

Award Map – BA (Hons) English

LEVEL 4

Semester 1	Semester 2
Origins Core (20 credits)	Literature Now Core (20 credits)
Writing Toolkit Core (20 credits)	Reading and Writing as a Critic Core (20 credits)
Print Culture in Time Core (20 credits)	Introduction to Publishing Core (20 credits)

LEVEL 5

Semester 1	Semester 2
Monarchy & Dissent Core (20 credits)	Reinventing the Victorians Core (20 credits)
Revolution & Romanticism Core (20 credits)	Modernisms Core (20 credits)
Select 1 of the following Literature in the World options	
Popular Fiction & Non-Fiction Option (20 credits)	Go Wild: Literature & the Environment Option (20 credits)
Scandal & Censorship Option (20 credits)	Literary Tourism Option (20 credits)

LEVEL 6

Semester 1	Semester 2
Collaborative Project Core (40 credits)	Dissertation Core (40 credits)
Select 1 of the following Literature in the World options	
Global Voices Option (20 credits)	Reading the Digital Option (20 credits)
Contemporary Writing: What Happens Next? Core (20 credits)	

AWARD INFORMATION FORM (AIF)

The AIF provides essential information to students, staff teams and others on a particular award or a group of awards in a programme and is designed to meet the University's expectations and those of external bodies such as the Quality Assurance Agency (QAA) in respect of programme specifications.

Please refer to the Guidance notes on completing Award Information Forms before completing the details below.

SECTION 1 - General Award Information

Qualification (award type)	BA (Hons)
Award Title	English
Intermediate Qualification(s)	Cert HE, Dip HE
Awarding Institution	Falmouth University
Location of Delivery	Penryn
Duration of Award	3 years, full-time
Professional, Statutory and Regulatory Body accreditation	n/a
Accreditation Renewal Date (Month and Year)	n/a
Route Code (SITS)	BAENGLFF
UCAS Course Code	Q300
Relevant External Benchmarking	QAA Subject Benchmark Statement: English 2015

SECTION 2 – Entry Requirements, Student Support and Further Opportunities

Entry requirements

Entry Requirements

Falmouth University recognises a wide variety of qualifications and/or relevant experience, and encourages applications from people of all ages, backgrounds and cultures, with a demonstrable interest in their subject. Please follow the links below for additional information on our entry requirements along with the specific requirements of the course as well as information on fees and funding.

<http://www.falmouth.ac.uk/english>

<http://www.falmouth.ac.uk/apply>

<http://www.falmouth.ac.uk/fees>

<http://www.falmouth.ac.uk/bursaries>

Student Support

At Falmouth University we are here to support you through your studies in every way we can. Services are available on both campuses. They are confidential, student-centred, and will grow and adapt to meet student needs. Even if we can't help we'll know someone who can.

Student Support Services provide free, confidential help and advice with any problem, large or small. Services include accessibility, counselling, academic skills, living support, access to health services, a multi-faith chaplaincy, and day nursery provision. We can also signpost you to other people who can help. Please follow the links below to find out more about the services Falmouth University provides.

<http://www.fxplus.ac.uk/live/accommodation-services-information>

<http://www.falmouth.ac.uk/facilities/libraries>

<http://www.falmouth.ac.uk/support>

Students with disabilities

We welcome applications from disabled students (e.g. physical, sensory, mental health) and those with learning difficulties (e.g. dyslexia). We encourage anyone with a disability or learning difficulty to describe your needs on your application form. This will not affect your application but will help us to plan your support. Further details of our support services for students with disabilities can be found via the link below.

<http://www.falmouth.ac.uk/accessibility-service>

Distinctive Features

BA (Hons) English at Falmouth explores how literature shapes, reflects and challenges human experience now, and through time. We offer a unique approach to English, combining the traditional study of literature with an understanding of its role in today's creative economy. Our dynamic and innovative curriculum reflects the evolving nature of English, ensuring that you gain a comprehensive understanding of how the written word functions through history, across continents, and in the digital age. You'll also learn about literature's involvement in dissent, social change, censorship, contemporary environmental concerns, and its value in the commercial world, from publishing to literary festivals. We know that your journey doesn't end when you graduate, so we ensure that opportunities to work on live briefs, and real-world challenges with creative industry partners are embedded in the curriculum. Words and the ability to wield them, play a vital role in many of today's creative industries: from publishing, to literary festivals, writing digital content, advertising, or creative freelance work. At Falmouth we ensure that you gain practical knowledge of the 'business' of writing, preparing you for the demands of the publishing and content industries, as well as other graduate destinations such as education, politics, or the heritage sector.

You'll study in the School of Writing & Journalism, a thriving and diverse writing community with dedicated, expert staff who will help you consider the ever-changing relationship between literature and the contemporary reader. You'll explore essential arguments and ideas – what has literature meant in the past, what is it now, and what is its role in the creative economy, from literary festivals to heritage and tourism. You'll be taught by research-active academics and industry practitioners, with expertise in areas such as Victorian literature, Black British writing, Ecocriticism, Modernist and twenty-first century literature, Gothic writing, publishing, print culture, editorial and copywriting.

Stage 1

The first year provides foundational knowledge and skills, enabling you to explore the ever-changing relationship between literature and the contemporary reader. You'll be immersed in literary culture – reading, writing, reviewing, and learning more about the professional contexts of writing from small presses to the impact of digital technologies. You'll also explore key texts that have shaped the world over time, contemporary literature, and ways in which critics and tastemakers have influenced what and how we read.

Stage 2

In the second year you'll take four 'Literature in Time' modules that are distinctive in allowing you to explore connections between different historical periods, such as the reinvention of the Victorian Literature in Neo-Victorian novels today, or the origin of environmental debates in Romantic poetry. Option modules look outwards, at the role that literature plays in shaping the world around us, covering topics such as censorship, literary tourism, and environmental concerns.

Stage 3

This year is a springboard to your future, beyond university. Working on your dissertation and a live project, alongside understanding more about the impact of digital technologies, and trends

in the global literary marketplace means that you graduate with the confidence, knowledge, and experience required for a successful career in the creative industries or postgraduate study. The 'Collaborative Project' allows you to understand the writer's role as part of a creative eco-system, and the role of literature in the creative economy, through collaboration with other creative arts students, or with industry, undertaking work placements, live briefs or a case study. You take an advanced 'Literature in the World' option focusing on histories and trends in global literature, or text in a digital context. The dissertation enables you to develop an extended piece of work on a subject of your choosing. Alongside this, the 'What Happens Next' module deepens your understanding of bestselling writing, publishing trends and tastes, preparing you for the contemporary, professional realities and opportunities of a life in the writing-related creative industries.

Enhancing Your Learning

We are committed to providing additional opportunities for you to engage with high-profile academics and creative professionals, in order to enrich your learning.

- Our **Writers in Residence** programme offers you the chance to work with renowned writers in workshops, talks and one-to-one tutorials. Recent residencies have featured Emily Barr, Matt Haig, Philip Marsden, and Lionel Shriver.
- Attend public lectures with world-class **Visiting Professors**, such as Simon Armitage.
- Enjoy regular lectures through our **Guest Lecture Series**, which has included academics and writers such as Don Paterson, Professor William Hughes, Alice Oswald, Iain Sinclair, Paul Kingsnorth.
- Our newly established **Industry Forum** helps us to ensure that our curriculum prepares you for the demands of the publishing and writing industries. The Forum comprises high-calibre professionals from across the industry: our Chancellor, Dawn French, Louise Moore (MD of Michael Joseph, Penguin Random House), Sheila Crawley (Literary Agent, Curtis Brown), Jon Plowman (Executive Producer of W1A, French and Saunders, Absolutely Fabulous, and former head of BBC comedy), Francis Matthews (Theatre Director and Writer).

Future Career/Education

- Web Content Producer/Web Editor
- Publishing/Literary Agent
- Senior/group/deputy editor
- Advertising/Copywriting
- Journalists
- Marketing
- Public Relations
- Arts Administration
- Research assistants
- Librarianship
- Museums/Archives
- Lecturers in FE and HE
- Freelance writers

Further study:

- Studying for MA (e.g. English or Professional Writing)
- Studying for PhD
- Studying for PGCE (FE/HE)

Alumni

Chelsey Flood graduated in 2004. She sold her debut novel, *Infinite Sky*, to Simon and Schuster in a two-book deal in 2011. Published to excellent reviews in the national press, *Infinite Sky* was longlisted for the Carnegie Medal and won the prestigious Branford Boase Award in 2014.

Stephanie Kempson graduated in 2010, and is now a director, dramaturge, and writer in Bristol working with youth theatre. In 2013-14 she was the recipient of JMK Regional Young Director's Bursary where she assisted Sally Cookson on the two-part production of *Jane Eyre* at Bristol Old Vic.

Richard Carter graduated in 2010, before going on to study for an MA in English. In 2012, he was awarded an AHRC funded PhD studentship in Science, Technology, and Culture to undertake research on 'digital' or 'electronic' works of literature. He is also practicing digital artist and designer.

Seren Adams published her first poetry collection with Shearsman shortly after graduating in 2011. The collection was based on work from her creative dissertation. She continues to write alongside her career in the world of publishing, where she worked first as in-house reader at Granta, and currently for literary and talent agency, United Agency.

SECTION 3 – Teaching, Learning and Assessment

Educational Aims

- Encourage understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts.
- Encourage critical reflection, and imaginative interpretation of complex texts and ideas.
- Develop scholars, thinkers and cultural curators/producers with the skills, knowledge and attributes needed in the literary or writing-related creative industries.
- Provide an intellectually stimulating and hands-on learning environment that supports the acquisition of high-order imaginative and critical thinking skills, and research skills.
- Facilitate the development of collaboration, self-reliance, and high-level competence in oral and written communication.
- Provide preparation for further study in English or related subjects and continued development in professional industry practice.

Learning Outcomes

Upon successful completion of this award, you will be expected to:-

LO1. *Contextual Understanding*: evaluate the ways in which culture, language, technology, and commerce have affected the production and reception of texts through time.

LO2. *Ideas Generation*: generate and articulate ideas and concepts in a range of academic formats.

LO3. *Research*: conduct research using a range of sources, including where appropriate scholarship or theoretical material, applying and presenting the research in a range of academic formats.

LO4. *Textual Analysis*: analyse the rhetorical, formal and stylistic devices deployed in a variety of texts.

LO5. *Critical Thought*: critically reflect on complex issues and concepts, and formulate appropriate arguments.

LO6. *Technical Skills & Presentation*: develop the technical writing skills to edit, draft and present written work to an appropriate standard, and communicate in oral or written form.

LO7. *Professional Contexts*: plan projects, set goals, and work collaboratively, developing an understanding of the various historical, legal, professional and commercial contexts of writing.

Teaching Strategy

BA (Hons) English aims to foster the combination of academic knowledge, technical writing skills, critical thought, and understanding of professional contexts, needed to prepare you for entry into a range of creative industries or other sectors such as education. We deliver this through a programme of research-led and industry-engaged teaching and learning that takes a student-centred approach, focusing on your development as a critical thinker and creative problem-solver. Teaching is a combination of lectures, seminars, live briefs, field trips, and one-to-one tutorials. You will also have the opportunity to work extensively with new technologies and digital resources as part of your learning experience.

Lectures: Most of the English modules are delivered via lectures with follow-up seminars. Lectures outline the key critical debates, historical contexts and theoretical approaches to the study of a wide range of texts. They aim to offer a rich, in-depth introduction to a broad range of texts and contexts, providing sufficient material for discussion in the follow-up seminar. Although lectures cover a significant amount of information in a short space of time, you are not expected to be the passive recipient of information. Lectures can be interactive and seek to engage you directly through a variety of techniques including bite-size question and answers, and technology enhanced learning, such as presentation software or twitter walls.

Seminars: Seminars are the most effective way of encouraging active debate and provide a flexible forum in which ideas and concepts introduced in the lectures can be explored. You are encouraged to learn independently by undertaking reading and preparing ideas and questions for discussion with your peers and seminar tutor, and sometimes you will be asked to taking a leading role through the delivery of individual and group presentations. Option modules are

delivered in extended seminar/workshop sessions.

Practical Workshops: Some modules are delivered via practical workshops. The workshop model aims to establish a culture of collaboration in which enquiry based learning and individual creative thought can take place. Workshops are based around collaborative project work, or introduce you to additional learning technologies, enabling you learn and develop new skills, such as blogging, web design or editing.

Field Trips: Some modules offer field trips, such as visits to various heritage sites in Cornwall, or researching primary sources in the County archive. We take a situated approach to learning, which might mean that the best place for understanding the role of literature in the creative economy is at a heritage site or literary festival rather than on the campus.

