrillard, Jean, *The Consumer Society* (1970) (*La société de consommation*), trans. Chris Turner (1998)
- Bocoock, Robert, *Consumption* (1993)
- Bowlby, Rachel, *Carried Away: The Invention of Modern Shopping* (2000)
- Bowlby, Rachel, *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*(1985, 2009)

- Bowlby, Rachel, *Shopping with Freud* (1993)
- Brewer, John, Neil McKendrick, and J.H. Plumb (eds), *The Birth of a Consumer Society: The Commercialisation of Eighteenth-Century England* (1984)
- Brewer, John, and Roy Porter (eds), *Consumption and the World of Goods* (1994)
- Clarke, David B., Marcus A. Doel and Kate M.L. Housiaux (eds), *The Consumption Reader* (2003)
- Davis, Deborah (ed.), *The Consumer Revolution in Urban China* (2000)
- Davis, Dorothy, *A History of Shopping* (1966)
- de Certeau, Michel, *The Practice of Everyday Life* [*L'Invention du quotidien*, 1982], trans. Steven Rendall (1984, 2011)
- de Grazia, Victoria, with Ellen Furlough (eds), *The Sex of Things: Gender and Consumption in Historical Perspective* (1996)
- Donohue, Kathleen G., 'What Gender is the Consumer? The Role of Gender Connotations in Defining the Political', *Journal of American Studies* 33:1 (April 1999): 19-43
- Erlin, Matt, *Necessary Luxuries: Books, Literature, and the Culture of Consumption in Germany, 1770-1815* (2014)
- Garon, Sheldon, and Patricia L. Machlachlan (eds), *The Ambivalent Consumer: Questioning Consumption in East Asia and the West* (2006)
- Howard, Vicki, *From Main Street to Mall: The Rise and Fall of the American Department Store* (2015)
- Humphery, Kim, *Shelf Life: Supermarkets and the Changing Culture of Consumption* (1998)
- Lerner, Paul, *The Consuming Temple: Jews, Department Stores, and the Consumer Revolution in Germany, 1880-1940* (2006)
- Lury, Celia, *Consumer Culture* (1996, 2011)
- Miller, Andrew H., *Novels behind Glass: Commodity Culture and Victorian Narrative* (1995)
- Miller, Michael B., *The Bon Marché: Bourgeois Culture and the Department Store, 1869-1920* (1981), about the Paris department store on which Zola's *Au Bonheur des Dames* is based
- Miller, Daniel, *A Theory of Shopping* (1998)
- Morrison, Kathryn, *English Shops and Shopping: An Architectural History* (2003)
- Richards, Thomas, *The Commodity Culture of Victorian England: Advertising and Spectacle, 1851-1914* (1991)
- Sassaletti, Roberta, *Consumer Culture: History, Theory and Politics* (2007)
- Trentmann, Frank, *Empire of Things: How We Became a World of Consumers* (2016)
- Welch, Evelyn, *Shopping in the Renaissance: Consumer Cultures in Italy, 1400-1600* (2005)

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## LITC0025 - Memory and Literature in a Globalised Culture

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** 2

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

**Academic Year:** 2018/19

**Convenor:** [Dr Jakob Stougaard-Nielsen](#)

**Assessment:** Coursework essay 3,000 words (100%)

## Course description

Memory is increasingly being recognised as fundamental to the formation of individual and collective identities. In Greek mythology Memory, or Mnemosyne, is the mother of the muses, the founding inspiration for the arts and crafts. Particularly in literature, memory is important because it both refers to the content of literature and to its creative process. Through telling and writing, literature binds memory and individual identity together, and it does so in the medium - language - in which we also reflect on culture, identity and memory. This module aims to investigate the role of memory in an age of globalisation powered by new communication technologies with examples drawn from literature, photography, film and digital media. Central questions to be investigated are: how are our memories shaped by cultural and aesthetic expressions, in which ways does globalisation challenge the content and function of collective memory, how do new media co-operate with literature in shaping memories and identities and what is the role of traumatic memories in contemporary literature and other cultural expressions that deal with the global climate crisis?

Primary sources to be studied in the module may include:

- Julian Barnes, *England, England*, Vintage, 2009 (1998)
- Jorge Semprun, *The Cattle Truck/The Long Voyage* [Le grand voyage, 1963], transl. by Richard Seaver, Sarif/Overlook Press, 2005
- Joseph O'Neill, *Netherland*, HarperCollins, 2008
- Alejandro González Iñárritu (2006), *Babel* [DVD], Paramount Classics
- Dave Eggers, *Zeitoun*, Penguin, 2009
- Richard Misrach, *Destroy this Memory*, Aperture, 2010
- Elmer Luke and David Karashima, trans., *March was Made of Yarn: Reflections on the Japanese Earthquake, Tsunami, and Nuclear Meltdown* (New York: Vintage Books, 2012)

Relevant secondary readings include:

- Assmann, Aleida. 'Texts, Traces, Trash: The Changing Media of Cultural Memory'. *Representations* 56, Special Issue: The New Erudition (Autumn, 1996): 123-134.
- Assmann, Jan. 'What is cultural memory?', in *Religion and Cultural Memory: Ten Studies*. Stanford University Press, 2006. pp.1-30.
- Assmann, Jan and John Czaplicka, 'Collective Memory and Cultural Identity'. *New German Critique* 65, Cultural History/Cultural Studies (Spring - Summer, 1995): 125-133.
- Erll, Astrid and Ansgar Nünning, eds.: *Cultural Memory Studies. An International and Interdisciplinary Handbook*, de Gruyter, 2008.
- Ferron, Michela and Paolo Massa, 'Beyond the Encyclopedia: Collective Memories in Wikipedia'. *Memory Studies* 7/1 (2013): 22 - 45.
- Gebhardt, Lisette and Yuki Masami, eds., *Literature and Art after Fukushima: Four Approaches*. EB-Verlag, 2014.
- Halbwachs, Maurice. *On Collective Memory*. University of Chicago Press, 1992.
- Hobsbawm, Eric and Terence Ranger, eds. *The Invention of Tradition*. Cambridge University Press, 2012.
- Huyssen, Andreas. *Present Pasts: Urban Palimpsests and the Politics of Memory*, Stanford UP, 2003.
- Kaplan, Ann. *Climate Trauma: Foreseeing the Future in Dystopian Film and Fiction*. Rutgers University Press, 2016.



- Levy, Daniel and Natan Sznaider. 'Memory Unbound. The Holocaust and the Formation of Cosmopolitan Memory.' *European Journal of Social Theory* 5/1 (2002): 87-106.
- Lowenthal, David. *The Heritage Crusade and the Spoils of History*. Cambridge University Press, 1998.
- Tomlinson, John. *Globalization and Culture*, Polity, 1998.

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## DUTCH

### DUTC0005 - Dutch Language 2

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS

**Level:** IYear 2 (Level 5)

**Total Learning Hours:** 300

**Term/s:** Term 1 and Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Christine Sas](#) and various

**Teaching structure:** Four hours a week are devoted to extending knowledge and proficiency of language across a variety of genres and discourses. One hour per week is devoted specifically to listening and speaking tasks.

**Assessment:** one unseen two-hour written examination (35%); one oral examination (30%); and continuous assessment including vocabulary and listening tests, essays and grammar assignments (35%).

**Module Description:**

Topics cover current affairs, debates and cultural issues in the Low Countries. Language tasks in this course require a more sustained presentation of information and argumentation, in both speaking and writing. There are additional conversation sessions with a student language assistant. Students are expected to take increasing responsibility for identifying their own strengths and weaknesses and for taking remedial action as appropriate.

**Preparatory Reading and Set Texts:**

Students should obtain a copy of *Routledge Intensive Dutch Course* (London/New York: Routledge 2006). In the second term, students will be required to purchase *Wijze Woorden* (Amsterdam: Intertaal 2002), a Dutch academic vocabulary textbook, in preparation for the year abroad.

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### DUTC0006 - At the Crossroads of Europe: Belgium, the Netherlands and

# Luxembourg in the 20th and the 21st Centuries

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Available to:** While it is mainly aimed at students of Dutch, the module is open to all students with an interest in the 20th and 21st century history of these two neighbouring countries of the UK. Knowledge of Dutch is not required.

**Academic Year:** 2018/19

**Tutor:** [Dr Reinier van Straten](#)

**Assessment:** two 1500 word essays (25% each) and one unseen two-hour written examination (50%).

Term 1 Affiliates only: 1 x essay plan (500 words, formative only), 1 x assessed essay (3,000 words, weighting 100%). Submission deadlines will be communicated to students by SELCS.

## Module Description:

This is a module about political, social, cultural and economic change in the Benelux countries from the inter-war period to the present. Among the themes covered are: the crisis of democracy in the 1930s; collaboration, resistance and accommodation during the German occupation of World War II; Dutch, Belgian and Luxembourgian post-war politics; the Cold War and European integration; development of the modern welfare state; cultural revolution and new social movements in the 1960s; linguistic and inter-communal tensions and federalisation of Belgium; and immigration and the recent 'crisis of multiculturalism' in the Netherlands.

The module aims to:

- provide a broad survey of the contemporary history of the Benelux states;
- enable you to place current developments in a historic context;
- introduce concepts and approaches in the study of contemporary history;
- help you develop analytical, writing and presentation skills.

## Preparatory Reading and Set Texts:

The following textbook, a standard history, provides back-up to the programme (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, 2nd ed. 2004).

For a shorter survey of the history of the Benelux countries, please check out the following work:

- Arblaster, Paul, *A history of the Low Countries* (Basingstoke, 2006) (DUTCH H 32.51 ARB).

The module uses Online teaching and learning resources that are available on Moodle.

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## DUTC0007 - 20th Century Dutch Literature

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Hans Demeyer](#)

**Assessment:**

DUTC2203: one 2500 word coursework essay (70%); and one seminar presentation (30%).

**Term 1 only Affiliates:** 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%). Submission deadlines will be communicated to students by SELCS.

**Module Description:**

This module explores the theme of identity and community in the literature of the Netherlands and Flanders. We will look at fiction that deals with questions of belonging, power, diversity and mechanisms of in- and exclusion. The module will start from contemporary reflections on the loss of a sense of community within a context of globalization and will then return to the beginning of the 20th century. Our module will follow the course of history by discussing literary texts that correspond to modernism (and its utopias), to the disillusion after World War II and to postmodernism (and its unravelling of utopias). We will analyse processes of identification (gender, class, religion, politics, race) and the shifts in sense of time, space and belonging throughout the twentieth century.

**Primary Texts:**

Primary texts will be made available in English.

Primary texts may include (fragments of):

- Louis Paul Boon, *My Little War*
- Hafid Bouazza, *Abdullah's Feet*
- Maurice Gilliams, *Elias, or the Struggle with the Nightinggales*
- Hella S. Haase, *The Black Lake*
- Gerard Reve, *The Evenings*
- Peter Verhelst, *The Man I Became*

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## DUTC0008 - Multiculturalism and Identity

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Available to:** While it is mainly aimed at students of Dutch, the module is open to all students. Knowledge of Dutch is not required.

**Academic Year:** 2018/19

**Tutor:** **Christine Sas**

**Assessment:** two essays weighed at 30% and 70% each

**Module Description:**

In this course we look at debates surrounding multiculturalism, identity, citizenship and immigration. We look at different interpretations of multiculturalism as philosophical perspectives on the relationships between different cultural communities. The course explores how these perspectives have been acted out across time and place, from the 'melting pot' idea in the US in the early 20th century to governmental policies encouraging immigrants to maintain their home language and culture. The focus will be on the changing policies and views on the multicultural debate in the Netherlands, but this will be set in a global context. We also explore the notions of national identity which are evoked in the multicultural debate and look at government and media responses to this, such as the implementation of the canon of the Dutch history as part of the curriculum at schools. The module explores the backlash discourses around multiculturalism which have become more and more prominent over the last few years. Students will read academic, media reports, and will also look at film, art and autobiographies where appropriate.

**Preparatory Reading and Set Texts:**

- Appiah, K.A. (2005) *The Ethics of Identity*. Princeton: Princeton University Press.
- Benali, A. (2011) *Oost-West*
- Bhabha, H.K. (ed) (1993) *Nation and Narration*. London: Routledge.
- Hirsi Ali, A. (2010) *Nomad*. New York: Free Press.
- Buruma, I. (2006) *Murder in Amsterdam*. London: Atlantic Books.
- Entzinger, H. (2006) 'Changing the rules while the game is on'. In Bodemann, M. and Yurdakul, G. (Eds) *Migration, Citizenship, Ethnos: Incorporation Regimes in Germany, Western Europe and North America*. New York: Palgrave MacMillan, pp 121-144.
- Duyvendak, J.W. (2011) *The Politics of Home* Basingstoke and New York: Palgrave MacMillan.
- Ghorashi, H. (2003) 'Ayaan Hirsi Ali: daring or dogmatic. Debates on multiculturalism and emancipation in the Netherlands.' In Van Meijl, T. and Driessen, H. (Eds) *Multiple identification and the self*. Stichting Focaal Utrecht, pp. 163-172.
- Kumaravadivelu, B. (2007) *Cultural Globalization and Language Education*. New Haven and London: Yale University Press
- Midden, E. (2010) *Feminism in Multicultural Societies: An Analysis of Dutch Multicultural and Postsecular Developments and their Implications for Feminist Debates*. Unpublished PhD thesis, University of Central Lancashire.
- Lechner, F. (2008) *The Netherlands: Globalization and National Identity*. New York, London: Routledge.
- Minnaard, L. (2009) *New Germans, New Dutch: Literary Interventions*. Amsterdam: Amsterdam University Press.
- Modood, T. (2007) *Multiculturalism*. Cambridge: Polity Press.
- Parekh, B. (2000,2006) *Rethinking Multiculturalism*. Basingstoke and New York: Palgrave Macmillan.
- Parekh, B. (2006) *European Liberalism and 'the Muslim Question'*. Amsterdam: Amsterdam University Press.
- [[https://openaccess.leidenuniv.nl/bitstream/1887/12641/1/paper\\_Parekh.pdf](https://openaccess.leidenuniv.nl/bitstream/1887/12641/1/paper_Parekh.pdf)]

- Prins, B. (2003) The Nerve to Break Taboos: New Realism in the Dutch Discourse on Multiculturalism. In *Journal of International Migration and Integration*. 3: 3&4, pp. 363-379.
- Oostindie, G. (2011) *Postcolonial Netherlands: Sixty-five years of forgetting, commemorating, silencing*. Amsterdam: Amsterdam University Press.
- Scheffer, P. (2000) The *multicultural fiasco*. In NRC Handelsblad.
- Timmermans, F. (2009) *The Limits of Live and Let Live*. In Newsweek
- Vasta, E. (2007) 'From ethnic minorities to ethnic majority policy: Multiculturalism and the shift to assimilation in the Netherlands.' In *Ethnic and Racial Studies*, 30:5, pp 713-740.
- Vermeulen, H. and Penninx, R. (Eds) (2002) *Immigrant Integration: The Dutch Case*. Amsterdam: Het Spinhuis.
- Vertovec, S. and Cohen, R. (eds) (2002) *Conceiving Cosmopolitanism: Theory, Context and Practice*. Oxford: Oxford University Press.
- Vertovec, S. and Wessendorf, S. (eds) (2010) *The Multiculturalism Backlash*. London and New York: Routledge.
- Watson, C.W. (2000) *Multiculturalism*. Buckingham: Open University Press.
- Dutch canon: [www.entoen.nu](http://www.entoen.nu)

## ELCS MODULES

### ELCS Modules Overview

Our 'ELCS' modules introduce students to broad comparative, interdisciplinary and intercultural approaches to the humanities which complement language-specific modules.

All ELCS modules are taught by the School's academic staff and teaching fellows and most comprise both core lectures and small group seminars. The modules develop analytical skills and cultural competences that complement those taught across SELCS's subject and language areas.

The range of topics typically includes:

- Literature, Film, Linguistics and History as core areas of the SELCS curriculum. The focus is predominantly European but other geo-cultural areas which have links with European traditions (e.g. areas and cultures of North Africa and South America) are also considered;
- Historical periods and cultural movements such as the Middle Ages, Renaissance, Enlightenment, Realism, Decadence, Modernity and Modernism, and Postmodernism;
- Topics related to philosophy, cultural studies, theoretical enquiry, a wide variety of literary genres and other forms of cultural and visual representation are also studied.

All modules are taught in English and assessment is based on materials exclusively in English. Students are, however, encouraged to read texts or study other materials when possible in the original language and to contribute to class discussion in the

light of their specialist knowledge of a language or languages and the cultures associated with them. With this in mind, each ELCS module provides a forum in which students and staff from across the School, including students from outside SELCS and affiliates from Europe and beyond, meet and exchange ideas.

There are Graduate and three types of Undergraduate ELCS modules (Year 1, Year 2, Final Year):

- Year 1 and Year 2 modules are taught in the form of one core lecture and one of a number of small-group seminars per week over one term.
- Final Year ELCS modules are normally taught in the form of weekly two-hour seminars over one term.
- MA students taking ELCS Graduate modules have four additional tutorial hours in which to extend and deepen their exploration of the subject.

All undergraduate ELCS modules are valued at 15 UCL credits (7.5 ECTS) each. Graduate ELCS modules are valued at 30 UCL credits (15 ECTS) each.

Students must attend all lectures and the seminar group to which they are allocated.

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## ELCS0032 - Nationalism and Ethnicity in Contemporary Europe

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Tessa Hauswedell](#)

**Tutors:** various

**Assessment:** One 500 word essay plan (weighting 15%), one 20 minute oral presentation (weighting 10%), one 4000 word essay (weighting 75%).

**For Term 1 only Affiliates:** coursework (1000 words, 20%), 1 x written essay (2000 words, 80%). Submission deadlines will be communicated to students by SELCS.

### **Module description**

What does it mean to be European at the beginning of the twenty-first century? Why have issues of nationality, ethnicity and race become so central to Europeans during the last few years? What is the historical and cultural background to developments such as the fracturing of former multi-national states, the worrying rise of populists and the far right in politics, the development of a supra-national European Union, and the public debate on asylum and immigration? This module will examine recent debates about the nation-state, national identity, ethnicity, immigration and the idea of Europe from the end of the Cold War to the present day.

### **By the end of this module you will be able to:**

- Define the key concepts used in this debate, e.g. nation, nationalism, state, ethnicity, etc; and describe the contested nature of these terms;
- Summarize some of the most important contributions to the recent debates on nationalism and nation-building, and indicate how they differ;
- Compare the process of nation-building and the meanings of nationalism in the context of different European countries;
- Compare debates about immigration, citizenship and national identity in contemporary Europe (and beyond).

### **Preparatory Reading and Set Texts:**

#### **Primary Texts**

There is a vast scholarly literature on the themes covered by this module. The module readings will be made available online and introduce you to the most important contributions on nationalism theory and individual case studies.

