



# SELCS 2019-20 Module Catalogue: Continuing Year 2 Students

This document provides a list of all Year 2 modules expected to run in 2019-20.

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

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

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

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

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

# Dutch (DUTC\*) Modules

## **DUTC0005: Intermediate Dutch Language and Culture**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

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

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

**Assessment:** one unseen 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.

## **DUTC0006: At the Crossroads of Europe: Belgium, the Netherlands and Luxembourg in the 20th and 21st Centuries**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

**Available to Affiliates:** 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.

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

2 x 1,500 word essays (25% each), unseen written examination (2 hours, 50%)  
Assessment for Affiliates who are here in term 1 only: 3 x essays (2 \* 1500 words each, 25% each; 1 \* 2500 words, 50%)

### **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; decolonisation; 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; immigration, the 'crisis of multiculturalism' and the recent rise of populism 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):

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

- 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 also uses online teaching and learning resources will be made available via Moodle.

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



## **DUTC0007: Twentieth Century Dutch Literature I: Themes**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**Assessment:** 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 Nightingales*
- Hella S. Haase, *The Black Lake*
- Gerard Reve, *The Evenings*
- Peter Verhelst, *The Man I Became*

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

## **DUTC0008: Multiculturalism and Identity**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**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 from philosophical, cultural and sociological perspectives and explore what visions of a good society they are based on. 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 multiculturalism debate in Europe, but this will be set in a global context. We also explore the notions of national identity which are evoked in the multiculturalism debate and look at government and media responses to this. The module also explores the backlash discourses around multiculturalism which has become more prominent in recent years and investigate some of the possible causes. Finally, we will consider feminist critiques of multiculturalism. Throughout the module, students will engage with academic literature, media reports, and will also discuss film and art. Please note that this module is not language-specific: it is taught in English and all the reading material is in English.

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

- Appia, 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.

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

- 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)

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

# ELCS Modules

## **ELCS0032: Nationalism and Ethnicity in Contemporary Europe**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** TBC

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

**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%).

### **Module description**

What does it mean to be European at the cusp of the third decade 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 and possible decline 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;

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

- 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. Sowers, 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).

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

## **ELCS0033: Utopias and Dystopias in Twentieth Century Literature**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

**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:**

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

- 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).

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

## **ELCS0035: European Theatre in Translation**

**Current Convenor(s) (2018-19): Ms Marta Niccolai**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** Ms Marta Niccolai, Dr Lisa Sampson

**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.

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



- 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.

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

## ELCS0036: Topics in Film Studies 1 – Stories and Genres

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

**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 description

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 assessments.

### 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

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

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).

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

## **ELCS0037: Topics in Film Studies 2**

**Current Convenor(s) (2018-19): Ms Helga Luthersdottir**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

**Provisional Convenor(s) (2019-20): Ms Helga Luthersdottir**

**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!

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

## ELCS0038: Aspects of European Thought

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

**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).

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

\* Extracts or text to be provided via Moodle.

### **Secondary Reading**

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

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

## **ELCS0039: Cultures of Conflict**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**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*.

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

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.

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



## ELCS0040: Post-1945 European Literature

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** Dr Lucia Rinaldi

**Assessment:** 1x coursework (1500 words, 30%), 1 x essay (2500 words, 70%)

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

### Module description

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

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

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.

### **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.

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

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

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

**Academic Year:** 2019-20

**Value:** 15 UCL credits / 0 course unit / 0 ECTS

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**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%)

### **Module description**

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.

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

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

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

### Module description

The module examines the organization of human language in the mind of native speakers. Week by week, it examines the major components of human language: 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), and phonology (how those sounds are represented in our minds).

Module structure: Every week, we will have a main one-hour-long lecture where I cover the material of the course through PowerPoint presentations (all available on Moodle as well), plus a second hour where, divided in small groups, you will be able to apply what you learnt to real-world language examples getting immediate feedback from me. You will also be assigned weekly exercises with model answers available on Moodle.

### Reading List/ Suggested Reading:

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

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

## **ELCS0044: Translation and Intercultural Communication**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

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

### **Module description**

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:**

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

The primary texts to be covered this year are *Une tempête* by Aimé Césaire (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

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

## **ELCS0045: Topics in History**

**Current Convenor(s) (2018-19): Dr Adrian Pearce**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

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

### **Module description**

This is an intermediate module which introduces students to the interdisciplinary field of critical heritage studies. Its primary focus are 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 for example:

- collectors and the ‘collected’
- trauma and memorialisation
- culture and conflict
- heritage and the imperial city

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 scholarly contributions to the topics. 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.

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



## **ELCS0046: Of, On and In London**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**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)

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

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

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** Dr Eleanor Chiari

**Assessment:** 1 x Creative portfolio (1,500 word, 30%), 1 x Essay (2,500 words, 70%)

### **Module description**

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.

### **Suggested 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*. Chicago: University of Chicago Press, 2015.

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

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

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.

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

**ELCS0048: Reading European Poetry**  
**Current Convenor(s) (2018-19): Dr Catherine Keen**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** Dr Catherine Keen / Dr Beatrice Sica

**Assessment:** 1 x report (800 words, 25%), 1 x essay (2500 words, 75%)

**Module description**

This module introduces students to the history and forms of European poetry from the Middle Ages to the twentieth century. In the seminars, students will look closely at specific poems from English, French, and Italian literature presented in the lectures, and will also have the opportunity to bring their own examples from other literatures and share them with the class. Dante, Chaucer, Petrarch, Ariosto, Du Bellay, Wyatt, Donne, Ronsard, Charlotte Smith, Wordsworth, Shelley, Baudelaire, Leopardi, Elizabeth Barrett Browning, Alfred Tennyson, Verlaine, Mallarmé, Pound, Eliot, Breton, and Montale are among the authors that will be considered. 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.

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

# French (FREN\*) Modules

## **FREN0009: An Introduction to Literary Theory**

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

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

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**Assessment:** 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.