Work Placements/Live Briefs: Some modules involve a period of work placement in the creative industries, education settings, or other writing-related professional sectors. Students also work on live briefs, producing industry reports or web content for particular clients or audiences. Our students have worked with organisations such as the National Maritime Museum, web content marketing agencies, schools and colleges, archives and museums, creative agencies, radio stations, and global publishing houses.

Tutorials: Individual tutorials are an important on-going point of contact between you and your tutors, the purpose of which is to provide a supportive one-to-one environment for providing constructive feedback on your work.

Writers In Residence & Guest Lecturer Series: We welcome internationally renowned writers and thinkers as part of our Writers in Residence programme, as Visiting Professors, and via our Guest Lecture series. Your learning is enhanced by the talks, workshops and master classes delivered by these inspiring practitioners and academics. Writers in Residence and Visiting Professors include Emily Barr, Matt Haig, and Lionel Shriver, and Simon Armitage. Other guest speakers include journalist Paul Kingsnorth, writer and filmmaker Iain Sinclair, poets Zoe Skoulding, Penelope Shuttle, and Alice Oswald, and playwright Stephen Wakelam.

Technology Enhanced Learning: The Learning Space is a virtual learning environment that supports the delivery of teaching and learning at Falmouth University. The English & Writing VLE site contains course and module information, tutorial booking and electronic submission facilities. Through the Learning Space you will also have access to resources to support your learning; this might include lecture notes, seminar worksheets, links to useful articles, audiovisual materials, module forums. We also use other externally available technologies where appropriate to enhance your learning including blogging software, Twitter, Prezi, online databases and digitized archives. Some writing workshop modules, such as Screenwriting or Script: Radio and Theatre, use Media Centre resources, which include a recording studio, three radio control rooms and a talk studio.

Assessment Strategy

A range of formative and summative assessment methods are employed to provide feedback on your progress, and to enable you to demonstrate your achievement against the learning outcomes of the course. Formative assessment is an on-going process, which takes place in a variety of learning contexts from seminars to individual tutorials. This kind of assessment is used

in a developmental way to assist your learning but it does not count towards the final mark of the module. Summative assessment is used to measure your achievement against the learning outcomes of a particular module. This kind of assessment does count towards the final mark of the module. Assessment methods include essays, reviews, presentations and a final dissertation. The course also includes assignments that echo real-world challenges that you will face working in the creative industries; for example, industry reports, work placements, live briefs, and collaborative project work, such as blogging at a literary festival. There are no exams, although in-class tests may be used for formative assessment, or to assess some areas of learning such as editing skills.

The range of assessment methods used include

- Essays
- Project or Work Placement documentation
- Industry Reports
- Oral Presentations
- Reviews
- In-class tests
- Computer-based assessment (including blogs, web-site design, online/electronic creative work)

Curriculum Structure, Assessment Methods and Learning Outcomes

Module Code	Level	Module Name	Credit	Semester	Compulsory	Assessment	Contributing towards the Learning Outcomes (Taught (T), Practised (P) and/or Assessed (A))						
					(C) Option (O)	methods*	1	2	3	4	5	6	7
				1 or 2									
ENG	4	Origins	20	1	C	ES	TPA	TPA	TPA	TPA	TPA	PA	
ECW	4	Writing Toolkit	20	1	C	PO			TPA	TPA	TPA	TPA	T
ENG	4	Print Culture in Time	20	1	C	ES, ES	TPA	TPA	TPA	TPA	TPA	PA	TP
ENG	4	Literature Now	20	2	C	ES	TPA	TPA	TPA	TPA	TPA	PA	
ECW	4	Introduction to Publishing	20	2	C	CS, ES	TPA	TPA	TPA		TPA	TPA	TPA
ENG	4	Reading & Writing as a Critic	20	2	C	PO, ES	TPA	TPA	TPA	TPA	TPA	TPA	TPA
ENG	5	Monarchy & Dissent	20	1	C	ES	TPA	TPA	TPA	TPA	TPA	TPA	
ENG	5	Revolution & Romanticism	20	1	O	ES	TPA	TPA	TPA	TPA	TPA	TPA	
ENG	5	Popular Fiction & Non-Fiction	20	1	O	RE, ES	TPA	TPA	TPA	TPA	TPA	TPA	TPA
ENG	5	Go Wild: Literature & the Environment	20	1	O	RE, ES	TPA	TPA	TPA	TPA	TPA	TPA	TPA
ENG	5	Reinventing the Victorians	20	1	C	ES	TPA	TPA	TPA	TPA	TPA	TPA	
ENG	5	Modernisms	20	1	C	ES	TPA	TPA	TPA	TPA	TPA	TPA	
ENG	5	Scandal & Censorship	20	1	O	CS, OR	TPA	TPA	TPA	TPA	TPA	TPA	TPA
ENG	5	Literary Tourism	20	1	O	CS, PR	TPA	TPA	TPA	TPA	TPA	TPA	TPA
ENG	6	Collaborative Project	40	1	C	PO	TPA	TPA	TPA		TPA	TPA	TPA
ENG	6	Global Voices	20	1	O	LR, ES	TPA	TPA	TPA	TPA	TPA	TPA	TPA
ENG	6	Reading the Digital	20	1	O	CB	TPA	TPA	TPA	TPA	TPA	TPA	TPA

CW	6	Dissertation	40	2	C	DI	TPA	TPA	TPA	TPA	TPA	TPA	
ENG	6	Contemporary Writing: What Happens Next?	20	2	C	RE, ES	TPA	TPA	TPA	TPA	TPA	TPA	TPA

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	OR	Oral
CB	Computer-based	PC	Practical
CE	Critical evaluation	PF	Performance
CS	Case study	PL	Placement
DI	Dissertation or project	PO	Portfolio
ES	Essay	PR	Presentation
EX	Exam	RE	Individual report

SECTION 4 – Learning and Employability

Skills Development Strategies

Knowledge and Understanding

You will draw on existing theoretical and applied knowledge in the field of English studies, synthesising this with an understanding of professional contexts, in order to prepare you for entry into the writing industries or other sector.

Practical Skills

You will develop a range of technical writing skills, pitch and presentation skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.

Intellectual Skills

You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.

Transferable Skills

You will communicate ideas through accurate written work of a professional standard and delivering presentations and pitches. You will also engage in group work, and engage with industry professionals in a variety of contexts.

Team Working

In order to develop an understanding of the role of literature in the commercial world, you will work on collaborative projects with your peers and industry, sharing knowledge and developing your experience of co-operative teamwork.

Improving Learning and Performance

Your learning experience and performance is improved by opportunities to engage with real-world learning in the context of the writing industries. In emphasising this learning by doing approach, the course seeks to reflect and apply the educational philosophy of Falmouth University. The writers and academics on the course are committed to ensuring that you work on live projects and real-world challenges with creative industry partners, because these experiences not only give you skills you need to succeed, but also allow you confidently articulate those skills in the professional marketplace.

Career Management Skills

The course works closely with the careers team to integrate career management skills with your learning. This includes talks and events about graduate destinations, focussed on the writing industries, and alumni networking events. The curriculum offers opportunities for industry-based learning and work placements, supported by formal teaching that covers skills analysis, action planning, and career development tools such as personality and learning style tests. You will be encouraged to practice continual self-reflection to identify your strengths, interests and skills development needs in order that you are prepared to take advantage of the opportunities available in the UK and global creative industries.

HEAR / Progress Files

All students are entitled to a transcript detailing the modules they have studied and the results given for those modules. The transcript is normally issued on completion of studies at the University. A more detailed Higher Education Achievement Record (HEAR) is under development in the sector.

Professional Standards

Professional standards and attributes are important to enable engagement in the world beyond University.

We expect students to adopt professional standards. This includes, but is not limited to:

1. Arriving on time and attending all scheduled sessions, properly equipped and prepared
2. Organising your time in order to meet all deadlines, formative and summative
3. Correct attribution of materials or ideas that are not your own, and developing an understanding of copyright issues
4. Communicating professionally with academic staff, your peers and industry contacts, for example in terms of email etiquette
5. Regularly checking your University email and the Learning Space to ensure that you are aware of any updates that affect you
6. Respect the working environment, whether that be seminar rooms, or the Writers' Room
7. Respect for your fellow students, staff, members of the public, or professional organisations with whom you come into contact during your time at Falmouth University
8. Upholding the good reputation of the course among our global industry contacts and whenever interfacing with the public, including professionalism in the use of social media

ASSESSMENT CRITERIA – BA (Hons) English

Learning Outcome	(1st) 70+	(2:1) 60-69%	(2:2) 50-59%	(3rd) 40-49%	Fail Below 39%
01 CONTEXTUAL UNDERSTANDING	Sophisticated understanding of the contexts of literary production and consumption. Over 80% shows an outstanding level of analytical insight.	Highly developed understanding of the contexts of literary production and consumption.	Competent understanding of the contexts of literary production and consumption. Minor errors in the information presented.	Satisfactory understanding of the contexts of literary production and consumption. Some errors in the information presented.	No evidence of contextual understanding, and significant errors in the information presented.
02 IDEAS GENERATION	Accomplished generation and articulation of ideas or concepts realised with confidence and control throughout the brief. May include excellent use of experimental ideas and rewritings of other ideas. Over 80% shows an outstanding level of conceptual insight and/or original creative thought.	Successful generation and articulation of ideas or concepts that are consistently developed throughout the brief. May include good use of experimental ideas and rewritings of other ideas.	Successful generation and articulation of ideas and concepts, which are mostly well developed throughout the brief. May show some evidence of experimental ideas and rewritings of other ideas.	Adequate generation and articulation ideas and concepts. Ideas are developed to an obvious conclusion.	Very limited and undeveloped ideas.
03 RESEARCH	Excellent research skills and the ability to synthesise and fully exploit a range of sources (and/or scholarship or theoretical material) in relation to the writing brief. Over 80% shows an outstanding level of sophistication in interpreting and deploying findings.	Highly effective research skills and the ability to select and use a range of sources (and/or scholarship or theoretical material) consistently relevant to the writing brief.	Competent research skills and the ability to select and use a range of sources (and/or scholarship or theoretical material) mostly relevant to the writing brief.	Adequate research skills drawing on a limited range of sources (and/or scholarship or theoretical material). Some evidence of relevance to the writing brief.	Insufficient research for the requirements of the brief. May contain gross errors in accuracy of the information.
04 TEXTUAL ANALYSIS	Sophisticated analysis and interpretation of a range of rhetorical, formal and textual devices, in a way that extends the argument and ideas. Over 80% shows outstanding levels of interpretive insight and a nuanced response to the text.	Highly developed level of analysis of rhetorical, formal and textual devices, with good critical interpretation, in relation to the argument and ideas presented.	Good level of analysis of rhetorical, formal and textual devices, but little critical interpretation, in relation to the argument and ideas presented.	Adequate attention paid to rhetorical, formal and textual devices, but the analysis offered is mainly descriptive.	Little attempt made at analysis.
05 CRITICAL THOUGHT	Excellent level of reflective critique, and/or critical thought. Well-structured and developed argument demonstrating a sophisticated grasp of complex issues and concepts. Over 80% shows outstanding level of insight and critical rigour.	Highly developed level of reflective critique, and/or critical thought. Well-structured and developed argument demonstrating a good grasp of complex issues and concepts.	Good level of reflective critique and/or critical thought. Reasonably well developed argument, and a clear attempt to understand complex issues and concepts.	Adequate level of reflective critique and/or critical thought. Evidence of a basic argument that demonstrates satisfactory but limited understanding of complex issues and concepts.	No evidence of reflective critique and/or critical thought. Absence of a formulating argument.

<p>06 TECHNICAL SKILLS & PRESENTATION</p>	<p>Impeccably presented, technically accurate writing, demonstrating advanced skills in editing, composition and a confident style. Excellent level of communication in oral or written form. Over 80% shows an outstanding level of technical proficiency, close to publishable standard.</p>	<p>Properly presented and technically accurate writing that has minimal spelling or typographical errors. Good level of communication in oral or written form.</p>	<p>Properly presented writing with clear evidence of the drafting and editing process. Some errors in style and presentation. Competent level of communication in oral or written form.</p>	<p>Adequate attention to editing and drafting with an attempt at proper presentation. Several typographical, spelling or stylistic errors. Satisfactory level of communication in oral or written form.</p>	<p>Very little attempt at editing, correction of errors, or appropriate presentation.</p>
<p>07 PROFESSIONAL CONTEXTS</p>	<p>Outstanding planning and organisational skills in relation to live brief and project work, and working collaboratively with peers and/or industry partners. Strong grasp of the professional and industry contexts for writing. Over 80% shows an exemplary understanding of the global writing marketplace and commercial context.</p>	<p>Highly-developed planning and organisational skills in relation to live brief and project work, and working collaboratively with peers and/or industry partners. Good grasp of the professional and industry contexts for writing.</p>	<p>Competent planning and organisational skills in relation to live brief and project work, and working collaboratively with peers and/or industry partners. Some understanding of the professional and industry contexts for writing.</p>	<p>Adequate planning and organisational skills in relation to live brief and project work, and working collaboratively with peers and/or industry partners. Limited understanding of the professional and industry contexts for writing.</p>	<p>Very little evidence of planning or organisation in relation to live brief and project work. Little or no attempt to work cooperatively with peers and/or industry partners. Complete lack of understanding of the professional and industry contexts for writing.</p>

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Origins
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar weekly x 12 weeks 164 hours independent study
Summary Module Description	This module introduces key works of literature that have shaped, reflected and challenged human experience through time. It further explores the presence and influences of such work in writing past and present: for example, how is <i>Beowulf</i> (8 th -11 th century) relevant to <i>Lord of the Rings</i> (1937-1949) and national identity; what has Dante's <i>Inferno</i> to do with John Donne (17 th century), T S Eliot (20 th century), Neil Gaiman's <i>Sandman</i> comic series (1989-1996) or anime/manga – and what do they all tell us about what we call 'good' and 'evil'? How do Wordsworth's daffodils influence writing and responses to climate change today? Overall, the module is concerned with literary roots, and considers how those roots have blossomed and branched to produce the extraordinary range of imaginative work we read today.