Many texts are also contained in *The Ethnicity Reader*, edited by Monteserrat Guibernau and John Rex, 2nd ed., Cambridge: Polity, 2010, and/or the Oxford Reader on *Ethnicity*, ed. by John Hutchinson and Anthony D. Smith, Oxford: 1996. If you prefer to read in print, it might be worth getting one or both books from the library (or a book store). Several copies of both are held by UCL Library as well as by Senate House Library, to which as UCL students you have access (check their website about how to get a reader's pass).

We will also make use of high-quality online resources like podcasts, web databases, and discussion forums. A comprehensive reading list for preparing your essays will be posted on [Moodle](#).

#### **Initial Secondary Bibliography**

- Steven Grosby, *Nationalism: A very short introduction* (Oxford: Oxford University Press, 2005).
- Adrian Guelke (ed.), *The challenges of ethno-nationalism : case studies in identity politics* ( Basingstoke: Houndmills / New York: Palgrave Macmillan, 2010).
- Marion Demossie (ed.), *The European puzzle : the political structuring of cultural identities at a time of transition* (New York: Berghahn 2007).
- Fiorella Dell'Olio, *The Europeanization of citizenship : between the ideology of nationality, immigration and European identity* (Aldershot: Ashgate, 2005).
- Anthony D. Smith, *Nationalism. Theory, ideology, history* (Cambridge: Polity Press 2001).
- Richard A. Sauer, Jennifer L. Weber, *Nationalism*, New York: Random House, 2010.
- Umut Özkirimli (ed.), *Theories of nationalism : a critical introduction*, 2nd ed. (Basingstoke: Palgrave-Macmillan, 2010).
- Thomas Hylland Eriksen, *Ethnicity and Nationalism*, London (Pluto Press, 2002).
- Malcolm Anderson, *States and Nationalism in Europe since 1945* (London: Routledge 2000).

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# **ELCS0033 - Utopias and Dystopias in 20th Century Literature**

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Ruth Austin](#)

**Tutor:** various

**Assessment:** Two essays of 2000 words each (weighting 50% each).

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

### **Module description**

Through the study of some of the most controversial and celebrated examples of what may be termed as utopian, anti-utopian and dystopian literature this module will explore key elements of dystopian / anti-utopian literature from the twentieth century. The module examines themes such as the control and manipulation of language, as well as religion, history and gender and considers the way in which the contemporary can be explored in an imagined future.

Charlotte Perkins Gilman's *Herland* (1915) is set in an isolated society made up entirely of women and engages with issues relating to gender identity in the early part of the twentieth century. Zamyatin's *We* (1924) presents a totalitarian society, 'OneState', and is arguably the archetype of the modern dystopia. *Brave New World* (1931) in an imagined future engages with questions of identity, mass production, homogenization post World War One. In *A Clockwork Orange* (1962) Anthony Burgess experiments with the use of language in a text which engages with questions about violence and free-will. J. G. Ballard's *The Drowned World* (1962) is set in a post-apocalyptic world in which only remnants of society and social order remain.

### **Preparatory Reading and Set Texts:**

#### **Primary Texts:**

- Aldous Huxley, *Brave New World* (any edition)
- Charlotte Perkins Gilman, *Herland* (any edition)
- Anthony Burgess, *A Clockwork Orange* (any edition)
- J. G. Ballard, *The Drowned World* (any edition)
- Yevgeny Zamyatin, *We* (London: Penguin) Translated by Clarence Brown

#### **Initial Secondary Bibliography:**

- M. Keith Booker, *Dystopian Literature: A Theory and Research Guide* (Westport, Connecticut: Greenwood Press, 1994)
- M. Keith Booker, *The dystopian impulse in modern literature: fiction as social criticism*, (Westport, Conn: Greenwood Press, 1994)
- Gregory Claeys, ed, *The Cambridge companion to utopian literature*, (Cambridge: Cambridge University Press, 2010)
- Thomas Moylan, *Scraps of the untainted sky: science fiction, utopia, dystopia* (Boulder, CO; Oxford: Westview Press, 2000).

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# ELCS0035 - European Theatre in Translation

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Marta Niccolai](#)

**Tutor:** various

**Assessment:** 1 x report (1000 words, 20%), 1 x assessed essay (2500 words, 80%).

**For Term 1 only Affiliates:** coursework (1000 words, 20%), 1 x written essay (2000 words, 80%). Submission deadlines will be communicated to students by SELCS.

## Module description

This module interrogates cultural transfer through translation from the perspective of theatrical performance. Recent productions of European theatre translated bi-directionally between English and other European languages will be studied on a thematic basis using play texts in the original and in translation, supplemented by recorded visual material. In addition to exploring canonical European playwrights, including William Shakespeare, Carlo Goldoni and Henrik Ibsen, sessions will examine the reception of contemporary playwrights across Europe, for example Dario Fo and Martin Crimp. The module provides an introduction to performance and cultural theory, including Bertolt Brecht, Roland Barthes and Walter Benjamin, and a consideration of key translation issues such as collaboration, rewriting, invisibility and foreignization. Primary texts will be studied in English, but as the aim of the course is to compare different translations and performances, students will be invited to contribute from the perspective of their individual studied language(s) and culture(s).

## Initial Reading List:

- Aaltonen, Sirkku, *Time-Sharing on Stage: Drama Translation in Theatre and Society*, Clevedon/Buffalo/Toronto/Sydney: Multilingual Matters, 2000.
- Allain, Paul and Jen Harvie, *The Routledge Companion to Theatre and Performance*, London/New York: Routledge, 2006.
- Anderman, Gunilla, *Europe on Stage: Translation and Theatre*, London: Oberon Books, 2005.
- Baines, Roger, Cristina Marinetti and Manuela Perteghella (eds.), *Staging and Performing Translation: Text and Theatre Practice*, Basingstoke: Palgrave Macmillan, 2011.
- Delgado, Maria M. and Dan Rebellato (eds.), *Contemporary European Theatre Directors*, London/New York: Routledge, 2010.
- Johnston, David (ed.), *Stages of Translation*, Bath: Absolute Classics, 1996.
- Middeke, Martin, Peter Paul Schnierer and Aleks Sierz, *The Methuen Drama Guide to Contemporary British Playwrights*, London: Methuen, 2011.
- Pavis, Patrice, *Theatre at the Crossroads of Culture*, London: Routledge, 1992.

- Zatlin, Phyllis, *Theatrical Translation and Film Adaptation: A Practitioner's View*, Clevedon: Multilingual Matters, 2005.

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# ELCS0036 - Stories & Genres: Topics in Film Studies 1

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenors:** [Dr Cristina Massaccesi](#) and [Dr Lucia Rinaldi](#)

**Tutor:** various

**Assessment:** Two written reports of 500 words each (weighting 15% each), one essay of 3000 words (weighting 70%).

**Term 1-only affiliate assessment:** coursework (1000 words, 20%), 1 x written essay (2000 words, 80%)

## **Module Overview:**

This intermediate module will introduce students to the study of film genres by focusing on historical, theoretical and technical aspects. Through lectures, seminars, and screenings, the students will learn how to approach and discuss film genres analytically and will acquire an awareness of the history and development of different types of film narratives and of key concepts that can be used to discuss and write about them.

During the course the students will familiarise themselves with those elements that are at the basis of genre theory, such as contexts, recurring themes and patterns, locations and characters, while developing an appropriate technical vocabulary to be used in class discussions and in their assessment.

## **Programme:**

Week 1: Key concepts in film analysis

Week 2: Introduction to Genre Theory

Week 3: Gothic

Week 4: Vampires

Week 5: Science Fiction

Week 6: Reading Week

Week 7: Crime and Investigation

Week 8: Noir

Week 9: War

Week 10: History

Week 11: Conflict

**Set films:**

- *The Innocents* (J. Clayton, UK, 1961)
- *Låt den rätte komma in* (*Let the Right One In*, T. Alfredson, Sweden, 2009)
- *Blade Runner* (R. Scott, UK, 1982)
- *The Maltese Falcon* (J. Houston, USA, 1941)
- *Ascenseur pour l'échafaud* (*Lift to the Scaffold*, L. Malle, France, 1958)
- *Roma città aperta* (*Rome, Open City*, R. Rossellini, Italy, 1945)
- *Marie Antoinette* (S. Coppola, USA, 2006)
- *Persepolis* (V. Paronnaud, France, 2008)

**Preparatory Reading:**

- Rick Altman, *Film/Genre* (Palgrave MacMillan, 1999).
- David Bordwell & Kristin Thompson, *Film History: an introduction* (McGraw-Hill, 2009)
- Timothy Corrigan, *The Film Experience* (Bedford St Martin's, 2009).
- John Hill & Pamela Church Gibson, *The Oxford Guide to Film Studies* (Oxford University Press, 1998).
- Brian McFarlane, *Novel to Film. An Introduction to the Theory of Adaptation* (Clarendon Press, 1996).
- James Monaco, *How to Read a Film* (OUP, 2000).

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## ELCS0037 - Superheroes! (Topics in Film Studies 2)

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Helga Lúthersdóttir](#)

**Assessment:** Two-part screening journal (500 words each, weighting 15% each), one essay of 3000 words (weighting 70%)

**Module description**

This is an intermediate module which introduces the superhero as an aspect of academic film study. Each lecture will focus on specific sub-topic of the genre, introducing key concepts, central themes and ideas in context of the primary readings and screenings. These include, but are not limited to, race, gender, and sexual orientation, the mythological and the historical superhero, the anti-hero and the wannabe, the rogue and the villain, and cultural, political, and historical connections.

Our group seminars will be based on focused analysis of specific films in context of the ideas, theories, and filmic techniques set out in each week's lecture. Full details of primary and secondary screenings will be provided on Moodle by start of term.

Please note that **you are expected to watch the screenings in your own time** as all of the assigned films are easily available either online or for purchase. All primary readings will be posted on Moodle either as URLs or as PDFs. Extended secondary bibliography will also be provided. Students who choose to prepare for the course ahead of term are advised to view as many superhero films as they have the time and energy for. We may not cover each and every film you have watched, but extended knowledge of the genre will make discussions more fun and the appreciation and grasp of the subject greater. If you still have a free moment? Read some comics!

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# ELCS0038 - Aspects of European Thought

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Kevin Inston](#)

**Tutor:** various

**Assessment:** One essay of 1500 words (weighting 35%), one essay of 2500 words (weighting 65%)

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

## Module description

This is an intermediate module which introduces students to aspects of European Thought. The core lectures introduce the broad parameters of the topics being studied, contextualizing thinkers and readings and providing indications of ways of thinking through materials being read. Small group seminars are based on focused analysis and student discussion of specific readings in the context set out by lectures. The course will explore, among others, the topics of aesthetic judgement, morality and ethics, political change, ideology and the relation between language and reality.

## Set Texts and Thinkers

Immanuel Kant, *The Critique of Judgement* (Oxford: Oxford World Classics, 2009)\*

Friedrich Nietzsche, *The Genealogy of Morality* (London: Penguin, 2003)\*

Walter Benjamin 'The Task of the Translator'\*

Karl Marx and Frederick Engels, *The Communist Manifesto* (London: Verso, 2012)

Simone de Beauvoir, *Philosophical Writings* (Chicago: University of Illinois Press, 2004)\*

Roland Barthes, *Mythologies* (London: Vintage classics, 2009).

\* Extracts or text to be provided via Moodle.

## Secondary Reading

A list of secondary reading will be provided at the start of the course.

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# ELCS0039 - Cultures of Conflict

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Professor Enrico Palandri](#)

**Tutor:** various

**Assessment:** One essay of 1500 words (weighting 35%), one essay of 2500 words (weighting 65%)

## Module description

We tend to assume that conflicts need to be resolved. But what if conflict were at the core of politics, society and the family? This course will investigate medieval, early modern and modern material focusing on scenes of contest and modes of relationship that foster domination and exclusion. The set literary, philosophical, operatic, archival and filmic texts depict individuals and collectives living through some of the major conflicts of European history: Troy, the Hundred Years' War, the Wars of Religion and the French Revolution. Intertwined with these large-scale confrontations are generational, social and gender conflicts, and personal antagonisms.

Jane Lumley's translation of Euripedes' play, *Iphigenia in Aulis*, is set just before the start of the Trojan War: before the War can begin innocent blood must be shed, setting in train a tragedy at once domestic, royal and international.

Joan of Arc. One of France's patron saints is a village girl burned at the stake in 1431, aged 19. Joan altered the course of the century-long war for the French crown, thus contributing to the development of the modern world of nation-states. Joan has been interpreted, appropriated and venerated ever since. We shall study some of the surviving medieval documents, including trial documents and the celebration of her victories by France's earliest female professional writer, Christine de Pizan. We shall also look at two representations produced in the 1920s, shortly after World War I, when her popularity among French soldiers led to her canonisation: Carl Theodor Dreyer's silent film, *The Passion of Joan of Arc*, and George Bernard Shaw's play, *Saint Joan*.

Shakespeare, *Henry V*: one of the great patriotic texts, an affirmation of English greatness at home and abroad, but also a complex exploration of power and warfare, of national unity, and of the political value of both collective memory and forgetting. What challenges and opportunities does it offer to audiences today?

The Religious Wars and their aftermath: a dossier, including John Locke's infamous text on toleration; and a selection of Bayle's texts on religious (in)tolerance and the political.

Gender and social conflicts erupt in the household of Count D'Almaviva in one of the most famous operas by Mozart, *The Marriage of Figaro*. We will read how characters in this opera are representative of the revolutionary ideals that in three years' time would usher Romanticism in Europe. Our companion will be the autobiography of the librettist, Lorenzo Da Ponte, one of the great adventurers of the 18th Century.

### **Preparatory Reading and Set Texts:**

- Jane Lumley, *Iphigenia in Aulis* (play accessible via Moodle).- Shakespeare, *Henry V* (text and introduction accessible from Shakespeare Internet Editions [here](#); please read the 1623 Folio version in modern spelling, and as much of the introductory material as you have time for. (The most famous film versions are those directed by Laurence Olivier (1944) and by Kenneth Branagh (1989), both worth seeing.)

- Joan of Arc: a dossier including Christine de Pizan's 'Ditie de Jeanne d'Arc' (English translation [here](#)); Carl Theodor Dreyer's silent film, *The Passion of Joan of Arc*; and George Bernard Shaw's play, *Saint Joan*.

- The Religious Wars: a dossier (accessible via Moodle), including Locke's [Toleration](#).- Lorenzo da Ponte, *Memoirs*; and [here](#) the BBC 4 video recording of the Royal Opera House production of *The Marriage of Figaro* - available on BOB.

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## **ELCS0040 - Watching the Detectives (post-1945 European Literature)**

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Lucia Rinaldi](#)

**Tutor:** various

**Assessment:** One essay of 1500 words (weighting 35%), one essay of 2500 words (weighting 65%)

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

Since its 'invention' in the nineteenth century, detective fiction (or more broadly, crime fiction) has grown to be the single best-selling fictional genre worldwide. That

popularity amongst 'ordinary readers' has led some to dismiss it as a 'minor' genre - one that can be studied as a manifestation of popular culture but one not worthy of 'serious' critical attention. That view is outdated. As we will see in this module, the genre has been appropriated as an instrument of social critique, philosophical reflection or even as a form of alternative historiography.

The lecture course for 'Watching the Detectives' provides an overview of the genre from the foundational stories of Edgar Allen Poe through to the postmodern detective novel, passing through the important sub-genres of the clue-puzzle (Agatha Christie et. al.) and the hard-boiled, or *noir* (Hammett, Chandler et. al.)

In the seminars - led by research specialists in the genre -, students will be reading four novels from different European traditions. Didier Daeninckx's *Murder in Memoriam* provoked heated debate when it was published in 1984 because it stirred up memories of events - especially during World War II and the Algerian war - that France had been trying hard to repress. Manuel Vázquez-Montalbán's *Tattoo* (1974), as well as being a prime example of modern *noir*, marks the second appearance of serial detective Pepe Carvalho and is the first in an important series of novels recording and critiquing Spain's 'transition to democracy' after the death of Franco. *Death in Florence* (2009) by Marco Vichi, set against the backdrop of the devastating Florence flood of 1966, explores the dark underside of the city that offers a very different public face to the world: Inspector Bordelli investigates the murder and rape of a young boy, and is drawn into a network of neo-Fascists, Masons, paedophiles and drug-traffickers with protection in high places... Henning Mankell's *Faceless Killers* (1992) sees the first appearance of his famous detective Wallander. In this bleak novel, set at a moment when the cracks in Sweden's 'social miracle' were starting to widen, the detective has to contend not only with a case that presents precious few clues but also with a rising climate of racial hatred and right-wing extremism.

### **Primary Texts**

Marco Vichi, *Death in Florence* (Hodder, 2013)

Didier Daeninckx, *Murder in Memoriam* (Serpent's Tale, 1984).

Manuel Vázquez-Montalbán, *Tattoo* (Melville House Publishing, 2013).

Henning Mankell, *Faceless Killers* (Harvill Press, 2000)

### **Preparatory Reading**

Christopher Booker, *The Seven Basic Plots*, (Continuum, 2005)

Richard Bradford, *Crime Fiction: A Very Short Introduction*, (OUP, 2005)

Jerome Delamater, *Theory and Practice of Classic Detective Fiction*, (Greenwood Press, 1997)

Steven Knight, *Crime Fiction Since 1800: Detection, Death, Diversity*, (Palgrave Macmillan, 2010)

John Scaggs, *Crime Fiction*, (Routledge, 2005)

Heather Worthington, *Key Concepts in Crime Fiction*, (Palgrave Macmillan, 2011)

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# ELCS0042 - Language and Society: An Introduction to Sociolinguistics (Topics in Linguistics 1)

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Geraldine Horan](#)

**Tutor:** various

**Assessment:** One essay of 2500 words (weighting 65%), one essay of 1500 words (weighting 35%)

**Term 1 only affiliates:** coursework (1000 words, 20%), 1 x written essay (2000 words, 80%)

This module focuses on *sociolinguistics* - the study of language in society. Language is not only a system, with structures, patterns and 'rules', it is also a tool for communication. It is through language that we define ourselves and others, signal our identities and membership of particular communities. The language we use can reveal much about where we were born and live, our age, gender, level of education and socio-economic status. Sociolinguistics provides a 'toolkit' with which we can understand the complex relationship between language and society: in the module we will explore both the theoretical and the practical aspects of language use. We will examine examples and case studies of language in a social context, drawing on a sociolinguistic approaches, categories and terminology.

**Textbook for module:** Janet Holmes and Nick Wilson. 2017, *An Introduction to Sociolinguistics*, 5th edition. London: Routledge  
Please purchase a copy of this.

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# ELCS0043 - The Structure of Human Language: Topics in Linguistics 2

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Professor Vieri Samek-Lodovici](#)

**Tutor:** various

**Assessment:** one three-hour written examination (weighting 100%)



The module examines the organization of human language in the mind of native speakers. Week by week, it will examine the major components of human language - namely morphology (the structure of words), syntax (the structure of sentences), semantics and pragmatics (the meaning attributed to words and sentences), phonetics (the sounds used in human languages), phonology (how those sounds are represented in our minds).

