School of European Languages, Culture and Society (SELCS)

FINAL YEAR MODULES

COMPARATIVE LITERATURE

LITC0019 - Dissertation in Comparative Literature

Key Information

UG Value: 30 UCL credits / 1.0 course unit / 15 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 300
Term: Full Year
Available to Affiliates: No
Academic Year: 2018/19
Convenor: Dr Jann Matlock
Assessment: 1 x dissertation plan (10%), 1 x dissertation (10,000 words, 90%)

Course description

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

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

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LITC0022- Publishing and Comparative Literature

Key Information

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 1
Available to Affiliates: No
Academic Year: 2018/19
Convenor: Dr Elettra Carbone and Dr Jakob Stougaard-Nielsen

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

Course description

Comparative Literature and Publishing is designed to provide literature students with essential knowledge about the publishing industry with a specific focus on the UK. It combines a historical approach on the development of the book industry with practical knowledge on modern-day practices of how to initiate, produce and sell books.

The course will be taught through a combination of lectures, practice-oriented seminars and panel discussions with invited guest speakers from the publishing industry. Students will learn to use the industry-leading publishing software (InDesign) and understand data from relevant databases (such as Nielsen BookScan). Working individually and in groups, they will leave the course having designed, pitched and produced their own publishing project.

Primary texts for this module may include

LITC0018 - Anthropology and Literature

Key Information

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes (SELCS only), subject to space.
Academic Year: 2018/19
Convenor: Dr Hélène Neveu Kringlebach
Assessment: 1 x PowerPoint portfolio & oral presentation (40%, 10-12 slides and 10-15 minute oral presentation), 1 x essay (2500 words, 60%)

Course description

Socio-cultural anthropology aims to shed light on the ways in which people understand and experience the world cross-culturally, as well as cultural variation in social relations. Anthropology thus gets to the heart of what makes us human, through cross-cultural studies of similarity and difference. This is done by way of long-term fieldwork, followed by ethnographic writing. But ethnographic writing is not simply a description of social life in ‘another’ cultural context; it is also a narrative that involves ‘data’ as well as imagination and fiction, and ethnographers draw on literary forms in multiple ways. In addition, a substantial part of anthropological work is done through the collection of life stories and narratives about specific events, and anthropologists have long used literary tools to construct coherent narratives out of their material. Conversely, anthropology has infused fiction with ethnographic material and cross-cultural perspectives on social life.

How, then, have Anthropology and Literature shaped each other? And what insights into ‘writing culture’ may be gained from reading ethnography alongside works of fiction?

The module will address these questions by drawing on works of fiction, oral poetry in translation, autobiography, everyday literacy in diverse cultural contexts, plays,
anthropological monographs, experimental ethnographic writing, and real as well as fictionalized accounts of fieldwork.

Outline:
1. Literature, writing and Anthropology - an introduction
2. Fiction and the 'other' in ethnographic writing
3. Literature and interpretive anthropology: Clifford Geertz
4. The postmodern turn in ethnographic writing
5. Anthropology and autobiography
6. Ethnographers as writers: writing fiction and other genres alongside/from ethnography
7. Poetry
8. Everyday literacy
9. Narratives of migration
10. Anthropology, theatre and social drama

Primary texts:
Further reading (selection)


Miller, C. L. 1986. 'Theories of Africans: The Question of Literary Anthropology'. *Critical Inquiry*, 13(1): 120-139


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LITC0020 - Literature and Charisma

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

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

**Total Learning Hours:** 150

**Term:** Term 1

**Available to Affiliates:** Yes (SELCS only), subject to space.
Academic Year: 2018/19  
Convenor: Dr Peter Zusi  
Assessment: Essay 1 (1500 words, 40%), Essay 2 (2500 words, 60%)  

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

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

Primary reading  
Primary works read will include:  
Chretien de Troyes, The Knight of the Cart  
Dante, The Divine Comedy  
Goethe, Faust (Part I)  
Charlotte Bronte, Jane Eyre  
Bram Stoker, Dracula  
Viktor Dyk, The Ratcatcher  
Hermann Broch, The Spell  
Theoretical works will draw upon Immanuel Kant, Critique of Judgment; Samuel Coleridge, Biographia Literaria; Thomas Carlyl, On Heroes, Hero-Worship, and the Heroic in History; Max Weber, The Sociology of Charismatic Authority; and Elias Canetti, Crowds and Power.

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LITC0021 - Posthuman Ecologies: Art, Literature and Philosophy

NOT RUNNING 2018-19

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS  
Level: Final Year (Level 6)  
Total Learning Hours: 150  
Term: Term 2  
Available to Affiliates: Yes (SELCS only), subject to space.

Academic Year: 2018/19  
Convenor: TBC  
Assessment: 1 x group project (1500 words or equivalent per student, 40%), 1 x essay (2500 words, 60%)
Course description

This course examines prominent trends in twenty-first century ecological thinking. Ecology is here understood not in terms of a human-centred, romantic closeness to nature, but as a radical remapping of the epistemic and socio-political terrains of traditional humanism. We will look at some influential definitions of Posthumanism, from Michel Foucault to Donna Haraway and Rosi Braidotti, and will explore how these thinkers reject previously dominant imaginaries - e.g. the abstract, interchangeable, autonomous individual of liberal moral-political theory - in favour of alternative notions of interdependence, entanglement, and companionship. We will also pay attention to Transhumanism, a strand of thinking that is seen by many as politically antithetical to Posthumanism and that combines the philosophical legacy of humanism with a rational, scientific and often explicitly utopian, post-anthropocentric framework. Finally, we will investigate the concept of the Anthropocene, which has become an important staging ground for controversies about environmental justice, the future of global capitalism, and the political, economic and cultural causes and consequences of population growth, climate change and species loss.

Discussion will focus on theoretical texts, but will also refer to particular novels, short stories, paintings, performances, films. These will vary from year to year and may be chosen to reflect the students' wider research interests, including the topics chosen for their UG dissertation. All primary texts will be made available in English or English translation, and may, where appropriate, also be read in the original language. Weekly session will include lecture-based elements and seminar-style discussion.

In preparation for the course, students are expected to read at least two of the following texts:


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LITC0026 - Imagined Children: The Child in Fiction

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

**Level:** Final Year (Level 6)
**Total Learning Hours:** 150  
**Term:** Term 2  
**Available to Affiliates:** Yes (SELCS only), subject to space.  
**Academic Year:** 2018/19  
**Convenor:** Dr Kate Foster  
**Assessment:** 1 x assignment (3,000 words, 100%)  

Course description

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

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

For the module assignment, students will be asked to build on the seminar content to pursue their own research. In preparation for the module, in addition to the suggested reading below, students are encouraged to reflect on the role of the child in the literature and literary traditions with which they are familiar, and be ready to bring these examples in to class discussions.

Primary reading

**Students will read from a selection of texts such as:**
- Emily Brontë, *Wuthering Heights* (1847)  
- Charles Dickens, *Great Expectations* (1861)  
- Susan Hill, *I’m the King of the Castle* (1970)  
- Henry James, *What Maisie Knew* (1897); *The Turn of the Screw* (1898)  
- Oscar Wilde, *The Happy Prince and Other Tales* (1888)  
- Ye Shengtao, *The Scarecrow* (1923); *The Statue of the Ancient Hero* (1931)  

**Further preparatory reading**


Pattison, Robert, *The Child Figure in English Literature*. Athens: The University of Georgia Press, 2008.


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**DUTCH**

**DUTC0009 (UG/PG) - Dutch Language 3**

**UG Value:** 30 UCL credits / 1.0 course units / 15 ECTS  
**PG Value:** 30 UCL credits / 15 ECTS  
**Level:** Final Year (Level 6) PG (level 7)  
**Total Learning Hours:** 300  
**Term/s:** Term 1 and Term 2  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Linda van Abel  

**Teaching Structure:**

This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**UG Assessment:** one unseen three-hour written examination (40%); one oral assessment (15%); and written coursework/problem papers (45%).  
**PG Assessment:** one unseen three-hour written examination (50%); one oral assessment (25%); and written coursework/problem papers (25%).

**Module Description:**  

The module aims for students to become critical intercultural users of Dutch in both spoken and written form. Students are prepared for the complexity of communication in a fast changing global and multicultural world. The course provides practice in language used in work and social situations by emphasising the contextual demands of audience, aim and genre in a wide range of communicative situations. Work in class and homework tasks concentrate on developing awareness of stylistics especially in relation to the contexts of situation and culture.
In addition, this module encourages students to develop their own 'voices' and see to what degree this could be adopted or altered depending on the needs of the context of the communicative task.

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

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

Preparatory Reading and Set Texts:
Reading list will be available from Week 1.

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DUTC0010(UG)/DUTC0020(PG) - Making Modern Dutch Literature

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 UCL credits / 15 ECTS
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Hans Demeyer
Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.
UG Assessment: two 3000 word essays, weighted equally.
PG Assessment: two 3000 word essays, weighted equally.
Module Description:
This course provides students with the opportunity to study writers whose work has had a major impact on the modern literary canon. The course looks at the institution of modern Dutch literature from a contemporary perspective. There will be a number of case studies of individual authors taken from different periods and representing literature from the Netherlands and Flanders. These authors may include Hugo Claus, Carry van Bruggen, Frans Kellendonk and Niña Weijers.

Preparatory Reading:
DUTC0013(UG) / DUTC0019(PG) -
Contemporary History and Culture of the
Low Countries

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 UCL credits / 15 ECTS
Level: Final Year (Level 6) / PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Reinier van Straten

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

UG Assessment: the best three out of four 1500 word essays (100%)
PG Assessment: One 6,000-word essay (100%)

Module Description:
In the period since the Second World War there have been many changes in the societies and cultures of the Low Countries. This module looks at four important areas of change from a historical perspective and will deal with the history and culture of Women, Immigrants, Space, and Memory in the Low Countries, from the 19th century onwards. The module will look at how current concerns can be traced back in Dutch society and provide students with a deeper knowledge of Dutch culture and society as well as important theories related to the key topics. This module builds on the first and second year core modules DUTC1301- Communities and Identities in the Low Countries and DUTC2301- Investigating Cultures and offers an opportunity to further develop cultural analysis concepts, skills and techniques while exploring selected topics of contemporary Dutch and Belgian history and culture.

Preparatory Reading and Set Texts:
There is no set textbook for this module. Readings and handouts will be provided in class and on Moodle. However, you may find the following textbook, a standard history of the Low Countries, useful for background information (copies of which are held in the College library):


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DUTC0015 / DUTC0026 Advanced Translation (from Dutch into English)

UG Value (DUTC0026): 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value (DUTC0015): 30 UCL credits / 15 ECTS

Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Christine Sas

Teaching structure: A one-term module taught in weekly two-hour classes which consist of a translation workshop and reflection on translation. Final-year undergraduate students study alongside MA students who are following the graduate version of this course. MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: 100% coursework, normally consisting of an annotated translation and an essay or commentary.
PG Assessment: One 4,000-word essay (50%) and one 1,000 translation (50%)

Module Description: An advanced translation module combining reflection on the translation process with regular exercises in translating from Dutch into English covering a variety of text types. Students learn to develop a translation strategy, analyse texts for translation and translated literary texts, and are encouraged to develop their own approach to translation. Time is also devoted to practical skills such as editing and proofreading, accessing a range of printed and electronic lexicographical and bibliographical resources.

Preparatory Reading and Set Texts:
- Mossop, Brian. Revising and Editing for Translators. Manchester: St Jerome, 2000

Links to online resources will be provided in the Moodle site for this module.
DUTC0017(UG)/DUTC0022(PG) - Project in Dutch

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 UCL credits / 15 ECTS
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Christine Sas

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

UG Assessment: one 4,000 word Essay - 100%
PG Assessment: One 6,000-word essay - 100%

Module Description:
A project written in Dutch on an approved topic in an area of Dutch literature, linguistics, modern history, society or culture. The module consists of three elements:

1. research
2. project management
3. a report.

If possible, depending on student interests, students work on shared projects. The projects cover specific aspects of the modern Low Countries. They involve collaborative research and coordination of activities as part of project management. The project report is a substantial composition in Dutch offering an in-depth exploration of a particular topic.

This module offers final year or affiliate students the opportunity to study a topic in depth, that is not currently covered by other modules in the Department of Dutch.

Preparatory Reading and Set Texts:
- Research skills for the Arts and Humanities on moodle
- Digitale Bibliotheek der Nederlandse Letteren
- Bibliografie van de Nederlandse Taal- en Letterkunde

ELCS MODULES
ELCS Modules Overview

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

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

The range of topics typically includes:

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

All modules are taught in English and assessment is based on materials exclusively in English. Students are, however, encouraged to read texts or study other materials when possible in the original language and to contribute to class discussion in the light of their specialist knowledge of a language or languages and the cultures associated with them. With this in mind, each ELCS module provides a forum in which students and staff from across the School, including students from outside SELCS and affiliates from Europe and beyond, meet and exchange ideas.

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

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

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

Students must attend all lectures and the seminar group to which they are allocated.
ELCS0011(UG)/ELCS0051 (PG) - Metamorphosis: The Limits of the Human

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Dr Jane Gilbert
Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term; MA students have five additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: One 1.5 hour desk examination, and one essay of 3000 words (weighting 50% each)
Please note that this Term 2 module is assessed by both essay and examination. In order to allow students full coverage of the module, the deadline for submission of the essay is the beginning of Term 3. In practice, this will leave no or, at best, limited time to receive feedback on the essay before the examination.

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

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

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

The module will include four segments, each providing a different perspective on metamorphosis: translation, translatio and metaphor; transforming love; devilry; canines, kings and conquests. Although the list of set texts is long, all the works or extracts are short; many are available free online (and please talk to the module tutor before buying anything). Students have the opportunity to focus on particular works or themes.

Primary Texts and Translations:
Ovid, Metamorphoses (classical Latin) (extracts)

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


- Boccaccio, Decameron, day 4, story 2; day 9, story 10

- Original Italian and English translation at Decameron Web

- Dante, Inferno, XXIV-XXV


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


- A dossier of further medieval Latin material in English translation will be provided.

- Marie de France, 'Bisclavret', 'Yonec'


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

- Arthur and Gorlagon

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


- Petrarch, Canzoniere.


- Sir Gowther

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

**English translation**

- Le Lai de Narcisse

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

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

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


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

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

- Chaucer, Geoffrey, 'Legend VII: Philomela', in The Legend of Good Women - Download Original Middle English or Download Modern English translation.

**Initial Secondary Bibliography:**

• Bloch, R. Howard, 'Medieval Misogyny', in Misogyny, Misandry, Misanthropy, ed. R. Howard Bloch and Frances Ferguson (Berkeley: University of California Press, 1989), pp. 1-24
• Bynum, Caroline Walker, Metamorphosis and Identity (New York, 2001)
• Derrida, Jacques, The Animal That Therefore I Am, trans. David Wills (Fordham, 2008)
• Goldin, Frederick, The Mirror of Narcissus in the Courtly Love Lyric (Ithaca, NY, 1967)
• Griffin, Miranda, Transforming Tales: Rewriting Metamorphosis in Medieval French Literature (Oxford, 2015)
• Keith, Alison, and Stephen Rupp (eds.), Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe (Toronto, 2007)
• Otten, Charlotte F., ed., A Lycanthropy Reader: Werewolves in Western Culture (Syracuse, NY, 1986)
• Salisbury, Joyce E., The Beast Within: Animals in the Middle Ages (New York, 1994)
• Sconduto, Leslie A., Metamorphoses of the Werewolf: A Literary Study from Antiquity through the Renaissance (Jefferson, 2008)
• You may also wish to dip into two journals' special issues on animal studies: PMLA, 124:2 (March, 2009) (not so much the 'Victorian Cluster'!) Postmedieval, 2:1 (Spring, 2011)

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ELCS0012(UG)/ELCS0052(PG)-Organised Crime: Gangsters in Life and Art

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1 or Term 2
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Professor John Dickie
Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.
UG Assessment: One three-hour desk examination (weighting 100%)
PG Assessment: One 6000 word essay (100%).

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

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

Initial Bibliography:


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**ELCS0013(UG)/ELCS0053(PG) - Comparative Syntax**

**UG Value**: 15 UCL credits / 0.5 course unit / 7.5 ECTS
**PG Value**: 30 credits
**Level**: Final Year (6) PG (Level 7)
**Total Learning Hours**: 150 (UG) / 300 (PG)
**Term**: Term 2
**Available to Affiliates**: No
**Academic Year**: 2018/19
**Tutor**: Professor Vieri Samek-Lodovici
**Teaching Structure**: This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term.
focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

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

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

**Module Description:**
This module explores how human language, and in particular its syntax, is organized, using current European languages to highlight what aspects are common to all languages and which vary from language to language. In particular, we will examine the internal structure of simple clauses, some of main factors determining their word order across different languages, and the existence and relevance of silent items in the syntax of every language.

**Reading list:**
We will use a textbook that will be specified on Moodle closer to the start of the module.

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**ELCS0015(UG)/ELCS0054(PG) - Ink: Material Encounters with Medieval Texts**

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

**PG Value:** 30 credits

**Level:** Final Year (Level 6) PG (Level 7)

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

**Term:** Term 1

**Available to Affiliates:** No

**Academic Year:** 2018/19

**Tutor:** Dr Catherine Keen

**Teaching Structure:**
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

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

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

**Module Description:**
Modern readers encounter medieval poetry in standard printed formats, but what were the poetic forms known to contemporary readers? On this module we will think about the contexts in which audiences encountered poetry before the invention of printing, and about the impact that print and digital technologies have had on the presentation and consumption of such medieval texts. We will return to manuscript and other visual sources to explore aspects of textual presentation such as decoration and illumination; textual layout; paper, parchment and binding; handwriting and print fonts; survival and status of multiple / lone copies; etc. We will look at some of the inventive forms used by medieval copyists to present texts on the manuscript page, such as calligrams or carmina figurata, or to improve the reader's reception, such as the use of maniches or mnemonic marginalia, and discuss what
non-book sources can tell us about the consumption of medieval poetry, such as painting and sculpture, textiles, modern audio-visual performances and recordings. The module provides opportunities (subject to permissions) for study of manuscripts and early printed books in London collections, such as UCL Special Collections, the British Library, the Warburg Institute. It looks towards the future in considering the impact of digitisation of texts, books and manuscripts, and new forms of reading and text consumption and circulation developing in the twenty-first century.