Aims <i>Maximum of 3</i>	<p>On completion of this module, you will be expected to demonstrate:</p> <ol style="list-style-type: none"> 1. Knowledge of a range of key literary texts and their effect, significance and influence now and in the past. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts. 3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the</p>
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	development of your own ideas and work, making critically informed choices about validity and evidencing your decisions. Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.
Assessment Strategy	Essay (2500 words)

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	ES	Essay	100	x	x	x	x	x	x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary texts (indicative choice from, for example):</p> <p>Pre-Early Modern Homer, <i>Iliad</i> <i>Beowulf</i> Dante Alighieri, <i>Inferno</i> Geoffrey Chaucer, <i>Canterbury Tales</i> George Malory, <i>Morte d'Arthur</i></p> <p>Early Modern William Shakespeare, <i>The Tempest</i> Christopher Marlowe, <i>Dr Faustus</i> John Donne, various</p> <p>Restoration/18th century William Congreve, <i>The Way of the World</i> Daniel Defoe, <i>Moll Flanders</i> <i>The Lyrical Ballads</i></p> <p>Regency/19th century Jane Austen, <i>Pride and Prejudice</i> Emily Brontë, <i>Wuthering Heights</i></p> <p>Fin de siècle/20th century</p>

Oscar Wilde, *The Importance of Being Earnest*
 Anton Chekhov, *Lady with Lapdog and other stories*
 T S Eliot, various

Secondary texts:

Anderson, Judith H., *Reading the allegorical intertext: Chaucer, Spenser, Shakespeare, Milton* (New York: Fordham University Press, 2008)
 Bloom, Harold, *The anatomy of influence: Literature as a way of life* (New Haven, CN: Yale University Press, 2011)
 Caselli, Daniela, *Beckett's Dantes: intertextuality in the fiction and criticism* (Manchester: Manchester University Press, 2005)
 Cowart, David, *Literary Symbiosis: the reconfigured text in twentieth-century writing* (Athens, GA: University of Georgia Press, 2012)
 Dillon, Sarah, *Palimpsest: Literature, criticism, theory* (London: Continuum, 2007)
 Gray, Erik Irving, *Milton and the Victorians* (New York: Cornell University Press, 2009)
 Joughin, John J., *Shakespeare and national culture* (Manchester: Manchester University Press, 1997)
 Kramnick, Jonathan Brody, *Making the English Canon: print-capitalism and the cultural past 1700-1770* (Cambridge: Cambridge University Press, 1998)
 Forsyth, Neil, *The Satanic Epic* (Princeton, NJ: Princeton University Press, 2003)
 Gifford, Terry, *Pastoral* (London: Routledge, 2001)
 Hardin, Richard F., *Love in a Green Shade: Idyllic Romances Ancient to Modern* (Lincoln: University of Nebraska Press, 2000)
 Hopkins, David, *Conversing with Antiquity: English poets and the classics, from Shakespeare to Pope* (Oxford: Oxford University Press, 2014)
 Knoppers, Laura Lunger et al, *Milton in Popular Culture* (London: Palgrave Macmillan, 2006)
 Maisonnat, Claude, et al, eds., *Rewriting/reprising in literature* (Newcastle-upon-Tyne: Cambridge Scholars, 2009)
 Straub, Julia. *A Victorian Muse: the afterlife of Dante's Beatrice in nineteenth-century literature.* (London: Continuum 2009)

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA(Hons) English	Compulsory
BA(Hons) English with Creative Writing	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Writing Toolkit
Module Code <i>SRIT to establish coding protocol</i>	ECWXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4/semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	1x3 hr weekly seminars for 12 weeks. 164 hours independent study
Summary Module Description	As both writers and readers the ‘material’ we work with is language. But what exactly is language? This is a question that has intrigued thinkers and practitioners across the centuries. In this module you will be introduced to some of the key questions related to the material we read and write. Where does language come from? How does it relate to the outside world? Does language have rules or just conventions, and what are these? How is language organised through grammar and syntax? In the course of investigating some of these questions, you will be introduced to University-level research, study and academic writing skills. You’ll also be encouraged to explore reading as a practice, and develop ‘reading resilience’, that is, your ability to read and interpret complex texts.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of how language works in a variety of written contexts 2. An understanding reading as a practice 3. The ability to respond to diverse writing briefs, commissions and deadlines.

Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be competent in the following:	<i>You will be assessed for the following:</i>
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	Knowledge and Understanding You will draw on existing theoretical and applied knowledge in the field of writing practice, synthesising this with an understanding of professional contexts, in order to prepare you for entry into the writing industries.
	Practical Skills You will develop a range of technical writing skills and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.
	Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.
	Transferable Skills You will communicate ideas through accurate written work of a professional standard and delivering presentations and pitches. You will also engage in group work, discuss your own and others' practice.
Assessment Strategy	Portfolio of practical writing assignments (2500)

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed											Compulsory Or Compensatable	
				1	2	3	4	5	6	7	8	9	10	11		
1	PO	2500				X	X	X	X	X						Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Aichison, Jean, <i>The Articulate Mammal</i> (London: Routledge, 1998) Crystal, David, <i>A Little Book of Language</i> (Harvard, MA: Yale University Press, 2011) Burchfield, R.W., ed., <i>Fowler's Modern English Usage</i>, Rev. 3rd Edition (Oxford: Oxford University Press, 2004) Harris, Roy, <i>Introduction to Integrational Linguistics</i> (Oxford: Pergamon Press, 1998) Leiris, M. <i>Scratches: The Rules of the Game</i> (Liverpool: John Hopkins Press, 1997) Manguel, Alberto, <i>A History of Reading</i> (London: Flamingo, 1997) Ong, Walter J., <i>Orality and Literacy</i> (London: Methuen & Co., 1982) Orwell, George, <i>Politics and the English Language</i> [1946] (London: Penguin Classics, 2013) Plato, <i>The Cratylus</i> [c.360 BCE] (any edition) Spufford, Francis, <i>The Child that Books Built</i> (Faber & Faber, 2003) Strunk, William and E B White, <i>The Elements of Style</i> [1918] (London: CreateSpace Independent Publishing Platform, 2012)</p>

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English with Creative Writing	Compulsory
BA (Hons) English	Compulsory
BA (Hons) Creative Writing	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Print Culture in Time
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar or practical workshop weekly x 12 weeks 164 hours independent study
Summary Module Description	From Gutenberg to political cartooning, the birth of copyright and open source, this module examines the impact of technology on the politics of writing and communication. From ancient to modern times, reading and writing has been dependent on technology – whether that is as simple as the quill, as different as the scroll or the book, as mechanical as the printing press or the typewriter, or in our own time, as pervasive as digital technology. You will travel from China and Greece, across medieval Europe to today, exploring developments in movable type away from block printing, and presses, to changing ideologies of authorship, copyright, politics of patronage, censorship, and democracy and autonomy of authors. You will also study relationships between, say, journalism and the novel, ballad sheets and comic strips, modernism and the small press; importantly we also ask how, why and which texts are preserved, conserve and accessed: archives, libraries and taxonomies of knowledge are examined as ideological practices, but also in practical terms. The module will include some practical workshop sessions covering archival research, and digital multimodal tools for writing.

Aims <i>Maximum of 3</i>	<p>On completion of this module, you will be expected to demonstrate:</p> <ol style="list-style-type: none"> 4. Knowledge of a range of key print and digital texts and their effect, significance and influence now and in the past. 5. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts. 6. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing and digital skills and employ research methods appropriate to the field, in in order to develop the critical thinking and transferable skills that employers value.</p>
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	<p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
Assessment Strategy	<p>1. Close Textual Analysis (1000 words) 2. Multimodal Essay (1500 words)</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	ES	Close Textual Analysis	50	x	x		x	x	x		Compensatable
2	ES	Multimodal Essay	50	x	x	x	x	x	x	x	Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary texts: A range of work and material that reflects the shifts in the relationship between literature and the technology of its production: King James Bible (extracts) William Shakespeare: <i>Hamlet</i> (Quartos/Folios) The Emblem Poem: Francis Quarles and George Herbert Samuel Richardson: <i>Clarissa</i> – 18th century novel William Morris/Edgar Allen Poe and others – 19th century England/America Nella Larsen, <i>Passing</i> – 1929 and 1986 editions Modernism: <i>Blast</i> (Issues 1&2) Rachel Blau DuPlessis: <i>Interstices – Writing Past Ending</i> (2014)</p> <p>Secondary texts: Aarseth, Espen J., <i>Cybertext : Perspectives on Ergodic Literature</i> / (Baltimore, Md. ; London: Johns</p>

Hopkins University Press, 1997)

Beal, Peter, *In Praise of Scribes : Manuscripts and their Makers in Seventeenth-Century England /* (Oxford New York: Clarendon Press ; Oxford University Press, 1998)

Block, Friedrich W., Karin Wenz and Christiane Heibach, *P0es1s. The Aesthetics of Digital Poetry.* (Exhibition catalogue: 2004)

Book of the Book: Some Works & Projections about the Book & Writing (New York: Granary Books, 2000)

Cambridge Companion to the Eighteenth-Century Novel (Cambridge: Cambridge University Press, 1996)

Companion to Early Modern Women's Writing (Oxford: Blackwell, 2002)

Curthoys, Ann and Julianne Schultz, *Journalism : Print, Politics and Popular Culture* (University of Queensland Press, 1999)

Curtis, Gerard, *Visual Words : Art and the Material Book in Victorian England* (Aldershot: Ashgate, 2002)

Ellinghausen, Laurie, *Labor and Writing in Early Modern England, 1557-1667* (Aldershot: Ashgate, 2007)

Finkelstein, D., & McCleery, A., *The book history reader.* (London; New York: Routledge, 2002)

Johnston, Dillon, *Poetic Economies of England and Ireland, 1912-2000* (New York: Palgrave, 2001)

Holocaust and the Book: Destruction and Preservation (University of Massachusetts Press, 2001)

Illuminating Letters: Typography and Literary Interpretation (Great Britain: University of Massachusetts Press, 2001)

Marotti, Arthur F., *Manuscript, Print, and the English Renaissance Lyric* (London: Cornell University Press, 1995)

McGann, Jerome J., *The Scholar's Art: Literary Studies in a Managed World* (Chicago: Univ. of Chicago Press, 2006)

McGann, Jerome J., *Textual Condition* (Princeton, N.J.: Princeton University Press, 1991)

McGann, Jerome, *Radiant Textuality: Literature After the World Wide Web* (New York: Palgrave Macmillan, 2004)

Patten, Eve, and Jason McElligott, *The Perils of Print Culture: Book, Print and Publishing History in Theory and Practice* (London: Palgrave, 2014)

Robertson, Francis, *Print Culture, From Steam Press to Ebook.* (London: Routledge, 2013)

Ryan, Marie-Laure, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and — Electronic Media* (London: Johns Hopkins University Press, 2001)

— *Reconceiving the Renaissance a Critical Reader* (New York: Oxford University Press, 2005)

— *Reimagining Textuality: Textual Studies in the Late Age of Print* (Madison, Wis.: University of Wisconsin)

— *Transatlantic Print Culture, 1880-1940: Emerging Media, Emerging Modernisms* (Basingstoke: Palgrave Macmillan, 2008)

Shevelov, Kathryn, *Women and Print Culture: The Construction of Femininity in the Early Periodical* (London: Routledge, 1989)

Siemens, Raymond G. and Susan Schreibman, *Companion to Digital Literary Studies.* (Malden, MA, USA: Blackwell Pub., 2007)