Module structure: Every week, we will have a main one-hour-long lecture each week where I cover the material of the course through PowerPoint presentations (all made available on Moodle as well), plus a second hour divided in small groups where you will apply what you learnt to real-world language examples.

**Reading list:**

Most resources, such as articles and online language-related software, will be available on Moodle.

We will also use the textbook Victoria Fromkin, Robert Rodman, Nina Hyams. *An Introduction to Language*. Wadsworth, Cengage Learning. 10th Edition, International Edition. 2014. ISBN10: 1-285-07980-9 / ISBN13: 978-1-285-07980-6.

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## ELCS0044 - Translation and Intercultural Communication

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Geraldine Brodie](#)

**Tutor:** [Dr Marta Niccolai](#)

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

This is an interdisciplinary module that looks at the interlinked activities of translation and intercultural communication from various critical, theoretical and practical perspectives. The role of translation in cultural encounter and notion of intercultural communication will be addressed with reference to the conceptualisations of self-other relationships and perspectives on cultural differences. Translation studies topics and case studies will focus on the following kinds of content: introduction to the discipline, translation across languages and cultures, translation and the cultural turn, translation and ideology, translation and gender, and translation and empire. Theoretical content and case studies linked to intercultural communication will centre around topics such as Africans in Italy, the clash of civilisations, colonial power, challenging the conventional ethnographic documentary. The case studies, as well as the precise content of the module, are likely to vary from year to year.

The module introduces students to ideas of culture, translation and intercultural understanding and communication. It provides students with tools and theoretical concepts related to translation across languages and cultures, conceptualisations of self and other, perspectives on cultural difference, and discursive practices, to analyse a range of interdisciplinary case studies designed to throw light on the theory and practice of translation in interlingual contexts.

### **Preparatory Reading and Set Texts:**

The primary texts to be covered this year are *Mor Arlecchino* by Marco Martinelli della Compagnia delle Albe (in English translation), *Clash of civilizations over an elevator in Piazza Vittorio* by Amara Lakhous, the feature films *Lost in Translation* (Sofia Coppola) and *The Battle of Algiers* (Gillo Pontecorvo) and the documentary *Reassemblage* (Trinh T. Minh-ha).

### **Initial Secondary Bibliography:**

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

Castro, Olga and Emek Ergun (eds) (2017) *Feminist translation studies: local and transnational perspectives*, London: Routledge

Gilmour, Rachel and Tamar Steinitz (eds) (2018) *Multilingual Currents in Literature, Translation and Culture*, New York: Routledge

Harding, Sue-Ann and Ovidi Carbondell Cortés (eds) (2018) *The Routledge Handbook of Translation and Culture*, Abingdon: Routledge

Baker, Mona (ed.) (2010) *Critical Readings in Translation Studies*, London/New York: Routledge

Minh-ha, Trinh T., (1989) *Woman, Native, Other: Writing Postcoloniality and Feminism*, US: Indiana University Press

Said, Edward, (1978 and subsequent editions), *Orientalism* New York: Pantheon books

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## **ELCS0045 - Memory, Identity, Heritage: Topics in History**

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Adrian Pearce](#)

**Tutor:** various

**Assessment:** Three short written reports of 500 words each (weighting 10% each), one essay of 2500 words (weighting 70%),

This is an intermediate module which introduces students to the interdisciplinary field of critical heritage studies. Its primary focus is the varied uses of the past - as (re)presented in different physical sites as well as other material and embodied forms - in the present day. The module will focus on a number of key issues and case studies which will vary from year to year. However, core issues explored in depth are:

- trauma and memorialisation
- culture and conflict
- heritage and the imperial city
- collectors and the 'collected'
- cultural/indigenous/minority rights

The core lectures introduce the broad parameters of the topic/events being studied, contextualizing debates and primary materials and providing indications of ways of thinking through materials being studied. Small group seminars are based on focused analysis and student discussion of close readings of materials and evaluation of varying kinds of evidence in the context set out by lectures. Details of which specific topics and/or events may comprise the primary focus and materials may vary from year to year.

### **Preliminary Bibliography**

There is a vast scholarly literature on the themes covered by this module. The module readings will be made available online and introduce you to the most important contributions on nationalism theory and individual case studies.

We will also make use of high-quality online resources like podcasts, web databases, and discussion forums. A comprehensive reading list for preparing your essays will be posted on Moodle.

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## **ELCS0046 - Of, On and in London**

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Roland-François Lack](#)

**Tutor:** various

**Assessment:** Three written reports of 500 words each (weighting 10% each), one essay of 2500 words (weighting 70%)

### **Module description**

In this module we look at local London as a destination for 'tourist' cinema, seeing the city through the eyes of filmmakers from countries around the world, including Denmark, Finland, Algeria, Nigeria, Canada, the United States, South Korea and China. Students are encouraged to discover the city through the stranger's gaze, and to thematise the familiar and the strange in this urban context.

Films studied:

*I Hired a Contract Killer* (Aki Kaurismäki, Finland, 1990)  
*Spider* (David Cronenberg, Canada, 2002)  
*Osuofia in London 1* (Kingsley Ogoro, Nigeria, 2003)  
*An Education* (Lone Scherfig, Denmark/UK, 2009)  
*London River* (Rachid Bouchareb, France/Algeria, 2009)  
*She, a Chinese* (Xiaolu Guo, China/Germany, 2010)  
*Pacemaker* (Kim Dal-joong, South Korea, 2012)  
*Lost in London* (Woody Harrelson, US/UK, 2017)

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## ELCS0047 - Topics in Visual Representation: Trauma in Visual Culture

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Eleanor Chiari](#)

**Tutor:** various

**Assessment:** A creative portfolio consisting of a written piece, blog entry, presentation, work of art or video project of no more than 1500 words (weighting 30%), one essay of 2500 words (weighting 70%)

**Term 1 only Affiliates:** 1 x portfolio (1500 words or equivalent, 100%)

This module aims to introduce students to the field of visual culture by concentrating specifically on the role of visual culture in the politics of memory around tragic loss. Concentrating on a wide range of material case studies (from war memorials, to Picasso's *Guernica*, from the graphic novel *Maus*, to the Berlin Wall, from political murals to photographs of assassinated judges, to the virtual memorials for the victims of terrorist attacks, to the art world's response to the 'refugee crisis') the course will follow a chronological structure to examine the many different visual ways that individual and collective social agents make sense of violence and loss in popular culture.

### **Recommended preliminary readings:**

Hallam, Elizabeth, and Jennifer Lorna. *Hockey. Death, Memory, and Material Culture*. Oxford: Berg, 2001.

Howells, Richard, and Joaquim Negreiros. *Visual Culture*. Cambridge: Polity, 2012.

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 1999.

Mitchell, W. J. T. *Image Science: Iconology, Visual Culture, and Media Aesthetics*.

Sturken, Marita. *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*. Berkeley: U of California, 1997.

Sturken Marita and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford UP, 2001.

Zelizer, Barbie, *About to Die: How News Images Move the Public*, New York, NY: Oxford University Press, 2010

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## ELCS0048 - Reading European Poetry

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

**Level:** Year 1 or Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes

**Academic Year:** 2018/19

**Convenor:** [Dr Catherine Keen](#) and [Dr Beatrice Sica](#)

**Tutor:** various

**Assessment:** Report 1 (500 words, 10% weighting), Report 2 (750 words, 20% weighting), Essay (2500 words, 70% weighting)

### **Module description**

This module introduces students to the history and forms of European poetry. Theories of poetry, the sonnet, octave poetry, free verses, visual, narrative and love poetry are some of the topics that will be addressed from a Medieval/Renaissance as well as a Modern/Contemporary perspective. In the seminars, students will look closely at specific poems from English, French, and Italian literature that are related to the topics or exemplify the forms presented in the lectures, and will also have the opportunity to bring their own examples from other literatures and share them with the class. At the end of the module, they will be able to read, interpret, comment on and write about different aspects of European poetry.

### **Initial Reading List:**

To be confirmed.

## FRENCH

### FREN0066 - Use of French 2

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term/s:** Full year

**Available to Affiliates:** Yes, subject to space.

**Available to:** non-specialist students from outside the department who have an A in French at GCE A level and pass a language test set by the French Department.

**Academic Year:** 2018/19

**Convenor:** [Ms Marie Fournier](#)

**Tutor:** various

**Assessment:** one unseen three-hour written exam (100%). Satisfactory attendance and completion of the coursework are normally prerequisites for examination entry. Students must pass this module to progress onto their Year Abroad.

**Module Description:**

This second-year module requires students to respond in French to a variety of texts and other stimuli in linguistic situations such as dialogue, group presentation, synopsis, judgment etc. A variety of topics (all linked to French or francophone culture and actualités) will be covered.

The aim of this second-year module is to develop further the grammatical, comprehension and writing skills acquired in first year. Work on French texts will focus on grammatical and syntactical skills, comprehension and interpretation. Students will also work on translation. The module is taught in French. Satisfactory attendance and completion of the coursework are normally prerequisites for examination entry.

All the course materials will be provided on Moodle.

The grammar and vocabulary manuals are the same as in first year:

R. Hawkins and R. Towell, *French Grammar and Usage*, Hodder Education: 2010 (latest edition)

P. Humberstone, *Mot à Mot*, Hodder Murray, 2010 (latest edition)

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## FREN0067 - French Oral 2

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term/s:** Full year

**Available to Affiliates:** Yes, subject to space.

**Available to:** non-specialist students from outside the department who have an A in French at GCE A level and pass a language test set by the French Department. This module is not available to francophone students.

**Academic Year:** 2018/19

**Convenor:** [Ms Marie Fournier](#)

**Tutor:** various

**Assessment:** one twenty minute oral examination (100%).

Satisfactory completion of the coursework is normally a prerequisite for examination entry.

**Module Description:**

This second-year module requires students to respond in French to a variety of texts and other stimuli in linguistic situations such as dialogue, group presentation, synopsis, judgment etc. A variety of topics (all linked to French or francophone culture and *actualités*) will be covered.

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# FREN0009 - Introduction to Literary Theory

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Jennifer Rushworth](#)

**Assessment:** Two essays of 2000 words each (weighting 50% each)

**Module Description:**

What is literary theory? What is literary about theory? What is the relationship between theory and literature? What specific contributions have French writers made to literary theory? What are the purposes and uses of literary theory? These are some of the questions that we will explore in this module.

The first half of term will introduce the notion of literary theory and interrogate some key terms: 'literature', 'genre', 'poetry'. We will look at different, competing theories about what literature and/or poetry should be and do. We will use these questions as points of introduction to some important literary theorists with very different views: Todorov, Sartre, Valéry, and Derrida. In the second half of term, we will extend these questions to consider the role of author, reader, and critic. Here, we will focus on the writings of Barthes, with reference also to Foucault. We will reflect on our own practices as readers and as critics, and think about how literary theory can change the way we approach and understand texts.

**Set texts:**

Tzvetan Todorov, 'La notion de littérature', 'L'origine des genres'

Jean-Paul Sartre, 'Qu'est-ce que la littérature ?'

Paul Valéry, 'Questions de poésie', 'Poésie et pensée abstraite'

Jacques Derrida, 'Che cos'è la poesia?'

Michel Foucault, 'Qu'est-ce qu'un auteur?'

Roland Barthes, 'La mort de l'auteur'

Roland Barthes, *Sur Racine*

Roland Barthes, *Critique et vérité*

Roland Barthes, *Le Plaisir du texte*

N.B. Pdf scans of set essays will be made available on Moodle, along with a list of recommended secondary reading.

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# FREN0010 - Medieval French Literature

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Jane Gilbert](#)

**Teaching structure:** The term is divided into two halves: Christianity and its Others and The Court, Courtoisie and Courtly Love.

**Assessment:** 1 x essay (2000 words, 50%), 1 x desk exam (1 hour, 50%).

## **Module Description:**

### **Christianity and its Others**

In the eleventh and twelfth centuries, energetic European expansion (in particular through the Crusades in Spain, North Africa, the Middle East and the Eastern Christian empire of Byzantium) coincided with the cultural development of vernacular French literature, which found many of its earliest resources in various non-Christian cultures (Latin, Arabic, Celtic). This module will explore some of the ways in which Old French literary texts represent Christians and the 'pagans' with whom they come into contact in encounters dramatized as violent, erotic and/or burlesque. We shall study epic, romance and comic texts. We shall analyse the kinds of desire engaged in the differing representations of the pagan other, and explore also how true to life (or otherwise - mainly otherwise!) these literary pagans were.

### **The Court, Courtoisie and Courtly Love**

The Court provides the setting for much medieval literature. Often depicted as a luxurious place, the epitome of elegance and refinement, it is also seen as a destructive environment, full of jealousy, spite and scandal. We shall look at examples of literature produced for courts and depicting the people who live there. What are the pleasures of such a life, and what are its constraints? To what extent is life governed by codes of courtesy, and what problems do these codes create? In particular we shall examine the code of courtly love, what it was, and how it was problematised in some of the key works of medieval literature.

## **Preparatory Reading and Set Texts:**

### **Christianity and its Others**

- *La Chanson de Roland*, ed. and modern Fr. trans. Jean Dufournet (Garnier-Flammarion, series Flammarion bilingue), ISBN 2-08-070554-7.
- *Le Pèlerinage de Charlemagne*, ed. and trans. Glyn S. Burgess (series British Rencesvals Publications, 2) (copies will be available at approx. £10 from the teacher at the beginning of term 1).
- Robert d'Orbigny, *Le Conte de Floire et Blanchefleur*, ed. and modern Fr. trans. J-L Leclanche (Champion, series Champion Classiques Moyen Age, 2), ISBN 2745307363.
- *Aucassin et Nicolette*, in: *Nouvelles courtoises*, ed. Suzanne Méjean-Thiolier and Marie-Françoise Notz-Grob (Livre de Poche, series Lettres gothiques, 1997) (see second half of term).



- Alternatively, *Aucassin et Nicolette*, ed. Jean Dufournet (Garnier-Flammarion, series Flammarion bilingue), ISBN 2-08-070261-0.

### **The Court, *Courtoisie* and Courtly Love**

- *Graelent, Guingamor and Le Lai du Trot*, all in: *Lais féeriques des XIIe et XIII siècles*, ed. A. Micha (GF-Flammarion) ISBN 2-08-070672-1.
- Chrétien de Troyes, *Le Chevalier de la charrette*, ed. C. Méla (Livre de Poche, series: Lettres gothiques) ISBN 2-253-05401-1.
- *La Châtelaine de Vergi, Le Lai de l'oiselet*, and Jean Renart, *Le Lai de l'ombre*, all in: *Nouvelles courtoises*, ed. Méjean-Thiolier and M-F Notz-Grob (Livre de Poche, series: Lettres gothiques) ISBN 2-253-06661-3 (Please note: if this edition is unavailable, then alternative arrangements will be made).

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# FREN0012 - The Classical Age: 17th Century Literature

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Benjamin Bâcle](#)

**Teaching structure:** Seminars

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

### **Module Description:**

In the first part of the course, we will read a range of plays that raise questions about female desire and the place of women in state politics, the political impact of revenge and clemency, and the role of religion. To portray power on stage is to some extent to question its foundation, and we will explore the ways theatre reflected upon the political while staging gender issues.

The seventeenth-century also saw the rise of new forms of expression. In the second part of the course we will take on the new social formations of court culture under Louis XIV. Lafayette's novel will introduce us to the claustrophobic milieu of social espionage, while La Fontaine's witty and sophisticated animal fables will guide us through a world of savage desires.

### **Preparatory Reading and Set Texts:**

- Corneille, *Cinna* (in any edition with numbered lines)
- Racine, *Iphigénie* (in any edition with numbered lines)
- Molière, *L'Ecole des femmes* (in any edition with numbered lines)
- Madame de Lafayette, *La princesse de Clèves* (Folio 9782070414437). Please ensure you have this Folio edition.
- La Fontaine, *Fables* (Poche)

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# FREN0013 - Enlightenment & Revolution: the 18th Century

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Kevin Inston](#)

**Assessment:** 1 x essay (2000 words, 50%), 1 x desk exam (1 hour, 50%)

## Module Description:

The socially critical and intellectually progressivist literature called 'Enlightenment writing', published under, and against, the Ancien Régime, is much discussed for its role in fostering the collective atmosphere of the French Revolution of 1789, as well as the modern democratic and imperialist institutions that emerged after the Revolution. For today's specialists, the writings studied in this module had little or no impact on the ensuing social institutions, but certainly helped to give birth to the egalitarian sensibilities, values and attitudes fundamental to modern democracies. This module studies tensions and clashes within the anti-authoritarian or non-authoritarian modes of writing, the hybrid, transgressive uses of genre, aesthetic preoccupations, philosophical and political principles and social critique contained in five controversial works, as well as the reverberation of events.

## Preparatory Reading and Set Texts:

- Montesquieu, *Lettres persanes* (Folio).
- Rousseau, *Du contrat social* (Folio).
- Diderot, *Sur les femmes* (Folio).
- Diderot, *L'Entretien d'un père avec ses enfants* (Flammarion).
- Beaumarchais, *Le Mariage de Figaro* (Folio).

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# FREN0014 - Romanticism and Modernity: The 19th Century

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutors:** [Dr Roland Lack](#)

**Assessment:** one assessed 2000-word essay (50%) and one two hour unseen desk examination (50%)

**Module Description:**

Concentrating on the novel, this module examines a series of major issues in relation to nineteenth-century literature: its relations to revolution in the aesthetic, political and social spheres; its awareness of the world beyond the frontiers of Metropolitan France; its focus on the seemingly real and the everyday; its formal experimentation; its preoccupation with the new category of experience called 'modernité'.

**Preparatory Reading and Set Texts:**

- George Sand, *Indiana*
- Honoré de Balzac, *La Fille aux yeux d'or*
- Gustave Flaubert, *Madame Bovary*
- Émile Zola, *Thérèse Raquin*

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## FREN0015 Exploration of Self and Form: The Contemporary Period

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Convenor:** [Professor Andrew Leak](#) and [Dr Jennifer Rushworth](#)

**Assessment:** two-hour written examination in term 3).

**Student workload:** prescribed reading; secondary reading as assigned; one practice essay; other work as assigned by course tutor.

**Module Description:** This module will examine four French texts from the twentieth century - a novel, a piece of 'life-writing' and two influential theoretical texts. The focus of the module will be on how these texts engage with modern forms of alienation. In so doing, it will explore the implications of their innovation at the level of form for the representation of the self.