### **Module description**

This course aims to contextualise and introduce key concepts in French postwar (literary) theory by focusing on two of the key figures involved: Michel Foucault and Roland Barthes. Post-war (literary) theory is characterized by an explosion in the understanding of the ways literature, culture and thought can be approached and conceptualized. The experience of literature is connected by these thinkers and writers to experiences of philosophy, linguistics, sociology, history, sexuality, as well as to the other arts.

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

The first half of term will focus on Michel Foucault, and his investigations of the ways in which our understanding is structured by particular configurations of knowledge, and the assumptions and desires which drive it. In the second half of term, the course will focus on Roland Barthes, and the ways in which his investigations into history, myth and ideology, for example, force readers into an active kind of reading, and makes an engagement with writing a way of resisting a range of cultural and ideological orthodoxies. The work of both figures will be linked by their shared concern with issues of authority and authorship, two areas of direct concern to literary study.

The course will be taught in a combination of tutor-led discussions and student-led presentation and seminar debates. The aim is to engage with detailed close reading of specific theoretical texts rather than presenting a wide overview of the proliferating field of post-war theory and its approaches.

The texts listed below are the core texts for reading and discussion. However, some will be discussed in more depth than others, depending on the seminar format. There will also be some supplementary and contextualising materials which will be required reading. Secondary reading lists will be provided via moodle.

**Set texts:**

- Photocopies of chapters from Michel Foucault, *Dits et écrits* covering concepts such as knowledge; authorship; power; subjectivity (available in Pdf format on moodle)
- Roland Barthes, 'La mort de l'auteur', from *Le Bruissement de la langue* (Pdf on moodle)
- Michel Foucault, *Histoire de la sexualité, tome 1: La Volonté de savoir* (Paris: Gallimard tel, 1976)
- Various chapters, extracts and essays from a range of texts across Barthes' career (Pdf on moodle)

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

## **FREN0010: The Medieval Period**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

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

### **Module description**

The module is divided into two halves, taught respectively in the first and second halves of term.

#### **1. 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.

#### **2. 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.

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



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

## **FREN0011: The Renaissance Period**

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

**Academic Year:** 2019-20

**Value:** 15 UCL credits

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** Yes

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

**Assessment:** 1 x 1,500 word Commentary (50%), Exam (2 hours, 50%)

### **Module description**

Love in the Renaissance

In this module, we will work on Renaissance discourses of love: we will read the love poetry of Pierre de Ronsard (*Les Amours*, 1552-84) and Louise Labé (*Sonnets*, 1555), as well as Marguerite de Navarre's collection of short stories, the *Heptaméron* (1559). (We will start with Ronsard, followed by Labé, and then Navarre.) This will be an opportunity to explore key aspects of the period: love, of course, its different conceptions, themes and rituals; but also sex; eroticism; the representation of women and the body; poetry and the visual arts; imitation; petrarchism; neoplatonism.

In doing so, we will pay particular attention to three questions: How is it possible for a poet to do new things by imitating other poets, and to express something apparently as intimate and subjective as love by repeating familiar forms, words and images? What happens when women write in forms that had traditionally been used by men, and from passive objects of desire, suddenly become the active subjects of an erotic and artistic discourse? What do these literary texts tell us about the social and cultural history of love and sex in the Renaissance?

### **Reading list**

Pierre de Ronsard, *Les Amours*, ed. F. Joukovsky (Paris: Gallimard, coll. Poésie/Gallimard, 1974).

Louise Labé, *Œuvres poétiques*, ed. F. Charpentier (Paris: Gallimard, coll. Poésie/Gallimard, 2006).

Marguerite de Navarre, *L'Heptaméron*, ed. Simone de Reyff (Paris: Flammarion, coll. 'GF', 1982), or ed. Nicole Cazauran (Paris: Gallimard, coll. Folio).

**Please make sure that you obtain the recommended editions**, which can all be ordered online or at a good languages bookshops. Texts can vary substantially between editions; the numbering of the poems, in particular, can be different from one to another. Besides, these

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editions have the advantage of presenting the text with a modernised orthography and punctuation.

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## **FREN0012: The Classical Age: 17th Century Literature**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

**Provisional Convenor(s) (2019-20):** Dr Benjamin Bacle

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

### **Module description**

The aim of this module is to give a sense of the complexity and richness of seventeenth-century French literature. Often referred to as 'le Grand Siècle', the seventeenth century saw the birth of the Académie Française and the codification of a number of literary genres. Although some literary productions, such as plays or other specific works written in verses, were meant to adhere to strict rules, their authors often found a way to invite their audience/readers to ponder or even question contemporary assumptions regarding the nature, legitimacy and use of political power or the role of women in French society. Each of the set texts will be studied with references to the socio-political context of the time, and more particularly to the emergent absolute monarchy, best symbolised by the 'sun king', Louis XIV.

### **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)

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

## **FREN0014: Romanticism and Modernity: the 19th Century**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

**Assessment:** 1 x essay (2500 words, 50%), 1 x written exam (2 hours, 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'. We will read three of the most popular novels of the first decades of the century, by Cottin, Chateaubriand, and Duras, then consider the cultural and political battles around three longer novels by Hugo, Flaubert, and Zola while asking what makes these texts so influential to the present day. Suggested secondary readings about the slave trade and the early French colonies; adultery and marriage; prostitution and sexuality; and fashion and modern life will help situate these works as we consider what representations of the world they offered to their readers. Our set texts will be novels, but the theatre, poetry, memoirs, letter writing, painting, architecture, photography, and the newspaper press will make appearances in lectures and seminar discussions.