Watt, Tessa, *Cheap Print and Popular Piety, 1550-1640* (Cambridge: Cambridge University Press, 1999-1991)

Women's Writing and the Circulation of Ideas: Manuscript Publication in England, 1550-1800 (Cambridge: Cambridge University Press, 2010-2002)

Writing Machines. (London: MIT Press, 2002)

Online:

The Centre for the History of the Book

<http://www.hss.ed.ac.uk/chb/>

Centre for the Study of the Book
<http://www.bodley.ox.ac.uk/csb/>

Modernist Journals Project
http://modjourn.org/render.php?id=1158591480633184&view=mjp_object

Textual Culture University of Stirling
<http://www.textual-culture.stir.ac.uk/index.html>

Institute for Textual Scholarship and Electronic Editing University of Birmingham
<http://www.birmingham.ac.uk/research/activity/itsee/index.aspx>

SHARP
The Society for the History of Authorship, Reading and Publishing
<http://www.sharpweb.org/>

RED: Reading Experience Database 1450-1945
<http://www.open.ac.uk/Arts/RED/>

Beyond the Book University of Birmingham
<http://www.beyondthebook.bham.ac.uk/>

Digital Defoe
<http://english.illinoisstate.edu/digitaldefoe/>

Journals:
Textual Cultures: Texts, Contexts, Interpretations
<http://textualsociety.org/sts-journal-textual-cultures/>

Romantic Textualities: Literature and Print Culture 1780-1840
<http://www.romtext.cf.ac.uk>

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)

BA (Hons) English	Compulsory
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MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Literature Now
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar weekly x 12 weeks 164 hours independent study
Summary Module Description	Nothing happens in a vacuum. This module establishes the principle that all literature works like a vast echo chamber. Drawing on 'Origins' it explores writing from the last 40 years, to examine how literature now is influenced by, indebted to, and in 'conversation with' poets, playwrights, novelists and philosophers from Homer to Hardy, Dante to Dickens, and beyond. In 'Origins', we considered the <i>roots</i> of contemporary literature, by reading the 'originals'; in 'Literature Now', we ask, for example, how are Chaucer and Homer present in today's writing, how crucial is Modernism, the pastoral or the gothic novel to current literary trends? The literary imagination continues to extend and expand on the rich catalogue of form and genre of centuries.

Aims <i>Maximum of 3</i>	<p>On completion of this module, you will be expected to demonstrate:</p> <ol style="list-style-type: none"> 1. Knowledge of a range of key literary texts and their effect, significance and influence now and in the past, with particular reference to the interconnectedness of texts old and new. 2. An understanding of how such relationships function in relation to canon formations, nation, education, reading markets and cultural identities. 3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills</p>
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	<p>You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
Assessment Strategy	Essay (2500 words)

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	ES	Essay	100	x	x	x	x	x	x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary texts: Alice Oswald, <i>Dart</i> (London: Faber & Faber, 2002) Marlon James, <i>A Brief History of Seven Killings</i> (London: Oneworld Publications, 2015) Lydia Davis, <i>The Collected Short Stories</i> (London: Penguin, 2009) Yann Martel, <i>Life of Pi</i> (Edinburgh: Canongate, 2002) Derek Walcott, - <i>Omeros</i> (London: Faber & Faber, 1990) or - <i>The Poetry of Derek Walcott 1948–2013</i> (London: Faber & Faber, 2014) Lavinia Greenlaw, <i>A Double Sorrow: Troilus and Crisyde</i> (London: Faber & Faber, 2014) Mark Ravenhill, <i>Mother Clap’s Molly House</i> (London: Bloomsbury, 2001) (or other ‘in-yer-face’ playwrights) Peter Carey, - <i>Jack Maggs</i> (London: Faber & Faber, 1997) or - <i>The True History of the Kelly Gang</i> (Brisbane: University of Queensland, 2000) Hilary Mantel, <i>Wolf Hall</i> (London: Fourth Estate, 2009) or Benjamin Markovits, <i>Imposture</i> (London: Faber & Faber, 2006)</p>

Philip Pullman, *Northern Lights* (London: Scholastic Point, 1995)

Secondary texts:

- Armand, Louis, *Contemporary Poetics* (Evanston, IL: Northwestern University Press, 2007)
- Benson, Stephen, ed., *Contemporary Fiction And The Fairy Tale* (Detroit: Wayne State University Press, 2008)
- Cooke, Jennifer, ed., *Scenes Of Intimacy: Reading, Writing And Theorizing Contemporary Literature* (London: Bloomsbury Academic, 2013)
- Cowart, David. *Literary Symbiosis: the reconfigured text in twentieth-century writing* (Athens, GA: University of Georgia Press, 2012)
- Dworkin, Craig, *The Consequence Of Innovation: 21st Century Poetics* (New York: Roof Books, 2008)
- Gaiele, Andreas, ed., *Fabulating Beauty: Perspectives On The Fiction Of Peter Carey* (Amsterdam: Rodopi, 2005)
- Glendenin, John, *Science And Religion In Neo-Victorian Novels* (London: Routledge, 2013)
- Gupta, Suman, *Contemporary Literature* (London: Routledge, 2012)
- Hamner, Robert D., *Epic of the Dispossessed: Derek Walcott's Omeros* (Columbia, MO: University of Missouri Press, 1997)
- Hayles, N. Katherine, *Electronic Literature: New Horizons For The Literary* (Notre Dame, IN: University of Notre Dame Press, 2008)
- Ho, Elizabeth, *Neo-Victorianism And The Memory Of Empire* (London: Continuum, 2012)
- Longenbach, James, *Resistance to Poetry* (Chicago: University of Chicago Press, 2004)
- Perloff, Marjorie, *21st Century Modernism: The "New" Poetics* (Oxford: Blackwell, 2002)
- Reed, Bryan M., *Phenomenal Reading: Essays On Modern And Contemporary Poetics* (Tuscaloosa, AL: University of Alabama Press, 2012)
- Rozett, Martha Tuck, *Constructing A World: Shakespeare's England And The New Historical Fiction* (New York: SUNY Press, 2002)
- Snodgrass, Mary Ellen, *Peter Carey: A Literary Companion* (Jefferson, NC: McFarland, 2010)
- Tynan, Maeve, *Postcolonial Odysseys: Derek Walcott's Voyages of Homecoming* (Newcastle-Upon-Tyne: Cambridge Scholars Press, 2013)

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA(Hons) English	Compulsory
BA(Hons) English with Creative Writing	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Reading and Writing as a Critic
Module Code <i>SRIT to establish coding protocol</i>	XXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar or workshops weekly x 12 weeks 164 hours independent study
Summary Module Description	This module explores how critics and tastemakers have shaped our responses to imaginative writing, from early theories of literary aesthetics found in Aristotle's <i>Poetics</i> , or Philip Sidney's <i>Defense of Poesy</i> to literary magazines like <i>The Paris Review</i> , or social media where everyone's a critic now. You'll learn about the role of the critic from the classical to the present day, exploring questions of aesthetics, taste, identity, and cultural and social capital. You'll also consider the craft of the critic, through practical reviewing assignments, interview techniques, keeping a reading journal, and sharing your passion for literature via digital platforms.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key critical texts and their effect, significance and influence in contemporary and current cultural history. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts. 3. The ability to critically reflect and imaginatively

	interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of criticism, and an understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
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Assessment Strategy	Portfolio of review assignments, online or in print (1250) Close Textual Analysis of a piece of literary criticism (1500)
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	PO	Portfolio of Review Assignments	40	x	x	x	x	x	x	x	Compensatable
2	ES	Close Textual Analysis	60	x	x		x	x	x		Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary Texts: A range of possible author/critics might include any of the following: Alexander Pope, John Dryden, Mary Wollstonecraft, Edmund Burke, Walter Pater, Oscar Wilde, J. Hillis Miller, Stanley Fish, Edward Thomas, C. S. Lewis, Harold Bloom, Frank Kermode, David Lodge, Terry Eagleton, Elaine Showalter, Rita Felski, Marina Warner, Susan Stewart, Helen Vendler, Zadie Smith.</p> <p>Secondary texts/resources: http://www.theparisreview.org http://www.granta.com http://www.newyorker.com https://www.pshares.org</p> <p><i>Book Bloggers and Vloggers</i> http://this-space.blogspot.co.uk http://davidwinters.uk http://www.readysteadybook.com http://www.abookutopia.com https://www.youtube.com/user/TheBookTuber http://projectukya.blogspot.co.uk http://www.thebookette.co.uk http://www.wondrousreads.com http://www.serendipityreviews.co.uk</p>

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Introduction to Publishing
Module Code <i>SRIT to establish coding protocol</i>	ECWXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4/Semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	None
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	1 x 3 hour workshop, weekly for 12 weeks. 164 hours independent study
Summary Module Description	<p>Publishing constitutes the commercial, artistic and aesthetic expression of literary creation and, as such, represents the vitality of the book world in all its forms. In this module, you will encounter publishing as a literary and cultural tradition that is dynamic and in a constant state of flux. You will consider the role of technology on the production and dissemination of written texts in the contemporary world. The module explores shifting power structures and cultural capital, from the elevated role of the reader within the publishing cycle to the hierarchy of publishing and author brands. Trade publishing will be considered alongside independent and alternative forms of publishing that celebrate and explore materiality, individuality, and community. Publishing has historically been regarded as a social and cultural endeavour, and, as such, creative relationships between key players, from authors to agents, editors to booksellers, critics to celebrities, will be critically analysed in this module. Through this process, we will assess the role of cultural intermediaries on the perceived success (or failure) of the text in the wider literary marketplace.</p>

Aims <i>Maximum of 3</i>	<p>On completion of this module, you will be expected to demonstrate:</p> <ol style="list-style-type: none"> 1. An understanding of the structure and processes that characterise contemporary publishing. 2. An understanding of brand identity as a signifier of success in publishing today. 3. The ability to critically evaluate historical contexts and emergent debates as a means of better understanding what the future of publishing holds.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be competent in the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding</p> <p>You will draw on existing theoretical and applied knowledge in the field of writing practice, synthesising this with an understanding of professional contexts, in order to prepare you for entry into the writing industries.</p> <p>Practical Skills</p> <p>You will develop a range of technical writing skills and presentation skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value. These skills will be informed by an understanding of market, audience and genre as dynamic contexts for literary production.</p>
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	<p>Students will also learn how to apply social media skills in professional contexts and forums.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard and delivering presentations. You will also engage in group work, discuss your own and others' practice, and engage with industry professionals in a variety of contexts.</p>
Assessment Strategy	<p>The assessment for this module will be made up of two parts:</p> <ol style="list-style-type: none"> 1. Case study (1000 words), to include a formative in-class presentation in the early stages of research (5 minutes). The presentation does not contribute to the module mark. 2. Essay (1500 words)

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed											Compulsory Or Compensatable		
				1	2	3	4	5	6	7	8	9	10	11			
1	CS	For this case study, students will select a contemporary publisher or agency, and will analyse the purpose, operations and outputs of that organisation in depth.	50	x		x				x	x						Compensatable
2	ES	Through this essay, students will critically analyse a key theme, trend, breakthrough or threat to contemporary publishing.	50	x	x	x		x	x	x							Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
Primary texts:

Claire Squires, *Marketing Literature: The Making of Contemporary Writing in Britain* (London: Palgrave, 2009)

David Finkelstein, *The Book History Reader* (London: Routledge, 2001)

Simone Murray, *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation* (London: Routledge, 2013)

Secondary texts:

Baverstock, Alison, *How to Market Books* (London: Kogan Page, 2008)

Blake, Carole, *From Pitch to Publication* (London: Macmillan, 1999)

Bloom, Clive, *Bestsellers: Popular Fiction Since 1900* (London: Palgrave Macmillan, 2002)

Clark Giles and Angus Phillips, *Inside Book Publishing* (London: Routledge, 2008)

Collin P H, *Dictionary of Publishing and Printing* (London: A & C Black, 2006)

Feather, John, *Communicating Knowledge: Publishing in the 21st Century* (London: Bowker-Saur, 2002)

Gladwell, Malcolm, *The Tipping Point: How Little Things Can Make a Big Difference* (London: Abacus, 2000)

Gomez Jeff, *Print is Dead: Books in our Digital Age* (London: Routledge, 2008)

Hartley, Jenny, *The Reading Groups Book 2002-3* (Oxford: OUP, 2003)

Horn, Barbara, *Editorial Project Management: With Exercises and Model Answers* (London: Horn Editorial Books, 2006)

Lewis, Jeremy, *Penguin Special: The Life and Times of Allen Lane* (London: Penguin, 2005)

MacDonald, Ronan, *The Death of the Critic* (London: Continuum, 2008)

Maschler, Tom, *Publisher* (London: Picador, 2005)

Owen, Alisoun (ed.), *The Writers' and Artists' Yearbook 2016* (London: Macmillan, 2016)

Rehberg, Denel (editor), *From Salons to Cyberspace: Readings of Reading Communities* (London: Palgrave, 2011)

Schiffirin, André, *The Business of Books: How International Conglomerates Took Over Publishing and Changed the Way We Read* (London: Verso, 2001)

Shillingsburgh, Peter, *From Gutenberg to Google: Electronic Representations of Literary Texts* (Cambridge University Press, 2006)

Section 4 – Administrative Information

Department	School of Writing and Journalism
Subject	Creative Writing
Version	1
Date of production of MIF (dd/mm/yyyy)	10/01/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English with Creative Writing	Compulsory
BA (Hons) English	Compulsory
BA (Hons) Creative Writing	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Monarchy and Dissent
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar weekly x 12 weeks 164 hours independent study
Summary Module Description	This module explores the profound shifts in notions of self, kingship and state, and questions around the public vs. private individual, from the Early Modern period through to the Restoration, as those changes are articulated in literary production. Towards the end of the module you'll examine how concerns about the relationship between power and the state, expressed then, remain anxieties that continue to the present day and are explored through later popular texts such as Tolkein's <i>Lord of the Rings</i> , or transmedia franchises like <i>A Song of Ice and Fire/ Game of Thrones</i> .
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key texts of the Renaissance and Restoration periods and their continued effect, significance and influence today. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts.