**Set Texts:**

Roland Barthes, *Mythologies* (Editions du Seuil, 1957)

Georges Perec, *Les Choses* (Julliard, 1965)

Annie Ernaux, *La Place* (Gallimard Folio, 1983)

Guy Debord, *La Société du spectacle* (Gallimard, 1993, 3rd Edition) [Also available as a PDF at:

[http://classiques.uqac.ca/contemporains/debord\\_guy/societe\\_du\\_spectacle/societe\\_du\\_spectacle.pdf](http://classiques.uqac.ca/contemporains/debord_guy/societe_du_spectacle/societe_du_spectacle.pdf)]

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# FREN0016 - France: Culture and Society

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Professor Philippe Marlière](#)

**Teaching structure:** The module combines 10 lectures and 10 seminar classes.

**Assessment:** one unseen two-hour written examination (100%). Students will make one oral presentation at the beginning of a seminar class and submit a 1,500 word practice essay.

## Module Description:

This module discusses the question of citizenship in multicultural France. It tackles the issues of immigration, nationality and citizenship in France, and looks at the French philosophy of integration through the study of the French republican tradition. Other topics on the module include the relationship between laïcité, the French politicised conception of secularism, and religion. The module concentrates on the legal, philosophical and political components of French citizenship and overall attempts to answer the following question: how to be French?

It explores theoretical, historical and sociological aspects of the question; old and recent debates which revolve around the issue of French citizenship.

## Preparatory Reading and Set Texts:

All set texts and reading material (bibliography, practice essay questions, etc.) will be posted on Moodle by the beginning of Term 1.

Background reading:

- J. Baubérot (ed.), *Religions et laïcité dans l'Europe des douze*, Paris, Syros, 1994.
- R. Brubaker, *Citizenship in France and Germany*, Cambridge, Harvard UP, 1992.
- R. Castel, *La Discrimination négative. Citoyens ou indigènes?*, Paris, Seuil ('La République des idées'), 2007.
- D. & E. Fassin (ed.), *De la question sociale à la question raciale. Représenter la société française*, Paris, La Découverte, 2006.
- M. Feldblum, *Reconstructing Citizenship. The Politics of Nationality, Reform and Immigration in Contemporary France*, New York, New York State University, 1999.
- A. Hargreaves, *Multi-Ethnic France. Immigration, Politics, Culture and Society*, London, Routledge, 2007 (2nd ed.).
- M. Silverman, *Deconstructing the Nation: Immigration, Racism, and Citizenship in Modern France*, London, Routledge, 1992.
- P. Weil, *Qu'est-ce qu'un Français? Histoire de la nationalité française depuis la Révolution*, Paris, Grasset, 2003.

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# FREN0018 - Contesting Frenchness: Francophone Literatures

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Azzedine Haddour](#)

**Assessment:** two-hour desk examination (100%)

**Coursework:** Students may be required to complete short written assignments or give presentations in class. Satisfactory attendance at classes is a prerequisite for entry into the assessment process.

## **Module Description:**

This course aims to introduce a selection of texts from twentieth-century francophone literature, examining the formal and aesthetic preoccupations of francophone writings politically contesting Frenchness. This course also explores the engagement of francophone writers with a range of topics such as alienation, identity, tradition, modernity, colonialism, ethnicity, sexuality, language, bilingualism and biculturalism.

## **Set Texts:**

- Léopold Sedar Senghor, *Anthologie de la nouvelle poésie nègre et malgache*
- J-P Sartre, *Orphée noir* (Preface to the above *Anthologie*)
- Aimé Césaire, *Une Tempête* (Points, 1997)
- *Discours sur le colonialisme* (2000)
- Tahar Ben Jelloun, *L'Enfant de sable* (Editions du Seuil, 1995)
- Frantz Fanon, *Peau noire, masques blancs* (Poche, 1971)

## **Supplementary Reading:**

- Patrick Corcoran, *The Cambridge Introduction to Francophone Literature* (CUP, 2007)
- Albert Memmi, *Portrait du colonisé* (Gallimard, 1985)
- Jean Barnabé, Patrick Chamoiseau and Raphaël Confiant, *Éloge de la créolité* (Gallimard, 1993)
- Assia Dejar, *Ces Voix qui m'assiègent : en marge de ma francophonie* (Albin Michel, 1999)

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# FREN0074 - A Century of Conflict and Crisis: 1870-1970

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr James Connolly](#)

**Assessment:** one 3000-word essay (50%) and one two-hour desk examination (50%).

**Module Description:**

Between 1870 and 1970 the social, cultural, and political landscape of France was radically transformed. In 1870, few people mourned the end of the Second Empire under Napoleon III; in 1970, many mourned the death of Charles de Gaulle, founder of the current Fifth Republic and former leader of the Free French. In 1870, France was consolidating a sprawling Empire; by 1970, very little of France's overseas possessions remained, and its place in the world was fundamentally altered. Across this period, a number of ideological, political, and social tensions - plus the experience of warfare - often pitted the French against one another, creating a recurring sense of conflict and crisis. This course will consider such a perspective by examining key events, tensions and flashpoints, from the Franco-Prussian War and the Paris Commune, the anticlericalism of the Third Republic, and the *Front populaire*, to the First World War, the Occupation, the thorny question of decolonisation, and the unrest of May 1968. It prioritises engagement with various primary sources, whilst highlighting related historiographical developments.

**Set Texts:**

- Kedward, Rod, *La Vie en Bleu: France and the French since 1900* (London: Penguin, 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).
- 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).
- Rebérioux, Madeleine, *La République radicale (1898-1914)* (Paris: Points, 2018).
- 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).
- Reynolds, Siân, *France Between the Wars: Gender and Politics* (London: Routledge, 1996).
- 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]).
- Evans, Martin, *Algeria: France's Undeclared War* (Oxford, 2011).
- 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).
- 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).
- Ross, Kirstin, *May 68 and its Afterlives* (Chicago: University of Chicago Press, 2002).

# GERMAN

## GERM0001 - The Modern German Language 1

**Value:** 30 UCL credits / 1.0 course unit / 15 ECTS

**Level:**

**Total Learning Hours:** 300

**Terms:** Full year

**Available to Affiliates:** Yes, subject to space.

**Available to:** Year 1 students studying German at post-A level/-IB and Year 2 students who studied GERM1002 in their First Year.

**Academic Year:** 2018/19

**Convener:** [Dr Geraldine Horan](#)

**Tutor:** Various

**Assessment:** Coursework (10%), Oral Examination (20%), Timed Examinations - Paper 1 (40%): translation, reading comprehension and grammar (3 hours); Paper 2 (30%): essay (2 hours).

### Module Description:

This is a language module that develops a range of core linguistic skills, including spoken and written German, reading comprehension, and translation from German into English. The module consists of 3 components:

- Discussion and Essay: students write essays and give presentations on selected literary, historical and cultural themes.
- Translation and Reading Comprehension: this seminar provides an introduction to translation techniques, addresses linguistic differences between English and German, and develops techniques for reading and understanding German texts.
- German Grammar: this seminar will focus on the structure and use of the German language. Topics include word order, case, adjectival endings and verb forms.

### Preparatory Reading and Set Texts:

- Hilke Dreyer and Richard Schmitt, *Lehr- und Übungsbuch der deutschen Grammatik + Lösungsschlüssel* (Hueber, 2009) or
- Hilke Dreyer and Richard Schmitt, *A Practice Grammar of German*, trans. by Gerald R. Williams (Hueber, 2010) + Answer Key.

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## GERM0005 - German Film 1: An Introduction to German Film since 1945

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

**Level:** First Year (Level 4)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to:** Year 1 and Year 2 students

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Mererid Puw Davies](#)

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

**Module Description:**

This module will examine a representative selection of German films made, mostly before 1989, by prominent post-war directors in the Federal Republic of Germany, such as Herzog, Wenders, Fassbinder and Tykwer. These films pay particular attention to German history and society and we will discuss as an ongoing theme the ways in which they reflect contemporary perceptions of Germany and its troubled past. The course will thus introduce students to post-war German culture more broadly, as well as to techniques of film analysis.

**Preparatory Reading and Set Texts:**

- Thomas Elsaesser, *New German Cinema*, (London 1989)
- Wolfgang Jacobsen / Anton Kaes / Hans Helmut Prinzler (eds), *Geschichte des deutschen Films*, (Stuttgart 1993)
- Anton Kaes, *Deutschlandbilder. Die Wiederkehr der Geschichte als Film*, (Munich 1987) (English publication: *From Hitler to Heimat*)
- James Monaco, *How to read a film*, (New York 1977)

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## GERM0007 - Introduction to German Linguistics

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

**Level:** First Year (Level 4)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Geraldine Horan](#)

**Assessment:** one assessed 2,500 word essay (50%); and one unseen two-hour written examination with three essays (50%). \*\*

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

**Module Description:**

The module will provide an introduction to linguistic concepts and topics which help us to understand the structure and use of the German language in contemporary times. The fields studied in the module include: phonetics and phonology; inflection and derivation; syntax; lexical structure, lexical borrowing, and sociolinguistic



variation. Although the main focus of the module will be on the German language, comparisons with contemporary English will also be made where relevant. Primary material will be taken from newspapers and magazines, television and the internet where necessary. Students will be encouraged to find their own examples of linguistic phenomena from these sources. An essential part of the module will involve background reading of secondary material to consolidate understanding of guiding linguistic theories and principles.

### **Preparatory Reading and Set Texts:**

- Jean Aitchison, *Teach Yourself Linguistics* (London, Hodder and Stoughton, 1992).
- C. Beedham, *German Linguistics: An Introduction* (Munich, Iudicium, 1995).
- Michael G. Clyne, *The German language in a changing Europe* (Cambridge, Cambridge University Press, 1995).
- Anthony Fox, *The Structure of German* (Oxford, Clarendon, 1990).
- Christopher Hall, *Modern German Pronunciation. An Introduction for Speakers of English* (Manchester and New York, Manchester University Press, 1992).
- Sally Johnson, *Exploring the German Language* (London, Arnold, 1998).
- Charles V. J. Russ, *The German Language Today* (London and New York, Routledge, 1994).\*
- Patrick Stevenson, (ed.), *The German Language and the Real World. Sociolinguistic, Cultural, and Pragmatic Perspectives* (Oxford, Clarendon, 1995).
- Patrick Stevenson, *The German-Speaking World. A practical introduction to sociolinguistic issues* (London and New York, Routledge, 1997).

\* You should purchase a copy of this if possible.

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

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# **GERM0009 - German Translation and Reading Comprehension**

**Value:** 15 UCL credits / 0.5 course units / 7.5 ECTS

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Available to:** Year 2 students who studied GERM0001 in their First Year. It is not available to students who studied GERM0002.

**Academic Year:** 2018/19

**Tutor:** various (convener: [Dr Geraldine Horan](#))

**Teaching structure:** One hour per week will be devoted to English-German translation and a second hour to German-English translation and reading comprehension.

**Assessment:** one unseen three-hour written examination involving translation into German (30%) translation into English (30%) and one comprehension passage (30%); and coursework (10%).

**Module Description:**

This module builds on work completed in the first year, using translation and comprehension exercises to enhance fluency in reading, writing and understanding contemporary German, as well as continuing to explore its relation to English. Passages for translation and comprehension will include contemporary literary, historical and journalistic texts.

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## GERM0010 - Aspects of Twentieth Century German History

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Jeff Bowersox](#)

**Teaching structure:** Term 2, 2-hour weekly seminar taught in English consisting of lectures, class discussions and student presentations. Moodle to be used as a repository for reading materials as well as for preparatory assignments.

**Course Requirement:** One presentation, three thinkpieces, one practice essay.

**Assessment:** One take-home paper (100%)

**Module Description:**

In this class, students will grapple with the significance of the Weimar and Nazi eras for modern German history. Topics will include the characteristic features of Weimar culture and politics, the origins of the National Socialist movement and its rise to power, the National Socialists' utopian vision and their various efforts to implement it, and the relationship between state and society. Students will also consider the nature of everyday life, the persecution of Jews and other minorities, the uses of terror, the horrific culmination of the Nazi regime's ideological goals in the Second World War and the Holocaust, and, finally, the memory of the period.

Upon successful completion of the class, students will be able to explain political and social dynamics at work in Weimar and Nazi Germany, discuss historiographical trends relating to the era, make effective use of secondary and primary sources, and present a coherent historical analysis in written and oral form. This will allow students to historicise the period and critically comment on the ways that it continues to shape contemporary society in Germany, Britain, and beyond.

**Preparatory reading and set texts:**

Bergen, D., *The Holocaust: A New History* (2008).

Bessel, R. (ed.), *Life in the Third Reich* (1987).

Burleigh, M. and W. Wipperman, *The Racial State: Germany 1933-45* (1991).  
 Caplan, J. (ed.), *Nazi Germany (The Short Oxford History of Germany)* (2008).  
 Crew, D. (ed.), *Nazism and German Society 1933-1945* (1994).  
 Evans, R. J., *The Coming of the Third Reich / The Third Reich in Power / The Third Reich at War* (2004-2008).  
 Friedländer, S., *Nazi Germany and the Jews*, 2 vols. (1997, 2007).  
 Gay, P., *Weimar Culture: The Outsider as Insider* (1974).  
 Gregor, N. (ed.) *Nazism* (2000).  
 Kershaw, I., *The Nazi Dictatorship: Problems and Perspectives of Interpretation*, 4th ed. (2000).  
 McElligott, A., *Weimar Germany (Short Oxford History of Germany)* (2009).  
 Overy, R., *The Third Reich: A Chronicle* (2011).  
 Smith, H.W., *The Oxford Handbook of Modern German History* (2011).  
 Weitz, E. D., *Weimar Germany: Promise and Tragedy* (2007).  
 Williamson, D. G., *The Third Reich (Seminar Studies in History)*, 4th ed. (2011).

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## GERM0012 - History of the German Language

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Geraldine Horan](#)

**Assessment:** one assessed 2,500 word essay (50%); and one unseen two-hour examination (50%). Three essays on topics covered in the course will be written in the examination. You may not answer on the same topic of your assessed essay.

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

### Module Description:

Have you ever wondered where the German language came from, what it means that German belongs to the 'Germanic family of languages', or why there is High and Low German? This module aims to provide some answers. We will chart emergence of the German language from its pre-historic Indo-European beginnings to its establishment as a major literary, philosophical and international language of the modern age. The course will be divided into four major sections: From Indo-European to Old High German; Characteristics of Medieval German; Early New High German; Developments in New High German the present day.

### Preparatory reading and set texts:

- Thomas Gloning / Christopher Young, *A History of the German Language through Texts* (London: Routledge, 2004).
- Geraldine Horan / Nils Langer / Sheila Watts (eds), *Landmarks in the History of the German Language* (Oxford: Peter Lang, 2009).
- C. J. Wells, *German: A Linguistic History to 1945* (Oxford, Clarendon, 1985).

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# GERM0013 - Love, Violence and Laughter: Medieval and Early Modern German Literature and Culture up to 1740

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Note:** This module is not available to students who took GERM0002 in Year 1

**Academic Year:** 2018/19

**Tutor:** [Dr Sebastian Coxon](#)

**Teaching structure:** The module is conducted through a mixture of lecture and discussion classes; one hour per week over two terms.

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

## **Module Description:**

This module will cover major narrative texts from the Middle Ages and the Early Modern period. Consideration will be given to both predominant themes (courtliness and heroism; conflicting demands of love and society; transgression) and broader literary theoretical questions (alterity; developments in medieval narrative technique; textual in/stability).

Students will have plenty of opportunity to learn to read medieval texts in the original.

## **Preparatory Reading and Set Texts:**

- Topic I: *Das Nibelungenlied. Nach der Handschrift B*, ed. Ursula Schulze, Stuttgart 2011etc (Reclam 18914)
- Topic II: Wernher der Gärtner: *Helmbrecht*, ed. Fritz Tschirch, Stuttgart 1974etc (Reclam 9498)
- Topic III: Hartmann von Aue: *Iwein*, ed. Rüdiger Krohn, Stuttgart 2008etc (Reclam 18530)

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# GERM0014 - Debating Enlightenment: Literature and Culture

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Reinier van Straten](#) (Term 1) and [Dr Annie Ring](#) (Term 2)

**Assessment:** one assessed 2,500 word essay (50%); one unseen two-hour written examination (50%).

**Module Description:**

This module will examine a representative selection of German literature from the Enlightenment to the late 19th century, focusing on the question how important literary epochs, from the Enlightenment itself to Poetic Realism, have engaged with and 'debated' the concept of Enlightenment. The module introduces students to texts by the century's most acknowledged authors, including Kant, Lessing, Goethe, Schiller, Eichendorff, Heine, Kleist, Büchner, and Keller. The module thus offers a broad overview over and explicitly links the century's most important literary and intellectual movements, while at the same time complementing the core modules GERM2106- Love, Violence and Laughter: Medieval and Early Modern German Literature and Culture up to 1740 and GERM2108- The Challenge of Modernity: Literature and Culture from 1870 to the Present.

**Preparatory Reading and Set Texts:**

- F. J. Lampont, *Lessing and the Drama* (Oxford, 1981).
- N. Boyle, *Goethe*, vol. 1 (Oxford, 1991).
- T. J. Reed, *Goethe (Past Masters)* (Oxford, 1984).
- Michael Beddow, *Goethe. Faust I* (London, 1986).
- Lesley Sharpe, *Friedrich Schiller. Drama, Thought and Politics* (Cambridge, 1991).
- Lilian R. Furst, *Romanticism* (London, 1976).
- Anthony Stephens, *Heinrich von Kleist. The Dramas and Stories* (Oxford, 1994).
- John Reddick, *Georg Büchner. The Shattered Whole* (Oxford / New York, 1994).
- Erika Swales, *The Poetics of Scepticism. Gottfried Keller and 'Die Leute von Seldwyla'* (Oxford / Providence, RI, 1994).

Recommended English translations for ab initio students will be confirmed in due course.

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## GERM0015 - The Challenge of Modernity: Literature and Culture from 1870 to the Present

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** Various (convenor: [Dr Mererid Puw Davies](#))

**Assessment:** one assessed 2,500 word essay (50%); one unseen two-hour written examination (50%). \*\*

**Module Description:**

This course explores some of the most exciting - and disturbing - ideas and artworks of the fast-moving modern age. It reflects the ways in which, from the late nineteenth-century onwards, the German-speaking world seemed to be turned upside-down by shocking historical events, radical ideas and new cultural forms. The works studied in this course show how these developments could be experienced as exhilarating, disturbing, liberating, traumatic - or all of these at once. The module begins with writing from the German Empire after 1871, and then considers classic texts of early modernism, to the Weimar years and the rise of Nazism, to the Third Reich. Finally, it looks at important currents in cultural and socio-political life of the post-1945 period.