### **Required Primary Texts:**

- François-René de Chateaubriand, *Atala*, ed. Pierre Moreau (Folio Classique)
- Sophie Cottin, *Claire d'Albe*, *The Original French Text*, ed. Margaret Cohen (MLA Texts)
- Claire de Duras, *Ourika*, in either FolioPlus Classiques or *Ourika*, *The Original French Text*, ed. Margaret Waller (MLA Texts and Translations)
- Victor Hugo, *Notre Dame de Paris* (any modern hard-copy edition, e.g., Garnier-Flammarion)

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

- Gustave Flaubert, *Madame Bovary* (Please ensure that you obtain a modern edition with a copy of the TRIAL of the novel included [Actes du proces...]).
- Émile Zola, *Nana*, ed. Henri Mitterand (Folio Classique)

Suggested background reading before the course begins:

Michael Camille, *The Gargoyles of Notre Dame: Medievalism and the Monsters of Modernity* (available for download via the UCL library)

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

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

**Current Convenor(s) (2018-19): Prof Andrew Leak**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

**Available to Affiliates:** TBC

**Provisional Convenor(s) (2019-20):** Prof Mairéad Hanrahan /Dr Jennifer Rushworth

**Assessment:** Exam (100%)

### **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:**

Samuel Beckett, *En attendant Godot* (Minuit, 1952)

Jean Genet, *Les Bonnes* (Folio)

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

Marie Darrieussecq, *Truismes* (P.O.L.)

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

## FREN0016: France: Culture and Society

**Academic Year:** 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.

**Value:** 15 UCL credits

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

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

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



- 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.

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

## **FREN0018: Contesting Frenchness: Francophone Literatures**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

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

### **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 Dejjbar, *Ces Voix qui m'assiègent : en marge de ma francophonie* (Albin Michel, 1999)

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

## **FREN0066: Use of French 2**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1&2

**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.

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

**Assessment:** 1 x coursework (writing exercise, 600 words, 10%), 1 x in-class written exam (10 minute tests, 5%, 50 minute translations, 5%), 1 x written exam (3 hours, 80%)

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.

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

**FREN0067: French Oral 2****Current Convenor(s) (2018-19): Ms Marie Fournier****Academic Year:** 2019-20**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS**FHEQ Level:** L5**Total Learning Hours:** 150**Term/s:** Term 1&2**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.

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

**Assessment:** 1 x coursework (participation/performance in class, 5%, preparation and research for class, 5%), 1 x oral presentation (1 or more video presentation, 4-5 minutes, 10%), 1 x oral exam (15 minutes, 80%)

**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.

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

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

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** 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.

### **Background reading**

- William Fortescue, *The Third Republic in France, 1870-1940: Conflicts and Continuities* (London: Routledge, 2000).
- Rod Kedward, *La Vie en Bleu: France and the French since 1900* (London: Penguin, 2006 [2005]).
- Richard Galliano-Valdiserra, *La France et les Français sous la IIIe République 1870-1940* (Paris: Hachette, 2017).

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

- James F. McMillan, *Twentieth-Century France: Politics and Society, 1889-1991* (London: Edward Arnold, 1992).
- Nicolas Beaupré, *1914-1945: Les Grandes Guerres* (Paris: Belin, 2012).
- Robert Gildea, *France since 1945* (Oxford: OUP, 2002 [1996]).
- Robert Gildea, *France 1870-1914* (Longman: London, 1996 [1988]).
- Robert Tombs, *France 1815-1914* (London: Longman, 1996).
- Alice L. Conklin, Sarah Fishman, and Robert Zaretsky, *France and its Empire since 1870* (London: OUP, 2010).
- Maurice Larkin, *France since the Popular Front: Government and People, 1936-1986* (Oxford: Clarendon, 1988).
- Martin Evans and Emmanuel Godin, *France 1815-2003: Modern History for Modern Languages* (London: Routledge, 2004)
- Richard Vinen, *France 1934-1970* (London: Palgrave, 1996).
- Edward Berenson, Vincent Duclert and Christophe Prochasson (eds.), *The French Republic: History, Values, Debates* (Cornell: Cornell University Press, 2011).

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

# German (GERM\*) Modules

## **GERM0001: Modern German Language I**

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

**Level: Total Learning Hours:** 300

**Term/s:** Term 1&2

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

**Academic Year:** 2019-20

**Convenor:** Dr Dagmar Ingela Paulus

**Assessment:** 1 x written exam1 (3 hours, 40%), 1 x written exam2 (2 hours, 35%), 1 x oral exam (15 minutes, 25%)

### **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**

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.

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

## **GERM0005: German Film I: An Introduction to German Film since 1945**

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

**Level: Total Learning Hours:** 150

**Term/s:** Term 1

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

**Academic Year:** 2019-20

**Convenor:** Dr Annie Ring

**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**

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)

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



## **GERM0007: Introduction to German Linguistics**

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

**Level: Total Learning Hours:** 150

**Term/s:** Term 2

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

**Academic Year:** 2019-20

**Convenor:** Dr Geraldine Horan

**Assessment:** 1 x worksheet (3 written tasks of 500 words each, 45%), 1 x research project (2000 words, 55%)

### **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**

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).

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

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

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1&2

**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.

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

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

### **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.

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

## **GERM0010: Aspects of Twentieth Century German History**

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

**Academic Year:** One take-home paper (100%)

**Value:** 15 UCL credits / 0 course unit / 0 ECTS

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

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

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

Burleigh and Wipperman, *The Racial State: Germany 1933-45* (1991).

Caplan (ed.), *Nazi Germany (The Short Oxford History of Germany)* (2008).

Crew (ed.), *Nazism and German Society 1933-1945* (1994).

Evans, *The Coming of the Third Reich / The Third Reich in Power / The Third Reich at War* (2004-2008).

Friedländer, *Nazi Germany and the Jews*, 2 vols. (1997, 2007).

Gay, *Weimar Culture: The Outsider as Insider* (1974).

Gregor (ed.), *Nazism* (2000).

Kershaw, *The Nazi Dictatorship: Problems and Perspectives of Interpretation*, 4th ed. (2000).

McElligott, *Weimar Germany (Short Oxford History of Germany)* (2009).

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

Overy, *The Third Reich: A Chronicle* (2011).

Smith, *The Oxford Handbook of Modern German History* (2011).

Weitz, *Weimar Germany: Promise and Tragedy* (2007).

Williamson, *The Third Reich (Seminar Studies in History)*, 5th ed. (2018).

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

## **GERM0012: History of the German Language**

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

**Academic Year:** 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

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**Assessment:** 1 x essay (2500 words, 50%), 1 x written exam (2 questions, 2 hours, 50%)

### **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 in to 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).