	3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
Assessment Strategy	Essay (3000 words)

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	ES	Essay	100	x	x	x	x	x	x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary texts: William Shakespeare: <i>Richard II</i> (any edition/online version) <i>The Norton Anthology of English Literature</i> 9th edition Volume 1, parts B and C: from this we will read:</p> <ul style="list-style-type: none"> • Christopher Marlowe, <i>Hero and Leander</i> (entire poem) • Edmund Spenser, <i>Faerie Queene</i> (Books 1 and 2) • Metaphysical poetry: John Donne, Andrew Marvell, George Herbert, Henry Vaughan, Thomas Traherne, Richard Crawshaw • John Webster, <i>The Duchess of Malfi</i> • John Milton <i>Paradise Lost</i> (entire poem) • William Congreve, <i>The Way of the World</i> <p>PLUS George R R Martin: <i>A Song of Ice and Fire 1: A Game of Thrones</i> (New York: Bantam, 1996)</p> <p>Or J. R. Tolkein, <i>The Lord of the Rings: The Fellowship of the Ring</i> [1955] (London: Harper Collins, 2012)</p> <p>Secondary texts: Beard, A, <i>Texts and Contexts: introducing literature and language study</i>, London: Routledge, 2001 Bradford, Richard, <i>Complete Critical Guide to John Milton</i>, London: Routledge, 2001 Braunmuller, A R and M Hattaway, <i>Cambridge Companion to English Renaissance Drama</i>, Cambridge: Cambridge University Press, 2003 Bruster, D, <i>Shakespeare and the Question of Culture</i>, New York: Palgrave Macmillan, 2003 Burns, E, <i>Restoration Comedy: crises of desire and identity</i>, Basingstoke: Macmillan Press, 1987 Bushnell, R (ed.), <i>A Companion to Tragedy</i>, Malden, Mass.; Oxford: Blackwell, 2005 Danielson, Dennis, ed., <i>Cambridge Companion to Milton</i> Cambridge: Cambridge University Press, 1999 Davies, S, <i>Images of Kingship in Paradise Lost: Milton's Politics and Christian Liberty</i>, Columbia: University of Missouri Press, 1983 DiPasquale, Theresa, <i>Refiguring the Sacred Feminine: Donne, Lanyer and Milton</i>, Pittsburgh:</p>

Duquesne University Press, 2008
 Greenblatt, Stephen, *Renaissance Self-Fashioning*, Chicago: University of Chicago Press, 2005
 Groves, Beatrice, *Texts and Traditions: Religion in Shakespeare 1592-1604*, Oxford: Clarendon Press, 2006
 Hille, C, *Visions of the Courtly Body: the patronage of George Villiers*, Berlin: Akademie Verlag, 2012
 Jacoby, H, *Game of Thrones and philosophy: logic cuts deeper than swords*, Hoboken: Wiley, 2012
 Jardine, L, *Reading Shakespeare Historically*, London: Routledge, 1996
 Jenkins, K, *Reconfiguring History: new thoughts and an old discipline*, London: Routledge, 2003
 Miller, J, *Bourbon and Stuart: kings and kinship in France and England in the Seventeenth Century*, London: George Philip, 1987
 Mitchell, L and Charles Melville (eds.) *Every Inch a King: comparative studies on kings and kingship in the ancient and medieval worlds*, Boston: Brill, 2013
 Lunger Knoppers, L, *Historicising Milton; spectacle, power and poetry in Restoration England*, Athens: University of Georgia Press, 1994
 Mottram, S, *Empire and Nation in early Renaissance literature*, Woodbridge: Boydell & Brewer, 2008
 Sawday, J, *The Body Emblazoned*, London: Routledge, 1995
 Sharpe, K, *Selling the Tudor Monarchy: Authority and Image in Sixteenth-Century England*, New Haven; Yale University Press, 2009
 Sharpe, K, *Rebranding Rule 1660-1714: The Restoration and Revolution Monarchy*, New Haven: Yale University Press, 2013
 Targoff, R, *John Donne, Body and Soul*, Chicago: University of Chicago Press, 2008
 Todd, Janet, *Gender, Art and Death*, London: Polity Press, 1993
 Zunder, W and S Trill, (eds.), *Writing and the English Renaissance*, London: Longman, 1996

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Compulsory
BA (Hons) English with Creative Writing	Option

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Revolution and Romanticism
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar weekly x 12 weeks 164 hours independent study
Summary Module Description	The French Revolution. The American Revolution. The Glorious Revolution. The Print Revolution. The Revolution in 'Manners' or sexual politics. This module examines the ways in which the eighteenth century inspired contemporary concerns and discourses about human rights, capitalism, gender and equality, legal frameworks and nation states. You will examine a variety of literature and other writings, including journals, reviews, autobiographical narratives, poetry, plays and gothic fiction, and consider the changing role and function of print culture and the author/artist.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key texts of the eighteenth century and their continued effect, significance and influence today. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts.

	3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p>
	<p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p>
	<p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p>
	<p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
Assessment Strategy	Essay (3000 words)

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	ES	Essay	100	x	x	x	x	x	x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary Texts: Daniel Defoe, <i>Roxana</i> (Oxford: Oxford World's Classics, 2008) Maria Edgeworth, <i>Belinda</i> (Oxford: Oxford World's Classics, 2009) *<i>The Norton Anthology of English Literature, Volume D: The Romantic Period</i> 8th Edition (New York: Norton, 2005) or similar. *Please note many 'Romantic' texts are available online. Olaudah Equiano, <i>The Interesting Narrative</i> ed. Vincent Carretta (London: Penguin, 2003) Jonathan Swift, <i>Gulliver's Travels</i> (London: Penguin, 2003) Mary Wollstonecraft, <i>Frankenstein: Or the Modern Prometheus: The 1818 Text</i> (Oxford: Oxford University Press, 2009)</p> <p>Secondary Texts: Baldick, Chris, <i>In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing</i> (Oxford: Clarendon, 1997) Gardiner, Ellen, <i>Regulating Readers: Gender and Literary Criticism in the Eighteenth Century Novel</i> (London: Associated University Presses, 1999) Gidal, Eric, <i>Poetic Exhibitions: Romantic Aesthetics and the Pleasures of the British Museum</i> (Lewisberg, PA: Bucknell University Press, 2001) Motion, Andrew, <i>Keats</i> (London: Faber, 1997) Newlyn, Lucy, <i>The Cambridge Companion to Coleridge</i> (Cambridge: Cambridge University Press 2003) Thompson, Peter, <i>The Cambridge Introduction to English Theatre</i> (Cambridge: Cambridge University Press, 2006) Todd, Dennis, <i>Imagining Monsters: Miscreations of the Self in Eighteenth Century England</i> (Chicago: Chicago University Press, 1995) Wu Duncan, <i>A Companion to Romanticism</i> (Oxford: Blackwell, 1999) Young, B.W., <i>Religion and Enlightenment in Eighteenth-century England</i> (Oxford: Clarendon, 1998)</p>

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Compulsory
BA (Hons) English with Creative Writing	Option

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Popular Fiction and Non-Fiction
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level /Semester
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 4hr seminar weekly x 12 weeks 152 hours independent study
Summary Module Description	In this module you'll explore trends, tastes and fashions in fiction and non-fiction over time: what sells, when and why? Romance, crime, the Gothic, biographies, cookery books – what tops the best-seller lists? How are audiences created and kept fascinated (and buying)? How are our tastes formed? And how individual are our choices? We will examine some of the most popular genres and texts over time up to the present day. You will be introduced to some theories about the popular – including critiques of capital, concepts of taste, mass markets and pleasure. You'll also learn to question assumptions and examine some of your own preferences and choices.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key popular bestselling books and their continued effect, significance and influence today. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts.

	3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
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Assessment Strategy	<ol style="list-style-type: none"> 1. Research report: analysis of book shop/seller, including percentage of book and non-book products, displays, popular sections (1000) 2. Critical Essay (2000)
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	RE	Research Report	30	x	x	x	x	x	x	x	Compensatable
2	ES	Essay	70	x	x	x	x	x	x		Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary Texts Flynn, Gillian, <i>Gone Girl</i> (New York: Crown Publishing, 2012) French, Dawn, <i>Dear Fatty</i>, (London: Century, 2008) King, Stephen, <i>The Bazaar of Bad Dreams</i>, (New York: Scribner, 2014) Larsson, Stieg, <i>The Girl with the Dragon Tattoo</i>, (London, Quercus, 2015) Macdonald, Helen, <i>H is for Hawk</i> (London: Vintage, 2015) Martin, George R.R., <i>A Song of Ice and Fire 2: A Clash of Kings</i> (New York: Bantam, 1998) Mankell, Henning, <i>The Return of the Dancing Master</i> [2000] [trans. Laurie Thompson] (London: Harvill Secker, 2003) Moran, Caitlin, <i>How to be a Woman</i> (London: Ebury Press, 2011)</p> <p>Plus Book from current bestseller list.</p> <p>Secondary Texts/Sources Nestingen, Andrew and Paula Arvas, eds., <i>Scandinavian Crime Fiction</i> (Cardiff: University of Wales Press, 2011) Bailey, F and Hale, D (eds.) <i>Popular Culture, Crime, and Justice</i>, (West/Wadsworth, 1998) Barthes, R <i>Mythologies</i>, (London: Vintage, 1993)</p>

Bocock, R *Hegemony*, London: Ellis Horwood and Tavistock, 1986
 Bourdieu, Pierre, *Distinction: A Social Critique of the Judgement of Taste*, (Harvard University Press, 1984)
 Brottman, M *High Theory/Low Culture*, (New York: Palgrave Macmillan, 2005)
 Ferris, Suzanne and Mallory Young, eds., *Chick Lit: The New Woman's Fiction* (New York: Routledge, 2006)
 Fiske, J *Introduction to Communication Studies*, (London: Routledge, 2011)
 Knight, Stephen, *Crime Fiction, 1800 – 2000*, (Palgrave Macmillan, 2004)
 McCracken, Scott, *Pulp: Reading Popular Fiction*, (Manchester University Press, 1998)
 Moi, Toril *Sexual/Textual Politics: Feminist Literary Theory*, (London: Routledge, 2002)
 Montoro, Roco, *Chick Lit: Stylistics of Cappuccino Fiction* (London: Continuum, 2012)
 Rzepka, Charles, *Detective Fiction*, (London: Polity Press, 2005)

Book Charts:

www.amazon.co.uk

<http://www.thebookseller.com>

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)

BA (Hons) English	Option
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MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Go Wild: Literature and Environment
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 4hr seminar weekly x 12 weeks 152 hours independent study
Summary Module Description	What can literature tell us about one of the most pressing concerns of our time – environmental change? Since at least the Romantic period, writers have been enthralled by the unpredictable power of nature, from mountains, rivers, and glaciers to seemingly unpopulated spaces that we designate as wild. In this module you'll investigate concepts such as nature, wilderness, sustainability, environmental justice, the idea of the Anthropocene, climate change, and animal ethics, as they have been imagined and contested in literature from Montaigne to the present day.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key texts and ideas concerning environment and ecology, and their significance and influence today. 2. An understanding of how the social and legal spheres, ecology, technology, and economics affect the production and reception of literary texts.