### **Primary Reading/Viewing**

- Walter Benjamin, '*Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*' (1936)
- Slatan Dudow, Bertolt Brecht et al., *Kuhle Wampe oder Wem gehört die Welt* (film, 1932)
- Theodor Fontane, *Effi Briest* (1896)
- Günter Grass, *Im Krebsgang* (2002)
- Franz Kafka, *Die Verwandlung* (1916)
- Thomas Mann, *Der Tod in Venedig* (1912)
- Monika Maron, *Pawels Briefe* (1999)
- Friedrich Nietzsche, '*Über Wahrheit und Lüge im außermoralischen Sinne*' (1873)
- Leni Riefenstahl, *Olympia* (1938)
- Rainer Maria Rilke, *Neue Gedichte* (1907)
- Arthur Schnitzler, *Reigen* (1920)

Feel free to use any modern edition of the above texts. They should all be easily available in paperback. Films will be made available to view.

### **Primary Reading for ab initio students only**

- Walter Benjamin, '*The Work of Art in the Age of Mechanical Reproduction*' (1936), in Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, trans. by J.A. Underwood (London: Penguin 2008), pp. 1-50
- Theodor Fontane, *Effi Briest* (1896), trans. by Helen Chambers and Hugh Rorrison (London: Penguin, 2000)
- Günter Grass, *Crabwalk* (2002), trans. by Krishna Wilson (London: Faber and Faber, 2004)
- Franz Kafka, '*The Metamorphosis*' (1915) in Franz Kafka, *The Metamorphosis and Other Stories*, trans. by Joyce Crick (Oxford: Oxford University Press, 2009), pp. 29-74
- Thomas Mann, '*Death in Venice*' (1912), in Thomas Mann, *Death in Venice and Other Stories*, trans. by David Luke (London: Vintage, 1998), pp. 197-267
- Monika Maron, *Pavel's Letters*, trans. by Brigitte Goldstein (London: Harvill, 2002)
- Friedrich Nietzsche, '*On Truth and Lies in a Nonmoral Sense*' (1873), in *From Modernism to Postmodernism: An Anthology* (expanded second edition), ed. by Lawrence Cahoone (Oxford: Blackwell, 2003), pp. 109-16
- Rainer Maria Rilke, *New Poems / Neue Gedichte* (1907), trans. by Stephen Cohn (Manchester: Carcanet, 2004)

· Arthur Schnitzler, 'Round Dance' (1920) in Arthur Schnitzler, Round Dance and Other Plays, trans. by J.M.Q. Davies (Oxford: Oxford University Press, 2004)

**Preparatory Reading and Set Texts:**

- Anthony Phelan, *Rilke. Neue Gedichte* (London, 1992).
- Alan Bance, *Theodor Fontane. The Major Works* (Cambridge, 1982).
- T. J. Reed, *Thomas Mann: The Uses of Tradition* (Oxford, 1974).
- Michael Tanner, *Nietzsche. A Very Short Introduction* (Oxford, 1994).
- Martin Swales, *Arthur Schnitzler. A Critical Study* (Oxford, 1971).
- Heinz Politzer, *Franz Kafka. Parable and Paradox* (Cornell University Press, 1962).
- Keith Dickson, *Towards Utopia. A Study of Brecht* (Oxford University Press, 1978).

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

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## GERM0016 - Metropolen

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Available to:** Year 2 students who studied GERM0001 in their First Year. It is not available to students who studied GERM0002.

**Academic Year:** 2018/19

**Tutor:** [Various](#) (convener: [Dr Geraldine Horan](#))

**Assessment:** Two take-home essays (one 1,000-word, 25%; one 1,500-word, 45%); and one twenty minute oral examination (30%). One essay will be on a literary/cultural subject, the other on a political/historical subject. The oral examination will be a report (Referat) on a topic set by the module tutor and will be recorded, given in teams of four, and based on outline notes only.

**Module Description:**

This is an integrated language-culture module for second-year students. It is taught entirely in German and designed as preparation for university-level study or work experience during the Year Abroad. As such, it functions on two levels:

1. Content: This module aims to provide students with the literary, cultural and political history of the two capitals of Germany and Austria. The module will teach analytical skills in German using a number of texts, from literary genres (poetry, drama, prose) to non-literary genres (newspaper articles, political speeches, editorials).

2. Language acquisition: All work for this module (reading, writing, speaking) must be done in German. Specific language acquisition goals of the module are to:

- refine students' perception of different styles and text types
- enable students to discuss, orally and in writing, literary, social and political issues on a stylistically sophisticated level
- furnish students with a principal vocabulary and style for textual analysis, in preparation for university-level study or professional activity in German during the Year Abroad. Stylistic refinement will take place on two levels - the textual and the contextual. The textual level involves close reading of selected passages/scenes, analyses of plot/character, characterisation and linguistic aspects. The contextual level will involve discussion, analysis and comparison of major historical and cultural issues.

# ITALIAN

## ITAL0009 - Second Year Italian Language

**Value:** 30 UCL credits / 1.0 course unit / 15 ECTS

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 300

**Term:** Term 1 and Term 2

**Available to Affiliates:** No

**Academic Year:** 2018/19

**Tutor:** various

**Assessment:** one unseen three-hour written examination (65%); one oral examination (25%); and assessed coursework (10%).

This is an intensive mandatory module for all students who are studying Italian in any Modern Languages and Modern Languages Plus combination, as well as for those following the single honours Italian BA.

### Module Description:

The module assumes a satisfactory performance in the first year Italian language module. The aim of the module is to develop knowledge and use of Italian and a knowledge and understanding of Italian culture sufficient for students to cope successfully with the demands of their Year Abroad programme in Italy. In view of this, the module will also aim at developing increasing autonomy in student learning, including the ability to identify and plan individual strategies for the learning of Italian and the study of literary, historical and other subjects in Italian.

### Set Texts:

A. Latino - M. Muscolino, *Una grammatica italiana per tutti (Volume 2, B1-B2)*, Edilingua (**Please note that Edilingua has just published a new edition of this book but the old version is equally fine**)

A. Filippone - S. Radicchi, *Caccia ai tesori (B1-C1)*, Loescher



A. De Giuli - C.M. Naddeo, *Opera!*, Alma  
Extra material for the course will be uploaded on Moodle.

Students must own a bilingual dictionary. We recommend Oxford Paravia *Italian Dictionary English-Italian Italian-English*, Milan, Paravia Bruno Mondadori Editori, 2001 (or a later edition).

Books can be purchased from [the Italian Bookshop](#) with a 10% discount.

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## ITAL0011 - Italian Romanticism

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Enrico Palandri](#)

**Assessment:** one unseen two-hour written examination (100%); and coursework.

### **Module Description:**

The course explores the pivotal role Italy played in the early 19th century. Politically divided, culturally torn between legacies of the classical world and the new nationalist ideology that swept through Europe after the Napoleonic wars, Italy was a powerful magnet for the development of the new subjectivity we indicate with the word Romantic. Goethe, Heine, Byron, Shelley, Stendhal, and most of the great writers, musicians and artists visit Italy between the end of the 18th and the beginning of the 19th centuries. They write, compose and paint inventing a new idiom. In Italy itself, the solitary and extraordinary genius of Giacomo Leopardi reacts and elightens a debate that will shape following generations, in many ways still very relevant today. Alessandro Manzoni's *The Betrothed* will also be part of the reading list. We will also refer to Operas and paintings of this period.

### **Preparatory Reading and Set Texts:**

There are many good annotated editions of Manzoni's *I promessi sposi*. Good English translations have been published by Dent (Everyman's Library) and Penguin. For Leopardi's *Canti* the best commentaries are in the Meridiani (Milan, Mondadori 1987) ed. M.A. Rigoni. Leopardi's *Zibaldone* is now available in English., (Farrar, Strauss and Giroux, New York 2013)

On the two writers, see:

- A. Colquhoun, *Manzoni and his Times* (London, Dent, 1957).
- I. Origo, *Leopardi, A Study in Solitude* (London, Hamilton, 1953).
- S. B. Chandler, *Alessandro Manzoni: the Story of a Spiritual Quest* (Edinburgh, Edinburgh University Press, 1974).
- G. Carsaniga, *Giacomo Leopardi: the Unheeded Voice* (Edinburgh, Edinburgh University Press, 1977).
- J.W. Goethe, *Italian Journey* (Penguin or any other edition)
- Lord Byron, *Childe Harold's Pilgrimage*, IV canto (any edition)

- Stendhal, *The Charterhouse of Parma* (any edition)

There is also a new English Edition of Giacomo Leopardi's *Zibaldone* (ed. by Michael Caesar and Franco D'Intino; New York: Farrar, Straus and Giroux, 2015)

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## ITAL0014 - Italian Literature 1860-1925

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Professor John Dickie](#)

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

### Module Description:

Between 1860 and 1925 Italy underwent profound transformations: the creation of the Italian state, and its difficult aftermath; industrialisation and urbanisation; the spread of literacy, popular culture and the vote; the traumas of the First World War and the rise of Fascism. The module aims to examine Italian literature's response to these changes by examining a variety of the most important works of the period, ranging from verismo and children's literature, to modernism.

### Preparatory Reading and Set Texts:

The texts studied will include:

- **Giovanni Verga, *Vita dei campi* (1880)**

*Vita dei campi* is a short-story collection contained in G. Verga, *Tutte le novelle*, vol. I, Mondadori, Milan, 1968. You will also be required to read the earlier story 'Nedda (Bozzetto siciliano)' (1874) which is also contained in *Tutte le novelle*, vol. I.

- **Carlo Collodi, *Le avventure di Pinocchio* (1883)**

There are many modern editions, all based on the 1883 edition. The endnotes in the edition of *Pinocchio* included in Carlo Collodi, *Opere*, ed. D. Marcheschi, Milan, 1995 are a very rich source.

- **Igino Ugo Tarchetti, *Fosca* (1869)**

The most easily available edition is published by Mondadori.

- **Luigi Pirandello, *Il fu Mattia Pascal* (1904)**

The most easily available edition is published by Mondadori. You will also need to read Pirandello's 1908 essay *L'umorismo*, which is available, for example, in *Saggi e interventi*, ed. F. Taviani, Milan, 2006.

- **Italo Svevo, *La coscienza di Zeno* (1923)**

Garzanti do a good edition. A detailed reading list will be available at the beginning of the course.

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## ITAL0015 - Futurism in Italy

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Beatrice Sica](#)

**Assessment:** two 2500 word essays (50% each).

Term 1 only Affiliates: 1 x essay plan (500 words, formative only), 1 x assessed essay (3,000 words, weighting 100%). Submission deadlines will be communicated to students by SELCS.

### **Module description:**

The course examines responses to modernity in Italy in the early 20th century, to phenomena such as the rise of the city, electrification, new modes of transport, and cinema. These developments represented a threat to values based on a traditional and rural society, while they promised utopian possibilities of transformation. The Futurist movement, under the leadership of Marinetti, welcomed the new in its battle against an Italy of *passatismo*. It presented the world with a stream of manifestos for change on every subject, from the visual arts to theatre, literature, love and cooking. The course situates Futurism within a wider cultural and historical context, paying special attention to the manifestoes and other writings. It focuses on the visual arts and the remarkable role of this avant-garde in inventing new forms across a range of media from painting and sculpture to graphics and photography, and in exercising an international influence. By looking at the careers of artists (Balla, Boccioni, Carrà, Severini, Russolo) before, during and after their Futurist phase, the course examines how and why they adopted different attitudes to the movement and to the politics of nationalism and fascism espoused by Marinetti. Finally, it reviews the international reception and exhibition of Futurist art in the 20th and 21st centuries.

### **Preparatory reading and set texts:**

- Caroline Tisdall & Angelo Bozzolla, *Futurism* (1977)
- Richard Humphreys, *Futurism* (1999)
- Reyner Banham, *Theory and Design in the First Machine Age* (London 1999, first published 1960)
- Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction' in *Illuminations* (London, 1999)
- Luciano De Maria (ed.), *Marinetti e i futuristi. Manifesti* (Milan, 1994)

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## ITAL0016- Docudrama in Contemporary Italian Cinema

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Cristina Massaccesi](#)

**Assessment:** one 2,500 word sequence analysis (50%); and one unseen two-hour written examination (50%).

**Term 1 only Affiliates:** 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%). Submission deadlines will be communicated to students by SELCS.

**Module Description:**

Throughout its history, Italian cinema has shown a particular interest in the mixing up of fiction and reality through the production of films that combine documentary elements with fictive ones. This module will be focused on examples that move along the whole spectrum between documentary and fictional film. The lectures will provide the students with the historical and social background to the films and with a range of film-critical terminology that will be applied to the material introduced by the module tutor. Furthermore, various topics, such as the cinematic representation of power, the struggle for civil rights, the anthropological analysis of disadvantaged realities and the influence of media, will be investigated and discussed during the lectures and the subsequent seminars.

**Preparatory Readings:**

D. Bordwell and K. Thompson, *Film History: An Introduction* (McGraw-Hill, 2009)

T. Corrigan, *The Film Experience* (Bedford St Martin's , 2009)

B. Nichols, *Introduction to Documentary* (Indiana University Press, 2002)

David Saunders, *Documentary* (Routledge, 2010)

Additional readings will be uploaded on Moodle.

**Filmography:**

Erik Gandini, *Videocracy*, 2009

Paolo Sorrentino, *Il Divo*, 2008

Gustav Hofer and Luca Ragazzi, *Improvvisamente l'inverno scorso*, 2008

Matteo Garrone, *Gomorra*, 2008

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## ITAL0018 - Fascist anti-Semitism and the Race Laws of 1938

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Carlotta Ferrara degli Uberti](#)

**Assessment:** Two assessed essays of 2,500 words each (50% each)

**For Term 1 only Affiliates:** 1 x essay plan (500 words, 10%), 1 x essay (2500 words, 90%)

**Module Description:**

The starting point of the module will be an introduction to the history of anti-Semitism: definition(s), evolution, typologies. This first step will be followed by a presentation of the historical context of the 1920s-1930s and of the characteristics of the Fascist regime, with a particular focus on the cultural aspects. At this point it will be possible to approach the topic of the origins and evolution of Fascist racism and anti-Semitism and of the debates and documents leading to the Race Laws of 1938. The application of these Laws and its practical and moral consequences on Jewish life and identity will be analyzed following the most recent research. Students will be given the opportunity to read primary sources, and to reflect on the place of Fascism and Fascist anti-Semitism in Italian history and the connection between historiography and memory.

**Preparatory Reading and Set Texts:**

- A. Gillette, *Racial Theories in Fascist Italy*, Routledge 2002
- R. Gordon, *The Holocaust in Italian Culture 1944-2010*, Stanford University Press 2012
- M. Sarfatti, *The Jews in Mussolini's Italy. From Equality to Persecution*, University of Wisconsin Press 2007
- G. Schwarz, *After Mussolini. The Reintegration of the Jews in Italy After the Shoah*, Vallentine Mitchell 2012

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# ITAL0019 - Writing Women in Renaissance Italy

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Lisa Sampson](#)

**Assessment:** 2 assessed essays of 2500 words each (50% each)

**Module description:**

Italy was exceptional in 16th Century Europe for the number and adventurousness of the publications produced by women. This module explores this phenomenon by looking at literary practices and ideas on gender and women in Italy c.1380-1600 in a selection of texts by Boccaccio, Vittoria Colonna, Veronica Franco and Moderata Fonte. These writers will be studied in the context of significant social, historical and intellectual shifts over the period, such as the rise of printing, the Counter-Reformation, and challenges to Aristotelian thought on women. The module will also consider topics related to the representation of women: sex vs gender, the literary canon, the Renaissance debate on women (*querelle des femmes*), petrarchism, religious culture, and neoplatonic ideas on beauty and love. The second part of the

module focuses particularly on 16th Century Venice: it explores print culture, literary networks, and courtesan and erotic culture.

The module builds on ITAL0008 *Introduction to Renaissance Italy* (formerly coded ITAL1118), and will be taught using primary sources in Italian, though post-beginners can refer to English translations.

### **Preparatory Reading and Set Texts:**

- Giovanni Boccaccio, *Il Decamerone*, any edition (selected *novelle*)
- Giovanni Boccaccio, *De Mulieribus Claris (Famous Women)*, ed. and trans. Virginia Brown (Harvard University Press, 2001), (selected biographies)
- Vittoria Colonna, *Rime*, ed. by Alan Bullock (Rome, 1982)/[[www.bibliotecaitaliana.it](http://www.bibliotecaitaliana.it)]; selected sonnets: 'Rime amorse', 1, 11, 63, 73, 76, 82; 'Rime spirituali', 1, 5, 78
- Veronica Franco, *Rime*, in *Poems and Selected Letters translated* by Ann R. Jones and Margaret F. Rosenthal (Chicago: Chicago University press, 1998)]
- Veronica Franco, *Lettere*, ed. Stefano Bianchi (Rome: Salerno, 1998) [transl. in Rosenthal ed.]
- Moderata Fonte, *Il merito delle donne* [1600], ed. by A. Chemello (Venice: Eidos, 1988) [transl. in Fonte, M., *The Worth of Women: Wherein Is Clearly Revealed Their Nobility and Their Superiority to Men*, ed. and transl. by Virginia Cox (Chicago: Chicago University Press, 1997)]

### **Background reading**

- Hutson, Lorna, ed., *Feminism and Renaissance Studies* (Oxford, 1999)
- Cox, Virginia, *Women's Writing in Italy 1400-1650* (Baltimore, 2008)
- Cox, Virginia, *The Prodigious Muse: Women's Writing in Counter-Reformation Italy* (Baltimore: Johns Hopkins University Press, 2011)
- Wiesner, Merry E., *Women and Gender in Early Modern Europe* (Cambridge, 1993)
- Panizza, Letizia and Wood, Sharon, eds, *A History of Women's Writing in Italy* (Cambridge: Cambridge University Press, 2000)
- Benson, Pamela J., *The Invention of the Renaissance Woman: the Challenge of Female Independence in the Literature and Thought of Italy and England* (University Park, PA, 1992)

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## **ITAL0025 - Dante and Petrarch**

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Catherine Keen](#)

**Teaching structure:** Classes will be based predominantly on discussion of texts in seminar format between tutor and students.

**Assessment:** two assessed essays: essay one, 1,500 words (40%); essay two, 2,500 words (60%).

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

**Module Description:**

Dante's *Vita Nova* and Petrarch's *Canzoniere* give two compelling accounts of the experience of falling, and remaining, in love. Each work provides an intimate, apparently sincere self-portrait of the lover's sentimental journey; but each is also overtly artificial, self-conscious, and highly literary. The module explores the literary strategies that the two writers use to engage their audiences with the persona of a lover who is also a writer recording every nuance of the love experience. It offers the opportunity for in-depth study of short works by two of the most famous Italian poets of any age, situating them within a historical, cultural and theoretical context.

In the *Vita Nova*, Dante's short narrative uses a mixture of prose and poetry to tell the story of his youthful devotion to his beloved Beatrice: a love that survived rejection, illness and death, culminating in a transcendent vision that possibly inspired the *Commedia*. Petrarch's 366 short poems use a "poem a day" to portray a restless lover, unable to decide whether the Laura he thinks about obsessively is angelic or demonic in her influence over his feelings. (We look closely at about 35 of the poems, predominantly sonnets.) The module explores how these two works engage with medieval notions of "courtly love", religious morality, and misogyny, in their explorations of the themes of love and death. Dante's *Vita Nova* and Petrarch's *Canzoniere* also provide substantial material for discussing questions relating to autobiography, identity, memory, authorship and authority.