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

## **GERM0013: Love-Violence-Laughter: Medieval and Early Modern Literature and Culture**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** TBC

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

**Assessment:** Assessed essay 2000 words (50%), Exam (50%)

### **Module description**

This module will cover major narrative and lyric 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).

### **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)

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

## **GERM0014: Debating Enlightenment: Literature and Culture 1740-1870**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1&2

**Available to Affiliates:** TBC

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

**Assessment:** Assessed essay 2500 words (50%), Exam (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 GERM0013- Love, Violence and Laughter: Medieval and Early Modern German Literature and Culture up to 1740 and GERM0015- The Challenge of Modernity: Literature and Culture from 1870 to the Present.

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

- F. J. Lamport, *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.

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

## **GERM0015: The Challenge of Modernity: Literature and Culture 1870-Present**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1&2

**Available to Affiliates:** TBC

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

**Assessment:** Assessed essay 2500 words (50%), Exam (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)

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



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 Cahoon (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 the reading list is provisional**

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

## **GERM0016: Metropolen**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1&2

**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.

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

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

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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.

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

**GERM0070/GERMXXX1: (New Module) The New German Cinema**  
**Current Convenor(s) (2018-19): N/A**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:**

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

**Assessment:** 1 x coursework (2500 words, 50%), 1 x exam (2 hours, 50%)

**Module description**

This module explores key contexts, ideas, trends, directors and films associated with the New German Cinema. It is organised around a series of core films, each of which illuminates a significant aspect or aspects of that movement, for instance its preoccupations with German histories of violence; the family; the so-called Economic Miracle; outsiders; revolt and protest; gender, ethnicity and identity; and various modes of formal and narrative experimentation. A diverse and representative range of directors and films will be considered.

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

# Italian (ITAL\*) Modules

## **ITAL0009: Second Year Italian Language**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

**Available to Affiliates:** No

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

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

### **Module description**

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. 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.

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

## **ITAL0011: Italian Romanticism**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**Assessment:** 1 x essay (4,000 words, 100%)

### **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.

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

## ITAL0013: Issues in Italian Syntax

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** Yes

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

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

For Term 1 only Affiliates: 3 hour department test on the last week of term (100%)

### Module description

Prescriptive grammars tell us which rules we should follow to get a well-formed sentence: no split infinitives (i.e. no “to boldly go”), no prepositions stranded sentence-finally (i.e. no “whom did you talk to?”), and so on. But these are invented rules, not the authentic rules genuinely governing the order of the various components of a sentence. What are the real rules then? This module explores two of the most fundamental rules determining the internal structure of sentences in all human languages: theta theory, concerning the semantic relations between the various components of a sentence, and Case theory, responsible for an important class of syntactic relations between those same components. We will see how an understanding of these rules also sheds light on otherwise mysterious facts, such as the alternation of the auxiliaries *essere* (to be) and *avere* (to have) across Italian verbs. Both theta theory and Case theory are not covered in any other module of mine at either SELCS or Italian.

The module consists of ten 2h-long sessions which mix frontal teaching with hands-on practice exercises. During the term, I will also often assign non-compulsory weekly assignments, with the corresponding model answers made available on Moodle.

### Reading List/ Suggested Reading:

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

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

## ITAL0014: Italian Literature 1860-1925

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

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

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

### 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 some of 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)**

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



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.

## **ITAL0015: Futurism in Italy**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

**Assessment:** written essay plan of 1000 words accompanied by an annotated bibliography of 500 words (15% weighting)

final essay of 3,000 words (85% weighting)

### **Module description**

The course examines responses to modernity in Italy in the early 20th century, to phenomena such as the rise of the city, mass society, new modes of transport, photography 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 literature, performances, and the visual arts, highlighting the remarkable role of this avant-garde in inventing new forms across a range of media, and in exercising an international influence.

Note on assessment: during Reading Week, students will produce a written essay plan (1000 words) accompanied by an annotated bibliography (both valued at 15% of the final mark); the purpose of this exercise is to make students decide on a topic early and research it extensively before the term comes to its end. After Reading Week, students will present their plan, assumptions, and goals in class; the purpose of this is to give students a further opportunity for self-reflection on their research and to allow for re-direction if necessary. At the end of the course, students will have to produce a final essay of 2,500 words, valued at 85% of the final mark.

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

## **ITAL0016: Docudrama in Contemporary Italian Cinema**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** 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.

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

## **ITAL0018: Fascist Anti-Semitism and the Race Laws of 1938: Origins, Applications and Memory**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

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

### **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.

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

## ITAL0025: Dante and Petrarch

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

Academic Year: 2019-20

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

FHEQ Level: L5

Total Learning Hours: 150

Term/s: Term 2

Available to Affiliates: TBC

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

Assessment: 1 x 1,500 word essay (40%), 1 x 2,500 word essay (60%)

### 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.

### Set texts:

Dante Alighieri: *Vita nuova* or *Vita Nova* (either spelling)

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

--Any good Italian text with notes and commentary: good paperback editions include those by Stefano Carrai (BUR), or Manuela Colombo (Feltrinelli)

--If you would like to use an English back-up text, the translation by Barbara Reynolds (Penguin) has an excellent introduction and notes

**Petrarch: *Canzoniere* (also known as *Rime sparse* or *Rerum vulgarium fragmenta*)**

--There are two excellent parallel-text Italian-English texts:

*Petrarch's Lyric Poems: the Rime sparse and other lyrics*, ed. and trans. by Robert M. Durling (Harvard, 1976)

Petrarch, *Canzoniere*, ed. and trans. Mark Musa (Indiana, 1999)

--Excellent Italian editions include those by Marco Santagata (Mondadori), or Piero Cudini (Garzanti), or Gianfranco Contini (Einaudi)

**Critical reading:**

Useful preliminary studies include:

Kenelm Foster, *Petrarch: Poet and Humanist* (Edinburgh, Edinburgh University Press, 1984)