	3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
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Assessment Strategy	1. Field trip report on the relationship between text and environment (1000 words) 2. Essay (2000 words)
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	RE	Field Trip Report	30	x	x	x	x	x	x	x	Compensatable
2	ES	Essay	70	x	x	x	x	x	x		Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary Texts: Shakespeare, William, <i>As You Like It</i> (any edition/online version) Wordsworth, William, <i>The Prelude</i> (extracts) White, Gilbert, <i>The Natural History and Antiquities of Selborne</i> (extracts) (1789) McCarthy, Cormac, <i>The Road</i> (Picador, 2006) Cather, Willa, <i>Death Comes for the Archbishop</i> [1927], (Virago, 2006) Itäranta, Emmi, <i>Memory of Water</i> (Harper Voyager, 2015) Snyder, Gary, various Beatty, Laura, <i>Pollard</i> (Vintage, 2009) Hadfield, Jen, <i>Byssus</i> (Picador, 2014) Various others: Edward Thomas, T H White, Robert McFarlane, Kathleen Jamie, Mark Cocker</p> <p>Secondary Texts: Agamben, Giorgio. <i>The Open: Man and Animal</i>. Trans. Attell, Kevin. Palo Alto, CA: Stanford UP, 2004. Armbruster, Karla, and Kathleen R. Wallace, eds, <i>Beyond nature writing : expanding the boundaries of ecocriticism</i> (Charlottesville: University Press of Virginia, 2001) Bate, Jonathan, - <i>Romantic ecology: Wordsworth and the environmental tradition</i> (London: Routledge, 1991) - <i>The Song of the Earth</i> (London: Picador, 2000) Calicott, J. Baird, and Michael P. Nelson, eds, <i>The great new wilderness debate</i> (Athens: University of Georgia Press, 1998) Derrida, Jacques, <i>The Animal that Therefore I Am</i>, trans. David Wills (NY: Fordham UP, 2008)</p>

Descola, Philippe, *Beyond Nature and Culture*, trans. Janet Lloyd (Chicago: Chicago UP, 2013)

Foster, John Bellamy, *Marx's ecology : materialism and nature* (New York: Monthly Review, 2000)

Grove, Richard H., *Green imperialism : colonial expansion, tropical island Edens, and the origins of environmentalism, 1600-1860* (Cambridge: Cambridge University Press, 1995)

Haraway, Donna, *The Haraway reader* (London: Routledge, 2004)

— *The Companion Species Manifesto: Dogs, People and Significant Otherness* (Chicago: U of Chicago P, 2003)

Harrison, Robert Pogue, *Forests : The shadow of civilization* (Chicago: University of Chicago Press, 1992)

Heise, Ursula K., *Sense of place and sense of planet: the environmental imagination of the global* (New York: Oxford University Press, 2008)

Kroeber, Karl, *Ecological literary criticism: romantic imagining and the biology of mind* (New York: Columbia University Press, 1994)

Latour, Bruno, *We have never been modern*, trans. Catherine Porter (Cambridge, MA: Harvard University Press, 1993)

McKusick, James C., *Green Writing: Romanticism and Ecology*, rev. edn (New York: Palgrave Macmillan, 2010)

Monbiot, George *Feral: Rewilding the Land, Sea and Human Life* (Penguin)

Morton, Timothy, *The Ecological Thought* (Cambridge, MA: Harvard University Press, 2010)

—, *Ecology without Nature : rethinking environmental aesthetics* (Cambridge, MA: Harvard University Press, 2007)

Oelschlaeger, Max, *The idea of wilderness : from prehistory to the age of ecology* (New Haven: Yale University Press, 1991)

Phillips, Dana, *The Truth of Ecology: Nature, Culture, and Literature in America* (Oxford: Oxford University Press, 2003)

Plumwood, Val, *Feminism and the mastery of nature* (London: Routledge, 1993)

Soper, Kate, *What is nature? : culture, politics and the non-human* (Oxford: Blackwell, 1995)

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Option
BA (Hons) English with Creative Writing	Option

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Reinventing the Victorians
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5/Semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar weekly x 12 weeks 164 hours independent study
Summary Module Description	This module explores scandal, sensationalism, Darwinism, nostalgia and reinvention, challenging the prevailing myth of the Victorians as dull or prudish. You'll consider nineteenth century ideas of empire, industrialization, landscape, science and technology, the occult and religion, and gender as they emerge in a range of literature of the period, from Victorian poetry and the realist novel, to journalism, theatre and popular performance. Towards the end of the module, you'll also examine trends in the growth of neo-Victorian texts today, exploring how the nineteenth century is reimagined through the lens of novels, steam-punk, and adaptations.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key texts of the nineteenth century and their continued effect, significance and influence today. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the

	<p>production and reception of literary texts.</p> <p>3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.</p>
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
Assessment Strategy	Essay (3000 words)

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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	ES	Essay	100	x	x	x	x	x	x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary Texts: Charlotte Brontë <i>Jane Eyre</i>, (New York: Signet Classic, 2014) Thomas Hardy <i>The Woodlanders</i>, (London: Macmillan Press, 1975) Mary Elizabeth Braddon <i>Lady Audley's Secret</i>, (Oxford: Oxford University Press, 2012) <i>The Oxford Book of Victorian Ghost Stories</i>, (Oxford: Oxford University Press, 1991)</p> <p>Sarah Waters, <i>Fingersmith</i> (2002)/<i>Tipping the Velvet</i> (1998)</p> <p><i>Penny Dreadful</i> Season 1 (Showtime and Sky) <i>Bleak House</i>, (BBC Television)</p> <p>Online Sources: British Periodicals Online The Victorian Web 19: Interdisciplinary Studies in the Long Nineteenth Century Nineteenth-Century Gender Studies Journal Neo-Victorian Studies Journal <i>In addition the library has many relevant journals in print and also available through the library catalogue, including JSTOR and Project Muse.</i></p> <p>Secondary texts: Armstrong, Nancy, <i>Desire and Domestic Fiction: a political history of the novel</i>, (Oxford: Oxford University Press, 1987) Boehm-Schnitker, Nadine and Gruss, Susanne, <i>Neo-Victorian Literature and Culture</i>, (London: Routledge, 2014) Bristow, Joseph, ed., <i>The Cambridge Companion to Victorian Poetry</i>, (London : Croom Helm, 1987)</p>

Eagleton, Terry, *The English Novel*, (Oxford: Blackwell Publishing, 2005)
 Gendening, John, *Science and Religion in Neo-Victorian Novels: Eye of the Ichthyosaur*, (London: Routledge, 2013)
 Gilbert & Gubar, *The Madwoman in the Attic: : the woman writer and the nineteenth-century literary imagination*, (New Haven: Yale University Press, 2000)
 Hadley, Louisa, *Neo-Victorian Fiction and Historical Narrative: The Victorians and Us*, (London: Palgrave, 2010)
 Kohlke, Marie-Luise and Gutlegen, Christian, *Neo-Victorian Gothic: Horror, Violence and Degeneration in the Re-Imagined Nineteenth Century*, (London: Palgrave, 2012)
 Pykett, Lyn, *The Sensation Novel*, (Plymouth : Northcote House, 1994)
 Regan, Stephen, (ed), *The Nineteenth-Century Novel: A Critical Reader*, (London: Routledge, 2001)
 Showalter, Elaine, *The Female Malady: Women Madness and English Culture*, (London: Virago, 1987)
 Stonyk, Margaret, *Nineteenth-century English Literature*, (London: Macmillan, 1983)
 Walder, Dennis, (ed), *The Nineteenth Century Novel: Identities*, (London : Routledge, 2001)

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Compulsory
BA (Hons) English with Creative Writing	Option

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Modernisms
Module Code <i>SRIT to establish coding protocol</i>	XXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5/Semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	1 x 1 hour lecture weekly x 12 weeks 1 x 2hr seminar weekly x 12 weeks 164 hours independent study
Summary Module Description	This module explores one of the most influential and plural of artistic movements, whose reach is extraordinary: almost simultaneously, music, architecture, literature and drama, painting and sculpture, and the new 'kid on the block' – film – responded to new developments in science, technology, psychology, philosophy, the growth of the city, and latterly, World War One, in extraordinary ways. While the focus of the module is on literature, we examine how the visual and plastic arts influenced prose, drama and poetry. The roots of modernism and modernity are to be found in the 19 th century, especially in France. From there, the module proceeds to explore 'high modernist' literature up until the 1930s but importantly you will also read work by lesser known authors whose work has, until recently, been overlooked, as well as work which deliberately resisted being 'modernist'. Finally, you will consider how different modernisms continue to influence late 20 th -21 st century literary readers and writers.

Aims <i>Maximum of 3</i>	<ol style="list-style-type: none"> 1. Knowledge of a range of modernist literature and its relationship to literary and cultural history. 2. An understanding of how such relationships function in relation to canon formations, nation, education, reading markets and cultural identities. 3. A familiarity with the range of critical and theoretical approaches to study of modernist literature and other arts, with particular reference to the revisions of the modernist narrative and canon, and scholarship.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Core Knowledge	Evidence of textual/literary knowledge and information provided in response to the brief; ability to make intertextual connections through existing knowledge or research.
02	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
03	Ideas Generation	Evident generation and articulation of ideas or concepts that are consistently developed throughout the brief; inclusion of experimental ideas and rewritings of other ideas.
04	Research	Effective research skills and the ability to select and use a range of sources (and/or scholarship or theoretical material) consistently relevant to the writing brief.
05	Textual Analysis	Analysis of rhetorical, formal and textual devices, with good critical interpretation, in relation to the argument and ideas presented.
06	Critical Thought	Reflective critique, and/or critical thought. Well-structured and developed argument demonstrating a good grasp of complex issues and concepts.
07	Technical Skills and Presentation	Properly presented and technically accurate writing that has minimal spelling or typographical errors. Good level of communication in oral or written form.
08	Professional Contexts	Planning and organisational skills in relation to live brief and project work, and working collaboratively with peers and/or industry partners. Good grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding To help with the development of these, you will demonstrate knowledge of a range of key modernist writers and scholarship, and a critical understanding of modernism's historical contexts, and cultural legacies.</p> <p>Intellectual Skills To help with development of these, you will engage with, and refer to a range of information and scholarship as you respond to and analyse various texts, their contexts and their understanding of literary and cultural history/ies.</p> <p>Practical Skills To help with this you will develop skills in researching and writing to deadlines, producing work that is accurate, and meets set criteria and conventions.</p> <p>Transferable Skills To help with the development of this you will demonstrate accurate and structured communication skills, both written and oral.</p>
Assessment Strategy	Essay 3000 words

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	ES	Essay	100	x	x	x	x	x	x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	Computer-Based	PF	Performance
CS	Case Study	PL	Placement
DI	Dissertation Or Project	PO	Portfolio
EX	Exam	PR	Presentation
GR	Group Report	RE	Individual Report
IT	In-Module Test	OR	Oral
LR	Literature Review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary texts: Charles Baudelaire (selected poetry/essays) <i>Imagist Poetry</i>, ed. Peter Jones (Penguin, 2001) Virginia Woolf, <i>Jacob's Room</i> (1922)/<i>Mrs Dalloway</i> (1925) James Joyce, <i>Portrait of the Artist as a Young Man</i> (1916) Katherine Mansfield, <i>Bliss and Other Short Stories</i> (1920)</p>

T S Eliot, *The Waste Land* (1922)
 Langston Hughes (selected poetry 1920s)/Nella Larsen, *Passing* (1929)
 W B Yeats, *The Tower* (1928)
 Joe Orton, *Entertaining Mr Sloane* (1964)
 Geoffrey Hill, *Mercian Hymns* (1971)
 Ali Smith, *How to Be Both* (2015)

(NB: any edition of the above texts is acceptable unless otherwise stated.)