**Preparatory Reading and Set Texts:**

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 read parts of the set texts, either in Italian or in English translation. The *Vita Nova* is a short text, with a good English translation by Barbara Reynolds available from Penguin.

Petrarch's *Canzoniere* is a large collection that you can dip into: translations of selected poems are published by presses like Penguin or Oxford World Classics.

If you would like to make a start on some secondary reading, try some of the essays from the Cambridge Companion series (there is a volume on Dante, and a volume on Petrarch), or some short introductory studies: for Dante, the first chapter of *Understanding Dante*, by John A. Scott (Notre Dame: University of Notre Dame Press, 2004); for Petrarch, *Petrarch the Poet*, by Peter Hainsworth (London: Routledge, 1988).

## LANGUAGE AND CULTURE

### LCUL0002 Applied Cultural Theory

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** No

**Academic Year:** 2018/19

**Convenor:** [Dr Eleanor Chiari](#)

**Assessment:** two 2000 word essays (50% each)

**Module description:**

This module builds upon the LCUL0001 Language, Culture and Representation core course from year one (though students are not required to have taken it to take it). The aim of this module is to get students to practice applying cultural theory to a wide range of texts and materials. Students will read a selection of original writings from famous cultural theorists as well as examples of academic applications of these theories. They will then be asked to do their own analysis of original fiction/film/art in light of the theorists they have studied. Each week they will be asked to either present on this material or to write short non-assessed pieces of writing grappling with these theories. In addition to discussing theory together in class we will spend part of every lesson assessing student writing and ideas together to polish and perfect academic writing and critical thinking around complex academic and visual texts.

**Preliminary reading list:**

- Longhurst, Brian and Greg Smith, Gaynor Bagnall, Garry Crawford and Miles Ogborn, *Introducing Cultural Studies* (Third Edition). London: Routledge 2017.
- Szeman, Imre and Timothy Kaposy (eds), *Cultural Theory: An Anthology*. Chichester: Wiley-Blackwell, 2011.

Specific theorists will be chosen (still to be confirmed). Students will be asked to read a selection of key texts by the cultural theorist as well as works by scholars who make 'use' of the theorists. They will then be given a specific work of fiction/film/photography/art and will be asked to reflect on the ways such a piece can be interpreted in light of the theories discussed in class.

**First Example:**

- Michel Foucault: 'Discipline and Punish' and 'Of Other Spaces'
- Pugliese, Joseph. "Crisis Heterotopias and Border Zones of the Dead." *Continuum* 23.5 (2009): 663-79. Web.
- Film: Michael Haneke 'Cache' (Hidden) France 2006

## SCANDINAVIAN STUDIES

### SCAN0015 - Intermediate Danish

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 300

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.



**Academic Year:** 2018/19

**Convenor:** [Dr Anne Grydehøj](#)

**Teaching structure:** The module will consist of exercises and various tasks including text-reading and discussion. The various activities will continually be evaluated and adapted to best suit students' needs.

**Assessment:** one unseen three-hour written examination (50%); one oral examination (30%); and module assessment (20%).

**Module Description:**

The module aims to: build on and improve students' strategies and methods for language learning; build on and improve students' language skills in speaking, understanding, writing and reading including basic elements of pronunciation, vocabulary and grammar; enable the students to express opinions and discuss various topics with some fluency in both speech and writing, and to understand and read authentic Danish texts at increasing levels of difficulty.

**Preparatory Reading and Set Texts:**

**Texts:** The textbook *Ordet er frit* (Birte Langgaard; Gyldendal: 2004) will be used, along with various texts, video and audio materials, and exercises made available on the module Moodle site.

**Grammar:** It is recommended that students have their own copy of R. Allan, P. Holmes & T. Lundskær-Nielsen, *Danish. An Essential Grammar* (Routledge, 2011).

**Dictionaries:** *Dansk-engelsk ordbog* & *Engelsk-dansk ordbog* (Gyldendal) or similar.

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## SCAN0017 - Intermediate Swedish

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 300

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Convenor:** [Ms Annika Lindskog](#)

**Assessment:** one unseen three-hour written examination (50%); one oral examination (30%); and one module assessment (20%).

**Module Description:**

The module aims to build on and improve the students' existing knowledge of Swedish so as to enable them to read Swedish texts, understand everyday conversations, and express themselves fluently in both speech and writing.

Through the use of a variety of techniques (such as study of various types of text, grammar exercises, translation, conversation on everyday topics, etc.), the students will gradually improve their spoken and written language.

**Preparatory Reading and Set Texts:**

**Texts**

A variety of word based, visual and audio texts will be used, drawn from a range of text books and authentic material. A full-length novel will also be set.

To be announced at the beginning of the Autumn Term.

Grammar

- P. Holmes and I. Hinchliffe, *Swedish: A Comprehensive Grammar* (Routledge, 1994).  
Dictionaries
- *Stora engelsk-svenska & svensk-engelska ordboken* (Esselte, 1984) or similar.

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## SCAN0019 - Intermediate Norwegian

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 300

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Convenor:** [Kristin Lorentsen](#)

**Assessment:** one unseen written examination (50%); one oral examination (30%); and one module assessment (20%).

### Module Description:

The module aims to build up and improve the students' existing knowledge of Norwegian (*bokmål*), to enable them to read Norwegian (*bokmål*) texts, understand everyday conversations, and express themselves well enough in speech and writing to cope with life at a Norwegian university in their third year.

Besides using the chosen textbook and workbook (*Mer norsk*), once a week students will work a variety of original texts (newspaper articles, short essays, websites, blogs, short documentaries, and film clips) to strengthen their written and oral comprehension skills. Texts will form the basis of class discussion. Written tasks will be assigned as homework from week to week to consolidate the vocabulary encountered in class.

Student participation is essential and there will be conversation and discussion of general topics, plus translation and listening comprehension.

### Preparatory Reading and Set Texts:

Textbook

- Gølin Kaurin Nilsen & Ingeborg Gjerseth, *Mer Norsk: Tekstbok og Arbeidsbok*, Fagbokforlaget, 2013.

Grammar

- Åse-Berit and Rolf Strandskogen, *Practical Norwegian Grammar*, Oris forlag, 1986.

- Kirsti Mac Donald, *Norsk grammatikk: Norsk som andrespråk*, Cappelen Damm, 2009 (note that this is a revised edition of *Norsk grammatikk for fremmedspråklige* from 1999).
- Kirsti Mac Donald and Marianne Mac Donald, *Exploring Norwegian Grammar*, Cappelen Damm, 2013.

Dictionaries

All students must own a good Norwegian-English and English-Norwegian dictionary. One of the dictionaries must indicate the gender of Norwegian nouns.

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## SCAN0021 - Intermediate Modern Icelandic Language

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 300

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Convenor:** [Dr Helga Hlaðgerður Lúthersdóttir](#)

**Teaching structure:** The module is taught by classroom instruction using texts which illustrate everyday life in Iceland, past and present, and literary texts. As well as taking active part in lessons the student will be expected to work on short compositions and essays, read excerpts from several modern Icelandic literary texts, and participate in class discussions in Icelandic.

**Assessment:** one unseen written examination (3 hours, 50%); one oral examination (30%); and one assessed coursework in the form of language portfolio (20%).

### Module Description:

This module aims to develop the student's ability to speak and understand, read and write Icelandic up to an advanced level and to deepen their understanding of the grammar of the language. Particular attention will be given to impersonal and passive constructions and to the use of the subjunctive.

### Preparatory Reading and Set Texts:

- [Icelandic Online I](#)
- Gerður Kristný *Eitruð epli* (Forlagið).
- Ásta Svavarsdóttir and Margrét Jónsdóttir, *Íslenska fyrir útlendinga. Kennslubók í málfræði* (1988 or later).
- Ásta Svavarsdóttir, *Æfingar með enskum glósum og leiðréttingalyklum við bókina 'Íslenska fyrir útlendinga'* (1993 or later).

Recommended dictionaries

- [ISLEX Orðabókin](#)
- Íslensk-ensk ensk-íslensk vasaorðabók (Forlagið 2012)
- Árni Böðvarsson, *Íslensk orðabók handa skólum og almenningi* (1988).
- Jón Skaptason et al., *Ensk-íslensk skólaorðabók* (1998).
- Jón Hilmar Jónsson, *Orðastaður. Orðabók um íslenska málnotkun* (1994).

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## SCAN0023 - Nordic Literature in Context

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Convenor:** [Dr Elettra Carbone](#)

**Assessment:** one assessed 1,000 word coursework (25%); one assessed 3,000 word written essay (75%).

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

### Module Description:

This module aims to introduce students to some of the major Nordic literary texts (prose, drama, lyric) from 1800 to the present day. The aim is to develop students' familiarity with a range of theoretical approaches to literature by way of considering the works under the four themes of Crime, Gender, City and Nature. Students will have the opportunity to read texts written in their chosen Scandinavian language as well as to familiarise themselves with texts in other Scandinavian languages. For those students with no previous knowledge of a mainland Scandinavian language, all texts will be available in English translation.

### Preparatory Reading and Set Texts:

The following texts or similar will be studied in the module: Henrik Ibsen, *Hedda Gabler*; August Strindberg, *Miss Julie and Other Plays*; Knut Hamsun, *Hunger*; Halldór Laxness, *The Atom Station*; Jørgen-Frantz Jacobsen, *Barbara*; a selection of nature poems from the nineteenth century; Dan Turèll, *Murder in the Dark*; Erlend Loe, *Naïve. Super*; Jonas Hassen Khemiri, *Invasion!*

### Suggested background reading:

- Harald S. Naess, *A History of Norwegian Literature*, University of Nebraska Press, 1993.
- Lars G. Warme, *A History of Swedish Literature*, University of Nebraska Press, 1996.
- Sven H. Rossel, *A History of Scandinavian Literature, 1870-1980*, Transl. by Anne C. Ulmer. University of Minnesota Press, 1981.
- Sven H. Rossel, *A History of Danish Literature*, University of Nebraska Press, 1992.

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## SCAN0025 (UG) /SCAN0053 (PG) - Nordic Politics and Society

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

**Postgraduate Value:** 30 UCL credits

**Level:** Year 2 and Final Year (Level 5) / PG (Level 7)

**Total Learning Hours:** 150 UG / 300 PG

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Available to:** Final Year BA students and MA students

**Academic Year:** 2018/19

**Tutor:** [Dr Mart Kuldkepp](#)

**Teaching structure:**

This module is available to undergraduate Year 2, Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**Assessment:**

**UG:** one unseen two-hour written examination (60%); and one 2500 word essay (40%).

**PG:** one assessed 6000 word essay (100%).

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

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

**Module Description:**

The Nordic countries have often been regarded as 'model' societies, famous for their high levels of economic prosperity, social equality and political stability. We will discuss the historical roots of this distinctive 'Nordic' experience and how it has changed since the end of the Cold War, as the Nordic countries have needed to adopt to new regional, Europe-wide and global developments. This historical introduction will be followed by a thematic examination of contemporary Nordic societies in a comparative perspective, looking at the varied legacies of the 'Nordic model'. Topics to be covered include Nordic foreign and security policy, domestic politics and the rise of the populist right, immigration and integration, crime and justice, gender equality, environmentalism and Nordic co-operation. It should be noted that a focus on the Nordic countries will also provide a new perspective on some of the most important developments affecting the whole of Europe over the last 25 years.

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

Mary Hilson, *The Nordic Model: Scandinavia since 1945* (London: Reaktion, 2008).

David Arter, *Scandinavian Politics Today* (Manchester: Manchester University Press, Third edition).

Eric S Einhorn and John Logue, *Modern Welfare States: Scandinavian Politics and Policy in the Global Era* (Westport, Connecticut, 2003).

Knud V Jespersen, *A History of Denmark*, translated Ivan Hill (Basingstoke: Palgrave Macmillan, 2004).

David Kirby, *A Concise History of Finland* (Cambridge: Cambridge University Press, 2006).

Jason Lavery, *The History of Finland* (Westport, Conn.: Greenwood Press, 2006).

Osmo Jussila, Seppo Hentilä and Jukka Nevakiri, *From Grand Duchy to Nation State: A political history of Finland since 1809*, translated David and Eva-Kaisa Arter (London: Hurst & Co, 1999).

Gunnar Karlsson, *Iceland's 1100 years : the history of a marginal society* (London: Hurst, 1999).

Rolf Danielsen et al., *Norway: A History from the Vikings to Our Own Times*, translated by Michael Drake (Oslo: Scandinavian University Press , 1995).

Byron J Nordstrom, *The History of Sweden* (Westport, Conn.: Greenwood Press, 2002).

Neil Kent, *A Concise History of Sweden* (Cambridge: Cambridge University Press, 2008).

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## SCAN0063 / SCAN0049 - Viking-age Scandinavia

### **Value:**

SCAN0063 - 30 UCL credits / 1.0 course unit / 15 ECTS

SCAN0049 - 15 UCL credits / 0.5 course unit / 7.5 ECTS

**Level:** Year 2 and Final Year (Level 6)

### **Total Learning Hours:**

SCAN0063 - 300

SCAN0049 - 150

### **Term:**

SCAN0063 - Full Year

SCAN0049 - Term 1 or Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Haki Antonsson](#)

**Teaching structure:** The module will be taught through a combination of lectures and seminars.

### **Assessment:**

SCAN0063 is assessed by one unseen three-hour written examination (50%); and two 2,500 word essays (25% each).

SCAN0049 is assessed by 2 essays each of 2500 words (50% each).

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

### **Module Description:**

The module will examine society and culture in Scandinavia in the period ca. 800-1100. Geographically the module will encompass Sweden, Denmark Norway, and the Norse colonies in the North Atlantic (the Faroes, Iceland, and Greenland). In the case of Iceland the time-span will extend to the end of the Commonwealth period (ca. 1262). The principal themes that the module will cover include: the causes of the Viking Age; the development and emergence of the three Scandinavian kingdoms; the nature of the pre-Christian religion; the conversion to Christianity; the development of Church organisation; relation with Europe, in particular the Insular world and the beginning of written culture. Particular emphasis will be placed on presenting and analysing the various source-categories relevant to Viking-Age

Scandinavia. These include, for example, runic inscriptions, place-names, archaeological evidence and saga literature.

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## SCAN0027 - Intermediate Old Norse

**Value:** 15 UCL credits / 0.5 course units / 7.5 ECTS

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Full year

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Convenor:** [Dr Erin Goeres](#)

**Teaching structure:** Classes will take the form of seminar-style discussions in which the translation of key passages will be set within the wider context of Old Norse literary criticism and current scholarly debate.

**Assessment:** one unseen three-hour written examination (70%); and one 2,500 word essay (30%).

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

### **Module Description:**

This module will build on 'An Introduction to Old Norse' and will continue to familiarise students with the language and literature of Viking and medieval Scandinavia. The first term will focus on the development and characteristics of the Icelandic saga, while the second term will explore the mythological treatise Snorra Edda and the use of Old Norse mythology in eddic and skaldic poetry.

### **Preparatory Reading and Set Texts:**

Nearly all translation passages will be taken from *A New Introduction to Old Norse - Part II: Reader*, ed. Anthony Faulkes (London, 2008). Students are also advised to review topics covered previously in *A New Introduction to Old Norse - Part 1: Grammar*, ed. Michael Barnes (London, 2004) before the start of term. Both volumes, as well as the accompanying glossary, are [available online](#).

Set texts from the Reader will include Njáls saga and Íslendinga saga in the first term, and Skáldskaparmál and Þrymskviða in the second term. Additional material will be provided in class.

It is strongly recommended that students read the entirety of Njáls saga in translation (available in Penguin Classics, The Complete Sagas of Icelanders or similar) before the start of term.

Useful secondary sources include:

- Theodore M. Andersson, *The Growth of the Medieval Icelandic Sagas (1180-1280)* (Ithaca, NY, 2006)

- Heather O'Donoghue, *The Genesis of a Saga Narrative: Verse and Prose in Kormáks saga* (Oxford, 1991)
- David Clark, *Gender, Violence and the Past in Edda and Saga* (Oxford, 2012)

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).

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## SCAN0044 (UG) / SCAN0071 (PG) Nordic Landscapes

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

**PG Value:** 30 credits

**Level:** Year 2 and Final Year (Level 6) / PG (Level 7)

**Total Learning Hours:** 150 UG / 300 PG

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Annika Lindskog](#)

**Teaching structure:** this module is available to undergraduate Year 2, Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**UG Assessment:** 1 essay of 1,500 words (30%); 1 project of 3,000 words (70%).

**PG Assessment:** 1 essay of 6,000 words (100%).

### **Module Description:**

What is a Nordic landscape? How have conceptions of landscape been perceived, represented, modified and moderated in the Nordic region? What is the function of landscape today, and how has the traditions of landscape and landscape perception influenced life in the Nordic region?

This module takes as its starting point that any landscape never just is, but is continuously appropriated by inhabitants and observers through art, literature, film, and music, as well as through activities such as tourism and policy making. Looking at examples of landscape from historical through to urban landscapes and the built environment, from the romantic and national landscape through to today's environmental and global awareness, and making use of a wide variety of possible texts - novels and poetry, tourist brochures and paintings, runestones and films, black metal and symphonic music, political speeches and travel diaries - the module aims to consider both the physical space and mental concepts of landscape in the



Nordic region, tracing representations of and rhetoric around landscape across times and regions.

We will work with both theoretical concepts used in landscape theory and cultural geography, and concrete and local examples through the written, visual, and aural texts, trying to gain an understanding of not only the different approaches to the Nordic landscapes that exist and have existed, but also how these evolved and what impact they have had and still have.

**Preparatory Reading and Set Texts:**

- 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)

For further reading and week-by-week set reading, please refer to the module's moodle site.

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## SCAN0046 - Vikings and Valkyries in Contemporary Culture

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

**Level:** Year 2 and Final Year (Level 6)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Convenor:** [Dr Helga Hlaðgerður Lúthersdóttir](#)

**Assessment:** one assessed 4000 word essay (100%).

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

**Module Description:**

Norse myths and medieval sagas have been the source for "popular" cultural trends since the first nationalistic approach of the Romantics in 19th century Europe. Today, such Norse-based representations have established a distinct visual and thematic identity within popular culture transcending national and cultural boundaries.

Through study of the source myths combined with theoretical analysis of various popular texts such as fantasy and graphic novels, comic books, film, music, video games and MMORPGs (massively multiplayer online role-playing games), this module will guide students to situate these depictions within a larger theoretical framework of Nordic studies and cultural theory, while simultaneously enabling them to analyse their own relationship with the various representations of the "popular Norse".