Primary Texts:
There are no 'set texts' as such on this module, but we will refer to materials by medieval authors to illustrate the different topics. The main text used to support all seminar themes is Giovanni Boccaccio's Decameron (recommended English translation by G. H. McWilliam, published by Penguin).
An additional collection of short text extracts will be available from the Moodle site at the start of the module, and includes material by Chaucer, Dante, Marie de France, Petrarch, Wolfram von Eschenbach, and several others. The following links also offer examples of the kind of visually-oriented primary materials we will discuss:

- Micrographia and visual poetry: British Library manuscript Oriental 2091
  - Search British Library manuscripts
- Author portraits and memory devices in Pierpont Morgan Library (NY), manuscript 819:
  - View online resources
- Graffiti and material poetry in churches in Hertfordshire and York:
  - Visit Life at St Mary's Ashwell website
- 'Dirty books' - the marks that show how medieval readers handled books:
  - Visit Journal of Historians of Netherlandish Art

Initial Secondary Bibliography:
- G. Bornstein and T. Tinkle, eds., The Iconic Page in Manuscript, Print and Digital Culture (1998)
- Mary Carruthers, The Book of Memory: A Study of Memory in Medieval Culture (2nd edn., 2008)
- David Finkelstein and Alistair Mc Cleery, An Introduction to Book History (2005)
- Juliet Fleming, Graffiti and the Writing Arts of Early Modern England (2001)
- Peter Shillingsburg, From Gutenberg to Google: Electronic Representations of Literary Texts (2006)

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ELCS0016(UG)/ELCS0055(PG) - STUFF: Materiality and Media in European Culture

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Dr Claire Thomson

Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: One essay of 2000 words (weighting 30%) and one essay of 4000 words (weighting 70%)
PG Assessment: One 6,000 word essay (100%)

Module Description:
The advent of the digital has brought a proliferation of critical and popular theorising about the ‘death’ of film, and a renewed interest in the medium-specific properties of photography, film, video, digital image capture, and related technologies. To understand the relationship of digital images to the physical world - and thus to understand the ways in which we see and sense the world - we have to be able to grasp what is ‘different’ about the digital. We can see these transformations as part of a broader critical and popular interest in matter, in the senses, and in the relations between human and non-human, between culture, nature and technology. To this end, this module explores the material specificities of a range of art forms, looking particularly at cases in which the text reflects upon its own material instantiation. We also consider recent critical theory on matter, the senses, the environment, and on the distinction between human and non-human. Along the way, we will ask questions such as: How do visual technologies record the physical world? How do we understand 'the real' in the digital era? How is a photograph like a plaster cast? How will 3D scanning and printing change the world economy? The module brings objects and analogue technologies (smells, books, plaster casts, 16mm film) into conversation with their web-based and digital counterparts, and considers the transformations that occur between data and object, as well as the cultural meanings ascribed to these transformations. A majority of case studies are of European origin (particularly France, The Netherlands, Scandinavia, Britain), with some examples from the Americas.

Selected Secondary Bibliography:
ELCS0017 (UG)/ELCS0056(PG)-Sequential Art as a Form of Engagement

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Dr Cristina Massaccesi

Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

PG Assessment: one 6000 word essay (100 %).
UG Assessment: 1 assessed essay of 3000 words and a desk examination of 1.5 hours

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

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

The aim of this module will be to present to students examples of sequential art narratives characterised by a deep social and political engagement. At the same time it will provide them with a methodology for analysing and understanding the narrative processes behind graphic storytelling and how these processes compare and contrast with those of traditional narrative and/or cinema. The module will begin with a brief outline of the history of sequential art. Lectures and seminars will offer approaches to analyse and discuss a large number of themes such as autobiographical elements, social protest, human relationships, environmental concerns and historical events by considering examples from a range of European, American, Middle-Eastern and Japanese graphic novels.
Primary Texts:
- Katsuhiro Otomo, *Akira* (volumes 1 and 6), (Kodansha, 1990)

Preliminary Critical Texts:
- Umberto Eco, *Apocalypse Postponed* (Flamingo, 1995)
- Will Eisner, *Comics and Sequential Art* (WW Norton, 1985)

Critical material and additional readings will be provided to the students via the Moodle page for the module. Please note that the lecture on Japanese manga will take place in the Japan room at the British Museum.

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ELCS0018 (UG)/ELCS0057(PG) - Language and Ideology

**UG Value**: 15 UCL credits / 0.5 course unit / 7.5 ECTS
**PG Value**: 30 credits
**Level**: Final Year (Level 6) PG (Level 7)
**Total Learning Hours**: 150 (UG) / 300 (PG)
**Term**: Term 1
**Available to Affiliates**: No
**Tutor**: Tessa Hauswedell

**Teaching Structure**:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**PG Assessment**: 1 x 6000 word essay (100%).
**UG Assessment**: 2 assessed essays of 3000 words each

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

(1) develop an understanding of the role of language in the development of cultural identity and nation states,

(2) critically interrogate ideologies about language and analyse how language can be used as a vehicle for ideology.

(3) acquire an understanding of Critical Discourse Analysis (CDA) and be able to apply the theory as a tool for analysis of specific texts and genres
4) learn about key concepts in public discourse (such as "globalisation" and "neoliberalism") and understand how such concepts carry different connotations across different linguistic contexts and over time. Students will also gain a basic understanding of digital tools that can be used to track changes in meaning of concepts over time.

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

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

Block three will consider the role language plays today in the perpetuation of (mainstream) ideologies (e.g. neo-liberalism, racism) by taking a critical discourse analysis (Fairclough 1989) approach to examples of popular discourse and representation. We will discuss themes such as the abortion debate and interrogate how such controversial political topics are framed in specific ways in order to gain credibility in public debates. In addition we will discuss key concepts from public debates, and discuss how and why they gain paradigmatic status at certain moments in time.

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

Initial bibliography:
- Block, David [et al], Neoliberalism and Applied Linguistics (London / New York: Routledge 2012)
- Blommaert, Jan (ed.), Language ideological debates (Berlin/ New York: Mouton de Gruyter 1999)
- Cameron Deborah, Verbal Hygiene (London/New York: Routledge 1995)
- Council of Europe, European Charter for Regional or Minority Languages (1992) (available online)
- Fairclough Norman, Language and Power (London/New York: Longman 2001)


Ricento Thomas (ed.), *Ideology, politics and language policies: focus on English* (Amsterdam: John Benjamins 2000)


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**ELCS0020 - Dangerous Bodies and Lady Killers**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 2  
**Available to Affiliates:** No  
**Academic Year:** 2018/19  
**Tutor:** Dr Jann Matlock  
**Assessment:** Two essays of 3000 words each (weighting 50% each)  
**Module Description:**

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

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

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

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

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

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ELCS0023(UG)/ELCS0059 (PG) - Writing Shame

**UG Value**: 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value**: 30 credits  
**Level**: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)

Term: Term 1

Available to Affiliates: No

Academic Year: 2018/19

Tutor: Dr Claire Lindsay

Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

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

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

Module Description:
Shame is one of the most common and complex emotions. It presents on the body as a blush, in a lowering of the eyes or in a covering of the face. For those who are shamed, it may be accompanied by intense pain and suffering, while for those who shame, there are issues of power and domination at stake. The shameless, meanwhile, apparently have no values to transgress. Shame, which is related to but distinct from other emotions such as guilt, humiliation, embarrassment and disgrace, is both personal and social: it has to do with ideas about the self and its relationship to a moral and ethical community. As such, for some shame is narcissistic, potentially reactive and can only have negative repercussions, while for others it can be productive and redemptive, as much for the individual as for society.

Shame is of obvious interest in the fields of anthropology, human rights, law, philosophy, psychology and sociology, disciplines which have all thought about this emotion in different ways. So what can literature tell us about shame and how does it speak of it? Indeed, what can literature have to do with emotion at all, given the evident discrepancy between the considered, intellectual process of writing and the unpredictable, assaultive quality of this, unwanted, sometimes even unwarranted affect? This module seeks to address such questions, among others, through an examination of a corpus of contemporary 'shame writing' in the Americas. Following an exploration of different concepts, definitions and theories of shame, and taking into account important paradigms developed in the European context (for example, in relation to the Holocaust), the module will consider a number of literary and philosophical works which speak to experiences of historical and personal shame in North and South America: from the foundational humiliation of the Conquest to the protracted period of post-revolutionary disillusionment in Mexico; the debacles of the Vietnam and Malvinas wars; and the experience of ‘disappearance’ and torture under military dictatorship in the Southern Cone.

Primary Texts:
- Octavio Paz, El laberinto de la soledad (Mexico: Fondo de cultura económica, 1950)/The Labyrinth of Solitude: The other Mexico; Return to the labyrinth of solitude; Mexico and
- Philip Roth, American Pastoral (London: Vintage, 1998)

Initial Secondary Bibliography:
- Thomas Keenan, ‘Mobilizing Shame’, The South Atlantic Quarterly, 103: 2/3 (2004), 435-449

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ELCS0026 (UG) ELCS0089 (PG) - The Cinema of Resistance: Second World War

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) / (Level 7)
UG Total Learning Hours: 150
PG Total Learning Hours: 300
Term: Term 2
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Ruth Austin

Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: Two essays of 3000 words each (weighting 50% each)
PG Assessment: One 6,000 words essay (100%)

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

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

List of films for secondary study:
- Nuit et brouillard (Resnais, France, 1955)
- The Stranger (Welles, USA, 1946)

Initial bibliography:
- Marcia Landy, Cinematic Uses of the Past (Minneapolis, University of Minnesota Press, 1997)
- Aaron Kerner, Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films (London: Continuum, 2011)
ELCS0027 - Fascisms and Anti-Fascisms

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: No
Academic Year: 2018/19
Convenor: Dr Humberto Nunez-Faraco
Assessment: One three-hour desk examination (weighting 100%)

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

Methodology
All classes combine an initial 45-minute lecture (in the classical meaning of the word) followed by a group discussion. Group discussions are absolutely central to the dynamics of this module. Students must therefore prepare in advance the corresponding set texts for each week. Each seminar group will be required to write a summary of the topics that have been discussed and the conclusions that have been reached. The course tutor will return these with some feedback within a week.

Module texts


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


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


Musil, Robert, 'Ruminations of a Slow-witted Mind' (1933), in Precision and Soul, ed. and trans. by Burton Pike and David S. Luft (Chicago: The University of Chicago, 1990), pp. 214-34.


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

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ELCS0029(UG)/ELCS0086(PG) - Manufacturing Consent: Media and the Making of the Modern World

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Professor Lee Grieveson

Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: One essay of 2000 words (weighting 40%), one essay of 3000 words (weighting 60%)
PG Assessment: One 6,000 word essay (100%)

Module description
This module examines the history and political economy of mechanized mass media, beginning principally with cinema and exploring subsequent forms including radio, television, and the convergent media of the digital age. It examines state policies across different state systems (e.g. in liberal democratic states, in authoritarian states, or in the kinds of ideological state systems that proliferated across the twentieth century); the emergence of a corporate media system financed through advertising; the alternatives to that increasingly dominant system (e.g. public service broadcasting, or state control of media networks); and the (potentially) radical shifts of the digital age and the emergence of new forms of convergent and social media.

How have powerful institutions - such as states, or corporations - sought to use media? What policies have shaped how media functions? What roles have media played in the orchestration of modern forms of power? How has media been regulated and censored? What public spheres are framed and shaped by media? What alternatives to dominant media forms and systems have been established, and what can we learn from those texts and histories? The course will seek to explore these varied questions drawing on examples from across the globe and history. It will examine media texts and policies in the context in particular of histories of the global capitalist system from the late nineteenth century onwards.

The course examines media systems - including ownership, profit imperatives, state regulation and control - and the ideologies and government policies that sustain these arrangements. It takes a historical and comparative approach, examining the emergence of new forms of mechanized mass media from the late-nineteenth century onwards - up to contemporary forms of digital and social media - and the different media systems and policy frameworks that develop across the globe in the twentieth and twenty-first centuries. The course will examine also alternative forms of media and media policy, assessing in particular the possibilities presented by new forms of digital media and media networks. It does all this on the assumption that educating our students about the ways in which media has been shaped and deployed is essential to the urgent task to create new forms of global social, political, and economic justice. No meaningful transformation of a profoundly destructive and exploitative global political economic reality is possible without transforming our media systems. This class is offered as a small contribution to that urgent imperative.
ELCS0030(UG)/ELCS0061(PG) - Black Europe

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Dr Jeff Bowersox

Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

PG Assessment: One 6000 word essay (weighting 100%)
UG Assessment: One 5000 word research essay (weighting 100%)

Please note that students cannot take ELCS0030 alongside GERM0036.

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

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

In sum, the module will complicate the idea of a single black experience while also providing an appreciation for the economic, political, social, and cultural developments that have bound black communities. In so doing, we will come to understand the production and maintenance of a "diaspora" as a continual, complex, and contested process and, at the same time, open up new perspectives on what constitutes "European" history.

Primary Texts:
Weekly readings will be selected from a range of primary and secondary sources, including the following:
Les Back and John Solomos, *Theories of Race and Racism*
Wolfiram von Eschenbach, *Parzival*
W. E. B. Du Bois, *The Souls of Black Folk*
David Bindman and Henry Louis Gates Jr., *The Image of the Black in Western Art*
John D. Garrigus, *Slave Revolution in the Caribbean, 1789-1904*
Olaudah Equiano, *The Interesting Narrative*
David Northrup, *Crosscurrents in the Black Atlantic, 1770-1965*
Patrick Williams and Laura Chrisman, *Colonial Discourse and Post-colonial Theory*
Sidney J. Lemelle and Robin D. Gy Kelley, *Imagining Home*
Gina Dent, *Black Popular Culture*

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

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**ELCS0031 (UG)/ELCS0062 (PG) - From Futurism to Surrealism: European Avant-Gardes before and after the First World War**

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS
**PG Value:** 30 credits
**Level:** Final Year (Level 6) PG (Level 7)
**Total Learning Hours:** 150 (UG) / 300 (PG)
**Term:** Term 1
**Available to Affiliates:** No
**Academic Year:** 2018/19
**Tutor:** Dr Beatrice Sica

**Teaching Structure:**
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**UG Assessment:** One essay of 2000 words (weighting 35%), one essay of 3000 words (weighting 65%)
**PG Assessment:** One 6,000 word essay (1001%)
Module description
This module offers an introduction to the European historical avant-gardes, focusing on Italian Futurism and French Surrealism, and invites students to reflect upon the avant-garde in its theoretical, aesthetic, and political aspects. What is an avant-garde? What are manifestos? And what did Italian Futurism and French Surrealism aim to achieve? These are some of the questions that will be explored. The module examines literary and critical texts, manifestos, paintings, and music by various European intellectuals and artists, such as Filippo Tommaso Marinetti, Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, Gino Severini, Guillaume Apollinaire, André Breton, Louis Aragon, Giorgio de Chirico, Max Ernst, René Magritte.

Assigned readings:
Class 1:

- Luca Somigli, "What Do We Talk about When We Talk about Manifestoes?,” excerpt from "Introduction: The Artist in Modernity," in Legitimizing the Artist: Manifesto Writing and European Modernism 1885-1915, Toronto: University of Toronto Press, 2003, pp. 21-28

Please note: Readings for the following classes will be given once the module has started.

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ELCS0097- Audiovisual Translation: Theory and Practice

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 1
Available to Affiliates: No
Academic Year: 2018/19
Convenor: Alejandro Bolaños García-Escribano
Tutors: Dr Cécile Renaud and Professor Jorge Díaz-Cintas
Assessment: Translation project (400 words and commentary, 50%), one unseen two hour translation test (translation of 25 subtitles, 50%)
Pre-requisites: This module is only available to students who take Final-year level French or Spanish languages
Module Description:
This is an advanced-level module which exposes students to aspects of the academic study of audiovisual translation, with an emphasis on subtitling and revoicing. The core lectures discuss the main theoretical and technical parameters that condition the delivery of these two practices, paying special attention to the challenges encountered in the linguistic dimension and the impact that given
solutions have in the representation of the characters (e.g. orality, linguistic variation, humour and wordplay).

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

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

Preparatory reading


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ELCS0098(UG)- Cultural Translation and Postcolonial Theory

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Dr Azzedine Haddour
Teaching structure:
UG Assessment: One 3-hour written exam (100% weighting)

Module Description:
This course focuses on three case studies in which authors appropriate the work of other authors or artists as a means of aesthetic and political expression. In the first case, students will have occasion to study Césaire’s appropriation of Shakespeare’s *The Tempest* in *A Tempest*; in the second, Coetzee’s interpretation of Defoe’s *Robinson Crusoe* in *Foe*; in the third, Djebar’s adaptation of the painting of Delacroix *Women of Algiers*, as well as of Picasso’s thirteen paintings which have the same title, in her récit *Women of Algiers in Their Apartment*. This comparative
and interdisciplinary course engages with the cultural politics of citation, interpretation and translation of canonical texts. It aims to explore the ubiquitous presence of the institution of slavery and colonialism in literature. The course is designed to: i) address the issues of race, writing and cultural difference; ii) introduce students to postcolonial theory and iii) provide them with critical tools to analyze the relationship between power and representation.

This module will allow students to explore the relation between language and national and cultural borders, as writers embed questions of language in the very practice of their writing. Literary texts from a range of geographic, cultural and political contexts will be read alongside critical and theoretical debates at the intersection of several disciplinary perspectives: postcolonial studies, transnational studies, comparative literature, world literature and translation theory. The module aims to introduce students to postcolonial theory and provide them with critical tools to analyse the relationship between power and representation. By the end of the module, students will be conversant with key aspects of postcolonial theory, they will be able to engage critically with different cultural forms, and to relate them to their historical context. The module will help students improve their ability to think critically about the sources used in interdisciplinary research, and to integrate textual and visual sources in their research.