Secondary texts:

Man With A Movie Camera (1929) Dir. Dziga Vertov
 Bradshaw, David, ed., *A Concise Companion To Modernism* (Oxford: Blackwell, 2003)
 Coppa, Francesca, *Joe Orton: A Casebook* (London: Routledge, 2003)
 Doolittle, Hilda (HD), *Tribute To Freud* (Various eds.,1956)
 Drewery, Claire, *Modernist Short Fiction By Women: The Liminal In Katherine Mansfield, Dorothy Richardson, May Sinclair And Virginia Woolf* (Farnham: Ashgate, 2011)
 Fernald, Anne E., *Virginia Woolf: Feminism And The Reader* (London: Palgrave Macmillan, 2006)
 Galvin, Mary E., *Queer Poetics: Five Modernist Women Writers* (Santa Barbara, CA: Greenwood Press, 1999)
 German, Monica and Emily Horton, eds., *Ali Smith: Contemporary Critical Perspectives* (London: Bloomsbury, 2013)
 Gibson, Andrew, *Beckett And Badiou: The Pathos Of Intermittency* (Oxford: Oxford University Press, 2006)
 Levenson, Michael, *Cambridge Companion To Modernism* (Cambridge: Cambridge University Press, 2003)
 Leighton, Angela, *On Form: Poetry, Aestheticism, And The Legacy Of A Word* (Oxford: Oxford University Press, 2007)
 Marek, Jayne E., *Women Editing Modernism: Little Magazines And Literary History* (Lexington, KY: University of Kentucky Press, 1995)
 Matz, Jesse, *Literary Impressionism And Modernist Aesthetics* (Cambridge: Cambridge University Press, 2001)
 McDonald, Peter, *Serious Poetry: Form And Authority From Yeats To Hill* (Oxford: Clarendon Press, 2010)
 Miller, Meredith, *Feminine Subjects In Masculine Fiction: Modernity, Will And Desire, 1870-1910* (London: Palgrave Macmillan, 2013)
 Nicholls, Peter, *Modernisms: A Literary Guide* (London: Palgrave Macmillan, 1995)
 Rodriquez, Lojo and Laura Ma, *Moving Across A Century: Women's Short Fiction From Virginia Woolf To Ali Smith* (Frankfurt: Peter Lang, 2011)

Journals:

Modernism/Modernity (Oxford Journals)
Modernist Cultures (Edinburgh University Press)
Journal Of Modern Periodical Studies (Penn State University Press)

Section 4 – Administrative Information

Department	School of Writing and Journalism
Subject	English and Writing

Version	V1
Date of production of MIF (dd/mm/yyyy)	19/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Compulsory
BA (Hons) English with Creative Writing	Option

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Scandal and Censorship
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5/Semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 4hr seminar weekly x 12 weeks 152 hours independent study
Summary Module Description	In this module you'll examine ways in which the power of the written word has challenged, and continues to challenge law, politics and society. You'll explore how and why texts have been considered 'scandalous' and/or have attracted and flouted censorship, across a range of literary practices from theatre and performance to poetry and the novel. The module will examine the often complex relationships between production and reception, the official and the unofficial, such as considering legal rulings and the powers of social condemnation. You'll consider texts from the US to Russia, China, to Iran and the UK, covering writers such as Milton, Wilde, Lawrence, Joyce, Pasternak, Miller, Rushdie, Nabokov, Ginsberg, Liao Yiwu, or Gurpreet Kaur Bhatti, whose controversial play <i>Behzti</i> provoked riots and was pulled from a Birmingham theatre in 2004.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of texts that have been associated with scandal, censorship and the law, and their continued effect, significance and influence today. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the

	<p>production and reception of literary texts.</p> <p>3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.</p>
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
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Assessment Strategy	<ol style="list-style-type: none"> 1. The case study will take the form of a written investigation into a text studies on the module and the legal, historical, and social contexts surrounding its status, now and at the time of its publication. Students will be expected to draw on a range of literary scholarship, and other sources such as newspaper reports, or legal findings (2000) 2. Group debate. You will work in groups to investigate a contemporary issue about cultural censorship, and then hold a debate giving both sides of the argument. Each group member will be required to contribute to the debate.
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	CS	Case Study	70	x	x	x	x	x	x	x	Compensatable
2	OR	Oral group debate	30	x	x	x	x	x	x	x	Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary Texts may include:</p> <p>Bhatti, Gurpreet Kaur,, <i>Behzti</i> (Oberon Modern Plays, 2012)</p> <p>Lawrence, D. H. <i>Lady Chatterley's Lover</i>, 1928</p> <p>Miller, Arthur, <i>The Crucible</i>, 1956</p> <p>Nabokov, Vladimir, <i>Lolita</i>, 1959</p> <p>Rushdie, Salman, <i>The Satanic Verses</i> (London: Viking, 1988)</p> <p>Nafisi, Azar, <i>Reading Lolita in Tehran</i> (London: I B Taurus, 2003)</p> <p>Ginsberg, Allen, <i>Howl and Other Poems</i> 1955</p> <p>Wilde, Oscar, <i>The Picture of Dorian Gray</i> 1890</p> <p>Pasternak, Boris, <i>Doctor Zhivago</i> 1957</p> <p>Liao Yiwu, various</p> <p>Sendak, Maurice, <i>Where the Wild Things Are</i> (Harper and Row, 1963)</p>

Secondary Texts:

- Aldgate, Anthony, *Censorship and the permissive society : British cinema and theatre 1955-65* (Oxford: OUP, 1995)
- Birmingham, Kevin, *The Most Dangerous Book: the Battle for James Joyce's Ulysses* (Head of Zeus, 2014)
- Curry Jansen, Sue *Censorship: the knot that binds power and knowledge* (New York: OUP, 1991)
- Dewe Mathews, Tom *Censored* (Penguin, 1994)
- Dollimore, Jonathan *Sex, Literature and Censorship* (Cambridge: Polity, 2001)
- Finn Peter, and Petra Couvée, *The Zhivago Affair: the Kremlin, the CIA and the Battle Over a Forbidden Book* (Harvill Secker, 2014)
- Gilbert, Nora *Better left unsaid: Victorian novels, Hays Code films, and the benefits of censorship* (Stanford: Stanford University Press, 2013)
- Goldstein, Robert Justin *The frightful stage: political censorship of the theater in nineteenth-century Europe* (New York: Berghahn, 2011)
- Heins, Marjorie *Not in front of the children: "indecenty," censorship, and the innocence of youth* (Rutgers, 2008)
- Ladenson, Elizabeth *Dirt for art's sake: books on trial from Madame Bovary to Lolita* (Cornell University Press, 2007)
- Moore, Nicole, *Censorship and the Limits of the Literary* (London: Bloomsbury, 2015)
- Parkes, Adam *Modernism and the theater of censorship* (New York: OUP, 1996)
- Rodgerson, Gillian & Elizabeth Wilson (eds.) *Pornography and feminism : the case against censorship* (Lawrence and Wishart, 1991)
- Sutherland, John *Offensive literature: decensorship in Britain, 1960-1982* (Barnes and Noble, 1983)
- Svich, Caridad (ed.) *Out of silence: censorship in theatre & performance* (Eyecorner Press, 2012)
- Travis, Alan *Bound and gagged: a secret history of obscenity in Britain* (Profile Books, 2001)
- Winston Brian, *The Rushdie Fatwa and After: a Lesson to the Circumspect* (Palgrave Macmillan, 2014)
- Worrall, David *Theatric revolution: drama, censorship and Romantic period subcultures, 1773-1832* (New York: OUP, 2008)

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)

BA (Hons) English	Option
BA (Hons) Journalism with Creative Writing	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Literary Tourism
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5/Semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 4hr seminar weekly x 12 weeks 152 hours independent study
Summary Module Description	Shakespeare's Stratford, the Brontës' Haworth, Dickensian London, Du Maurier's Cornwall, Walter Scott and Scott-land. From birthplace to grave, people have been drawn to places connected with particular writers since at least the nineteenth century, when literary tourists began to go in search of the locations of popular novels. This module explores the interrelationship between author, text, and cultural tourism, asking whether we should consider literary tourists from a perspective of pilgrimage, fan studies, consumer culture, or heritage. The module involves a field trip and case studies on literary tourism destinations, enabling you to explore the role of literature in the cultural economy, from literary festivals and 'book towns' like Hay on Wye, to the heritage attractions such as the Sherlock Holmes museum at the fictional 221B Baker Street.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key texts and ideas concerning literary tourism, and their significance and influence today. 2. An understanding of how the social and legal spheres, tourism, and economics affect the production and reception of literary texts.

	3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome On completion of this module you should be able to show the following:	Assessment Criteria <i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
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Assessment Strategy	1. Case Study on a destination, event, or other aspect of literary tourism (1500 words) 2. Presentation on your own experience as a literary tourist (10 mins)
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	CS	Case Study	70	x	x	x	x	x	x	x	Compensatable
2	PR	Presentation	30	x	x	x	x	x	x	x	Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Anderson, H.C. & Robinson, M. <i>Literature and Tourism: Reading and Writing Tourism Texts</i>. Edited by H.C. Anderson & M. Robinson. London & New York: Continuum, 2002.</p> <p>Brooker, W. 'A Sort of Homecoming: Fan Viewing and Symbolic Pilgrimage'. in J. Gray, C. Sandvoss, and C. L. Harrington (eds) <i>Fandom: Identities and Communities in a Mediated World</i>. New York & London: New York University Press, 2002</p> <p>Goldhill, S. <i>Freud's Couch, Scott's Buttocks, Brontes Grave: Cultural Trails: Adventures in Travel</i>. Chicago & London: University of Chicago Press, 2011</p> <p>Herbert, D. 'Literary Places, Tourism and the Heritage Experience'. In <i>Annals of Tourism Research</i>, Vol. 28 (2), 2001:312–333</p> <p>Jenkins, H. <i>Textual Poachers: Television Fans and Participatory Culture</i> (Studies in Culture and Communication). London & New York: Routledge, 1992</p> <p>Macaskill, H. 'The Road to Manderley: Exploring the Cornwall That Inspired Daphne du Maurier'. Available at http://www.dailymail.co.uk/travel/article-2315840/Exploring-Cornish-corners-inspired-Daphne-du-Mauriers-Rebecca.html</p> <p>Plate, L. 'Walking in Virginia Woolf's footsteps: Performing Cultural Memory'. In <i>European Journal of Cultural Studies</i>, Vol. 9 (1), 2006:101–120.</p> <p>Reijnders, S. 'Stalking the Count: Dracula, Fandom and Tourism'. In <i>Annals of Tourism Research</i>, Vol. 38 (1), 2011: 231–248.</p> <p>Rojek, C. <i>Celebrity</i>. London: Reaktion Books, 2001</p> <p>Sandvoss, C. <i>Fans: The Mirror of Consumption</i>. Malden, MA: Polity Press, 2005</p> <p>Squire, S.J. 'The Cultural Values of Literary Tourism'. In <i>Annals of Tourism Research</i>, Vol. 21 (1), 1994: 104.</p> <p>Urry, J. <i>The Tourist Gaze</i>. London, UK: Sage Publications, 1990</p> <p>Watson, N.J. <i>The Literary Tourist: Readers and Places in Romantic and Victorian Britain</i>.</p>

Basingstoke: Palgrave Macmillan, 2006
 Woolf, V. (1980[1904]) 'Haworth, November 1904'. In Barrett, M. (ed.) V. Woolf, Women and Writing. New York: Harcourt Brace Jovanovich, pp. 121–125.

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)

BA (Hons) English	Option
BA (Hons) English with Creative Writing	Option

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Collaborative Project
Module Code <i>SRIT to establish coding protocol</i>	ECWXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 6, semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 4 x 3hr workshops for weeks 1-4 6 hours blended learning 6 hours skills exchange 6 hours group tutorial 70 hours placement 300 hours independent study
Summary Module Description	In this module you'll consider the writer's role as part of a creative eco-system, and/or literature's role in the creative economy through working on a collaborative project. The project can be a placement in the writing-related industries, a case study or live brief with business (for example, literary festivals, creative agencies, publishing houses, heritage sector), or a collaborative project with peers culminating in an event performance or piece of creative practice. Students will be supported in developing project work, and obtaining live brief opportunities where practicable. Support will also be provided through 'creative skills exchange' events where they can meet students working in other key areas of the creative industries at Falmouth. Introductory workshops will provide knowledge of collaborative working, project management skills, and opportunities to take part in creative skills exchange events. The rest of the module will be delivered via blended learning activities using the VLE, and one-to-one or project group tutorials. The module is assessed by documentation of the project, placement or brief, although there will be

	provision made for supporting students to deliver performances, events and presentations of the work towards the end of the module.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. An ability to generate ideas in response to a brief. 2. An understanding of the professional and industry contexts for writing. 3. The ability to work collaboratively, respond to diverse writing briefs, commissions and deadlines.

Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be competent in the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on existing theoretical and applied knowledge in the field of writing practice, synthesising this with an understanding of professional contexts, in order to prepare you for entry into the writing industries.</p> <p>Practical Skills You will develop a range of technical writing skills, pitch and presentation skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills</p>
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	<p>You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard and delivering presentations and pitches. You will also engage in group work, discuss your own and others' practice, and engage with industry professionals in a variety of contexts.</p>
Assessment Strategy	Portfolio documenting the project and the individual student's role.