## Preparatory Reading and Set Texts:

### Primary Texts

- Tolkien, JRR. *Lord of the Rings* (any edition). Students are strongly encouraged to read this text prior to start of term
- Larrington, Carolyne (transl.) *The Poetic Edda*. Oxford and New York: Oxford World's Classics, 1996
- Sturluson, Snorri. *Edda*. Transl. Anthony Faulkes. London and Melbourne: Everyman Classics, 1987.
- Gaiman, Neil. *American Gods*. London: Headline Book Publishing, 2001.
- Miura, Kentaro. *Berserk: The Black Swordsman*. Dark Horse Books/Digital Manga Publishing (Vol. 1. 17 Mar 2009)
- Lee, Myung-Jin. *Ragnarok*. Tokyopop Press Inc (Vol. 1. 1 Jun 2004)
- Kirby, Jack, Al Hartley, Joe Sinnott and Don Heck. *The Mighty Thor Marvel Masterworks*(Vol. 1. 10 Aug 2010)
- Heaney, Seamus (transl.). *Beowulf*. New York: Faber and Faber, 2002.
- Holt, Tom. *Expecting Someone Taller*. London: Orbit, 1991
- Byock, Jesse L. *The Saga of the Volsungs*. London and New York: Penguin Classics, 1999.

### Films

- *Thor*. Dir. Kenneth Branagh. USA, 2011. Paramount Pictures and Marvel Entertainment.
- *Beowulf*. Dir. Robert Zemeckis. USA, 2011. Paramount Pictures.
- *Beowulf & Grendel*. Dir. Sturla Gunnarsson. Canada, UK, Iceland, USA, Australia, 2005. Movision, Endgame Entertainment and Beowulf Productions Limited.
- *Outlander*. Dir. Howard McCain. USA and Germany, 2008. Virtual Films, Ascendant Pictures.
- *The 13th Warrior*. Dir. John McTiernan. USA, 1999. Touchstone Pictures.

### Secondary Texts

- Edensor, Tim. "Popular Culture, Everyday Life and the Matrix of National Identity." *National Identity, Popular Culture and Everyday Life*. Oxford and New York: Berg, 2002.
- Frith, Simon. "The Cultural Study of Popular Music." *In Cultural Studies*. Lawrence Grossberg, Gary Nelson and Paula A. Treichler (eds.). New York and London: Routledge, 1992, 174-182.
- Brunt, Rosalind. "Engaging with the popular: Audiences for Mass Culture and What to Say about Them." *In Cultural Studies*. Lawrence Grossberg, Gary Nelson and Paula A. Treichler (eds.). New York and London: Routledge, 1992, 69-76.
- Cohen, Jeffrey Jerome. *Monster Theory: Reading Culture*. Minneapolis: U of Minnesota P, 1996.

Additional texts will be introduced as the module progresses.

# SPANISH, PORTUGUESE & LATIN AMERICAN STUDIES

## SPAN0016 - Spanish Language II

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS

**Level:** First Level (level 4)

**Total Learning Hours:** 300

**Term/s:** Term 1 and Term 2

**Available to Affiliates:** No

**Academic Year:** 2018/19

**Module convenors:** [Marga Navarrete](#) & [Dr Mazal Oaknin](#)

**Tutor:** various

**Teaching structure:**

- Grammar and Communicative Language Skills (Terms 1 & 2, two hours per week)
- Additional Contents and Skills (Terms 1 & 2, one hour per week)
- Translation from Spanish into English (Term 1, one hour per week)
- Translation from English into Spanish (Term 2, one hour per week)

**Assessment:** Final Desk Exam with components of Grammar, Composition in Spanish, Translation into Spanish and Translation into English (50%); Oral Exam (20%); Coursework (30%). The assessed coursework consists of one grammar quiz, one oral presentation, one writing exercise in Spanish, one translation into Spanish, and one translation into English. The breakdown for coursework marks is 6% for each component. In addition to these assessed coursework assignments, there will be other forms of non-assessed formative coursework.

**Module Description:**

This is a second-year Spanish language module consolidating your proficiency at level B2 and exploring level C1 of the Common European Framework of Reference for Languages (CEFR). In the Grammar and Communicative Skills classes you will expand your vocabulary and learn to use increasingly more sophisticated language in a variety of contexts and registers, as well as idioms, expressions and colloquialisms. Different varieties of Spanish will be explored. The Translation classes will help you enhance your translation competences already acquired in the previous year in order to tackle a wider variety of texts in both language directions. You will improve your knowledge of the Hispanic culture(s) across the globe, especially in the Additional Contents and Skills classes, which will prepare you for the Year Abroad. To learn more about the Year Abroad, which students spend in one out of a wide range of Spanish-speaking countries, follow [this](#) link

**Set Textbooks (compulsory)\*:**

VV. AA. (2017), C de C1. Barcelona: Difusión. 192 pages. ISBN: 9788416273485

VV. AA. (2012), Developing Writing Skills in Spanish. London and New York: Routledge. 372 pages. Hardback ISBN: 9780415590822. Paperback ISBN: 9780415590839. [Digital copy available from UCL library].

**\*Students are required to get a copy of each book** and are expected to bring them to their respective classes.

**Reference Grammar (recommended):**

VV. AA. (2011, 2013), A New Reference Grammar of Modern Spanish. 5th Edition. Oxon y Nueva York: Routledge. 608 pages. ISBN: 9781444137699. [Digital copy available for temporary download from UCL library, and permanent on-line viewing from UCL library].

VV.AA. (2011), *Practising Spanish Grammar*. 3rd Edition. London: Routledge. 248 pages. ISBN: 978-1444137705 [Digital copy available from UCL library].

VV.AA. (2014), *Gramática de uso del español*. B1-B2. Madrid: SM-FSM. 271 pages. ISBN: 9788467521085. [Available for loan from UCL library].

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# SPAN0019 - Women's Writing in Latin America I

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Maria Chiara D'Argenio](#)

**Assessment:** one essay (40%); and one unseen two-hour written examination (60%). In the exam, students must answer questions on texts not studied for the coursework essay.

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

Submission deadlines will be communicated to students by SELCS.

## **Module Description:**

This module will introduce you to a range of works by a number of key women writers from the Southern Cone and the Andean region. The module will begin with a consideration of the principal issues at stake in approaching women's writing in Latin America and then focus on specific case studies. We will examine a variety of genres including novel, short story, essay and poetry. We will introduce the historical contexts in which the works have been produced and consider themes such as gender, identity, family, nationhood, modernity and 'race' as well as questions of language and form.

## **Preparatory reading and set texts:**

- Clorinda Matto de Turner, *Aves sin nido* (novel)
- Alfonsina Storni (selection of poems from *La inquietud del rosal*, *El dulce daño*, *Irremediamente...*, *Ocre*)
- Luisa Valenzuela, *Cambio de armas* (short stories)
- Cristina Peri Rossi: "Escribir como transgresión" (essay), "El arte de la pérdida", "Una pasión prohibida", "El ángel caído" (short stories)
- Carmen Ollé, *Noches de adrenalina* (poetry)

## **General background reading**

- Debra Castillo, *Talking Back: Toward a Latin American Feminist Criticism* (Ithaca, Cornell University Press, 1992).
- Sara Castro-Klarén, Sylvia Molloy & Beatriz Sarlo, *Women's Writing in Latin America: An Anthology* (Boulder, Westview, 1991).

- Amy Kaminsky, *Reading the Body Politic: Feminist Criticism and Latin American Women Writers* (Minneapolis, University of Minnesota Press, 1993).
- Brígida Pastor and Lloyd Hughes Davies, *A Companion to Latin American Women Writers* (London: Tamesis, 2012)

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# SPAN0025 - Introduction to Latin American Cinema

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Deborah Martin](#)

**Assessment:** one essay (50%); and one unseen two-hour written examination (50%).

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

## Module Description:

This module will introduce students to a broad range of periods and styles in Latin American cinema, and to concepts in film theory. It will explore thematic questions of nationhood, politics, gender and sexuality, as well as questions specific to cinematic and visual representation.

## Preparatory Reading and Set Texts:

### Films

- *Los olvidados* (Luis Buñuel, Mexico, 1950)
- *Chircales* (Marta Rodríguez and Jorge Silva, Colombia, 1965-72)
- *Fresa y chocolate* (Tomás Gutiérrez Alea, Cuba 1993)
- *La estrategia del caracol* (Sergio Cabrera, Colombia, 1993)
- *¿Quién diablos es Juliette?* (Carlos Marcovich, Cuba, 1997)
- *La ciénaga* (Lucrecia Martel, Argentina, 2001)
- *Y tu mamá también* (Alfonso Cuarón, Mexico, 2001)
- *La teta asustada* (Claudia Llosa, Peru, 2009)

### Initial Secondary Bibliography

- Bordwell, D. and K. Thompson. 2004. *Film Art: An Introduction*. New York: McGraw-Hill.
- Hart, S. 2004. *A Companion to Latin American Film*. Woodbridge: Tamesis.
- Hayward, S. 2000. *Cinema Studies: The Key Concepts*. London & NY: Routledge.
- King, J. 1990. *Magical Reels: A History of Cinema in Latin America*. London: Verso.
- Lapsley, R. and M. Westlake. 1994. *Film Theory: An Introduction*. Manchester: MUP.
- Monaco, J. 2000. *How to Read a Film*. Oxford: OUP.
- Noriega, C.A. (ed). 2000. *Visible Nations: Latin American Cinema and Video*. Minneapolis: University of Minnesota Press.
- Shaw, D. 2003. *Contemporary Cinema of Latin America: Ten Key Films*. New York: Continuum.

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# SPAN0026 - Developments in Spanish Film: Dictatorship

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Professor Jo Evans](#)

**Assessment:** 1 essay (40%), and a 2-hour exam (60%).

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

## **Module Description:**

This module examines developments in Spanish film-making during the Franco Regime and provides a basic introduction to film analysis. Particular attention will be paid to the role of the Franco Regime in shaping the development of the Spanish Film Industry, and the techniques used by three major left-wing directors to circumvent censorship and disrupt the dissemination of Nationalist ideology.

## **Preparatory Reading and Set Texts:**

### **Films:**

*Raza* (Saenz de Heredia, 1941)

*¡Bienvenido, Mr Marshall!* (Berlanga, 1953)

*Viridiana* (Buñuel, 1961)

*La caza* (Saura, 1965)

*La prima Angélica* (Saura, 1973)

### **Background Reading:**

Allinson, Mark & Barry Jordan. 2005. *Spanish Cinema: A Student's Guide* (London: Hodder)

Besas, Peter. 1985. *Behind the Spanish Lens: Spanish Cinema under Fascism and Democracy* (Denver: Arden Press)

Bordwell, David and Kristen Thompson. 2004. *Film Art: An Introduction* (New York: McGraw-Hill)

Corrigan, Timothy. 2001. *A Short Guide to Writing about Film* (New York: Longman)

Edwards, Gwynne. 1995. *Indecent Exposures: Buñuel, Saura, Erice and Almodóvar* (London & NY: Marion Boyars)

Gubern et al. 1995. *Historia del cine español* (Madrid: Cátedra)

Hayward, Susan. 2000. *Cinema Studies: The Key Concepts* (London & NY: Routledge)

Higginbotham, Virginia. 1988. *Spanish Cinema under Franco* (Austin: University of Texas Press)

Kinder, Marsha. 1993. *Blood Cinema: The Reconstruction of National Identity in Spain* (Berkeley: University of California Press)

Lapsley, R. and M. Westlake. 1994. *Film Theory: An Introduction* (Manchester: MUP)

Monaco, John. 2000. *How to Read a Film* (Oxford: OUP)  
Pavlovic, Tatjana et al. 2009. *100 Years of Spanish Cinema* (Oxford: Wiley-Blackwell)  
Stone, Rob. 2002. *Spanish Cinema* (Harlow: Pearson)  
Triana-Toribio, Nuria. 2002. *Spanish National Cinema* (London & NY: Routledge)

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## PAN0027 - Developments in Spanish Film: Democracy

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Professor Jo Evans](#)

**Assessment:** one essay 3,000 words (50%); and one unseen two-hour written examination (50%).

### **Module Description:**

This module examines the work of three major Spanish film directors during the social and political upheaval of the transition from dictatorship to democracy. Topics examined will include reactions to the end of censorship, issues of regional identity, new versions of 'esperpento', the representation of loss and nostalgia, changing family structures and new attitudes to sexual identity.

### **Preparatory Reading and Set Texts:**

#### **Films:**

- *Mamá cumple cien años* (Saura, 1979)
- *El sur* (Erice, 1983)
- *¿Qué he hecho yo para merecer esto?* (Almodóvar, 1984)
- *La ley del deseo* (Almodóvar, 1987)

#### **Secondary Texts:**

Besas, P. 1985. *Behind the Spanish Lens: Spanish Cinema under Fascism and Democracy*, Denver: Arden Press

Bordwell, D. & K. Thompson. 2004. *Film Art: An Introduction*, Boston & London: McGraw-Hill

Edwards, G. 1995. *Indecent Exposures: Buñuel, Saura, Erice and Almodóvar*, London, New York: Marion Boyars

Hayward, S. 2000. *Cinema Studies: The Key Concepts*, London & New York: Routledge

Hopewell, J. 1986. *Out of the Past: Spanish Cinema after Franco*, London: BFI

- Jordan, B. & R. Morgan-Tamosunas. 1998. *Contemporary Spanish Cinema*, Manchester & New York: MUP
- Kinder, M. 1993. *Blood Cinema: The Reconstruction of National Identity in Spain*, Berkeley: University of California Press
- Lapsley, R. & M. Westlake. 2006. *Film Theory: An Introduction*, Manchester: MUP
- Monaco, J. 2000. *How to Read a Film*, Oxford: OUP
- Pavlovic, Tatjana et al. 2009. *100 Years of Spanish Cinema*, Chichester: Wiley-Blackwell
- Resina, J.R. (ed). 2000. *Disremembering the Dictatorship: The Politics of Memory since the Spanish Transition to Democracy*, Amsterdam: Rodopi
- Smith, P.J. 1992. *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film 1960-1990*, Oxford: OUP
- Stone, R. 2002. *Spanish Cinema*, Harlow: Pearson
- Triana-Toribio, N. 2002. *Spanish National Cinema*, London & NY: Routledge

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## SPAN0028 - The Subaltern in Latin American Culture

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Maria Chiara D'Argenio](#)

**Teaching structure:** This course is taught by lectures and seminars which will include regular group discussion.

**Assessment:** one 3000 word essay (40%); and one unseen two-hour written examination (60%).

### **Module Description:**

This module is based on a substantial survey of artistic forms which epitomize the difficulties and limits of representing the Subaltern in Latin America. The module will consider subaltern figures such as the woman in patriarchal society, the slave in colonial society, the indigenous subject in postcolonial society, the domestic servant. These are characters whose voices and stories have been (at least) partially hidden and their narratives culturally muted, albeit persistent.

Subaltern studies is about the representation of the third-world subject, representation in the political sense of 'speaking for' a subject and in the artistic and



philosophical sense of 'speaking of' a subject. By examining the subaltern, this course seeks to address issues such as the relationship between representation and power: which representations are able to secure cultural domination and which do not. We will analyse different genres and media including testimonio, visual arts, film and short stories, and discuss notions such as hegemony, representation, discourse, ideology, power, agency, resistance and oppression.

### **Preparatory Reading and Set Texts:**

- Frida Kahlo: selection of paintings (1930s-1940s)
- Tomás Gutiérrez Alea, *La última cena* (1976) - Film
- Si Me Permiten Hablar. *Testimonio de Domitila, Una Mujer de Las Minas de Bolivia* (1978) by Moema Viezzer
- Sebastián Silva, *La nana* (2009, film) and selected Spanish American short stories
- Ciro Guerra, *El abrazo de la serpiente* (2015) - Film

### **Initial Bibliography**

- John Beverley. *Subalternity and Representation: Arguments in Cultural Theory*. (Duke Univ. Press, 1999)
- John Beverley, Hugo Achugar. *La Voz del otro : testimonio, subalternidad y verdad narrativa*. (Pittsburgh : Latinoamericana Editores 1992)
- John Beverley & James Sanders (2009) 'Negotiating with the disciplines. A conversation on Latin American Subaltern studies', *Journal of Latin American Cultural Studies*, 6:2, 233-257,
- Bill Ashcroft. *Post-Colonial Studies: The Key Concepts* (NY: Routledge, 2007)

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# SPAN0032 - History of Colonial Latin America

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Adrian Pearce](#)

**Assessment:** Two 2,000-word essays (each weighted at 50%).

### **Module Description:**

This module covers the history of Latin America during three of the five centuries that have elapsed since the Iberian conquests, a period that shaped the region in fundamental ways and endowed it with enduring characteristics. It thus addresses questions such as: why do Mexico or Peru have large indigenous populations today, while Cuba or Argentina do not? Why do so many people of African descent live in Cuba or Brazil, but so few in Guatemala or Uruguay? Or why are there eighteen Spanish-speaking republics, but just one (vast) Portuguese-speaking one? The course covers political, social, economic, and cultural aspects, and devotes attention

to both the Spanish and Portuguese colonies, while also following closely the history of Spain and Portugal themselves during this period.

Early sessions discuss the Spanish conquest, for which historical debate is almost as hard-fought as were the wars for Mexico and Peru between conquistadors, Aztecs, and Incas; the collapse over the following century of native populations throughout the Americas, and its lasting implications; the so-called spiritual conquest and the distinctive religious tradition to which it gave rise, based on the melding of traditions or religious syncretism; gender relations and attitudes to sexuality, with a focus on women; and forced labour systems, with emphasis on African slavery as it developed in the New World context.

After reading week, we begin with a session on the colonial economy, based above all on silver mining at places such as Potosí in Bolivia or Zacatecas in Mexico, and the fleets of galleons that united Iberia with the colonies across the Atlantic. We then devote two classes to relations between Spain and Portugal and the Americas: the first to the place of the colonies within the Iberian global empires, and to shifting relations between colonies and metropolises; and the second to the imperial policies and strategies developed in Madrid and Lisbon in response. The final two sessions look at native resistance to colonial rule during the eighteenth century, above all in the Andes, and finally the complex processes that led to Independence after 1800.

**Indicative Bibliography** (a full bibliography will be distributed at the start of the course)

**Course textbook**

Burkholder, Mark, and Lyman Johnson, *Colonial Latin America*, 9th ed. (Oxford, 2014).

**General histories**

Andrien, Kenneth (ed.), *The Human Tradition in Colonial Latin America* 2nd ed. (Lanham, MD., 2013).

Restall, Matthew, and Kris Lane, *Latin America in Colonial Times* (Cambridge, 2011).

Primary source collections in English

Boyer, Richard, and Geoffrey Spurling (eds.), *Colonial Lives: Documents on Latin American History, 1550-1850* (Oxford, 1999).

Mills, Kenneth, and William Taylor (eds.), *Colonial Latin America: A Documentary History* (Lanham, MD., 2002).