**Primary Texts:**
- John Maxwell, *Coetzee, Foe*
- Daniel Defoe, *Robinson Crusoe*
- William Shakespeare, *The Tempest*
- Aimé Césaire, *Une Tempête (A Tempest)*
- Eugène Delacroix, *Women of Algiers*
- Pablo Picasso, *Women of Algiers*
- Assia Djebar, *Women of Algiers in Their Apartment*

**Initial Secondary Bibliography:**
- Octave Mannoni, *Prospero and Caliban: The Psychology of Colonization*
- Edward Said, *Orientalism*
- Albert Memmi, *The Colonizer and the Colonized*
- Frantz Fanon, *Black Skin, White Masks*
- Frantz Fanon, *The Wretched of the Earth*

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**ELCS0099 - Dissertation**

**Value:** 30 UCL credits / 1.0 course units / 15 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 300  
**Term:** Full Year  
**Available to Affiliates:** No  
**Academic Year:** 2018/19  
**Convenor:** tbc (email selcs.undergraduate@ucl.ac.uk for information)
**Assessment:** One dissertation plan (10%) and one 10,000 words dissertation (90%).

**Module Description:**
This module provides students with the opportunity to pursue self-initiated, independent and in-depth research on their chosen topic. The dissertation allows students to demonstrate their ability to produce a substantial piece of written work, and enhances the skills required to do this: analysis and synthesis, clarity of thought, concision, organisation and project management. The topic of the research project must fall within the discipline range of SELCS. It may relate to the subject area of a module already taken but it must not significantly replicate arguments already produced elsewhere. The dissertation takes the shape of independent research under the guidance of a supervisor. The student and supervisor will have approximately three hours of contact over the course of the academic year to discuss the progress of the work. A dedicated Moodle site is available for consultation, containing guidance and relevant general materials (e.g. research methods, referencing and presentation guidance).

**Prerequisites and conditions:**
- This module is available to final-year students taking single honours programmes or joint honours students wishing to work on a project combining both sides of their programme (this module is not available to BA Comparative Literature, BA Comparative Literature with Year Abroad, BA Language and Culture and BA Scandinavian Studies students as they have their own dedicated dissertation modules).
- Joint honours students wishing to write a project on a topic relating to only one side of their programme are directed to ELCS0100: Independent Research Project.
- This module can be taken in any area for which appropriate supervision can be provided in the relevant teaching year and approval is therefore also subject to staff availability.
- Students must normally have obtained an average of 65% or above in their Year 2 modules before they will be permitted to pursue the option of a dissertation.
- Students accepted to take ELCS0099 are not permitted to take an additional final-year ELCS module.

**Approval:**
Students planning to take the dissertation module are required to submit a formal written proposal which must be considered by the SELCS Independent Research Project / Dissertation Panel for approval. Students can download the [proposal form](mailto:selcs.undergraduate@ucl.ac.uk) and email it to the ELCS Coordinator [selcs.undergraduate@ucl.ac.uk](mailto:selcs.undergraduate@ucl.ac.uk).

**Preparatory reading:**
Preparatory reading and further guidance will be available via Moodle.

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**ELCS0100 - Independent Research Project**
**Value:** 15 UCL credits / 0.5 course units / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Full Year  
**Available to Affiliates:** No  
**Academic Year:** 2018/19  
**Convenor:** tbc (email selcs.undergraduate@ucl.ac.uk for information)

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

**Module Description:**

This module provides students with the opportunity to pursue self-initiated, independent and in-depth research on their chosen topic. The independent research project allows students to demonstrate their ability to produce a substantial piece of written work, and enhances the skills required to do this: analysis and synthesis, clarity of thought, concision, organisation and project management. The topic of the research project must fall within the discipline range of SELCS. It may relate to the subject area of a module already taken but it must not significantly replicate arguments already produced elsewhere.  
The project is a piece of independent research, under the guidance of a supervisor. Students and their supervisor will have approximately two hours of contact over the course of the academic year to discuss the progress of the work. Guidance and relevant general materials (e.g. research methods, referencing and presentation guidance) is available on Moodle.

**Prerequisites and conditions:**
- This module is available to final-year students taking single or joint honours programmes in SELCS.
- This module can be taken in any area for which appropriate supervision can be provided in the relevant teaching year and approval is therefore also subject to staff availability.
- Students must normally have obtained an average of 65% or above in their Year 2 modules before they will be permitted to pursue the option of the Independent Research Project.
- Students accepted to ELCS0100 can take an additional ELCS Final Year module if they wish, apart from ELCS0099.

**Approval:**
Students planning to take the Independent Research Project are required to submit a formal written proposal which must be considered by the SELCS Independent Research Project / Dissertation Panel for approval. Students can download the proposal form (Word) and email it to the ELCS Coordinator (selcs.undergraduate@ucl.ac.uk).

**Primary reading:**
Preparatory reading and guidance is available via Moodle.
FRENCH

FREN0068 - Use of French 3
Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Full year
Available to Affiliates: Yes, subject to space.
Available to: non-specialist students from outside the department who pass a language test set by the French Department.
Academic Year: 2018/19
Convenor: Ms Marie Fournier
Tutor: Various
Assessment: one unseen three-hour written exam (100%). Satisfactory completion of the coursework is normally a prerequisite for examination entry.
Module Description:
This final-year module is compulsory for single-subject, Modern Languages and Modern Language Plus students and optional for ESPS and History with a European Language students. Three skills are focused on: résumé in French of a passage of discursive French; translation from English into French (literary); translation from French into English (non-literary). The module is taught in French.

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

All the course materials will be provided on Moodle.

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FREN0003 - French Oral 3
Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (level 6)
Total Learning Hours: 150
Term/s: Full year
Available to Affiliates: Yes, subject to space.
Available to: non-specialist students from outside the department who pass a language test set by the French Department. Francophone students may take FREN0019 (French Essay) instead of this module.
Academic Year: 2018/19
Convenor: Ms Marie Fournier
Tutor: Various
Assessment: one twenty-five minute oral examination (100%). Satisfactory completion of the coursework is normally a prerequisite for examination entry. In the examination, which reflects the module content, students will be required to give a summary of a text in French (which they will receive a few days before the examination) and answer questions showing an analytical response to this text. They are also required to give a presentation on and discuss a topic of their own choice (the topic must not overlap with material on which students have been or will be examined in other parts of their module).

Module Description:
This final-year core module aims to encourage fluency in responsive and discursive forms.

All the course materials will be provided on Moodle.

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FREN0019 - French Essay

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Full year
Available to Affiliates: No
Available to: this module is compulsory for French Single Honours students; it is also available to francophone students who wish to take it instead of FREN0003 (French Oral 3).
Academic Year: 2018/19
Tutor: Ms Marie Fournier
Assessment: one unseen three-hour written examination (100%). Satisfactory completion of the coursework is normally a prerequisite for examination entry.
Module Description:
This final-year module is compulsory for single-subject students. It aims to train them to produce written French at the appropriate discursive level, and to develop the skills of building and developing an argument in French. The module is taught in French.

All the course materials will be provided on Moodle.

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FREN0001 - Advanced Translation

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 1 and Term 2
Available to Affiliates: No
Available to: Compulsory for single-subject students. This module is also available to francophone Modern Language, Modern Language Plus and ESPS students who wish to take this instead of FREN0003 - French Oral 3.
Academic Year: 2018/19
Tutor: Dr Jennifer Rushworth
Assessment: one unseen three-hour written exam (100%). Satisfactory completion of the coursework is normally a prerequisite for examination entry.
Module Description:
This module is concerned with the translation from French into English of literary texts, both in poetry and in prose. The aim is to provide students with the techniques required for this challenging form of translation and to give them the opportunity, on a weekly basis, to apply those techniques to a range of literary texts. To this end, students will make translations of prose passages and of short lyric and prose poems; they will also write extended 'translation commentaries' that focus on those aspects that were most problematic and/or interesting for the translator.

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FREN0023 - The Haitian Novel, 1944-2004

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Professor Andrew Leak
Assessment: 2 assessed 3,000 word essays (100%)
Module Description:
These five twentieth-century Haitian novels, spanning six decades, are amongst the finest to have been produced by writers originating in that country. Beyond the 'standard' themes of the modern Haitian novel (violence, fear, betrayal, social exclusion, ecological disaster, political manipulation and, of course, Vodou) the novels have at least two other things in common: i) they are informed by an exilic sensibility (all five writers were either forcefully exiled from their homeland or, in the case of Dalembert, chose exile); ii) they are all marked by the shadow of authoritarianism or outright dictatorship. All five novels aspire, in some way, to the condition of historical testimony -- in a country where the shadows of the past still
stalk the streets, they are, unfortunately, as relevant today as when they were written.

**Preparatory Reading:**
You should try to read either or both of the texts below before commencing the course:

David Nicholls, *From Dessalines to Duvalier*, Macmillan Caribbean, 1979

**Set Texts:**
- Jacques Roumain, *Gouverneurs de la rosée* (Le Temps des Cerises) 1944
- Marie Vieux Chauvet, *Amour, Colère, Folie* (Zellige) 1968
- René Depestre, *Le Mât de Cocagne*, (Folio) 1979
- Louis-Philippe Dalembert, *L'Autre face de la mer* (Le Serpent à Plumes) 1998
- Dany Laferrière, *Pays sans chapeau* (Le Serpent à Plumes) 1996

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**FREN0031 (UG) FREN0056 (PG) - Legendary Histories (Medieval French Literature)**

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Final Year (Level 6) PG (Level 7)  
**Total Learning Hours:** 150 (UG) / 300 (PG)  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Available to:** Final Year BA students and MA students.  
**Academic Year:** 2018/19  
**Tutor:** Dr Jane Gilbert  
**Teaching Structure:**  
All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.  
**UG assessment:** one 3,000-word essay (50%) and one unseen 90-minute written examination (50%).  
**PG assessment:** one 6,000-word essay (100%)  
**Module Description:**  
According to H. E. Bates’s famous dictum, ‘The past is another country - they do things differently there’. In this module, we shall look at how our medieval past presented its past, and particularly at the ways in which - like us, but differently from us - medieval people interwove history with legend. We shall read works in which the inhabitants of the past appear almost superhuman - and are sometimes literally inhuman - in their greatness and terror. ‘We’ the readers may consider ourselves heirs to this greatness, or well rid of this terror, or both. Moreover, all the texts that we shall study have been extremely significant in the construction of European identities both national and international. We shall investigate some of the uses made of these texts by medieval writers, readers and patrons, looking at their
subversive potential as well as their propaganda value. In each case, legend inserts an uncanny quality into the histories that contemporaries construct around themselves.

Robert de Boron's Merlin is a short prose romance, the centre of a trilogy tracing the story of the Holy Grail and of Arthur's dominion, thus entwining the history of Britain with the cosmic Christian story. At its heart is the half-demon Merlin, a figure from Celtic myth with a mysterious ability to shapeshift and to know all events past, present and future. Merlin and the Grail rapidly went on to become central yet troubling figures within European historiography, and retain some of that status even today.

Although modern Europe may consider its birthplace to be Ancient Greece, medieval people thought that Europeans represented a Trojan diaspora. Every country had its own descent myth, inspired ultimately by Virgil's Aeneid, and considered its chief city a 'New Troy'. We shall read extracts from the mighty verse romance known as the Roman de Troie. The Troie presents the public and private upheaval of the Trojan War, including the fall of Troy and foundation of Western Europe on the one hand, and the many private tragedies on the other: Paris and Helen, Troilus and Criseyde, Achilles and Polyxena, and so on. A prequel to Virgil, the Troie details what for medieval people was the mother, pattern and explanation of all subsequent European and world wars.

Finally, the verse Roman d'Alexandre follows the fortunes of the man who conquered the whole of the known world - including many parts known only by hearsay and, frankly, unlikely. In this romance Alexander also flies, takes a trip in a submarine, and visits 'the marvels of the Orient'. Alexander was the exemplary medieval king: brave, generous and learned. He was an inspiration to would-be conquerors. Equally importantly, his biography presented medieval readers with natural and artificial marvels, offering them powerful experiences of exoticism and alterity that could not be subdued. The Alexandre presents the history of humanity and of the empire of the world as unChristian and alien. We shall read most of the Alexandre (minus the 'Fuerre de Gadres' episode), thus bringing it down to manageable length.

Preparatory Reading and Set Texts:
- NB: This edition is expensive and although you will need to quote from it in your work, you may consult it in libraries. It is acceptable to buy instead the following modern French translation (but please remember that it is a translation, exactly on a par with the English translation below).
Further preparatory reading is available on request, however students' main task is to familiarise themselves with the set texts.

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FREN0026 - Jean-Paul Sartre: Novels and other Writings

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Professor Andrew Leak
Assessment: One 3-hour desk exam (weighting 100%).
Module Description:
This module focuses on what is sometimes called the 'early Sartre': the period from the publication of Sartre's first novel to the end of World War Two - the moment at which 'existentialism' took off as the dominant intellectual vogue of the post-war period. The module includes two novels, a book of short stories, a play and a text written to 'explain' existentialism to the general public. Students following the module will, by the end of it, be thoroughly conversant with one of the most significant intellectual movements of the twentieth century, and with its manifestations in a range of literary genres and forms.

Preparatory Reading and Set Texts:
- La nausée (Folio)
- Le mur (Folio)
- Les mouches (Folio)
- L'existentialisme est un humanisme (Folio essais)
- L'âge de raison (Folio)

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FREN0033 - Oriental Encounters: French Travel Narratives in the Early Modern and Modern Periods

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: TBC (contact Dr Kevin Inston for enquiries)
Teaching structure: Seminars
**Assessment:** 1 assessed essay of 3000 words (50%) and a two-hour desk examination (50%).

**Module Description:**
This course explores the tradition of the Voyage to the Orient (17thC-19thC). The study of cultural encounters has emerged in recent years as a privileged field for re-thinking fundamental questions about problems of perception, human subjectivity and identity. Starting with French early-modern explorations of India, we will examine issues of gender, sexuality and religious beliefs and practices intersected with perceptions of the exotic East. We will then read extracts from Raynal's Histoires des Deux Indes; Pierre Loti’s account of Egypt; and Flaubert’s Voyage en Orient, thus exploring the means and modes of European colonisation, while testing the limits of an orientalist discourse. We will end with a critical reading of the opening chapter of Claude Levi-Strauss' Tristes Tropiques, ominously entitled 'La fin des voyages'.

Travel writing has been a growing area in recent scholarship. This module will also offer the opportunity to explore key notions and theories: Orientalism, cultural relativism and cultural pluralism, historicism and post/colonialism, while focusing on the experience of the traveller without ruling out or oversimplifying the process of 'knowing the other'.

**Preparatory Reading and Set Texts:**
- Abbé Raynal, Histoire des deux Indes (accessible online on Gallica for the original edition; selected extracts will be provided on Moodle).
- Gustave Flaubert, Voyage en Orient. Folio Classique. Also partially accessible online.

**Initial Secondary Bibliography:**
Claude Lévi-Strauss, 'La fin des voyages', in Tristes Tropiques. Presses Pocket. (Digitised and available on Moodle via the Reading List link)
FREN0034 - Realism: Looking Awry in Nineteenth-Century France

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Jann Matlock
Assessment: two assessed 3,000 word essays (50% each)

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

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

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

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

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

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FREN0039 - Gender, Race and Sexuality

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Azzedine Haddour  
**Assessment:** two assessed 3,000 word essays (100%).  
**Term 1 Affiliates Assessment:** 500 essay plan and 3,000-word essay.  
**Module Description:**  
In this module, we shall examine the representation of women in Orientalist paintings by Gérôme and Delacroix, in the 'erotic' post cards compiled by Malek Alloula in *Le Harem colonial*, in literary texts by André Gide, Albert Camus and Assia Djebar, in the filmic narrative of Pontecorvo, as well as in the theoretical and critical works of Frantz Fanon. By focusing on these visual and textual narratives the aim of this option is to probe and problematise the intersections of gender, race and sexuality.

**Preparatory Reading and Set Texts:**  
• André Gide, *L’immoraliste*.  
• Albert Camus, *L’Étranger*.  
• Albert Camus, ‘La Femme adulte’.  
• M. Alloula, *Le Harem colonial*.  
• Pontecorvo, *La Bataille d’Alger*.  
• Djebar, *Femmes d’Alger dans leur appartement*.  
**Supplementary reading:**  
• Fanon, *Peau noire, masques blancs*.  
• Fanon, *L’An cinq de la révolution algérienne*.  
• Bourdieu, *Sociologie de l’Algérie*.

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**FREN0040 - The Swiss New Wave**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Roland-François Lack  
**Assessment:** two assessed 3,000 word essays (50% each).  
**Term 1 Affiliates Assessment:** 500 essay plan and 3,000-word essay.  

**Module Description:** This module will provide an introduction to filmmaking in French-speaking Switzerland by concentrating on important works by Michel Soutter and Alain Tanner from the moment of the Swiss New Wave (1966-72), viewed in relation to later work from the ’70s by these and other Swiss filmmakers (Claude Goretta, Patricia Moraz, Yves Yersin and Jean-Luc Godard). Alongside considerations of form, we shall focus on recurrent thematic preoccupations in these films, including the city/country opposition, the idea of Swissness and questions of gender representation.

**Preparatory Reading and Set Texts:**

**Primary films:**
- Michel Soutter: *La Lune entre les dents* (1967); *Haschich* (1968); *La Pomme* (1969)  
- Claude Goretta: *L’Invitation* (1973)  
- Patricia Moraz: *Les Indiens sont encore loin* (1977)  
- Yves Yersin: *Les petites fugues* (1979)  
- Jean-Luc Godard *Sauve qui peut (la vie)* (1980)

Secondary reading and viewing matter will be recommended at a later date.

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**FREN0042 - Reading Tintin**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Marie Fournier  
**Assessment:** one 3000-word essay (50%) and one two-hour desk examination (50%).  
**Term 1 Affiliates Assessment:** 500 essay plan and 3,000-word essay.  

**Module Description:**
The module introduces students - with no necessary prior knowledge of the genre - to the study of the *bande dessinée* form, through the close study of six works in the Tintin collection of Belgian author Hergé (Georges Prosper Rémi). Readings of Hergé's texts will be undertaken from a variety of critical perspectives: historical, post/colonial, narratological. Students will become familiar not only with the primary texts but also with relevant secondary materials dealing with the graphic quality of the texts and the modes of articulation of text and image.

This course is taught (mainly) in French; the assessed essays and desk examination can be written in French or in English.