Peter Hainsworth, *Petrarch the Poet: an introduction to the Rerum vulgarium fragmenta* (London, Routledge, 1988)

Robert Pogue Harrison, 'Approaching the *Vita nuova*' in *The Cambridge Companion to Dante*, ed. Rachel Jacoff (Cambridge, Cambridge University Press, 1993), pp. 34-44

Nicholas Mann, *Petrarch* (Oxford, Oxford University Press, 1988)

Vincent Moleta, ed., *La gloriosa donna de la mente: a commentary on the Vita nuova* (Florence, Olschki, 1994)

John Took, *Dante, Lyric Poet and Philosopher: an Introduction to the Minor Works* (Oxford, Clarendon, 1990)

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

# Language and Culture (LCUL\*) Modules

## **LCUL0002: Applied Cultural Theory**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

**Available to Affiliates:** No

**Provisional Convenor(s) (2019-20): 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).

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 analyse original fiction/film/art in light of the theorists they have studied. Each week students will be asked to either present on this material or to write short non-assessed pieces of writing. We will spend part of every lesson assessing student writing and ideas to polish and perfect their academic writing and critical thinking around complex academic and media 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

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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

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



# Comparative Literature (LITC\*) Modules

## **LITC0011: Imitation, Invention, Authorship**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

**Available to Affiliates:** No

**Provisional Convenor(s) (2019-20):** Dr Jennifer Rushworth / Dr Catherine Keen

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

### **Module 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

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

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 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?

**Set reading:**

Most of the set readings of primary sources will be provided as text selections via the Moodle site. We also look at two novels that you may wish to begin reading in advance: these are Jhumpa Lahiri's *In Other Words*, and Peter Carey's *My Life as a Fake*. Critical readings for all of the works studied are also provided via Moodle.

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

## **LITC0012: Word Image Sound**

**Current Convenor(s) (2018-19): Dr Jakob Stougaard-Nielsen**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** No

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

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will contribute 10% of the overall module assessment. Attention will be paid to analytic skills, and to collective and creative critical writing, across media.

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## **LITC0013: Twenty-First Century Fiction**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** 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.

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

## **LITC0014: Urban Tales: the City in East Asian Literature**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

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

**Assessment:** 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.

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

## LIT0033/LITCXXX3: (New Module) Strays: Lost & Found in the Nineteenth-Century European Novel

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:**

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

**Assessment:** 1 x Dossier (20%), 1 x essay (2,000 words, 40%), 1 x exam (3 hours, 40%)

### Module description

Strays--foundlings, bastards, foster-children, runaways, and street children--have obsessed the modern European novel. From the expansion of the novel's place in the literary market in the late seventeenth century and especially with the rise of the bourgeois reading public during the Enlightenment and Revolutionary era, the novel has taken form around losing and finding children and adolescents. The novel's families seem almost fated to be broken. The novel notoriously postpones its promised scenes of reunions between parents who have lost children and their progeny. Marivaux's Marianne never does get her reunion. Hardy's Mayor of Casterbridge discovers the child he hopes to reclaim as his own to be actually the offspring of another man. Some parents, like Esther's mother in *Bleak House*, are divided about what finding their lost child might do to their reputation or social prospects. Others, like Huck Finn, are depicted by their novels as better off without their abusive blood relatives in the picture. More paradoxically, the carelessness of parents will only rarely be compensated in nineteenth-century novels by a narratorial presence who prioritizes familial unity. Instead, broken bonds and lost connections are privileged as places from which the novel enlists its readers in critical perspectives on society, the family, and state institutions. Foundling hospitals, orphanages, reform schools, and prisons populate novelistic worlds where readers are enlisted into charitable perspectives, but often with little more than lipservice given to social change. Who do these novels represent and how? What kind of straying are we as twenty-first-century readers invited to identify with and to what extent are we asked to invest in the impossibility of reconnection? Our course will take up a collection of novels (and one autobiographical work) that are as likely to defer closure as to offer happy ends. Students will be encouraged to read beyond our chosen syllabus,

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both in historical and literary texts, as we concentrate--in the first iteration of this course in Topics in the Modern Novel--on the period between 1789 and 1900. Readings will include historical research on foundling hospitals and orphanages, adoption and foster-family policies, and the theorization of legitimacy. The novel's designations of 'nobody's children' and 'blank children' will invite us to explore the tensions in social and literary texts that contained and displayed those who are represented there as unwanted and unclaimed.

Feuerbach's powerful analysis of the life of the abused and abandoned Kaspar Hauser will let us think about the Enlightenment theorization of the child without a past. *Oliver Twist* by Dickens will let us explore the policies of mid-nineteenth-century England in a broad historical context as well as invite us to visit the Foundling Hospital near UCL and discover their and collections and related archives. The most popular novel of the nineteenth century in France, Eugène Sue's *Mysteries of Paris* (of which students will be required to read the first third of the new Penguin translation) will let us follow several strays from their lives on the street in and out of institutions such as prisons, brothels, factories, and asylums while also thinking about how the novel's very success depends on their waywardness. Jane Austen's *Mansfield Park* will give us a unique perspective on how the bourgeoisie--as well as its predilections in reading and playacting--uses the plights of unwanted children as a touchstone for its fantasies of proper family life. To do this, we will also take up the play by Kotzebue that the characters of that text prepare to stage, *Lovers' Vows* (*Das Kind der Liebe*), about a so-called 'natural child' and his adulteress mother. Next, two short novels will frame antipodal pathways for "fallen women" and their illegitimate offspring: Gaskell's *Ruth* and Huysmans's *Marthe*. Finally, the most popular children's novel in French history, Hector Malot's *Sans famille*, will set us on the roads of Europe with itinerant musicians and foundlings. In addition to these novels, Chilean Raul Ruiz's masterful film based on the Portuguese novel the *Mysteries of Lisbon* (by Camilo Castelo Branco) will provide an opportunity for the class to have a group screening and discussion of one of the most important imitators of Sue's *Mysteries* tradition.