Schwartz, Stuart, *Early Brazil: A Documentary Collection to 1700* (Cambridge, 2009).

**Selected key studies**

Andrien, Kenneth, *Andean Worlds: Indigenous History, Culture, and Consciousness under Spanish Rule, 1532-1825* (Albuquerque, NM., 2001).

Cook, Noble David, *Demographic Collapse: Indian Peru, 1520-1620* (Cambridge, 2004).

Crosby, Alfred, *The Columbian Exchange: Biological and Cultural Consequences of 1492* (Westport, CONN., 2003).

Elliott, John, *Spain, Europe, and the Wider World, 1500-1800* (New Haven, CONN., 2009).

Klein, Herbert, and Ben Vinson III, *African Slavery in Latin America and the Caribbean* 2nd ed. (Oxford, 2007).

Maxwell, Kenneth, *Conflicts and Conspiracies: Brazil and Portugal, 1750-1808* (New York, 2004).

McFarlane, Anthony, *War and Independence in Spanish America* (New York, 2014).

Paquette, Gabriel, *Enlightenment, Governance, and Reform in Spain and its Empire, 1759-1808* (New York, 2008).

Restall, Matthew, *Seven Myths of the Spanish Conquest* (Oxford, 2004).

Russell-Wood, A. J. R., *Society and Government in Colonial Brazil, 1500-1822* (London, 1992).

Gonzalbo Aizpuru, *Pilar, Los muros invisibles: Las mujeres novohispanas y la imposible igualdad* (Mexico City, 2016).

Stein, Stanley, and Barbara Stein, *Silver, Trade, and War: Spain and America in the Making of Early Modern Europe* (Baltimore, 2000).

Walker, Charles, *The Tupac Amaru Rebellion* (Harvard, MASS., 2014).

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## SPAN0033 - History of Spain in the Twentieth Century

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Adrian Pearce](#)

**Assessment:** Two 2,000-word essays

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

### **Module Description:**

This module concerns the extraordinary history of Spain in the twentieth century. Over the past hundred years, the country has fought a brutal civil war, and experienced among the most stable and enduring of European dictatorships; toyed with republicanism, before re-establishing itself as a monarchy; and undergone a democratic transition regarded as a model around the world, to then experience several decades of the "Spanish miracle", of rapid economic growth and growing soft power. Most recently, the country has seen the political and economic model established during the transition come under strain, through unresolved tensions over fundamental questions of governance and national identity. All of this, while undergoing social change of unprecedented rapidity, that has given the country much of its distinctive feel in recent times.

We begin by providing the necessary context, with a session devoted to Spain's turbulent nineteenth century. Successive classes then look at the period to the 1930s, marked by colonial wars in Africa and the strange dictatorship of Miguel Primo de Rivera; the Second Republic from 1931 to 1936, as a period of growing social and political tension and violence; and the catastrophe of the Civil War itself, which became an archetype of the horrors of internal strife and a mirror of broader European trends during W. H. Auden's "low, dishonest decade". The final class before reading week focuses upon the dictatorship of Francisco Franco that

followed, and its political, social, and economic consequences across several decades until Franco's death in 1975.

Later sessions begin with a discussion of Spain's remarkable transition to democracy in the late 1970s and early 1980s, long considered perhaps the most successful process of its kind. We then discuss the period from the 1980s to the 2000s, of integration with Europe, economic boom, and cultural florescence, that seemed to crown a remarkable period of national reinvention and success. A further class discusses the specific case of Catalonia, as a window on to regional nationalisms in contemporary Spain and a key test for the current democratic settlement. Finally, the last two classes look, first, at social change in Spain since the 1970s, from the *movida madrileña* to mass immigration, and secondly, at Spanish international relations across the period since the Second World War.

**Indicative Bibliography** (a full bibliography will be distributed at the start of the course)

**Course textbooks**

General history of Spain: William D Phillips, Jr., and Carla Rahn Philips, *A Concise History of Spain*, 2nd ed. (Cambridge, 2016).

20th century history of Spain: Francisco J. Romero Salvadó, *Twentieth-Century Spain: Politics and Society in Spain, 1898-1998* (London, 1999).

**General histories**

Fusi, Juan Pablo, *Historia Mínima de España* (Madrid, 2012).

Ross, Chris, *Spain since 1812: Modern History for Modern Languages 3rd ed.* (London, 2009).

**Primary source collections in English**

Ayrton, Peter (ed.), *¡No Pasarán! Writings from the Spanish Civil War* (London, 2016).

Cowans, Jon (ed.), *Modern Spain: A Documentary History* (Philadelphia, 2003).

**Selected key studies**

Alvarez Tardío, Manuel, and Fernando del Rey Reguillo (eds.), *The Spanish Second Republic Revisited: From Democratic Hopes to Civil War (1931-1936)* (Brighton, 2013).

Balfour, Sebastian, and Paul Preston (eds.), *Spain and the Great Powers in the Twentieth Century* (London, 1999).

Cramer, Kathryn, *Goodbye, Spain? The Question of Independence for Catalonia* (Brighton, 2014).

Gillespie, Richard, and Caroline Gray (eds.), *Contesting Spain? The Dynamics of Nationalist Movements in Catalonia and the Basque Country* (Abingdon, 2015).

González Rodríguez, Juan Jesús, and Miguel Requena (eds.), *Tres décadas de cambio social en España* (Madrid, 2012).

Hooper, John, *The New Spaniards* 2nd ed. (Harmondsworth, 2006).

Ortega Ruiz, Manuel, *Felipe González: La ambición que cambió España* (Madrid, 2015).

Preston, Paul, *Franco: A Biography* (London, 1993).

Preston, Paul, *The Spanish Civil War: Reaction, Revolution, and Revenge* (London, 2006).

Romero Salvado, Francisco, *Twentieth Century Spain: Politics and Society in Spain, 1898-1998* (New York, 1999).

Townson, Nigel, *Spain Transformed: The Late Franco Dictatorship, 1959-75* (New York, 2010).

Tremlett, Giles, *Ghosts of Spain: Travels through a Country's Hidden Past* (London, 2012).

Tussell, Javier, *Spain: From Dictatorship to Democracy* (Oxford, 2012).

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## SPAN0082 Cultural Minorities in Spanish Contemporary Literature

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Mazaltob Oaknin](#)

**Assessment:** two essays, 2,000 each (50% each)

**Module Description:**

This module will provide an introduction to the latest literary, political and social changes in contemporary Spain, introducing students to the question of the existence, or not, of a Spanish literature describable as women's writing. By analysing works by Rosa Montero, Dulce Chacón, Lucía Etxebarria and Najat El Hachmi, we will consider the role that writing by women plays in written accounts of collective identities, in providing alternatives to traditional fictional gender stereotypes, in promoting a feminist awareness and in portraying new definitions of Spanishness.

**Preparatory Reading and Set Texts:**

Any edition of the following texts will be accepted:

Rosa Montero, *Crónica del desamor* (1979)

Dulce Chacón, *La voz dormida* (2002)

Lucía Etxebarria, *Cosmofobia* (2007)

Najat El Hachmi, *El último patriarca* (2008)

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## SPAN0083 - Iberian Realism in the XIXth Century

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Gareth Wood](#)

**Assessment:** 1 x shorter piece of writing of research (1500 words, 40%), 1 x essay (2500 words, 60%)

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

**Module Description:**

This module can be taken by students of either Portuguese or Spanish. It will introduce the major shifts in cultural, demographic, political, and social life that occurred over the course of the nineteenth century and how these found expression in the form of the Realist novel. A core course of ten lectures will explore how new ideas and technologies developed in the period and were received in Spain and Portugal. Parallel seminars will then examine how those same innovations are reflected in either José Maria Eça de Queirós's *Os Maias* (1888) for students of Portuguese or Benito Pérez Galdós's *La desheredada* (1881) for students of Spanish. (There will be a separate set of seminars for each novel. The first sessions will offer guided reading to assist students with their understanding of the set texts.)

1. Introduction to course and historical background.
2. Urban development, the bourgeoisie, rise of print culture: Anderson
3. Pathology of city life and state intervention: Foucault
4. Darwinism and its discontents: Lombroso.
5. European Realism: Balzac, Dickens, Hugo, Flaubert.
6. French Naturalism: Zola.
7. Consumer culture: Benjamin and Veblen.
8. Sexual immorality and the Church.
9. Voyeurism and the Spectacle of Female Suffering.
10. Hysteria and Madness.

**Primary Text:**

EITHER

Benito Pérez Galdós, *La desheredada*, ed. by Germán Gullón (Madrid: Cátedra)  
OR

José Maria Eça de Queirós, *Os Maias*, ed. by Carlos Reis and Maria do Rosário Cunha (Lisbon: Imprensa Nacional)

**Secondary Sources:**

A reading list will be circulated in the first class of the course and supplied via Moodle.

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## PORT0005 - Intermediate Portuguese

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS

**Level:** Year 2 (level 5)

**Total Learning Hours:** 300

**Term/s:** Full Year

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Joana Rita Ramalho](#)

**Teaching structure:** The class meets 4 hours per week in two 2-hour classes. The teaching is divided into four main components: Oral, Grammar, Translation into Portuguese and Translation into English. Other skills, such as listening and reading comprehension and writing skills, are included in each of the four components.

**Assessment:** 3-hour Final Desk Exam with components of Grammar, Translation into Portuguese and Translation into English (50%); Oral Exam (20%); Coursework (30%). The coursework consists of two grammar quizzes, two oral presentations, two writing exercises, two translations into Portuguese and two translations into English. The breakdown for coursework marks is 3% for each component

### **Module Description:**

Taken over two terms, this is an intermediate course that builds on and consolidates previous knowledge of the Portuguese language. Students must have been enrolled in the Beginners' course (PORT0001) offered by the department or must have otherwise undertaken an equivalent course in a different institution or possess basic speaking, writing, and listening skills through self-study. Students will develop skills in listening, reading and translating short literary and non-fiction texts in a variety of registers, including poems, short stories, novels, newspaper articles, and commentaries. Classes explore the conventions of European and Brazilian Portuguese, so that learners can continue to develop their preference for one or the other variant. This module consolidates linguistic ability at Level B1 of the Common European Framework of Reference for Languages (CEFR), with some aspects of Level B2 also explored. By the end of the second term, students are expected to

- master complex structures of written and spoken Portuguese;
- be able to communicate fluently in a variety of contexts;
- deal with most situations likely to arise when travelling in a Lusophone country.

Connections are encouraged to the materials studied on Year 2 PORT\* content modules. Cultural aspects of the wider Lusophone world are also discussed, preparing students for the Year Abroad. To learn more about the Year Abroad, which students can spend in Brazil, Portugal, or (with work placements) any other Lusophone country, follow [this link](#). Self-study over the summer is highly encouraged to ensure that language skills keep improving.

### **Course materials:**

Your tutor will make use of a combination of online resources, grammars, textbooks and other materials.

You are asked to bring the following book to class:

- Anna Klobucka et al, *Ponto de Encontro: Portuguese as a World Language*, second edition, Pearson Education Limited, 2013. ISBN-10: 1292022485; ISBN-13: 978-1292022482 (the same as for PORT0001).

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# PORT0006 - The Golden Age of Portuguese Travel Literature

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Zoltán Biedermann](#)

**Assessment:**

One 3000 word essay (40%); and one unseen two-hour written examination (60%).

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

Submission deadlines will be communicated to students by SELCS.

**Please note** that this Term 1 module is assessed by both essay and examination.

Exams will take place in Term 3.

**Module Description:**

This module will introduce you to the critical study of Portuguese travel narratives, geographical and ethnographic texts produced between c.1450 and 1650. We will read a selection of translated primary texts narrating travels, encounters and confrontations with extra-European cultures, accompanied by a selection of secondary literature highlighting the quandaries of the genre's intertwinements with imperial expansion and the making of colonial societies in Brazil, Africa and Asia. To highlight the unique characteristics of Portuguese travel writing, the course covers the entire globe, but some emphasis will be placed on early colonial Brazil and the East Indies. The secondary readings will help us to reflect on questions of literary invention, appropriation and stereotyping in the representation of other cultures. At the same time, we shall also examine how travel accounts can function as historical sources and promote a better understanding of the world that produced them.

**Preparatory Reading and Set Texts:**

**Primary texts in English translation:**

- Anonymous, "Narrative of the Shipwreck of the Great Ship São Thomé in the land of the Fumos, in the year 1589", in Charles R. Boxer, *The Tragic History of the Sea, 1589-1622*, London, 1959, pp. 54-104.
- Caminha, Pero Vaz de, "Letter of Pedro Vaz de Caminha to King Manuel", in *The Voyage of Pedro Alvarez Cabral to Brazil and India, from contemporary documents and narratives*, ed. William Brooks Greenlee, London, Hakluyt Society, 1938 (Series II, vol. 81), reprinted Nendeln/Liechtenstein, Kraus Reprint, 1967, pp. 3-33.
- Camões, Luís Vaz de, *The Lusiads*, translated with an introduction and notes by Landeg White, Oxford, Oxford University Press, 1997 (copies of key passages will be provided).
- Nobili, Roberto de, *Preaching Wisdom to the Wise: Three Treatises*, trans. Anand Amaladass and Francis X. Clooney, St. Louis MO, Institute of Jesuit Sources, 2000.
- Pais, Domingos, "Description of Vijayanagara" in Robert Sewell, *A Forgotten Empire: Vijayanagar; A Contribution to the History of India*, London, Sonneschein, 1900 (online at <http://www.gutenberg.org/cache/epub/3310/pg3310.html>).
- Pinto, Fernão Mendes, *The Travels of Mendes Pinto*, ed. Rebecca Catz, Chicago & London, University of Chicago Press, 1989.
- Rodrigues Tçuzu, João, *João Rodrigues's account of sixteenth-century Japan*, ed. Michael Cooper, London, Hakluyt Society, 2001.
- Hans Staden, Hanst Staden's True History. *An account of Cannibal captivity in Brazil*, ed. and transl. by Neil L. Whitehead and Michael Harbsmeier, Duke UP, 2008.



- Zurara, Gomes Eanes de, *The Chronicle of the Discovery and Conquest of Guinea*, translated and edited by Charles Raymond Beazley and Edgar Prestage, 2 vols, London / New York, Hakluyt Society, 1896-99 (available online at <http://www.gutenberg.org/files/35738/35738-h/35738-h.htm> and <http://www.gutenberg.org/files/35764/35764-h/35764-h.htm>)

• Further titles tba. Excerpts from all materials will be available through Moodle. Please contact the tutor if you wish to read materials in advance.

#### **Core secondary bibliography:**

- Binyavanga Wainaina, "How to write about Africa", in *Granta 92: the view from Africa*. London, Granta, 2005 (online at <http://www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1>).
- Geertz, Clifford, *The Interpretation of Cultures*, New York, Basic Books, 1973.
- Greenblatt, Stephen, *Marvelous Possessions. The Wonder of the New World*, Oxford, Clarendon Press, 1991.
- Mignolo, Walter D., *The Darker Side of the Renaissance. Literacy, Territoriality, and Colonization*, Ann Arbor, The University of Michigan Press, 1995.
- Mitter, Partha, *Much Maligned Monsters. History of European Reactions to Indian Art*, Oxford, Oxford University Press, 1977.
- Rubiès, Joan-Pau, *Travel and Ethnology in the Renaissance. South India through European Eyes, 1250-1625*, Cambridge, Cambridge University Press, 2000.
- Said, Edward, *Orientalism*, London, Kegan & Paul, 1978 (or any other edition), chapter 1.
- Zupanov, Ines G., *Disputed Mission. Jesuit Experiments and Brahmanical Knowledge in Seventeenth-Century India*, New Delhi, Oxford University Press, 1999

#### **Companions to the study of travel writing in general:**

- Hulme, Peter & Tim Youngs, eds., *The Cambridge Companion to Travel Writing*, Cambridge, Cambridge University Press, 2002.
- James Duncan & Derek Gregory, eds., *Writes of Passage. Reading Travel Writing*, London & New York, Routledge, 1999.

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## PORT0007 - 20th Century Brazilian Literary Works into Film

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

**Level:** Year 2 (Level 5)

**Total Learning Hours:** 150

**Term:** Term 2

**Available to Affiliates:** Yes, subject to space.

**Academic Year:** 2018/19

**Tutor:** [Dr Ana Cláudia Suriani da Silva](#)

**Assessment:** 1,500 word coursework essay (30%), 15 minute oral presentation in pairs (30%), 2 hour desk examination (40%).

**For Term 1 only Affiliates:** 1 x essay (2000 words, 30%), 1 x essay (1500 words, 40%), 1 x presentation (15 minutes, 30%)

#### **Module Description:**

This module introduces students to 20th-century Brazilian literature and the cinema of Brazil through four novels and their adaptations into film. They reflect key themes

of Brazilian literature and cinema: the city, the *malandro*, the backlands of the Northeast, urban violence, immigration, drought, popular culture and religion, going from Neo Realism and Cinema Novo to today. In addition to providing students with clearer understanding of the history, culture, and socio-economic realities of 20th century Brazil, this module seeks to explore how novels are adapted and interpreted for the screen and to address the question of how can studying film adaptation allows us to better understand what it is that literature does, and vice versa.

**Method of delivery:**

Lectures and seminars convened and facilitated by the individual course tutor. There will be film screenings of the adaptations and documentaries.

**Aims of the module:**

- to introduce analytical, historical, critical and contextual approaches to the study of the Brazilian literary and filmic productions from New Realism to the beginning of the 21st century;
- to cultivate a deep-rooted understanding of 20th century Brazilian culture through key themes: the city, the backlands of the Northeast, urban violence, immigration, drought, popular culture and religion;
- to equip students with a wide range of ideas and a vocabulary to talk and write about literary works and film adaptations;
- to develop student's reading and listening in Portuguese and presentation skills.

**Intended learning outcomes:**

Upon successful completion of the course, students are expected:

- have a clearer understanding of the history, culture, and socio-economic realities of 20th century Brazil in the period depicted by the literary texts and film
- to be able to analyse a given Brazilian literary text independently, comparing and contrasting it with its film adaptation;
- to have a broad view of the history of Brazilian literature and cinema, its main themes, directors and writers;
- to reflect critically on historical representation and contextualization, in fiction in literature and film, and intertextuality between films and literary texts;
- to be able to express ideas, informed by suitable research and reflection, in cogent, well structured essays.

You may start reading the primary texts for this course before classes begin.

**Key Texts and films:**

- *Vidas secas/Barren Lives* (Graciliano Ramos, 1938; Nelson Pereira dos Santos, 1963).
- *Dona Flor e seus dois maridos/Dona Flor and Her Two Husbands* (Jorge Amado, 1966; Bruno Barreto, 1976).
- *A hora da estrela/The Hour of the Star* (Clarice Lispector, 1977; Susana Amaral, 1985).
- *Cidade de Deus/City of God* (Paulo Lins, 1997; Fernando Meirelles e Katia Lund, 2002).