**Preparatory Reading and Set Texts:**
- *Tintin au Congo*, 1946
- *Le Lotus Bleu*, 1946
- *Le Crabe aux pinces d'or*, 1943
- *Le Trésor de Rackham Le Rouge*, 1944
- *Le Temple du soleil*, 1949
- *Tintin au Tibet*, 1960

**Initial secondary reading:**
- Groensteen, Thierry, *La bande dessinée, mode d'emploi* (Impressions Nouvelles, 2007)
- Miller, Ann, *Reading Bande dessinée* (Intellect ltd, 2008), chapitres 5 et 6
- Peeters, Benoît, *Lire la bande dessinée* (Flammarion, 1990)
- Sadoul, Numa, *Entretiens avec Hergé* (Casterman 1983)

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**FREN0044 The Front National and Far Right Politics in France**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 2

**Tutor:** Professor Philippe Marlière  
**Assessment:** 2 assessed essays (50% each) of 3000 words each  

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

This is an option which is suited to students who wish to deepen their knowledge of French politics and engage with French political science literature.

Preparatory Reading:

FREN0045 (UG) FREN0054 (PG) -
Discourses of Equality

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Available to: Final Year BA students and MA students.
Academic Year: 2018/19
Tutor: Dr Kevin Inston
Teaching Structure:
All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.
UG Assessment: 2 assessed essays (50% each) of 3000 words each
Term 1 Affiliates Assessment: 500 essay plan and 3,000-word essay.
PG Assessment: 1 assessed essays of 6000 words
Module Description:
The question of how we define equality, who counts as equal or whether a society can be completely egalitarian in its organisation preoccupies democratic politics and political theory. Does equality imply totally identical levels of material wealth and chances? Or does it entail the equal right to cultural or social differences? Are freedom and equality compatible? How do individuals considered unequal demand equality without simply inverting hierarchical relations or replicating them by granting
others the authority to decide if they count as equal or not? This module will explore these questions through a range of philosophical, anthropological and political writings. We begin with Rousseau's *Discours de l'inégalité* which refutes any natural or divine foundation for social inequalities and affirms universal freedom and equality as the most legitimate basis for social organisation. That refutation underlies Abbé Sieyès's influential revolutionary pamphlet that calls for equal political representation in government for all orders in French society. We shall then explore the anti-colonial writings of the anthropologist Michel Leiris and Simone de Beauvoir's foundational feminist essay *Le Deuxième Sexe*. The module closes by looking at Jacques Rancière's recent and original theory of active equality: equality is not something that is distributed or ensured by social institutions but is always declared and demonstrated by those who are not counted as equal by their communities.

**Preparatory Reading and Set Texts:**
- Emmanuel Sieyès, ‘Essai sur les privilèges’ (to be provided) and *Qu’est-ce que le tiers état?* (Paris: Flammarion, 2009)

*Photocopies to be provided by tutor.*

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**FREN0048 (UG) / FREN0077 (PG) - Topics in Modern French History: À la guerre comme à la guerre: France and the First World War**

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Final Year (Level 6) (UG) / (Level 7) PG  
**Total Learning Hours:** 150 UG / 300 PG  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr James Connolly  
**Teaching Structure:**  
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars per term, plus ten weekly one-hour sessions per term focused on listening; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.  
**UG Assessment:** 2 x assessed essays (3000 words each, 50% each)  
**Term 1 Affiliates Assessment:** 500 essay plan and 3,000-word essay.  
**PG Assessment:** 1 6,000 word essay (100%)  

**Module Description:**
From 1914 to 1918, France was the main battleground of the bloodiest conflict the world had seen. Trenches carved through the nation's soil, shells pock-marked the desolate landscape that once housed bustling villages, and shrapnel and gunfire tore through human flesh. Elsewhere, women and men toiled the land or sweated in factories in the name of national defence, children played with toys explicitly referencing the conflict, colonial populations were mobilised for the war effort, and civilians trapped behind the trenches struggled to survive. This course aims to examine the most important facets of this multi-faceted experience, explored from a predominantly socio-cultural perspective, whilst also integrating political, economic, and military developments. It engages with a series of interconnected themes and concepts throughout, including: national identity and solidarity, the boundary between military and civilian spheres, contemporary representations and understandings of the war, inter-French conflict, mobilisation, violence, and trauma. By the end of the course, students will demonstrate an in-depth, nuanced understanding of France's four years of conflict, their impact on French society and culture, and their place in modern French history. They will also be able to explain and analyse key historiographical developments and controversies regarding this period, and will have honed their analytical skills via engagement with a variety of published and unpublished primary sources, including newsreels, posters, poems, drawings, diary entries, and songs. Finally, they will be able to articulate, verbally and in writing, convincing historical arguments regarding the period, based on both primary and secondary sources.

General bibliography


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FREN0075 (UG)/(PG) FREN - Writing Composers: The Fiction of Music in the Long Nineteenth Century

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Final Year (Level 6) PG (Level 7)  
**Total Learning Hours:** 150  
**Term:** Term 2  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Jennifer Rushworth  

**UG Assessment:** 1 x concert programme in French (1500 words) and commentary in English (40%) and 1 x assessed essay (3000 words), (60%)  
**PG Assessment:** 1 assessed essays of 6000 words  

**Module Description:**

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

The module is divided into three parts. The first part will investigate the sub-genre of composer biographies, focusing on texts by Stendhal (1783-1842) and Romain Rolland (1866-1944). The nineteenth century has been called 'a century of biography', and these texts will encourage reflections on the myths surrounding composers and their music in this period. In the second part, we will look for comparison at how musicians write about music, by considering some of the writings of two quite literary composers: Hector Berlioz (1803-69) and Claude Debussy (1862-1918). Here we will explore in particular whether composers write about music differently to writers, as well as the literary inspiration of the music of this pair. In the third part, we will turn to Honoré de Balzac (1799-1850), George Sand (1804-76), and Marcel Proust (1871-1922), asking: how is music represented by these authors? What role do composers and performers, both real and imaginary, play in their works?
This module will give students insight into French musical culture of the long nineteenth century and encourage them to reflect on wider issues surrounding musico-literary relations. Students will also have the opportunity to design a concert programme in French, enabling them to try their hand at writing about music in French, inspired by their readings. Each week there will be suggested listening to complement the readings.

Module Overview:

Week 1: introductions

Weeks 2-3: composer biographies (Stendhal, Rolland)

Weeks 4-5: music criticism and reviews (Berlioz, Debussy, programme notes)

Weeks 6-7: short stories (Balzac, Berlioz)

Weeks 8-9: novels (Sand, Proust)

Week 10: conclusions

Set Texts:

Stendhal, *Vies de Haydn, de Mozart et de Métastase* ed. by Daniel Müller (Paris: Champion, 1914), with preface by Romain Rolland, pp. vii-liv, available online at [http://gallica.bnf.fr/ark:/12148/bpt6k97389050](http://gallica.bnf.fr/ark:/12148/bpt6k97389050)

Rolland, Romain, *Vie de Beethoven*: 1914 edn available online [https://archive.org/details/viedebeethoven00roll](https://archive.org/details/viedebeethoven00roll)

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


Proust, Marcel, *Un Amour de Swann*

Sand, George, Adriani: 1867 edn available online [http://gallica.bnf.fr/ark:/12148/bpt6k56127957](http://gallica.bnf.fr/ark:/12148/bpt6k56127957)

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FREN0020 / FREN0021 - French: Translation into English (Affiliates only)
Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term:
FREN0020 - Term 1 (French: Translation into English 1)
FREN0021 - Term 2 (French: Translation into English 2)
Available to Affiliates: Yes
Available to: The module is designed primarily for SELCS affiliate students but other students, including other affiliates from ART or other faculties, may be allowed on the module subject to availability of places and approval from the students' home departments. The areas covered in term 1 will not overlap with those of term 2.
Academic Year: 2018/19
Tutor: Dr Thibaut Raboin

Assessment: 3 x coursework translations, all counting towards the final mark (2 translations at 30% each, 1 translation at 40% each)
Module Description: The module involves the translation of non-literary text from French into English. Broad areas that will be covered:

Term 1 (FREN0020):

- **Journalistic** (e.g. features, reportage (incl. headlines), faits divers, small-ads, horoscopes, sports reporting etc.)
- **Technical** ('New Scientist' type popular science, manuals and various 'modes d'emploi', catalogues and specifications)
- **Consumer-oriented** (this overlaps with all of the above: e.g. promotion masquerading as travel-writing, the performance specs of cars, electrical goods, advertisements of all kinds etc. etc.)

Term 2 (FREN0021):

- **Academic Writing** (articles, monographs, abstracts, 'pitches to publishers', research projects outlines)
- **Political Discourse** (posters, banners, speeches etc.)
- **Cultural Journalism** (book and film reviews etc.)

GERMAN

GERM0062 (UG) GERM0050 (PG) -
Advanced German Translation

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) / PG (Level 7)
Module Description:
This is an advanced final year / MA language module in translation from and into German. It enhances understanding of idiom, style and register, and develops advanced language mediation skills.

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GERM0020 (UG) GERM0051 (PG)- Discussion and Essay in German

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) MA (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Full year
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Various (convener: Dr Geraldine Horan)
Teaching structure:
Weekly two hour seminars in Terms 1 and 2. This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.
UG assessment: one unseen three-hour written examination (30%); one thirty minute oral examination (30%); two 1,000 word essays (25%); and one oral presentation (15%),
PG assessment: one unseen three-hour written examination (30%); one twenty-five-minutes oral examination (30%); two 1,000-words essays (25%); and one oral presentation (15%).
Module Description:
This is an advanced final year / MA German language module which combines intensive language work (reading, writing, listening, speaking) with the discussion of complex topics ranging from "Erinnerung" to "Identität". The module focuses on
German essay writing on an academic level as well as the oral discussion and presentation of the topics dealt with in class.

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GERM0021 (UG) GERM0043 (PG) - Parzival

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Final Year (Level 6) / MA (Level 7)  
**Total Learning Hours:** 150 (UG) / 300 (PG)  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Available to:** Final Year BA students and MA students  
**Academic Year:** 2018/19  
**Tutor:** Dr Sebastian Coxon  
**Teaching Structure:**  
All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.  
**UG Assessment:** one assessed 2,500 word essay (50%); and one unseen two-hour examination (50%)  
**For Term 1 only Affiliates:** 1 x essay (4000 words, 100%)  
**PG Assessment:** one assessed 6,000 word essay (100%)  
**Module Description:**  
Wolfram von Eschenbach is acknowledged to be one of the greatest poets of the German Middle Ages, perhaps the greatest, and as a narrative writer he can stand comparison with Chrétien de Troyes, Dante and Chaucer. Parzival, an adaptation of Chrétien's Arthurian and Grail romance Le Conte du Graal, is a work of astonishing depth and complexity which is further distinguished by a forceful and interventionist narrator-figure who engages in lively debate with his subject matter and above all with his readers (or listeners).

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

**Set Text:**  

**Preparatory Reading:**  
GERM0026 / GERM004 Austrian Literature 1890-1938: from Empire to Republic (Austrian Literature I)

UG Value (GERM0026): 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value (GERM0004): 30 credits
Level: Final Year (Level 6) / MA (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Available to: Final Year BA students and MA students.
Academic Year: 2018/19
Tutor: Dr Judith Beniston
Teaching structure:
All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG assessment: one assessed 2,500 word essay (50%); and one unseen two-hour written examination (50%).
For Term 1 only Affiliates: 1 x essay (4000 words, 100%)
PG assessment: one assessed 6000 word essay (100%)

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

Preparatory reading and set texts:
• Arthur Schnitzler, *Anatol* (Reclam).
• Arthur Schnitzler, *Fräulein Else* (Reclam or Fischer)
• Robert Musil, *Die Verwirrungen des Zöglings Törleß* (Rowohlt or Reclam).
• Hugo von Hofmannsthal, *Der Schwierige* (Reclam or Fischer).
• Ödön von Horváth, *Geschichten aus dem Wiener Wald* (Suhrkamp or Reclam).
• Joseph Roth, *Radetzkymarsch* (dtv or Reclam).

Electronic versions of these texts are available.
GERM0028 - Grimmelshausen: German Fiction and German History

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes, subject to space.
Available to: Final Year students
Academic Year: 2018/19
Tutor: Dr Sebastian Coxon

Teaching structure: One two-hour seminar per week in Term II.
Assessment: 1 assessed essay (50%); 1 two-hour exam (50%)

Module Description:
Grimmelshausen effectively launched the picaresque novel as a literary form in Germany in the seventeenth century. His main works, which were written as a cycle (the so-called 'Simplicianische Schriften'), are masterpieces of satire and gross comedy. Simplicissimus (1668-1669) and Courasche (1670) are fictional autobiographies chiefly set in the Germany of the Thirty Years War. In telling their often bawdy and obscene stories the first-person narrators of these works explore the impact of war and social conditioning on their lives and the lives of their contemporaries. Springinsfeld (1670) tells the story of a character who features both in Simplicissimus and in Courasche, and Simplicissimus and Courasche feature in turn as characters in Springinsfeld's narrative, so that the two later novels expand and comment on Simplicissimus to produce one of the most fascinating and dynamic fictional worlds that German literature has to offer. The Simplician cycle is concluded with two further novels, Parts I and II of Das wunderbarliche Vogelnest (1672; 1675), which constitute further experiments in narrative voice and literary comedy.

In addition to examining the problem of the relationship between fiction and history, the module will aim to introduce students to a variety of approaches towards the analysis of pre-modern narrative. The emphasis throughout will be on close reading of the text(s) and students will be expected to develop a good knowledge of the Simplician cycle as a whole.

Preparatory Reading and Set Texts:
· Grimmelshausen: Der abenteuerliche Simplicissimus, ed. by Volker Meid, Stuttgart 1996 etc (Reclam 761)
· Grimmelshausen: Courasche, ed. by Klaus Haberkamm and Günther Weydt, Stuttgart 2001 etc (Stuttgart: Reclam 7998)
· Grimmelshausen: Springinsfeld, ed. by Klaus Haberkamm and Günther Weydt, Stuttgart 1976 etc (Reclam 9814)
· Hans Jacob Christoffel von Grimmelshausen: Simplicissimus Teutsch, ed. by Dieter Breuer, Frankfurt 2005 (Grimmelshausen Werke I:1)
GERM0029 (UG) GERM0049 - Language, Power and Ideology

PG Value: 30 credits
UG Value: 15 credits / 0.5 course units
Level: Final Year (Level 6) / MA (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Available to: Final Year BA students and MA students.
Academic Year: 2018/19
Tutor: Dr Geraldine Horan

Teaching Structure:
All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

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

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

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

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

- language and fascism; right-wing extremism;
- language and communism;
- language and gender;
- and the language of media/advertising.

Preparatory Reading and Set Texts:
General introduction


Konrad Ehlich (ed.), *Sprache im Faschismus* (Frankfurt / Main, Suhrkamp, 1989).


Luise F. Pusch, *Das Deutsche als Männersprache. Aufsätze und Glossen zur feministischen Linguistik* (Frankfurt / Main, Suhrkamp, 1984).


Senta Trömel-Plötz, *Frauensprache: Sprache der Veränderung* (Frankfurt / Main, Fischer, 1982).
GERM0031 (UG) / GERM0048 (PG) - Reading Modern Novels: An Introduction to Contemporary Literary Theory

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) / PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Reinier van Straten

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

Assessment:
UG: one assessed 2,500 word essay (50%); and one unseen two-hour written examination (50%). **
For Term 1 only Affiliates: 1 x essay (4000 words, 100%)
PG: one assessed 6,000 word essay (100%).

Module Description:
This module looks at three major twentieth-century novels in detail. All three books explore the problem of interpretation and raise questions about how reality can be understood and represented. In each novel the narrative technique is a crucial tool for undermining the reader’s expectations, both in relation to specific historical events and in relation to the process of textual interpretation itself. The books challenge our desire for clarity and explanation in an era when the category of truth has been profoundly relativized.

Preparatory Reading and Set Texts:
Please buy and read the following three set texts before the autumn term begins:


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

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GERM0034 (UG) / GERM0055 (PG) - German Literature and Psychology

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Available to: Final Year BA students and MA students.
Academic Year: 2018/19
Tutor: Dr Martin Liebscher

Teaching Structure:
All students attend ten two-hour seminars. MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: two assessed 2500 word essays (50% each)
PG Assessment: One 6,000-word essay (100%)

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

Preparatory texts:

Set texts:
- Leopold von Sacher-Masoch, Venus im Pelz
- Wilhelm Jensen, Gradiva
- Alfred Kubin, Die andere Seite
- Arthur Schnitzler, Traumnovelle
- Stefan Zweig, Verwirrung der Gefuehle
- Herman Hesse, Der Steppenwolf
- Hans Henny Jahnn, Medea

MA module in addition:
- Ernst Barlach, Der tote Tag
- Gustav Meyrink, Der Golem
GERM0035 (UG) GERM0056 (PG) - Imperial Germany

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Jeff Bowersox
Assessment: one assessed 5,000-word essay (100%)
For Term 1 only Affiliates: 1 x essay (4000 words, 100%)
PG Assessment: one assessed 6,000 word essay (100%)
Module description:
This module surveys German history during the Imperial era, 1871-1918. Drawing on a wide range of source material we will consider a variety of topics, including nationalism, nation-building and ideas of "Germanness" around the world; democracy and authoritarianism; industrialization and urbanization; changing gender roles and social structures; mass politics and mass culture; and empire at home and overseas. In the process, we will address major questions of modern German history: Did Germany follow a "special path" to the Nazi era? Was Germany a crisis-ridden society, or was it capable of reform? How did radical changes around the globe affect Germans? What were the causes the Great War and what were its consequences for Germany?

Preparatory reading and set texts:


Jefferies, Matthew. Contesting the German Empire, 1871-1918 Malden, 2008.


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GERM0036 (UG) / GERM0057 (PG) - Black Germany

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) /300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Note: Students taking this module cannot take ELCS0030
Academic Year: 2018/19
Tutor: Dr Jeff Bowersox
Teaching Structure:
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars taught in English consisting of lectures, class discussions, and student presentations. MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject. Moodle to be used as a repository for reading materials as well as for preparatory assignments, and MyPortfolio to be used as a platform for building a website. Students will also engage in three webchats with students at the Universities of Michigan and Missouri to discuss course material and themes.