Readings will include:

Ludwig Feuerbach, *Kaspar Hauser* in *The Lost Prince*, trans. Masson

Charles Dickens, *Oliver Twist* (Penguin)

Eugène Sue, *The Mysteries of Paris*, ed/trans. Jonathan Loesberg for Penguin (original: *Les Mystères de Paris*, ed. Robert Lafont or Gallimard)

Jane Austen, *Mansfield Park* (Penguin)

August von Kotzebue, *Lovers' Vows* (*Das Kind der Liebe*), trans. Mrs. Inchbald

Elizabeth Gaskell, *Ruth* (Oxford World Classics)

J.-K. Huysmans, *Marthe*, English trans. Brendan King, Dedalus (original French in ed. 10/18)

Hector Malot, *Sans famille* in Folio 2 volume illustrated children's book edition, English translation available at Archive.org online.

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



## **LIT0030/LITCXXX5: (New Module) Topics in the Modern Novel 2**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:**

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

**Assessment:** 1 x Dossier (20%), 1 x essay (2,000 words, 40%), 1 x exam (3 hours, 40%)

### **Module description**

This module will provide students with the opportunity to gain in-depth knowledge of a topic in the modern novel. The module will also develop students' understanding of critical reading skills. Indicative topics to be studied in depth in this module may include: the Romantic novel, debates around "realism" and the novel, social change and the novel, the fantastic and the supernatural, Bodies and medicine and the novel, family conflict and domestic fiction, the metropolitan urban world of London, New York, Berlin, Vienna, and Paris, servants and masters, the working class and the novel, and newspapers and the novel incorporating discussions of the novel from the 18th through early 20th century in France, Britain, Prussia and other German-speaking countries, Italy, Spain, Russia, Portugal, and the US.

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

# Portuguese (PORT\*) Modules

## PORT0005: Intermediate Portuguese

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

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

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

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

### Module description

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 to or living 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. Self-study over the summer is highly encouraged to ensure that language skills keep improving.

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

**Course materials:**

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

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

## **PORT0006: The Golden Age of Portuguese Travel Literature**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

**Provisional Convenor(s) (2019-20):** 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.

### **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.

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

## **PORT0007: 20th Century Brazilian Literary Works into Film**

**Current Convenor(s) (2018-19): Dr Ana Claudia Surian Da Silva**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20): Dr Ana Claudia Surian Da Silva**

**Assessment:** 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 twentieth-century Brazilian literature and Brazilian cinema 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 New Realism and Cinema Novo to today. In addition to providing students with clearer understanding of the history, culture, and socio-economic realities of twentieth-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 twentieth-first century;

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- to cultivate a deep-rooted understanding of twentieth-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 twentieth-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).

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

# Scandinavian (SCAN\*) Modules

## **SCAN0015: Intermediate Danish**

**Current Convenor(s) (2018-19):** Dr Anne Grydehoj

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

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

**Provisional Convenor(s) (2019-20):** Dr Anne Grydehoj

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

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

**SCAN0016: Intermediate Danish B****Current Convenor(s) (2018-19): Dr Anne Grydehoj****Academic Year:** 2019-20**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS**FHEQ Level:** L5**Total Learning Hours:** 150**Term/s:** Term 2**Available to Affiliates:** TBC**Provisional Convenor(s) (2019-20):** Dr Anne Grydehoj**Assessment:** Coursework (20%), Oral Exam (30%), Exam (50%)**Module description**

An intermediate course in Danish language.

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



## **SCAN0017: Intermediate Swedish**

**Current Convenor(s) (2018-19): Ms Annika Lindskog**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

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

**Provisional Convenor(s) (2019-20):** Ms Annika Lindskog

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

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

**SCAN0018: Intermediate Swedish A**  
**Current Convenor(s) (2018-19): Ms Annika Lindskog**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** TBC

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

**Assessment:** Coursework (100%)

**Module description**

An intermediate course in Swedish language.

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

## **SCAN0019: Intermediate Norwegian**

**Current Convenor(s) (2018-19): Ms Kristin Lorentsen**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

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

**Provisional Convenor(s) (2019-20): Ms 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.

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

**SCAN0019: Intermediate Norwegian**  
**Current Convenor(s) (2018-19): Ms Elettra Carbone**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** TBC

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

**Assessment:** Coursework (20%), Oral Exam (30%), Exam (50%)

**Module description**

An intermediate course in Norwegian language.

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

## **SCAN0021: Intermediate Modern Icelandic Language**

**Current Convenor(s) (2018-19): Ms Helga Luthersdottir**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

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

**Provisional Convenor(s) (2019-20): Ms Helga Luthersdottir**

**Assessment:** one unseen 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.

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

## **SCAN0022: Intermediate Modern Icelandic Language A**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** TBC

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

**Assessment:** Coursework (20%), Oral Exam (30%), Exam (50%)

### **Module description**

The course aims to develop the students' ability to speak and understand, read and write Icelandic up to an advanced level and deepen their understanding of the grammar.

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

## **SCAN0023: Nordic Literature in Context**

**Current Convenor(s) (2018-19): Ms Elettra Carbone**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

**Provisional Convenor(s) (2019-20): Ms 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.

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

## **SCAN0025: Nordic Politics and Society**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

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

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

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

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

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

### **Module description**

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

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



## SCAN0027: Intermediate Old Norse

Current Convenor(s) (2018-19): Dr Erin Goeres

Academic Year: 2019-20

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

FHEQ Level: L6

Total Learning Hours: 150

Term/s: Term 1&2

Available to Affiliates: Yes, subject to space.

Provisional Convenor(s) (2019-20): Dr Erin Goeres

Assessment: 1 x 2,500 word essay (30%), Exam (70%)

### 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.

### Reading List/ Suggested Reading:

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 extracts from *Njáls 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)

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

Useful reference works:

- Carol J. Clover and John Lindow, ed., *Old Norse-Icelandic Literature: A Critical Guide* (Ithaca, NY, 2005)
- Rory McTurk, ed., *A Companion to Old Norse-Icelandic Literature and Culture* (Oxford, 2005)
- Philip Pulsiano et al, ed., *Medieval Scandinavia: An Encyclopedia* (London, 1993).