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed											Compulsory Or Compensatable	
				1	2	3	4	5	6	7	8	9	10	11		
1	PO	Portfolio of project documentation		x	x	x		x	x	x						Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Green, Charles, <i>The Third Hand: Collaboration in Art from Conceptualism to Postmodernism</i>, Minneapolis: University of Minnesota Press, 2002</p> <p>Fanthome, Christine, <i>Work Placements - A Survival Guide for Students</i>, London: Palgrave Macmillan, 2004</p> <p>Rothwell, Andrew, and Ian Herbert, <i>Managing Your Placement: A Skills Based Approach</i> London: Palgrave Macmillan, 2005</p> <p>Stevens, Matt, and Claudia Johnson, <i>Script Partners: How to Succeed at Co-Writing for Film & TV</i>, New York: Routledge, 2016</p>

Section 4 – Administrative Information

Department	School of Writing & Journalism
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Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English with Creative Writing	Compulsory
BA (Hons) English	Compulsory
BA (Hons) Creative Writing	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Global Voices
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 6/Semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 4hr seminar/workshop weekly x 12 weeks 152 hours independent study
Summary Module Description	This module will consider the relationship between literature and global markets, literature and national identity and the politics and poetics of literature in translation. You'll examine the origins of Literary Studies in the cultural conception of European colonialism, and look forward to the role of literature in new conceptions of global identity. Across the world, literary translation markets continue to grow rapidly while dedicated international organisations work to redress imbalances in literary representation globally. This module will consider the politics of translation and the way in which literature informs intercultural conceptions and communications.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key texts and their national and international contexts, continued effect, significance and influence today. 2. An understanding of how the intercultural contexts, social and legal spheres, language, technology, and economics affect the production and reception of

	<p>literary texts.</p> <p>3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas, in terms of the global cultural landscape.</p>
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills</p>
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	You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.
Assessment Strategy	<ol style="list-style-type: none"> 1. Directed literature review (1000 words) 2. Critical Essay (3000)

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	LR	Directed Literature Review	30	x	x	x	x	x	x	x	Compensatable
2	ES	Critical Essay	70	x	x	x	x	x	x		Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation
GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Sample Primary Texts:</p> <p>Kay, Jackie, <i>Trumpet</i> (London: Picador, 2016) Mukherjee, Neel, <i>A Life Apart</i> (London: Corsair, 2014) Ngugi wa Thiong'o, <i>Petals of Blood</i> (London: Penguin, 2002) Ozeki, Ruth, <i>A Tale for the Time Being</i> (London: Canongate, 2013)</p> <p>Sample Secondary Texts:</p> <p>Appadurai, Arjun, <i>Modernity at Large: Cultural Dimensions in Globalization</i>. (Minneapolis: Univer Minnesota Press, 1996) Bhabha, Homi, <i>Nation and Narration</i> (London: Routledge, 1990) Boehmer, Eleke, <i>Colonial and Postcolonial Literature: Migrant Metaphors</i> (Oxford University Press, 2008) Head, Dominic, <i>The State of the Novel: Britain and Beyond</i> (Oxford: Wiley Blackwell, 2008) Kiberd, Declan, <i>Inventing Ireland: The Literature of a Modern Nation</i> (London: Vintage, 1996) Minh-Ha, Trin T. <i>Woman Native Other</i>. (Bloomington: Indiana University Press, 1989) Ngugi wa Thiong'o, <i>Moving the Centre: The Struggle for Cultural Freedoms</i> (London: Heinemann, 1999) Puar, Jasbir, <i>Terrorist Assemblages: Homonationalism in Queer Times</i> (Durham: Duke University Press, 2007) Punter, David, <i>Postcolonial Imaginings: Fictions of a New World Order</i> (Edinburgh University Press, 2007)</p>

Rao, Rahul, *Third World Protest: Between Home and the World* (Oxford University Press, 2012)
 Rushdie, Salman, *Imaginary Homelands: Essays and Criticism* (London: Vintage, 2010)
 Said, Edward, *Orientalism* (London: Penguin, 1995)
 Said, Edward. *Culture and Imperialism* (London: Chatto and Windus, 1993)
 Spivak, Gayatri, *In Other Worlds* London: Routledge, 2006)

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Option

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Reading the Digital
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level /Semester
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 4hr seminar weekly x 12 weeks 152 weeks independent study
Summary Module Description	Digital literature is a writing practice that has prompted a lively critical debate. What exactly is digital literature, or indeed, what is not digital literature? How does it relate to traditional print-based literature? Is digital literature an electronic version of a book, or a type of game? Can it be best understood as performance or in relation to film theory? In this module, we will examine such questions, as well as exploring how best to discuss and evaluate the products of digital literature. We will look at a number of different practices such as code poetry, multimedia works, hypertext, text generators, interactive fiction, plus the various contexts in which works of digital literature are 'published' such as galleries, online, festivals and conferences.

Aims <i>Maximum of 3</i>	<p>On completion of this module, you will be expected to demonstrate:</p> <ol style="list-style-type: none"> 1. Knowledge of a range of key texts of the genre and their effect, significance and influence. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of digital literary texts. 3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of digital literature, and a critical understanding of their historical context, and cultural legacy.</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the</p>
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	development of your own ideas and work, making critically informed choices about validity and evidencing your decisions. Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.
Assessment Strategy	Computer Based submission involving analysis and evaluation of digital literary artefact

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	CB	Computer-based	100	x	x	x	x	x	x	x	Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	Computer-Based	PF	Performance
CS	Case Study	PL	Placement
DI	Dissertation Or Project	PO	Portfolio
EX	Exam	PR	Presentation
GR	Group Report	RE	Individual Report
IT	In-Module Test	OR	Oral
LR	Literature Review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary texts: Electronic Literature Collection Vols 1-3 http://collection.eliterature.org/1 etc.</p> <p>Critical/theoretical resources: Bolter, J. D. & Grusin, R. <i>Remediation</i> (MIT Press, 2000) Eskelinen, M. <i>Cybertext Poetics: Critical Landscape of New Media Literary Theory</i> Hayles, Katherine N. <i>How We Think. Digital Media and Contemporary Technogenesis</i> (University of Chicago Press. 2012) Funkhouser, C. <i>Prehistoric Electronic Poetry</i> Univ. of Alabama Press. 2011 Glazier L. P. <i>Digital Poetics</i> Univ. of Alabama Press 2001 Morris, A. and Swiss, T. (eds) <i>New Media Poetics: Contexts, Technotexts, and Theories</i> MIT Press 2006 Schreibman, S. Siemens, R. & Unsworth, J. (eds.) <i>A Companion to Digital Humanities</i>, Oxford,</p>

Blackwell 2004.

Simianowski, R. *Close Readings of Digital Literature* Online at Dichtung Digital

Other resources:

Programmatology. John Cayley web site <http://programmatology.shadoof.net>

Electronic Literature Organisation web site <http://eliterature.org/cell/>

ELMCIP web site <http://elmcip.net>

Grand Text Auto online blog <https://grandtextauto.soe.ucsc.edu>

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module
(*delete as appropriate)

BA (Hons) English	Option
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MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Dissertation
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	40
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 6/Semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: Study skills lectures, and 12 x 30 minute individual supervision tutorials. 390 hours independent study.
Summary Module Description	For this module you will complete an independent extended piece of written work on an area of English studies/English Literature of your choosing. You will be supported throughout this project by your supervisor.
Aims <i>Maximum of 3</i>	On completion of this module, you will be expected to demonstrate: <ol style="list-style-type: none"> 1. Knowledge of a range of key texts. 2. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literary texts. 3. The ability to critically reflect and imaginatively interpret a range of complex texts and ideas.

Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.

02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key works of literature, and a critical understanding of their historical context, and cultural legacy</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p> <p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
	<p>Assessment Strategy 1 x 10,000 word dissertation</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	DI	Dissertation	100	x	x	x	x	x	x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	artefact	PC	practical
CB	computer-based	PF	performance
CS	case study	PL	placement
DI	dissertation or project	PO	portfolio
EX	exam	PR	presentation

GR	group report	RE	individual report
IT	in-Module test	OR	oral
LR	literature review	OT	other
ES	essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<i>MHRA Style Guide</i> (3rd Edition) Bryan Gretham, <i>How to Write your Undergraduate Dissertation</i> (Palgrave 2009) Walliman, Nicholas, <i>Your Undergraduate Dissertation: The Essential Guide for Success</i> (SAGE, 2013)

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Contemporary Writing: What Happens Next?
Module Code <i>SRIT to establish coding protocol</i>	ENGXXX
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level /Semester
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	N/A
Named Module Leader	TBC
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Penryn
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	Indicatively, this module will comprise: 1 x 1hr lecture weekly x 12 weeks 1 x 2hr seminar weekly x 12 weeks 164 hours independent study
Summary Module Description	<p>What wins prizes? What wins readers? What makes a best-seller? What is literature doing now, and where is it going? This module takes the fast-paced world of writing and publishing, and examines prize-winning work that is either critically acclaimed and/or topping the best-seller lists. We will ask how judges decide on winners, how panels are chosen, and what effect such prizes have on shaping taste and sales; what gets reviewed, and what influence do reviews have; do adaptations for film/television make a difference, and what about e-publishing, or the power of social media and 'sharing'? Finally, is it possible to predict trends and tastes? Combining academic scholarship with publishing expertise, this module teaches you how critical and commercial analysis are essential to a career in writing.</p>
Aims <i>Maximum of 3</i>	<p>On completion of this module, you will be expected to demonstrate:</p> <ol style="list-style-type: none"> 7. Knowledge of a range of key texts, markets and publishers and their current and potential significance and influence. 8. An understanding of how the social and legal spheres, language, technology, and economics affect the production and reception of literature now.

	9. The ability to critically reflect, analyse and imaginatively interpret a range of complex texts, ideas, and their future readers.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria
	On completion of this module you should be able to show the following:	<i>You will be assessed for the following:</i>
01	Contextual Understanding	Demonstrable understanding of the contexts of literary production and consumption.
02	Ideas Generation	Generation and articulation of ideas that are developed to a conclusion in response to the brief.
03	Research	Effective research skills and the ability to select and use range of sources (and/or scholarship or theoretical material) as relevant to the brief.
04	Textual Analysis	Analysis and critical interpretation of rhetorical, formal and textual devices.
05	Critical Thought	Evidence of reflective critique, and/or critical thought. A structured and developed argument.
06	Technical Skills and Presentation	Properly presented and technically accurate writing. Effective oral/written communication.
07	Professional Contexts	Planning and organisational skills. Grasp of the professional and industry contexts for writing.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Knowledge and Understanding You will draw on theoretical and applied knowledge in the field of English studies, demonstrating knowledge of a range of key contemporary works of literature, and a critical understanding of their cultural contexts and markets.</p> <p>Practical Skills You will develop a range of technical writing skills, and employ research methods appropriate to the field, in order to develop the critical thinking and transferable skills that employers value.</p> <p>Intellectual Skills You will engage with a variety of sources of information in the development of your own ideas and work, making critically informed choices about validity and evidencing your decisions.</p>
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	<p>Transferable Skills You will communicate ideas through accurate written work of a professional standard. You will also engage in group work.</p>
Assessment Strategy	<p>Individual Report: Competition Analysis – brief in which students are given a topic and asked to analyse possible publishing competitors/risks for publication of item – 1000 words</p> <p>Essay - 3000</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed							Compulsory or Compensatable
				1	2	3	4	5	6	7	
1	RE	Individual Report: Competition Analysis	40	x	x	x		x	x	x	Compensatable
2	ES	Essay	60	x	x	x	x	x	x	x	Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	Computer-Based	PF	Performance
CS	Case Study	PL	Placement
DI	Dissertation Or Project	PO	Portfolio
EX	Exam	PR	Presentation
GR	Group Report	RE	Individual Report
IT	In-Module Test	OR	Oral
LR	Literature Review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Primary texts: Prize-winning publications from last ten years, covering a changing range of:</p> <ol style="list-style-type: none"> 1. Genres: biography, fiction (novel/short story), poetry, and children’s literature, science fiction, nature writing, etc. 2. Criteria: gender, race, nation; new writing; translation <p>Secondary texts/resources: <i>Bookseller, The, Reading The Future: The Definitive Annual Guide To How Consumers Are Buying Books/E-Books And Their Digital Purchasing Intentions</i> (Bookseller/BML, latest ed.) <i>Bookseller, The</i>, weekly journal on the book trade Drum Digital Census: http://www.thedrum.com/research/digital - analysis of trends across the digital marketing agency sector English, James F., <i>The Economy Of Prestige: Prizes, Awards, And The Circulation Of Cultural Value</i> (Harvard: Harvard University Press, 2005)</p>

Miller, Laura J., *Reluctant Capitalists: Bookselling And The Culture Of Consumption* (Chicago: University of Chicago Press, 2006)
 Murray, Simone, *The Adaptation Industry: The Cultural Economy Of Contemporary Literary Adaptation* (London: Routledge, 2012)
 Todd, Richard, *Consuming Fictions: The Booker Prize And Fiction In Britain Today* (London: Bloomsbury, 1996)
 Writer and Artists' Online: <https://www.writersandartists.co.uk>

Section 4 – Administrative Information

Department	School of Writing & Journalism
Subject	English & Writing
Version	1.1
Date of production of MIF (dd/mm/yyyy)	23/02/2016

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) English	Compulsory
BA (Hons) English with Creative Writing	Compulsory