UG Assessment: One web research project, 5,000 words (100%)
PG Assessment: One 6,000-word essay (100%)
Module description: This module examines the development of an African diaspora in Germany from the Renaissance to the present-day, with emphasis on the dramatic shifts in regimes of the past 200 years. Along with surveying contexts in which Africans and their descendants came to German-speaking lands, we will consider
the diverse ways in which they have shaped and been shaped by a society that
variously tolerated, rejected, or accepted them on specific terms. By paying due
attention to transnational contexts, the module will complicate ideas of a single black
experience as well as a monolithic and consistent idea of "Germanness."

**Preparatory texts and set reading:**
Bechhaus-Gerst and Klein-Arendt (eds.), *Die (koloniale) Begegnung. AfrikanerInnen
Bindman and Gates (eds.), *The Image of the Black in Western Art*, 5 vols. (2010-
2014).
Campt, Other Germans: *Black Germans and the Politics of Race, Gender, and
Memory in the Third Reich* (2005).
Diedrichs and Heinrichs (eds.), *From Black to Schwarz: Cultural Crossovers
between African America and Germany* (2011).
El-Tayeb, *Schwarze Deutsche. Der Diskurs um "Rasse" und nationale Identität
Göttsche, *Remembering Africa: The Rediscovery of Colonialism in Contemporary
German Literature* (2013).
Grimm and Hermand (eds.), *Blacks and German Culture* (1986).
Höpp (ed.), *Fremde Erfahrungen. Asiaten und Afrikaner in Deutschland, Österreich
Hondius, *Blackness in Western Europe: Racial Patterns of Paternalism and
Exclusion* (2014).
Honeck, et al. (eds.), *Germany and the Black Diaspora: Points of Contact, 1250-
Martin, *Schwarze Teufel, edle Mohren. Afrikaner in Geschichte und Bewußtsein
Mazon and Steingröver (eds.), *Not So Plain as Black and White: Afro-German
Opitz, et al. (eds.), *Afro-deutsche Frauen auf der Spur ihrener
Geschichte* (1986).
Paul, *Kulturkontakt und Racial Presences: Afroamerikaner und die deutsche
Pieterse, *White on Black: Images of Africa and Blacks in Western Popular
Rosenhaft and Aitken (eds.), *Africa in Europe: Studies in Transnational Practice in
the Long Twentieth Century* (2013).
Rosenhaft and Aitken, *Black Germany: The Making and Unmaking of a Diaspora
GERM0038 (UG) GERM0059 (PG) - Empathy

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) / PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Annie Ring

Teaching Structure:
This module is available to Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject. Moodle is used as a repository for reading materials. Students are strongly encouraged to watch all films in advance of the module rather than waiting to watch them until the week in which they will be discussed. This approach allows for discussion of the whole corpus of the module from the first session on and it helps students avoid problems accessing the library's single copy of each film.

Formative assessment: formatively-assessed presentations followed by attendance of at least one office hour in the term, at which students will receive feedback on their presentation and on a bullet point essay plan.

UG Assessment: One 5,000-word essay (100%).
PG Assessment: One 6,000-word essay (100%)

Module Description:
In this module we will critically explore the notion of empathy in works of modern German-language culture and thought. For Hannah Arendt, isolation is a condition in which totalitarianism can easily take hold. An emotion that can reduce isolation is empathy. Yet despite its potential for connection and understanding, empathy is much harder to inspire than hatred toward the other, as certain key events in modern German history suggest. Can cultural texts incite empathy, and is it desirable for them to do so? What are the risks attendant on the empathic draw of texts and philosophies? Students taking the module will develop the skills to analyse and evaluate a range of texts, including films, which seek to incite empathy or a critique of empathy in their audiences.

Preparatory reading and set texts:
Akın, Fatih (dir.), Aus dem Nichts (Germany and France, 2017)
Akin, Fatih (dir.), *Aus dem Nichts* (Germany and France, 2017)
Farocki, Harun (dir.), *NICHT löschares Feuer* (FRG, 1969)
Feldmann, Maximilian and Luise Schröder (dir.), *Valentina* (Germany and Macedonia, 2016)
Von Trotta, Margarethe (dir.) *Die bleierne Zeit* (FRG, 1981)

Set texts for weekly seminars - see Module page on UCL Moodle

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**GERM0067(UG)/GERM0066(PG) - Art and Identity: German-Language Writing and Culture after 1945**

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Final Year (Level 6) PG (Level 7)  
**Total Learning Hours:** 150 (UG) 300 (PG)  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Mererid Puw Davies

**UG Assessment:** 1 two-hour written examination 50%; 1 assessed essay (2,500 words) 50%.  
**For Term 1 only Affiliates:** 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)  
**PG Assessment:** 1 x 6,000 word essay (100%)

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

Reading one literary text each week, we approach the era through a series of key works of the post-war period in German, although these are not necessarily limited to German authors or artists in the narrow, national sense.
The module will appeal to students with a strong interest in literature and its interpretation.

Reading suggestions below are indicative and preliminary, and subject to possible change and development as this new module is prepared. More texts will be added in due course.

**Preparatory reading and set texts:**

**Primary Texts**

*Leaden Years*

*Fantasy and Identity*

*Language and Politics*
Herta Müller, *Herztier* (1994)

*Reunification and After*

*The Berlin Republic*

Feel free to use any edition of the primary texts.

**General Preparatory Reading**

**General Reading**
*(all works are available in UCL Library)*


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


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

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


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


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

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

Debating German Cultural Identity Since 1989, ed. by Anne Fuchs, Kathleen James-Chakraborty and Linda Shortt (Rochester, NY: Camden House, 2011)
Anne Fuchs, Phantoms of War in Contemporary German Literature, Films and Discourse: The Politics of Memory (Basingstoke: Palgrave Macmillan, 2008)
Hermann Glaser, Die Kulturgeschichte der Bundesrepublik Deutschland, 3 vols (Munich & Vienna: Hanser, 1989)
Michael Hamburger, After the Second Flood: Essays on Post-War German Literature (Manchester: Carcanet, 1986)
Tendenzen der deutschen Literatur seit 1945, ed. by Thomas Koebner (Stuttgart: Kröner, 1971)
Emerging German-Language Novelists of the Twenty-First Century, ed. by Lyn Marven and Stuart Taberner (Rochester, NY: Camden House, 2011)
K. Stuart Parkes, Writers and Politics in West Germany (London & Sydney: Croom Helm, 1986)
Georgina Paul, Perspectives on Gender in Post-1945 German Literature (Rochester, NY: Camden House, 2009)
Stuart Taberner, German Literature of the 1990s and Beyond: Normalization and the Berlin Republic (Rochester, NY: Camden House, 2005)
Contemporary German Fiction: Writing in the Berlin Republic, ed. by Stuart Taberner (Cambridge: Cambridge UP, 2007)
Post-War Women's Writing in German: Feminist Critical Approaches, ed. by Chris Weedon (Providence, RI: Berghahn, 1997), pp. 153-168

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GERM0068 (UG) GERM0065 (PG) - The Writing of WG Sebald

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 UCL credits / 15 ECTS
Level: Final Year (Level 6) / PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Mererid Puw Davies

Teaching Structure: All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.
UG Assessment: 1 two-hour written examination 50%; 1 assessed essay (2,500 words) 50%.
PG Assessment: 1 x 6,000 words essay

Module Description: The expatriate German writer W.G. Sebald (1944-2001) is considered one of the great world writers of the twentieth and twenty-first centuries, on the strength of only four major works of literary prose. He is a writer everyone should know.

Sebald's innovative, challenging and moving writing addresses issues which are central to the modern condition as he saw it. These issues include nature and its destruction, crime, mental disturbance, decay, social outsiderdom, art and their relationship to history; and above all, the shadow that violence (especially the Nazi Holocaust) cast over contemporary Europe. Yet at the same time, his writing addresses beauty, travel, art, friendship and quirky, utopian refuges from the struggles of the world. Sebald's oeuvre is notable too for its highly unusual style, such as the repeated, enigmatic use of images, photographs and documentary material and curious narrators.

Sebald was born and brought up in (West) Germany, and wrote his literary texts in German. However, he is of special interest to us as readers of literature in London, for he lived and worked throughout almost all his adult life in England, and his work demonstrates profound engagement with a wide range of modern European literature and history. It has also been well translated into English, and there is a vast and growing international secondary literature on Sebald. For these reasons, this module is open not only to final-year students who are on German BA programmes, but also, subject to the tutor's agreement, students without advanced German on the BA in Comparative Literature and other programmes in SELCS. The module will appeal to students with a strong interest in literature and its interpretation.

Preparatory reading and set texts:

Primary Texts
- Die Ausgewanderten (1992) (Frankfurt am Main: Fischer Taschenbuch, 2006)

For students without advanced German only (students on German BA programmes must read the texts in the original):

General Preparatory Reading
Germanic Review 79.3 (Summer 2004)
Journal of European Studies 41, nos 3-4 (December 2011)
Poetics Today 29.1 (2008)
Christopher Biggsby, 'In Conversation with WG Sebald', Writers in Conversation with Christopher Biggsby, 2 vols (Norwich: The Arthur Miller Centre / EAS Publishing / Pen&Inc), II, pp. 139-65
WG Sebald: History, Memory, Trauma, ed. by Scott Denham and Mark McCulloh (Berlin and New York: de Gruyter, 2006) (UCL Main Library: GERMAN R274 DEN)
WG Sebald: Schreiben ex patria / Expatriate Writing, ed. by Gerhard Fischer (Amsterdam and NY: Rodopi, 2009)
WG Sebald and the Writing of History, ed. by Anne Fuchs and JJ Long (Würzburg: Königshausen & Neumann, 2007)
Maya Jaggi, 'The Last Word' (interview with Sebald) http://www.guardian.co.uk/education/2001/dec/21/artsandhumanities.highereducation(accessed 16.03.2013); for a longer version see 'St Jerome Lecture 2001: WG Sebald in Conversation with Maya Jaggi and Anthea Bell', In Other Words: The Journal for Literary Translators 21 9Summer 2003), pp. 5-18
Searching for Sebald: Photography after WG Sebald, ed. by Lise Patt with Christel Dillbohner (Los Angeles: Institute of Cultural Enquiry, 2007)
The Emergence of Memory: Conversations with W.G. Sebald, ed. by Lynne Sharon Schwartz (New York: Seven Stories Press, 2007)
The Undiscover'd Country: WG Sebald and the Poetics of Travel, ed. by Markus Zisselsberger (Rochester, NY: Camden House, 2010)

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GERM0060 / GERM0063 - German: Translation from and into English (Affiliates only)

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:**  
GERM0060 - Term 1 (German: Translation from and into English 1)  
GERM0063 - Term 2 (German: Translation from and into English 2)  
**Available to Affiliates:** Yes  
**Tutor:** Dr Barbara Lester  
**Teaching structure:** The module entails translation from and into English, covering 2 hours per week.  
**Assessment:** Continuous coursework assessment throughout the term.  
**Module Description:** The areas covered in term 1 will not overlap with those of term 2.
This is an enhanced module in translation from and into English. The material used is taken from literary works and journalistic texts, reflecting different styles of writing, old and modern, and varying linguistic registers. All material can be accessed via Moodle.

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

**ITALIAN**

**ITAL0021 - Final Year Italian Language**

Value: 30 UCL credits / 1.0 course units / 15 ECTS  
Level: Final Year (Level 6)  
Total Learning Hours: 300  
Terms: Term 1 and Term 2  
Available to Affiliates: No  
Academic Year: 2018/19  
Tutors: various

Teaching structure: Students will attend a total of 3 hours per week.  
Assessment: 1 x assessed coursework (10%), 1 x oral exam (25%), 1 x written exam (3 hours, 65%)  
Module Description: This is a mandatory module for all students who are studying Italian in any Modern Languages or Modern Languages Plus combination, as well as for Italian BA students. The module requires successful completion of ITAL0009 Second Year Italian Language and of the Year Abroad Programme. The aims of the module are: to develop a high level of knowledge of Italian as a medium of understanding, communication and expression; to develop the understanding of the structure of Italian and of the historical and sociocultural contexts in which it has developed and it is used; and to study Italian as a gateway to other areas and subjects (literature, history, philosophy etc) and possibly further study at postgraduate level. **Please note that a thorough knowledge of basic Italian grammar is a prerequisite for this course.**

Preparatory Reading and Set Texts:

Essay/Oral/Grammar


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**ITAL0022 (UG) / ITAL0040 (PG) Nation, Culture and Society**
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

Assessment:
UG: one unseen three-hour written examination (100%).
For Term 1 only Affiliates: 2 x essay plan/ commentary (500 words each, 0%), 1 x essay (3000 words, 100%).
PG: One 6,000-word essay (100%)

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

Preparatory Reading and Set Texts:
- E. De Amicis, Cuore (any edition)
- P. Artusi, La scienza in cucina e l'arte di mangiar bene, Turin, 2007 (get the Einaudi edition with the introduction by Piero Camporesi).

ITAL0024(UG) / ITAL0035(PG) - Dante: Divina Commedia

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Catherine Keen

Teaching structure:
Classes will be based predominantly on discussion of the texts in seminar format between tutor and students.
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

Assessment:
UG: One commentary 1,000 words (15%) and one essay 4,000 words (85%).
For Term 1 only Affiliates: coursework (1000 words, 20%), 1 x written essay (2000 words, 80%).
PG: One essay plan, 1,500 words (15%) and one essay, 4,500 (85%)

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

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

Preparatory Reading and Set Texts:
A reading list will be available on Moodle and in the first class. Students who wish to begin preparation for the module are recommended to begin by reading all or part of
Dante's Inferno - for instance, the first 17 canti. If possible, try to read in Italian, through there are a number of good dual-language editions available. You may also wish to look at some introductory studies, such as Dante: the Divine Comedy, by Robin Kirkpatrick (Cambridge: Cambridge University Press, 2003), or Understanding Dante, by John A. Scott (Notre Dame: University of Notre Dame Press, 2004). For this module, the comparative approach pioneered in a new series of 'vertical' readings is recommended: Vertical Readings in Dante's Comedy, in 3 volumes, edited by George Corbett and Heather Webb (Cambridge: Open Book Publishers, 2015-17) - the books are freely available as open access publications online.

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ITAL0026(UG) /ITAL0039(PG) - Identity and Performance in Renaissance Italy

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Final Year (Level 6) PG (Level 7)  
**Total Learning Hours:** 150 (UG) / 300 (PG)  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Lisa Sampson  
**Teaching Structure:**  
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**Assessment:**  
**UG:** one written commentary of 2000 words (40%), and an assessed essay of 3000 words (60%).  
**For Term 1 only Affiliates:** 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%).  
**PG:** One 6,000-word essay (100%)  
**Module Description:**  
This module explores perceptions of identity in Renaissance Italy, bringing recent perspectives to the compelling thesis of Renaissance man's individuality in Burkhardt's foundational The Civilization of the Renaissance in Italy (1860). The focus is especially on how identity could be construed, or socially, politically, and culturally constructed, by individuals or groups, through theatre and the rich culture of the princely courts. We will examine Castiglione's Il cortegiano (1528), which provides a subtle portrait of the court of Urbino and of the multifarious roles played by the ideal courtier. Theatrical works by Bibbiena, Ariosto and comici dell'arte will provide a further basis for exploring the complex dynamics involved in 'self-fashioning', from dress and leisure pursuits to more challenging issues of imitation and dissimulation. Students will explore the aesthetics and ethics of performance, debates on nobility, linguistic issues, class and political identity, gender play, and
also attitudes to sociability and humour. The study of theatrical texts will allow students opportunities to engage practically in class with issues of performance. A theatre visit will be programmed depending on availability.

**Set texts**
- Baldassarre Castiglione, *Il cortegiano* (any edition)
- Bibbiena (Bernardo Dovizi), *La Calandria* (1513) (any edition)
- Flaminio Scala, *il teatro delle favole rappresentative* [1611], ed. by Ferruccio Marotti (Milano: Il polifilo, 1976) (selected *commedia dell’arte* scenarios)


**Preparatory background reading**

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**ITAL0027(UG) / ITAL0041(PG) - The Contemporary Italian Novel**

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Final Year (Level 6)  
**PG Level:** (Level 7)  
**Total Learning Hours:** 150 (UG) / 300 (PG)  
**Term:** Term 2  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Enrico Palandri  
**Teaching Structure:**  
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.  
**UG Assessment:** One 5,000-word essay (100%)  
**PG Assessment:** One 6,000-word essay (100%)  
**Module Description:**  
Since the middle of the twentieth century the Italian novel has undergone profound transformations. Each generation of writers tends to take certain themes as its own
and to establish stylistic trends: neorealism, experimentalism, new narrativity, 'I cannibali'. Within each generation important alliances are formed with publishing houses and newspapers, new literary magazines are founded, the map of Italian society is redrawn. These groupings tend to be abandoned once individual careers have been established. Each new generation of writers unзавingly accused the older one of provincialism, of being too tied to the national tradition. Occasionally, however, unexpected alliances appeared between young writers and others fifty years older 'I nuovi narratori' and Morante, Moravia, Bilenchi; 'I cannibali' and 'Gruppo 63'. The module will examine these changes in relation both to generational differences and to the individual careers of the authors themselves.

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

- Nanni Balestrini, Vogliamo tutto (Milan, 1971).
- Italo Calvino, Cosmicomiche (1965/84).
- Le città invisibili (1972).
- Se una notte d'inverno un viaggiatore (1979).
- Gianni Celati, La banda dei sospiri (1976).
- Carlo Emilio Gadda, La cognizione del dolore (1963).
- Il mondo salvato dai ragazzini (1968).
- Jarmila Ockayova, Requiem per tre padri (Milan, 1998).
- Claudio Piersanti, Luisa e il silenzio (Milan, 1997).
- Pier Paolo Pasolini, Scritti corsari (Milan, 1975).
- Amado mio (Milan 1982).
- Denti e spie (1994).
- Susanna Tamaro, La testa tra le nuvole (1989).
- Pier Vittorio Tondelli, Altri libertini (1980).
- Camere separate (1989).
- Michele Mari, Leggenda private, (2017)

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ITAL0030 (UG) ITAL0037 (PG) - Italian Poetry in the Nineteenth and Twentieth Century
**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS

**PG Value:** 30 credits / 15 ECTS

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

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

**Term:** Term 1

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

**Academic Year:** 2018/19

**Tutor:** Dr Beatrice Sica

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

**Assessment:**

**UG:** two essays of 2500 (50% each).

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

**PG:** one essay of 6,000 words (100%)

**Module Description:**
This module is an introduction to the basics of Italian prosody as well as an overview of Italian poetry of the early twentieth century. By looking at some of the most celebrated Italian poems written by different authors, including Gabriele d'Annunzio, Filippo Tommaso Marinetti, Aldo Palazzeschi, and others, the module examines the evolution of Italy's poetry at the dawn of the century, focusing on two movement:

*crepuscularismo* and futurism. Poetic manifestos and critical writings by the poets will also be considered.