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

## **SCAN0044: Nordic Landscapes**

**Current Convenor(s) (2018-19): Ms Annika Lindskog**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5/6

**Total Learning Hours:** 150

**Term/s:** Term 2

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

**Provisional Convenor(s) (2019-20):** Ms Annika Lindskog / Ms Elettra Carbone

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

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

### **Module description**

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

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

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

### **Reading List/ Suggested Reading:**

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

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

## **SCAN0046: Vikings and Valkyries in Contemporary Culture**

**Current Convenor(s) (2018-19): Ms Helga Luthersdottir**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5/6

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20): Ms Helga Luthersdottir**

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

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

### **Module description**

Norse myths and medieval sagas have been the source for “popular” cultural trends since the first nationalistic approach of the Romantics in 19th century Europe. Today, such Norse-based representations have established a distinct visual and thematic identity within popular culture transcending national and cultural boundaries. Through study of the source myths combined with theoretical analysis of various popular texts such as fantasy and graphic novels, comic books, film, music, video games and MMORPGs (massively multiplayer online role-playing games), this module will guide students to situate these depictions within a larger theoretical framework of Nordic studies and cultural theory, while simultaneously enabling them to analyse their own relationship with the various representations of the “popular Norse”.

### **Reading List/ Suggested Reading:**

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

## **SCAN0063: Viking-Age Scandinavia**

**Current Convenor(s) (2018-19): Dr Haki Antonsson**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5/6

**Total Learning Hours:** 300

**Term/s:** Term 1&2

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

**Provisional Convenor(s) (2019-20):** Dr Haki Antonsson

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

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

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

### **Module description**

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

### **Reading List/ Suggested Reading:**

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

## **SCANXXX2: (New Module) Intermediate Project Work in a Scandinavian Language**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5/L6

**Total Learning Hours:** 300

**Term/s:** Term 1

**Available to Affiliates:** Only available to BASC students taking Scandinavian – not for SELCS students

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

**Assessment:** 4 x Portfolio Parts (2000 words, 25% each)

### **Module description**

The Intermediate Project Work in a Scandinavian Language provides a module of guided learning for students who have reached the B2 level (CFR) in their target language, and an opportunity to broaden linguistic proficiency in four core areas (reading, writing, translation/grammar, aural) while covering a number of topics and areas connected to the language region. The module also aims to develop communicative skills by setting tasks (both formative and as part of the portfolio assessment) designed to give opportunity for writing different type of texts, constructing audience-targeted material, and engaging with a variety of different practices of language usage.

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

# Spanish and Latin American Studies (SPAN\*) Modules

## **SPAN0016: Spanish Language II**

**Current Convenor(s) (2018-19): Ms Marga Navarette/Dr Mazal Oaknín**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 300

**Term/s:** Term 1&2

**Available to Affiliates:** No

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

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

### **Module description**

This is 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

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



## **SPAN0017: What Women Want: Galdos and Pardo Bazan**

**Current Convenor(s) (2018-19): Dr Gareth Wood**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** TBC

**Provisional Convenor(s) (2019-20):** Dr Gareth Wood

**Assessment:** 1 x essay (40%), Exam (60%) (Term 1 Affiliates: 2 x essays (50% each))

### **Module description**

This module offers a substantial examination of Spanish Naturalism through four novels written between 1881 and 1896. Their authors, Benito Pérez Galdós and Emilia Pardo Bazán, were two of the leading figures in an unprecedented period of richness and success for the Spanish novel; a period in which they absorbed the cutting-edge ideas that were changing European thought in the late nineteenth century as well as the latest technical and stylistic innovations being tried out in the rest of Europe – most notably, Zola’s invention of the ‘Naturalist’ novel. The currents of thought that found their way into these novels included Darwinism, Positivism, more enlightened social policy towards the working classes, but above all a growing interest in the psychology and social position of women. It is these latter issues, framed in terms of Freud’s famous question, that give the course its title.

Galdós and Pardo Bazán were aware that urban life, increased prosperity, and greater social freedom were creating challenges for women that they had not hitherto faced to the same extent. Thought of in basic terms, changes in areas as diverse as clothing manufacture, social policy, and levels of income meant that some women could now go out to work or spent less time tied to the drudgery of domestic labour. Such women had relatively more freedom or leisure time than at any time in living memory, and hence more opportunity to pursue their own interests or desires. The novels that Galdós and Pardo Bazán wrote in this period reflect on these changes to the social fabric of urban Spain. They also reflect on the fact that, as Spain contemplated introducing genuine democracy for the first time, society needed a better understanding of the very people who would be nurturing the next generation of Spanish voters – women. Their novels thus set out to explore the psychology of womankind in a variety of settings and scenarios, and adapting to their own ends the techniques of Naturalist writing that Zola had developed. The novels we will study will be *La*

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desheredada and Tormento by Galdós, La Tribuna and Memorias de un solterón by Pardo Bazán.

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## SPAN0018: What Women Want: La Regenta

Current Convenor(s) (2018-19): Dr Gareth Wood

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

**Provisional Convenor(s) (2019-20):** Dr Gareth Wood

**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

In this module we shall be reading and analysing the novel *La Regenta* (1884-85) by Leopoldo Alas. Writing under the penname 'Clarín', Alas was the most famous literary critic in Spain at the time he published *La Regenta*. He had gained a reputation as a scathing cultural commentator but *La Regenta* surprised many of his contemporaries for the sensitivity with which it depicted a troubled young woman's search for happiness and a stable identity in a provincial Spanish city. Her name is Ana Ozores, a woman who endures a troubled childhood as the poor relation of an aristocratic family which has fallen on hard times. Still a young adult, she finds herself married to Don Víctor Quintanar, an aged and impotent former judge, but increasingly torn between sexual desire for Don Álvaro Mesía, the local lothario, and a yearning to explore her spiritual life guided by her confessor, Fermín de Pas. It is her struggle with the competing claims of duty, lust, and spirituality that forms the central thread of the novel.