**Preparatory Reading and Set Texts:**
The following is a list of reference books for the analysis of Italian meters and rhetorical devices.


- Dana Renga, "Introduction" to *An Anthology of Modern Italian Poetry*, edited and translated by Ned Condini, MLA (Modern Language Association of America), New York, 2009, pp. XV-XXIV


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ITAL0031 (UG) / ITAL0038 (PG) - Marriage and Divorce Italian Style (1861-1975)

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) / PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Carlotta Ferrara degli Uberti

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

UG Assessment: One 3000 word essay (70%), one short report of 500 words (15%), one in-class presentation of 15 minutes (15%)
PG Assessment: One 6,000-word essay (100%)

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

Preparatory Reading and Set Texts:
- Barbagli, Marzio, Provando e riprovando: matrimonio, famiglia e divorzio in Italia e in altri paesi occidentali, Il Mulino, Bologna 1996
- Bravo, Anna, Il fotoromanzo, Il Mulino, Bologna 2003
- Lussana Fiamma, L'Italia del divorzio. La battaglia fra Stato, Chiesa e gente comune 1946-1974, Carocci 2014

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**ITAL0033 / ITAL0034 - English Academic Writing and Translation Skills (Italian Affiliates only)**

*Value:*
ITAL0033: 15 UCL credits / 0.5 course unit / 7.5 ECTS
ITAL0034: 30 UCL credits / 1.0 course unit / 15 ECTS

*Level:* Final Year (Level 6)

*Total Learning Hours:*
ITAL0033: 150
ITAL0034: 300

*Terms:*
ITAL0033 - Term 1 or Term 2
ITAL0034 - Full year

*Available to Affiliates:* Yes

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

*Tutor:* Andrew Campbell (essay writing) and others (translation)

*Teaching structure:* Student contact hours: 20 one-hour classes (10 translation, 10 essay-writing) in each term.

*Assessment:* No dictionaries or any reference material are allowed in examinations.
- ITAL0033: one two-hour written paper consisting of the following two questions: Translation into English (300 words) and Essay in English (350 words)
- ITAL0034: one three-hour written paper consisting of the following: Translation into English (300 words); Translation into Italian (300 words) and Essay in English (300 words).

*Student workload:* Regular written assignments will be set by the module tutors, to be handed in by the deadlines specified. Work handed in after the deadlines will not normally be marked. Submission of at least 70% of this coursework is required for admission to the examination.

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

For the translation classes, Affiliate students are allocated to the Final Year language groups to work on a range of texts. One half of each term is spent working on translation from English into Italian, the other half on translation from Italian into English, with different tutors. Students are encouraged to reflect on and discuss problems inherent in the practice of translation.
The essay-writing classes focus on the discussion of topics on which the students will write essays. There will also be scope for discussion of issues generated by the translation classes. Students will engage with different registers and styles of English texts (such as journalistic, formal, popular song, academic and poetry) and different varieties of English (such as regional dialects, slang, and idiomatic phrases). The module also includes a small component of revision of English grammar, and an analysis of the skills required to write a short essay in English, such as how to marshal and present arguments.

LANGUAGE AND CULTURE

LCUL0003 - Dissertation in Language and Culture

Value: 30 UCL credits / 1.0 course units / 15 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 300
Term: Full Year
Available to Affiliates: No
Academic Year: 2018/19
Tutor: Dr Eleanor Chiari

Teaching structure: The dissertation takes the shape of independent research under the guidance of a supervisor. It is expected that the student and supervisor will meet 4 times over the course of the project to discuss its progress.
Assessment: One 10,000 words dissertation (100%).
Module Description:
The purpose of the dissertation is to provide students with the opportunity to pursue independent and in-depth research on a subject of choice. It allows students to specialize in an area according to individual prospective career paths or intellectual interests. The dissertation demonstrates a student's ability to produce a substantial piece of written work, and enhances the skills required to do this: analysis and synthesis, clarity of thought, conciseness, organization and time management. The topic of the dissertation must fall within the discipline range of the BA Language and Culture. It may relate in general terms to the subject area of a module in the degree but it must not replicate work already done on a particular module(including Year-Abroad projects). The topic may be cross-disciplinary and/or multi-lingual in nature, or link two areas for comparison. The topic is subject to the approval of the Programme Convener who will also assist the student in finding an appropriate supervisor in one of the departments linked to the Programme. A dedicated Moodle site will be available for consultation, containing guidance and relevant general materials.

The module aims:
To give students the opportunity to conduct an extensive, independent research project
To find a relevant supervisor for the proposed field of study
To get extensive experience with and improve a variety of research skills and methods using libraries, collections, digital and print sources
To plan and write a 10,000 word dissertation
To give students the opportunity to conduct a research project that will enhance their future employability and/or prepare them well for further studies.

**Intended learning outcomes:**
- Knowledge of subject specific research and analytical skills and methods
- Extensive and specialized understanding of an independently researched topic within the interdisciplinary and inter-lingual field of the BA programme in Language and Culture
- Understanding of the importance of time-management and planning in relation to research and writing
- Knowledge of appropriate presentation skills.

**SCANDINAVIAN STUDIES**

**SCAN0030 - Advanced Danish**

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

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

**Total Learning Hours:** 150

**Term:** Full Year

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

**Academic Year:** 2018/19

**Convenor:** Anne Grydehøj

**Teaching structure:** One weekly 2-hour seminar consisting of discussion and student presentations. Moodle to be used as a repository for reading materials as well as for preparatory assignments and forum discussions.

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

**Module Description:**
The module aims to: build on and improve students' existing language skills, taking students up to a level of near-native proficiency in all four language skills: speaking, understanding, writing and reading; enable the students to express themselves in clear, concise, coherent, fluent, and linguistically and grammatically correct Danish.

A high level of student autonomy will be expected, and the module will to a large extent consist of students' own work. Weekly assignments to be completed at home will be given and the feedback to these will constitute an essential part of the work of perfecting students' language competence.

**Preparatory Reading and Set Texts:**
Texts: No textbook is required for the module; instead, a variety of authentic materials will be used.

Grammar: It is recommended that students own a copy of R Allan, P Holmes & T Lundskær-Nielsen, *Danish. An Essential grammar* (Routledge 2000).

Dictionaries: It is recommended that students own a Danish dictionary such as Politiken’s *Nudansk Ordbog*. Students will occasionally need to consult H Vinterberg & C A Bodelsen, *Dansk-engelsk ordbog* (Gyldendal) and B Kjærulf Nielsen, *Engelsk-dansk ordbog* (Gyldendal), which can be found in the library.

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**SCAN0031 - Advanced Swedish**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Full Year  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Convenor:** Ms Annika Lindskog  
**Assessment:** one unseen three-hour written examination (50%); one oral examination (30%); and coursework (20%).

**Module Description:**
The course has three main aims:
- To develop a high proficiency in Swedish - including expanded vocabulary, grammatical security, and awareness of different styles, text types, and registers.
- To develop knowledge and understanding of Swedish society and culture, through study of particular issues and texts.
- To develop awareness of language learning processes at an individual level and its place in society.

**Term 1: Swedish themes & texts**
The autumn term will draw on the recent student experiences of the year abroad, and focus on Sweden and Swedes, working with various topics around what Sweden ‘is’, and how it is presented and understood, and include themes such as identity and belonging, intercultural connections, and travel and tourism. The second half of the autumn term will work with and be structured around various topics and/or texts with particular connections to Sweden. All sessions will work with a high degree of student-led material, allowing for extensive engagement with the students' own experiences and ideas.

**Term 2: Swedish in Sweden, Swedish outside Sweden**
The spring term will begin with considering various aspects of the Swedish language in a cultural context - for example language debates and immigrant language, as well as use of Swedish outside Sweden. The second part of the term will move on to connect cultural study and own language learning with the wider context of how language is both learnt and taught, with a particular focus on how language is used as a vehicle for broader cultural ideologies, identities and trends. It will feature discussions around and reflections on existing teaching material, incorporate some
discussion around language pedagogy, and culminate in individual production of a
text book chapter. It is envisaged that this work will both join up the circle from the
start of the degree programme and basic language learning, as well as being a
useful task to have in the portfolio for potential future careers in teaching and
learning. Some classes during the year will be joint with the Danish and Norwegian
groups, which will also enable practise in inter-nordic understanding.

Preparation:
Students joining this course in the autumn should prepare by reading (at least) one
novel (or play) by one of the most significant Swedish authors pre-1950 either while
on the year abroad or over the summer. If you are unsure what to read, please email
the tutor. There will be an additional task set for the first session, which will be
communicated either via Moodle or email at the end of the summer.

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SCAN0032 - Advanced Norwegian

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Full Year
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Convenor: Dr Elettra Carbone
Assessment: one unseen three-hour written examination (50%); one oral
examination (30%); and coursework (20%).

Module Description:
The aim of this module is to develop skills in the reading and comprehension of
mainly bokmål to near native proficiency and to raise the learner's awareness of
foreign language learning processes and strategies. During the module the students
will be exposed to different types of original fictional and non-fictional texts and
materials, including articles, literary texts, TV debates, films, and speeches. Students
will reflect on the differences and similarities between different genres and will
gradually be able to imitate different styles and registers.

Oral proficiency will be developed via individual presentations and class discussions
of topics dealing with contemporary Norwegian issues and other issues of interest to
members of the group. Student participation is essential.

Preparatory Reading and Set Texts:
Textbook
The following grammar will be used for grammar revision: Carbone, Elettra and Guy
No other textbook is required. The tutor will provide a variety of materials, including
newspaper and magazine articles, passages from novels and short stories, previous
exam papers and Norwegian films.

Dictionaries
All students must own a good Norwegian-English and English-Norwegian dictionary. One of the dictionaries must indicate the gender of Norwegian nouns. We recommend *Engelsk-norsk blå ordbok*, published by Kunnskapsforlaget. The latest edition is from 2007.

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SCAN0033 - Advanced Modern Icelandic

**Value:** 30 UCL credits / 1.0 course unit / 15 ECTS  
**Level:** Advanced Level (Level 6)  
**Total Learning Hours:** 150  
**Term:** Full Year  
**Available to Affiliates:** Yes, subject to space.  
**Convenor:** Dr Helga Hlaðgerður Lúthersdóttir  
**Assessment:** one unseen three-hour written examination (50%); one oral examination (30%); and one assessed coursework in the form of language portfolio (20%)  
**Module Description:**  
Advanced study of the modern Icelandic language for students doing a BA degree in Icelandic who will have spent their third year in Iceland. The student will be instructed in the practical use of the language, as well as trained in a variety of registers. For this purpose, a variety of texts from a number of subject areas and time periods will be studied. Teaching will be conducted entirely in Icelandic, and the students will be required to submit written work on a regular basis as well as participate actively in class discussions.

**Preparatory Reading and Set Texts:**  
- Íslenska 1, kennslubók fyrir framhaldsskóla  
- Ásta Svavarsdóttir, *Æfingar með enskum glósum og leiðretttingalyklum við bókina Íslenska fyrir útlendinga* (1993 or later).  
- Selected novel (TBD)  

**Dictionaries**  
- ISLEX Orðabókin ([http://islex.hi.is/](http://islex.hi.is/))  
- Íslensk-ensk vasaórðabók (Forlagið 2012)  

**Reference reading**  
Other texts will be announced in class.

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

**Undergraduate Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Postgraduate Value:** 30 UCL credits  
**Level:** Year 2 and Final Year (Level 5) / PG (Level 7)  
**Total Learning Hours:** 150 UG / 300 PG  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Available to:** Final Year BA students and MA students  
**Academic Year:** 2018/19  
**Tutor:** Dr Mart Kuldkepp  

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

**Assessment:**  
**UG:** one unseen two-hour written examination (60%); and one 2500 word essay (40%).  
**PG:** one assessed 6000 word essay (100%).  
**Term 1 only Affiliates:** 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%).  
**Term 2 only:** Term 2 module is assessed by both essay and examination. In order to allow students full coverage of the module, the deadline for submission of the essay is the beginning of Term 3. In practice, this will leave no or, at best, limited time to receive feedback on the essay before the examination.

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

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

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**SCAN0034 Advanced Project Work in Danish, Norwegian or Swedish**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Full Year  
**Available to Affiliates:** No  
**Academic Year:** 2018/19  
**Tutors:** Anne Grydehøj (Danish), Elettra Carbone (Norwegian) & Annika Lindskog (Swedish)

**Teaching structure:** The module structure incorporates independent reading, one-to-one discussions with the tutor about the material and oral presentations with the whole class, written exercises in the form of the portfolio tasks, and a final essay at the end of the project. The final essay is expected to show substantial knowledge and understanding of the topic, as well as an advanced level of communicative and expressive language skills.

**Assessment:** portfolio work (100%).

**Module Description:** The module aims to expand the vocabulary, oral skills and written skills of students who already have a high level of fluency and proficiency in their chosen language. It is designed to challenge all students at their individual level and give them the maximum opportunity to develop their own strengths within the framework of the module, while at the same time give the students the opportunity to undertake a longer and more in-depth study of a specific topic that relates to their main language.

The module comprises of individual language work on a topic set by the module tutor each year. The primary skills to be practised are reading, oral ability, and writing. The outcome of the module will be a portfolio of written work (3 pieces with a
combined length of min.1500 words, and 1 longer piece of about 1500-2000 words) and one or more oral presentation/s throughout the module.

Topics can include, but are not limited to, modern literature, current social issues, cultural reviews, or a philosophical or academic debate, and should be chosen with the abilities and talents of the class and the individual students in mind. As a guide, a minimum of the equivalent of five book-length texts should be read as basis for the project.

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SCAN0035 Translation from the Scandinavian Languages / Advanced Scandinavian Translation

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

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

**Total Learning Hours:** 150

**Term:** Full Year

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

**Academic Year:** 2018/19

**Convenor:** Dr Claire Thomson

**Tutor:** Various

**Teaching structure:** 1-hour seminar per week, both teaching terms

**Assessment:** one unseen three-hour written examination (60%); and one piece of coursework encompassing three annotated translations from Danish, Norwegian and Swedish (40%).

**Module Description:**
A distinctive advantage of learning a Scandinavian language is the ability to translate into English from all three (Danish, Norwegian, Swedish). This module is designed to (a) provide practice in translation from the three languages, (b) identify strategies for using knowledge of one Scandinavian language to develop comprehension of the two, and (c) introduce translation theory and apply it to practical translation tasks. The module is timetabled for one hour per week throughout the academic year, in order to provide ample time to develop skills. The first five weeks focus on translation theory, using a range of authentic translations to identify approaches most relevant in the Scandinavian context. Thereafter, classes cover a range of text-types and genres across the three languages, organised in three language-specific blocs of five weeks each. The module is team-taught by language specialists. Students will be able to attend events relating to translation throughout the year, including one or more briefing sessions on translation careers and technological tools for translators.

**Preparatory Reading and Set Texts:**
You should also familiarise yourself with UCL Library’s Translation Studies resources here: http://www.ucl.ac.uk/library/subject-support/guides/translation-studies

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

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SCAN0036 - Dissertation in Scandinavian Studies

Value: 30 UCL credits / 1.0 course unit / 15 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Full Year
Available to Affiliates: Yes, subject to space.
Available to: Final year undergraduate students.
Important: Cannot be taken in conjunction with SCAN0045 (Extended Essay in Scandinavian Studies).
Academic Year: 2018/19
Convenor: Haki Antonsson
Assessment: 10,000 word essay (100%)
Module Description:
The dissertation is a compulsory element of the Scandinavian Studies degree. It is an original academic work on a topic completely of your choosing. You can write on any topic you like (so long as a staff member is willing to supervise it) but are encouraged to write on a topic relating to your specialism (the language, literature, culture, history etc. of the Scandinavian country you have focused on during your studies).

Students decide on a topic and find a supervisor by the end of the first term of their final year. They then research their project over the remaining part of their final year and submit their dissertation as per deadline.

Writing a dissertation gives you an opportunity to pursue a topic of interest to you in depth; to produce work that is based on original research; and to develop your research techniques and skills in academic writing. It can be one of the most satisfying parts of the degree and you can use it to draw together knowledge you have acquired over the course of your studies. A successful dissertation may well form the starting point for further, more independent work at the postgraduate level, and it will be seen as an important indicator of an aptitude for research.

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SCAN0037 - Crime and Small Communities in Nordic Literature

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 15 credits
Level: Final Year (Level 6) / PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 2
Available to Affiliates: Yes, subject to space.
Available to: Final Year BA students and MA students.
Academic Year: 2018/19
Convenor: Dr Helga Luthersdottir

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

All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: One coursework essay of 4,000 words (100%).
PG Assessment: One coursework essay of 4,000 words (100%).

Module Description:
The module works with the idea of "crime literature" as a mode of reading rather than as a specific literary genre. The focus is on the effects of crime on small communities as presented in Icelandic and other Nordic literature predominately from the modern period, including Nordic noir. All assigned readings are in English, although students are welcome to read the texts in the source languages. No prior knowledge of Nordic languages or literature is required.

Preparatory Reading and Set Texts:
Because SCAN0037- Crime and Small Communities in Nordic Literature is a special topics module, primary readings, as well as topic-specific secondary readings reflect the specific topic to be offered and will be selected by tutor each time the module is offered. The lists below are specifically designed for the Special Topic: Crime in Small Numbers, to be taught in academic year 2018-19. All readings are in English although students are welcome to read the texts in the source language.

Primary Readings:

- Additional texts will be introduced and/or texts on this list replaced as new texts become available in translation

TV Series:

- *Trapped* (Baltasar Kormákur 2016)
Secondary Readings:


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SCAN0040 (UG) / SCAN0061 (PG) - Advanced Old Norse

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Full Year
Available to Affiliates: Yes, subject to space.
Available to: Final Year BA students and MA students.
Academic Year: 2018/19
Convenor: Dr Erin Goeres
Teaching Structure:
All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.
UG Assessment: one unseen three-hours written examination (70%) and one 2500-word essay (30%)
PG Assessment: One 3,000-word essay (50%) and one three-hours written examination (50%)
Module Description:
This module forms the logical continuation of Intermediate Old Norse and will combine advanced translation with the in-depth analysis of four set texts. The first term will focus on Egils saga and its place within the wider context of the Íslendingasögur, konungasögur and skáldasögur. The second term will focus on the poems Eiríksmál and Hákonarmál, as well as the ‘Conversion Verses’ of Hallfreðr vandræðaskáld, set within the context of Scandinavia’s conversion to Christianity.

Preparatory Reading and Set Texts:
Reading lists will be provided for the individual texts, but students are strongly advised to read the entirety of Egils saga in translation (available in Penguin Classics, The Complete Sagas of Icelanders or similar) before the start of term. The primary text that will be used for translation will be Bjarni Einarsson’s edition, Egils saga (London, 2003),

- Download here
Students may also find it useful to read any of the Sagas of Warrior-Poets, ed. Diana Whaley (London, 2002), especially Hallfreðar saga. Photocopies of the other set texts will be provided.

A useful introduction to Egils saga may be found in any of the following:

- Jesse Byock, 'Social Memory and the Sagas: the Case of Egils saga', Scandinavian Studies 76:3 (2004), pp. 299-316

Useful reference works:


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SCAN0041 - The Vikings in Europe

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Convenor:** Dr Haki Antonsson

**Teaching structure:** The module will be taught through a combination of lectures and seminars that will alternative between close scrutiny of original sources and discussion of wider historical themes.  
**Assessment:** one unseen three-hour written examination (70%); and one essay (30%).  
**For Term 1 only Affiliates:** 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)  

**Module Description:**  
The module will focus on the impact the Vikings had on European society ca. 800-1050. Additionally, the emergence of "new societies" as a result of Viking exploration in the North Atlantic will be examined. Geographically the module will include Continental Europe, the Insular world, the North Atlantic colonies and Russia. Particular emphasis will be placed on a close examination of the various source-categories relevant to the study of the Vikings in Europe. These sources were produced both from within and outside Scandinavia and include, inter alia, written sources, archaeological evidence, numismatics and place-names.
**Preparatory Reading and Set Texts:**

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**SCAN0044 (UG) / SCAN0071 (PG)**

**Nordic Landscapes**

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 credits  
**Level:** Year 2 and Final Year (Level 6) / PG (Level 7)  
**Total Learning Hours:** 150 UG / 300 PG  
**Term:** Term 2  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Annika Lindskog  

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

**UG Assessment:** 1 essay of 1,500 words (30%); 1 project of 3,000 words (70%).  
**PG Assessment:** 1 essay of 6,000 words (100%).  

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

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

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

- Cosgrove, Denis & Daniels, Stephen (eds.): *The Iconography of Landscape* (1988)
- Jones, Michael & Olwig, Kenneth: *Nordic Landscapes* (2008)
- Schama, Simon: *Landscape and Memory* (2005)

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

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SCAN0045 - Extended Essay in Scandinavian Studies

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Year 2 and Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Full year  
**Available to Affiliates:** Yes, subject to space.  
**Important:** This module cannot be taken in conjunction with SCAN0036 (Dissertation in Scandinavian Studies).  
**Academic Year:** 2018/19  
**Convenor:** Haki Antonsson  
**Tutor:** member of staff covering desired subject area.  
**Assessment:** one 4000-5000 word essay (100%).

**Module Description:**

The extended essay is an original academic work on a topic completely of your choosing. You can write on any topic you like (so long as a staff member is willing to supervise it) but are encouraged to write on a topic relating to your specialism (the language, literature, culture, history etc. of the Scandinavian country you have focused on during your studies).

Students decide on a topic and find a supervisor by the end of the first term of their final year. They then research their project over the remaining part of their final year and submit their extended essay as per deadline.

Writing an extended essay gives you an opportunity to pursue a topic of interest to you in depth; to produce work that is based on original research; and to develop your research techniques and skills in academic writing. It can be one of the most satisfying parts of the degree and you can use it to draw together knowledge you have acquired over the course of your studies. A successful extended essay may well form the starting point for further, more independent work at the postgraduate level, and it will be seen as an important indicator of an aptitude for research.

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SCAN0046 - Vikings and Valkyries in Contemporary Culture

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Year 2 and Final Year (Level 6)
Total Learning Hours: 150
Term: Term 1
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Convenor: Dr Helga Hlaðgerður Lúthersdóttir
Assessment: one assessed 4000 word essay (100%).
For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)

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

Preparatory Reading and Set Texts:
Primary Texts

- Tolkien, JRR. Lord of the Rings (any edition). Students are strongly encouraged to read this text prior to start of term

Films

Secondary Texts

Additional texts will be introduced as the module progresses.

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SCAN0063 / SCAN0049 - Viking-age Scandinavia

Value:
SCAN0063 - 30 UCL credits / 1.0 course unit / 15 ECTS
SCAN0049 - 15 UCL credits / 0.5 course unit / 7.5 ECTS

Level: Year 2 and Final Year (Level 6)

Total Learning Hours:
SCAN0063 - 300
SCAN0049 - 150

Term:
SCAN0063 - Full Year
SCAN0049 - Term 1 or Term 2

Available to Affiliates: Yes, subject to space.

Academic Year: 2018/19

Tutor: Dr Haki Antonsson

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

Assessment:
SCAN0063 is assessed by one unseen three-hour written examination (50%); and two 2,500 word essays (25% each).
SCAN0049 is assessed by 2 essays each of 2500 words (50% each).

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

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

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SCAN0072 - Advanced Scandinavian Linguistics

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Year 2 and Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Anne Grydehøj
Assessment: One essay 2,000-3,000 words and one three-hour exam.
Teaching structure: Two-hour weekly seminars consisting of lectures, class
discussions, workshops and student presentations. Moodle to be used as a
repository for reading materials as well as for preparatory assignments, essay
submission/feedback and forum discussion.
Module description:
This module builds on the foundation laid by SCAN1102 Introduction to Linguistics
and the Scandinavian Languages, and is aimed at students in their second or fourth
year of study. Exploring the structures and usage of the Scandinavian languages in
their modern form, the module covers areas such as language form, language
meaning and language in context. The module seeks to offer students a theoretical
grounding in the broad field of Linguistics and neighbouring disciplines, and a solid
introduction to their methods and applications (including the study of speech, dialects
and sociolects), with a key feature being cross-linguistic comparison between the
Scandinavian languages.

Preparatory Reading and Set Texts:
Reading materials and links to articles to be studied in the module will be made
available on Moodle. Articles include:
• Braunmüller, Kurt (2002) 'Semicommunication and accommodation: observations
  from the linguistic situation in Scandinavia', International Journal of Applied
  Linguistics, 12, 1: 1-23
• Drew, Paul (2005) 'Conversation analysis', in Kristine L. Fitch and Robert E.
  Sanders (eds) Handbook of language and social interaction (Mahwah, NJ: Lawrence
  Erlbaum), pp. 71-102
• Gottlieb, Henrik (2012) 'Phraseology in Flux: Danish Anglicisms beneath the
  Surface', in Cristiano Furiassi et al. (eds) The Anglicization of European Lexis
  (Amsterdam: John Benjamins), pp. 169-198
• Matras, Yaron and Peter Bakker (2003) 'The Study of Mixed Languages', in
  Yaron Matras and Peter Bakker (eds) The Mixed Language Debate: Theoretical and
  Empirical Advances (Berlin/Boston: De Gruyter Mouton), pp. 1-20
Literary texts to be studied include extracts from Yahya Hassan Digte (2013), Jonas Hassen Khemiri Ett öga rött (2003) and Maria Navarro Staranger Alle utlendinger har lukka gardiner (2015).

Additional articles will be introduced as the module progresses.

**Suggested background reading:**

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**SPANISH, PORTUGUESE & LATIN AMERICAN STUDIES**

**SPAN0034 - Spanish Language III**

**Value:** 30 UCL credits / 1.0 course unit / 15 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 300  
**Term:** Term 1 and Term 2  
**Available to Affiliates:** No  
**Academic Year:** 2018/19  
**Convenors:** Marga Navarrete & Dr Mazal Oaknin  
**Tutor:** various  

**Teaching structure:**
- Grammar and Communicative Language Skills (Terms 1 & 2, two hours per week)  
- Translation from English into Spanish (Term 1, 1 hour per week)  
- Translation from Spanish into English (Term 2, 1 hour per week)  

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

**Module Description:**
This is an advanced Spanish language module designed for finalists, consolidating level C1 and exploring level C2 of the Common European Framework of Reference for Languages (CEFR). In the Grammar and Communicative Skills classes, you will consolidate your skills acquired in your Year Abroad. You will also improve your language proficiency by carrying out tasks at C2 level (the highest of CEFR levels). Therefore, you will be exposed and will have to use increasingly sophisticated language in a wider variety of contexts and registers. Different varieties of Spanish will be explored. The Translation classes will consolidate your translation competences already acquired in the previous years. You will be encouraged to make connections with your experience in the Year Abroad and broaden your knowledge of Hispanic culture(s).

**Set Textbooks**:  

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

**Reference Grammar (recommended):**  


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**SPAN0036- Latin American Vanguard Movements**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Maria Chiara D'Argenio
Assessment: one 3000 word essay (40%); and one unseen two-hour written examination (60%)
For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)
Teaching structure: This module is taught by lectures and seminars which will include regular group discussion.
Module Description:
In this module, we will study a number of avant-garde movements that emerged across Latin America in the twentieth century. We will examine how these vanguard movements responded to, and were influenced by, the social and political transformations of various countries in the region. Through the work of Vicente Huidobro, Felisberto Hernández, Manuel Maples Arce, Xul Solar, Oliverio Girondo, Nicolás Guillén and César Vallejo we will explore fundamental notions brought to the forefront by the vanguard movements, such as the category of the new, the place and importance of the artists and of art in continuously changing societies, the concepts of autonomy vs. socially and politically engaged art, and ideas of 'rehumanization' of art. We will examine the proposals of the Latin American avant-garde movements, how they were influenced and articulated, and consider their legacy in Latin America.

Set texts will include:
• César Vallejo, Trilce (1922)
• Manuel Maples Arce, 'Actual N.1' (1927)
• Martín Adán, La casa de cartón (1928)
• Nicolás Guillén, Sóngoro cosongo, Motivos de son and West Indies Ltd. (1931)
• Felisberto Hernández Libros sin tapas (1930) and Fulano de tal (1925)
• Antonio Berni (paintings and assemblages from the 1930s-1970s)
Introductory bibliography:
• Bürger, Peter, Theory of the Avant-Garde (Minnesota: Minnesota University Press, 1984)
• Rosenberg, Fernando, The Avant Garde and Geopolitics in Latin America (Pittsburgh, Pa: University of Pittsburgh Press, 2006)
• Unruh, Vicky, Latin American Vanguards (Berkeley and Los Angeles: University of California Press, 1995)
• Yurkievich, Saúl, 'Los avatares de la Vanguardia', Revista Iberoamericana, 48 (1982), 351-366

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SPAN0039 (UG) / SPAN0038 (PG) - Cervantes and his World: Fiction, Empire and Subject, 1547-1616

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) PG (Level 7)
Total Learning Hours: 150 (UG) / 300 (PG)
Term: Term 1
Available to Affiliates: Yes, subject to space.
Available to: Final Year UG students and MA students.
Academic Year: 2018/19
Tutor: Dr Alexander Samson

Teaching Structure:
All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

UG Assessment: 2 essays (3000 words each, 40% each) and presentation (7 minutes, 20%).
For Term 1 only Affiliates: 1 x essay plan (500 words, 0%), 1 x essay (3000 words, 100%)
PG Assessment: 1 x essay 4,000 words (70%), 1 x review 2,000 words (30%).

Module Description:
In this course we take a critical look at Cervantes' literary output in all genres, focusing initially on Don Quixote, voted the greatest novel ever written in a poll of one hundred contemporary writers. It will analyse the construction, consolidated over the centuries, of his reputation as an iconic figure of world literature. In addition to the major prose fiction, there will be sessions on a selection from the Novelas Ejemplares and his drama. Understanding these complex, endlessly fascinating fictions will take in theories of comedy, narrative technique, notions of fiction and fictionality, the history of Golden Age Spain and its global empire.

Primary Texts:
There are numerous editions of all Cervantine texts. The suggested editions below are chosen for the critical apparatus they contain and suitability for undergraduate readers. Other editions not listed are also acceptable.
Miguel de Cervantes Saavedra, Don Quijote de la Mancha, ed. Francisco Rico, Joaquín Forradellas, Fernando Lazáro Carreter et al. (Barcelona: Crítica, 1998) 3 vols.
OR
OR
OR other non-abridged edition of the text.
- La gran sultana Doña Catalina de Oviedo, ed. Luis Gómez Canseco (Biblioteca
Nueva, 2010) or Pdf on the Moodle page

**Secondary Texts:**
Anthony Close, *Cervantes and the Comic Mind of his Age* (OUP, 2000).

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**SPAN0042 - Spanish Film from the 1990s: New Ways of Seeing (ii)**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 2  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Joana Rita Ramalho  

**Assessment:** one assessed 3,000 word essay (40%); and one unseen two-hour written examination (60%). In the exam, students must answer questions on films not studied for the coursework essay.  

**Module Description:** This module examines the development of Spanish film from the late 1990s onwards focusing on issues such as gender, migration, genre, the influence of Hollywood and the increasing globalisation of the film industry.  

**Films (subject to availability):**
- *Solas* (Zambrano, 1999).  
- *Flores de otro mundo* (Bollaín, 1999).  
- *The Others/ Los otros* (Amenábar, 2001).  

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**SPAN0044 - Cultural Dilemmas II**

**Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**Level:** Final Year (Level 6)  
**Total Learning Hours:** 150  
**Term:** Term 2  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Professor Stephen Hart
Assessment:
One 3,000 word coursework essay (40%), and one, two hour exam (60%).
For Term 1-only affiliate students: 1 x essay plan (500 words, formative only), 1 x assessed essay (3,000 words, weighting 100%).
Submission deadlines will be communicated to students by SELCS.

Module Description:
Cultural Dilemmas II analyses cultural dilemmas in a selection of Latin American texts and films with particular reference to the avant-garde, the "Boom" novel and the "slick grit" of contemporary Latin American film.

Schedule:
Week 1: The avant-garde in Latin America
Week 2: The avant-garde in Latin America
Week 3: Gabriel García Márquez, El amor en los tiempos del cólera (1985) (novel)
Week 4: Gabriel García Márquez, El amor en los tiempos del cólera (1985) (novel)
Week 5: Alejandro González Iñárritu, Amores perros (2000) (film)
Week 9: Alfonso Cuarón, Gravity (2013)
Week 10: Alfonso Cuarón, Gravity (2013)

BIBLIOGRAPHY (important items highlighted with asterisk)


*Dictionary of Twentieth-Century Culture: Hispanic Culture of South America*, ed. Peter Standish (Detroit, MI: Gale Research Ltd, 1995).


Pérez Murillo, María Dolores, and David Fernández Fernández (eds), *La memoria filmada: América latina a través de su cine* (Madrid: IELPA, 2002).

*Podalsky, Laura, ‘Affecting Legacies: Historical memory and Contemporary Structures of Feeling in Madagascar and Amores perros’, *Screen*, 44.3 (Autumn 2003), 277-94.


Standish, Peter (ed.), *Dictionary of Twentieth-Century Culture: Hispanic Culture of South America* (Detroit, MI: Gale Research Ltd, 1995).


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SPAN0045 - History of Modern Latin America

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

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

**Total Learning Hours:** 150

**Term:** Term 2

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

**Academic Year:** 2018/19

**Tutor:** Dr Adrian Pearce

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

**Module description:**
This module discusses the history of Latin America during the past two centuries, a period during which it took on many of the key characteristics which define it today. Powerful but dysfunctional states, and populist, personalist politics; great wealth contrasting with widespread poverty and social disenfranchisement; sprawling megalopolises where Spanish is to all intents and purposes the only game in town, while in some rural regions, millions speak native languages; stark problems of racism and racial discrimination, within societies that regard themselves as multi-cultural; and a strong love-hate relationship with the United States, all these are the product of trends developing across the two hundred years since Independence.

The first sessions are devoted to the nineteenth century, and look at the political and economic aftermath of Independence and the "Age of Caudillos", in the period from the 1820s to the 1870s; slavery and abolition in Latin America, and their consequences for Afro-Latin Americans; the Belle Epoque (for elites) of the period from the 1870s to 1920s, that left such a striking architectural legacy in cities such as Buenos Aires; and the ongoing relationship of Spain with Latin America during the nineteenth century, to the loss of Cuba and Puerto Rico in 1898.

Later sessions are devoted to the twentieth century, and begin with the mass immigration from Europe that reshaped the region and many of its countries between the 1870s and the 1930s. We then look at dominant political forms from the 1930s
onwards, as they passed through populism and authoritarianism, to the military regimes of the 1960s and 1970s. A related class considers the role of revolution in modern Latin America, from Mexico in 1910 to Cuba in 1959. We then discuss democratisation and social change in the period from the 1970s through to the 2000s. Two final sessions consider modern Latin American history from an external perspective and from a distinctive domestic viewpoint: firstly, through the prism of (often troubled) relationships with the United States, and secondly of (equally problematic) relations between indigenous peoples and nation states, with particular focus on the Andean region.

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

**Course textbook**  
Wright, Thomas C., Latin America since Independence: Two Centuries of Continuity and Change (Lanham ML, 2017).

**General histories**  


**Primary source collections in English**  

See also the excellent country-specific "Reader" series of collections of key documents in translation, published by Duke University Press, for which volumes currently exist for Argentina, Brazil, Chile, Costa Rica, Cuba, Ecuador, Guatemala, Mexico, Paraguay, and Peru (a volume for Colombia is forthcoming in December 2016).

**Selected key studies**  


Grandin, Greg, The Last Colonial Massacre: Latin America in the Cold War (Chicago, 2004).