Because he was reading and reviewing much of the new fiction published in Spain and abroad, Alas was well placed to respond to the latest developments in the European novel. *La Regenta* can therefore be considered as a novel written in response to the Naturalist techniques Émile Zola was pursuing at this time. However, it is regarded today as both one of the best psychological portraits of a female protagonist in nineteenth-century fiction and one of the most biting social satires.

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

**Preparatory Reading and Set Texts:**

The edition of *La Regenta* we shall be using is in two volumes:

**Leopoldo Alas, *La Regenta*, ed. by Gonzalo Sobejano, 2 vols (Madrid: Castalia, 1983 [or subsequent reprints]).**

A detailed bibliography of secondary sources will be provided via Moodle and in class.

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

## SPAN0019: Women's Writing in Latin America I

Current Convenor(s) (2018-19): Dr Maria D'Argenio

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** Dr 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, poetry and essay. 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.

This module is taught in Spanish

### Primary texts will include:

- Clorinda Matto de Turner, *Aves sin nido* (novel)
- Alfonsina Storni (selection of poems from *La inquietud del rosal*, *El dulce daño*, *Irremediablemente...*, *Ocre*)
- Luisa Valenzuela, *Cambio de armas* (short stories)
- Silvina Ocampo, selected short stories
- Cristina Peri Rossi: selected short stories from *Una pasión prohibida* (1986)

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

**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)

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

## **SPAN0024: The Essay in Spanish America**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

**Available to Affiliates:** TBC

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

**Assessment:** 1 x 3,000 word essay (40%), Exam (60%) (Affiliates: 1 x 3,000 word essay (100%))

### **Module description**

This course focuses on the intellectual history of Latin America from the independence period to the 1950s. Topics for discussion include the development of national consciousness; the emergence of nationalism, the role of literature in the creation of Spanish-American identities, as well as issues dealing with poetics and literary expression. The course presents a critical examination of authors such as Alberdi, Sarmiento, Martí, Rodo, Gonzalez Prada, Mariategui, Vasconcelos, Borges, Ryes, Paz and Zea among others.

This module is taught in Spanish.

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

## **SPAN0025: Introduction to Latin American Cinema**

**Current Convenor(s) (2018-19):** Dr Deborah Martin

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

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

**Provisional Convenor(s) (2019-20):** Dr Deborah Martin

**Assessment:** 1 x 3,000 word essay (50%) and 1 x 2-hour exam (50%)

### **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 Viewing:**

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.

*Los olvidados* (Luis Buñuel, Mexico, 1950), Film.  
*Fresa y chocolate* (Tomás Gutiérrez Alea, Cuba 1993). Film.  
*Y tu mamá también* (Alfonso Cuarón, Mexico, 2001). Film.

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



## **SPAN0033: History of Spain in the Twentieth Century**

**Current Convenor(s) (2018-19): Dr Adrian Pearce**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 1

**Available to Affiliates:** TBC

**Provisional Convenor(s) (2019-20):** Dr Adrian Pearce

**Assessment:** 2 x 2,000 word essays (50% each) (Term 1 only Affiliates: 1 x 3000 word essay (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

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the 1970s, from the movida madrileña to mass immigration, and secondly, at Spanish international relations across the period since the Second World War.

### **Reading List/ Suggested Reading:**

#### **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).

Crameri, 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).

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

## SPAN0028: The Subaltern in Latin American Culture

Current Convenor(s) (2018-19): Dr Maria Chiara D'Argenio

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

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

**Provisional Convenor(s) (2019-20):** Dr Maria Chiara D'Argenio

**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, photography and short stories, and discuss notions such as hegemony, representation, discourse, ideology, power, agency, resistance and oppression. Primary materials may vary from year to year.

### Primary texts will include:

- Martín Chambi, selected photographs (1920s-1940s)
- Tomás Gutiérrez Alea, *La última cena* (1976) - Film
- Latin American *testimonio* (eg. *Si Me Permiten Hablar. Testimonio de Domitila, Una Mujer de Las Minas de Bolivia* (1978) by Moema Viezzer or *Me Llamo Rigoberta Menchu...* by Elizabeth Burgos-Debray (1982)
- Sebastián Silva, *La nana* (2009, film) and selected Spanish American short stories
- Ciro Guerra, *El abrazo de la serpiente* (2015) - Film
- Doris Salcedo, Selected artworks (1990s-2017)

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## **SPAN0082: Cultural Minorities in Spanish Contemporary Literature**

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

**Available to Affiliates:** TBC

**Provisional Convenor(s) (2019-20):** Dr Mazal Oaknín

**Assessment:** 2 x 2,000 word essays (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's *Crónica del desamor*, Dulce Chacón's *La voz dormida*, Lucía Etxebarria's *Cosmofobia* and Najat El Hachmi's *El último patriarca*, 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.

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

## **SPANXXX1: (New Module) Representations of Nazism in Contemporary Latin American Culture**

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

**Academic Year:** 2019-20

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

**FHEQ Level:** L5

**Total Learning Hours:** 150

**Term/s:** Term 2

**Available to Affiliates:**

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

**Assessment:** 1 x coursework essay (3,000 words, 50%), Examination (2 hours, 50%)

### **Module description**

There has been a recent boom in Latin American fiction dealing with Nazism and the Second World War. This module seeks to address the question 'why are Latin American authors writing about Nazism *now*?'. We shall focus on *En busca de Klingsor* by J. Volpi, *Amphitryon* by I. Padilla, *Los informantes* by J.G.Vásquez, and *El comienzo de la primavera* by P. Pron as primary texts. Topics will include issues of space, place and literary 'postnationalism', violence, dictatorship, peace and reconciliation, and the nature of the relationship between history, identity, reality and fiction.

### **Preparatory Reading**

Franco, Jean. *Cruel Modernity* (2013)

Padilla, Ignacio. *Amphitryon* (2000)

Perkowska, Magdalena. *Historias híbridas: la nueva novela histórica latinoamericana (1985-2000) ante las teorías posmodernas de la historia* (2008)

Volpi, Jorge. *En busca de Klingsor* (1999)

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