Knight, Alan, Repensar la Revolución Mexicana 2 vols. (Mexico City, 2013).

Levine, Robert, Father of the Poor? Vargas and his Era (Cambridge, 2008).

McPherson, Alan, Intimate Ties, Bitter Struggles: The United States and Latin America since 1945 (Washington, DC., 2006).

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SPAN0048(UG) / SPAN0072(PG) - The Battle for Memory in the Contemporary Spanish Novel: Part I, The Transition to Democracy

**UG Value:** 15 UCL credits / 0.5 course unit / 7.5 ECTS  
**PG Value:** 30 postgraduate credits  
**Level:** Final Year (Level 6) / PG (Level 7)  
**Total Learning Hours:** 150 (UG) / 300 (PG)  
**Term:** Term 1  
**Available to Affiliates:** Yes, subject to space.  
**Academic Year:** 2018/19  
**Tutor:** Dr Gareth Wood  
**Teaching Structure:**
This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**Assessment:**
**UG:** One 3,000 word coursework essay (50%) and one, two hour exam (50%).
**For Term 1 only Affiliates:** coursework (1000 words, 20%), 1 x written essay (2000 words, 80%).
**PG:** One 6,000 word coursework essay (100%).

**Module Description:**
This module will examine the changing ways in which the Spanish Civil War and subsequent dictatorship have been represented in the contemporary Spanish novel. Although Spain's transition from Franco's thirty-six year dictatorship to democracy has been considered a success-story, underlying tension and resentment between the opposing sides of the country's political divide remain. A country in which the defeated of the war were treated as second-class citizens and their dead comrades excluded from official commemoration of the victims clearly has some catching up to do when it comes to national reconciliation. Spain's novelists have reflected this situation through their works, questioning the national silence over the uncomfortable past during the transition to democracy and, in more recent times, joining the national debate on how best to acknowledge both sides of the fratricidal conflict.

This half-course unit will take in the period immediately after Franco's death, when writers tried to negotiate their way through the political minefield of discussing the war and dictatorship when the on-going transition made those topics taboo. The novels we shall read and discuss seek to evade or confront these taboos in a variety of genres including the fictional memoir/fantastic novel, social realism, and the trauma narrative.

Students who participate in this module will gain an insight into Spain's twentieth century history, the factors that determine its past and present political make-up, and how those have shaped debates that are continuing as we speak.

More importantly, they will also read and enjoy six thought-provoking and engaging novels from the last three decades by some of the best writers of that period.

**Preparatory Reading and Set Texts:**
**The primary phase: the Transition to democracy** (0.5 CU)

**Primary texts**
- Jorge Semprún, *Autobiografía de Federico Sánchez* (1977)
- Julio Llamazares, *Luna de lobos* (1985)
- Josefina Aldecoa, *Historia de una maestra* (1990)

**A secondary bibliography would include:**
SPAN0051 - Childhood in Latin American Cinema

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 1
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Deborah Martin
Assessment: one essay (40%); and one unseen two-hour written examination (60%)
For Term 1 only Affiliates: coursework (1000 words, 20%), 1 x written essay (2000 words, 80%)

Module Description:
This module will focus on the representation of children in film, with special attention to the kind of function childhood fulfills in Latin American cinema. This will allow us to explore thematic questions of nationhood, politics, gender and sexuality, and the way childhood is used to envision the past and history, as well as the future and social change. We will also consider questions specific to cinematic and visual representation, such as whether and how filmmakers attempt to create a child’s view of the world through aesthetic means, and ethical questions arising around the representation of child suffering and death.

Preparatory Reading and Set Texts:
Films
- *La vendedora de rosas* (Víctor Gaviria, Colombia 1998)
- *Central Station/Central do Brasil* (Walter Salles, Brazil 1998)
- *La niña santa* (Lucrecia Martel, Argentina 2004)
- *Viva Cuba* (Juan Carlos Cremata, Cuba, 2005)
- *La rabia* (Albertina Carri, Argentina 2009)
- *El último verano de la boyita* (Julia Solomonoff, Argentina, 2009)
- *José Martí: el ojo del canario* (Fernando Pérez, Cuba 2010)

Initial Secondary Bibliography
• Jones, O. 2007. 'Idylls and Othernesses: Childhood and Rurality in Film', in Cinematic Countrysides, ed. Robert Fish (Manchester: Manchester University Press), 177-194.
• Monaco, J. 2000. How to Read a Film. Oxford: OUP.

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SPAN0052 (UG) / SPAN0081 (PG) - The Andean World of J.M. Arguedas

UG Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
PG Value: 30 credits
Level: Final Year (Level 6) / PG (Level 7)
Total Learning Hours: 150 UG / 300 PG
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Humberto Núñez-Faraco
Teaching Structure:
This module is available to both Final Year students and MA students. All students
attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**UG Assessment:** 3000 word coursework essay (40%), unseen 2 hour desk examination (60%).

**PG Assessment:** 6,000 word coursework essay (100%).

**Module Description:**
The Peruvian writer, folklorist and ethnologist José María Arguedas (1911-1969) is not only the most prominent representative of the neo-indigenist literary movement in the Andean region but also one of its most acute interpreters, particularly with respect to the cultural values and traditions of the Quechua communities of his native country. This course explores Arguedas's vivid representation of the Andean world through a careful reading of some of his most important literary and ethnological works. From his early short stories and novels-in which he draws from his own personal experiences among the Indians of the southern sierra-to his insightful essays on the historical development of Andean mestizo culture and society, Arguedas captures the spirit of a people that have endured centuries of oppression and, at the same time, presents a challenging economic model for its social and political survival.

**N.B.** This module is taught in Spanish (seminar discussions are held in English)

**Methodology:**
All classes combine an initial 50-minute lecture followed by group discussion (seminar), with a 5-minute pause in-between. Students are requested to read in advance the corresponding texts for each seminar and to bring to class their notes from reading.

**Preparatory Reading and Set Texts:**

**Historical and anthropological essays:**
- *Qepa Wiñaq... Siempre literatura y antropología*, ed. by Dora Sales (Madrid: Iberoamericana; Frankfurt am Main: Vervuert, 2009). [A selection of key texts]

**Narrative:**

**Verse:**

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SPAN0054 - Luis Buñuel 1900-1960 (Part I)

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 1
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Professor Jo Evans
Assessment: one essay (40%); and one unseen two-hour written examination (60%)
For Term 1 only Affiliates: coursework (1000 words, 20%), 1 x written essay (2000 words, 80%)
Module Description:
This module will focus on the first stage of Luis Buñuel's career as a film director. It will begin by examining the early short surreal and ethnographic films made in France and Spain and, following his move into political exile in the US and Mexico, it will then focus on the beginnings of his highly successful second career as an independent and commercial filmmaker. As well as engaging with questions of visual analysis, this course will pay particular attention to the way that his films engage with politics, aesthetics, class and gender, as well as to Buñuel's relationship to the early twentieth-century avant-garde movements and Surrealism, and the influence on his work of psychoanalysis.

Preparatory Reading and Set Texts:
Films
- Un Chien andalou (1929)
- L'Âge d'or (1930)
- Las Hurdes, aka Tierra sin pan (1933)
- Los olvidados (1950)
- Él (1953)
- Ensayo de un crimen, aka La vida criminal de Archibaldo de la Cruz (1955)

Initial Secondary Bibliography
Film Analysis:

On Buñuel:
SPAN0080 - Crime Fictions in Latin America

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term: Term 2
Available to Affiliates: Yes, subject to space.
Academic Year: 2018/19
Tutor: Dr Claire Lindsay

Assessment: one essay 3,000 words (40%); and one unseen take-home written examination (60%)

Module Description:
This module will examine an array of the rich seam of crime fictions from across Latin America: that is, works of narrative fiction, film, and photography that have thematized imagined misdemeanours and/or responded to documented crimes in the region in the twentieth and twenty-first centuries. In doing so, the module will ask a number of conceptual, generic, and historical questions relating to wrongdoing and culture: for example, what constitutes crime and criminality?; what is the relationship between law-breaking and the production of literature, cinema, and visual culture?; how have conventions of major (but often also considered 'second-rate') literary or cinematic genres - such as the 'hard-boiled' or 'mystery' forms or the 'heist movie' - been indigenised or hybridised in selected works from across the region? Throughout the module, a number of diverse perspectives on crimes, both public and private, will be considered, as will their different protagonists (detective, perpetrator, and victim); questions of ethics, gender, and reader/spectatorship will also be discussed.

Indicative Primary Texts:
Jorge Luis Borges, 'La muerte y la brújula' and 'El jardín de senderos que se bifurcan' (Ficciones, Alianza, 1988 [1956])

Paco Ignacio Taibo II, Algunas nubes/No habrá final feliz (Mexico: Planeta, 2003)

Elmer Mendoza, Balas de plata (Barcelona: Tusquets, 2008)

Ensayo de un crimen (Luis Buñuel, Mexico 1955)

Nueve reinas (Fabián Bielinsky, Argentina 2002)

El Bonaerense (Pablo Trapero, Argentina 2004)

Tony Manero (Pablo Larraín, Chile 2009)

Selected works of visual culture by Marcelo Brodsky, Josefina Guilisasti and Teresa Margolles
Secondary Bibliography:

Bernard Benstock, Essays on Detective Fiction (London: Macmillan, 1983)
Rebecca E. Biron, Murder and Masculinity: Violent Fictions of 20th-Century Latin America (Nashville: Vanderbilt University Press, 2000)
Elisabeth Bronfen, Over Her Dead Body: Death, Femininity and the Aesthetic (Manchester: Manchester University Press, 1992)
Lee Horsley, The Noir Thriller (Basingstoke, Palgrave, 2001)
_________ , Twentieth-Century Crime Fiction (Oxford: OUP, 2005)
John Kennedy Melling, Murder Done to Death: Parody and Pastiche in Detective Fiction (Lanham, Md: Scarecrow Press, 1996)
Stephen Knight, Form and Ideology in Detective Fiction (London: Macmillan, 1980)
Patricia Merivale and Susan Elizabeth Sweeney, Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism (Philadelphia: University of Pennsylvania Press, 1999)
_________ , City of Suspects: Crime in Mexico City 1900-1931 (Durham: Duke University Press, 2001)
Thomas de Quincey, ‘On murder considered as one of the fine arts’ in On Murder (Oxford: OUP, 2006), pp. 8-34
_________ , New Tales of Mystery and Crime from Latin America (London: AUP, 1992)
_________ , Modus Operandi: An Excursion into Detective Fiction (Boston: Godine, 1982)
SPAN0035 / SPAN0078 - Spanish: Translation into English (Spanish Affiliates only)

Value: 15 UCL credits / 0.5 course unit / 7.5 ECTS
Level: Final Year (Level 6)
Total Learning Hours: 150
Term:
SPAN0035 - Term 1 (Spanish: Translation into English 1)
SPAN0078 - Term 2 (Spanish: Translation into English 2)
Available to Affiliates: Yes
Available to: Affiliate students who are native-level speakers of Spanish.
Academic Year: 2018/19
Tutor: Haydn Kirnon
Assessment: Assessment is based on coursework (50% of the overall grade) and an unseen in-class final exam paper (50% of the overall grade).
Assessment for Term 1 only Affiliates (SPAN0035): Test (50%), coursework (50%)
Module Description:
The areas covered in term 1 will not overlap with those of term 2.

This is a practical, advanced-level language module designed for native Spanish-speaking affiliate students. It consists of translation from Spanish into English as well as comprehension and discussion of English texts.

The course is based on a weekly, 2-hour class which is split between guided translation, student presentations, and group discussions. Beyond the class, you will be expected to spend a further 4-6 hours per week working on coursework set by the tutor.

The objectives of this course are:

- To receive intensive exposure to and practice of high-level English through the medium of translation.
- To develop relevant research skills.
- To develop the ability to present your findings to your peers (in English) in a clear and engaging way.

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PORT0008 (UG)/PORT0011 (PG)
Advanced Portuguese
**Level:** Final Year (Level 6) PG (Level 7)

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

**PG Value:** 30 credits

**Total Learning Hours:** 300

**Term/s:** Full Year

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

**Academic Year:** 2018/19

**Tutor:** Dr Joana Rita Ramalho

**Teaching structure:** The class meets 4 hours per week in two 2-hour classes. The teaching is divided into four main components: Oral, Grammar, Translation into Portuguese and Translation into English. Other skills, such as listening and reading comprehension and writing skills, are included in each of the four components.

**UG Assessment:** 3 hours desk exam with components of Grammar, Translation into Portuguese and Translation into English (50%); Oral Exam (20%); Coursework (30%). The coursework consists of two grammar quizzes, two oral presentations, two writing exercises, two translations into Portuguese and two translations into English. The breakdown for coursework marks is 3% for each component.

**PG Assessment:** 3 hours desk exam (50%), 3,000 word essay.

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

**Course materials:**
Your tutor will make use of a combination of online resources, grammars, textbooks and other materials. The following are the most important books used on the course:


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PORT0009(UG) / PORT0012(PG) - Portugal and Its Empire in the 20th Century: Trajectories and Memories

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

**PG Value:** 30 credits

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

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

**Term/s:** Term 1

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

**Tutor:** Zoltan Biedermann

**Teaching structure:**
Lectures including screenings, discussions and possibly student presentations (3hrs per session). This module is available to both Final Year students and MA students. All students attend ten two-hour seminars; MA students have four additional tutorial hours in which to extend and deepen their exploration of the subject.

**Assessment:**

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

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

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

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

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

**Preparatory viewings:** (if you wish to start thinking about the topic):
• *Ei-los que partem* (5-part historical documentary on Portuguese emigration): [https://www.youtube.com/watch?v=D_RG3d_y-RU](https://www.youtube.com/watch?v=D_RG3d_y-RU)
• *Fantasia Lusitana* (2010, dir. João Canijo): [https://www.youtube.com/watch?v=cAtTwRnjXYQ](https://www.youtube.com/watch?v=cAtTwRnjXYQ)
• *A Costa dos Murmúrios* (2004, dir. Margarida Cardoso): [https://www.youtube.com/playlist?list=PLgjYZ3OAA6CAZZQ3cQ0ciXLEX2CtUpDr](https://www.youtube.com/playlist?list=PLgjYZ3OAA6CAZZQ3cQ0ciXLEX2CtUpDr)
• *Tabu* (2012, dir. Miguel Gomes) DVD available in the Department

**Preparatory Reading and Primary Texts:**
• Gilberto Freyre, *Casa Grande e Senzala* (1938)
• Luís Bernardo Honwana, *Nós Matámos o Cão-Tinhoso* (1964)
• Mia Couto, *Terra Sonâmbula* (1992)
• Isabela Figueiredo, *Caderno de Memórias Coloniais* (2009)

The full syllabus, including references and links to many more texts and visual materials, will be available on Moodle. Students are encouraged to watch the online materials and, once they have an idea of where their interests are, purchase some of the primary literature. The most relevant secondary materials will be made available online and in the library. Please contact the tutor with any questions before you purchase materials.

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**PORT0010 / PORT0013 Short Fiction and the Making of Modern Brazil**

**UG Value (PORT0010):** 15 UCL credits / 0.5 course unit / 7.5 ECTS
**PG Value (PORT0013):** 30 credits

**Level:** Final Year (Level 6) / PG (Level 7)
**Total Learning Hours:** 150 (UG) / 300 (PG)
**Term:** Term 2

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

**Tutor:** Ana Cláudia Suriani da Silva

**UG Assessment:** one commentary on a group of *crônicas* (2000 words, 30%), one long translation and commentary of a short story (2000 words, 35%), one essay (2000 words, 35%)

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

**Module Description:**
This module provides an opportunity to develop knowledge of the Brazilian *crônica* and short story as short narrative genres, based on certain principals of composition and historical reception. It will explore key concepts of narrative theory and the relationship between literature and journalism. A chronological overview of the short story and *crônica* will be provided with a focus on the most prominent Brazilian *cronistas* and short story writers from the 1870’s to the present. The module will offer a historical and literary framework for the critical exploration of the set texts, as it aims to trace the development of short fiction considering its relationship to major themes, events in post-colonial Brazilian history.
This module emphasises a research-based approach to teaching and learning, by requiring students to consult and critically engage with a diverse range of primary sources (newspapers, magazines, first editions, anthologies, online editions), and by developing translation skills of specific texts, as part of their assessment. Students will be encouraged to find their own primary materials of choice to write their essays.

It will be taught in weekly sessions, which will combine a one-hour lecture in Portuguese and a one-hour seminar in English or Portuguese. Lectures will engage with a particular author, topic, theoretical issue or historical moment and introduce the framework for the seminar discussion. Seminars will consist of close reading of set texts, small group activities, and workshops.

Aims of the module:

- to familiarise students with a range of cultural, historical, theorised and stylistic approaches to reading short stories and crônicas
- to develop a variety of techniques for the analysis of short fiction
- to reflect on the short story and crônica through a diachronic perspective that makes it possible to understand the diversity in the production of short fiction in Brazil
- to develop an understanding of short fictional forms, their history and how this is connected to theme, cultural and social conditions, language and location
- to explore the boundaries between fiction and journalism
- to develop research skills through the examination of the different means through which short fiction is published, such as newspapers, magazines, anthologies and online editions

You may start reading the primary texts for this course before classes begin.

Preparatory Reading and Set Texts:

- Kucinski, Bernardo, Você vai voltar para mim e outro contos, Cosac Naify, 2014
- Machado de Assis, Contos fluminenses, 1869 (‘Miss Dollar’, ‘Confissões de uma viúva moça’).
- Machado de Assis, Páginas recolhidas, 1899 (‘O caso da vara”).
- Machado de Assis, Papéis avulsos, 1882 (‘O espelho’).
- Machado de Assis, Relíquias de casa velha, 1906 (‘Pai contra mãe’).
- Machado de Assis, Várias histórias, 1896 (‘A causa secreta’).
- Machado, Ana Maria, Contos, Objetiva, 2012.
- Reis, Maria Firmina dos “A escrava”, in Úrsula, Editora Mulheres, 2004.
- Ruffato, Luiz (org), Nos idos de março, Geração Editorial, 2014.
• Santos, Joaquim Ferreira dos (org.), *As cem melhores crônicas brasileiras*, Objetiva, 2007.