

SCHOOL OF CULTURAL STUDIES & HUMANITIES

(English Literature, History and Media)

LEVEL 4 – 1ST YEAR UNDERGRADUATE

Module information	Semester	Credit
<p>Interpreting New Media</p> <p>Module Description: The module provides students with a systematic introduction to the techniques of critical interpretation which are fundamental to studies of new media, and which are crucial for effective performance at undergraduate level. The module seeks to build upon and develop students' skills in the interpretation of media technologies and practices, and help them make the transition to the more analytical and theoretical modes of study at this level. It does so by introducing them to a range of challenging and topical case studies, to recent modes of interpretation and analysis, by providing training in the techniques of critical analysis, research, argumentation and presentation (written and oral), and through teaching which is informed by the research and scholarship of the team of academic staff who deliver it.</p> <p>Module content: Lectures on: Sound and visual media; Mobile music technologies; Online identities; Web 2.0; Mobilities; Wiki platforms; Blogging and other user-generated content; Academic writing; Careers in media and creative sectors; and Learning resources in the library. Tutorial (skills-based) sessions on: Reading and listening skills; Bibliography and referencing skills; Writing a critical review; Presentation skills; Web research skills; Academic writing skills; Career planning; and Using the library.</p> <p>Assessment: Journal 50%; Essay 50%</p>	Autumn	20
<p>Eighteenth-Century Fictions</p> <p>Module Description: This module introduces level four students to a range of fiction from the 'long eighteenth century' (approximately 1680-1810) and places these fictions within their wider cultural and political contexts. The module encourages students to make historical and cultural connections between diverse texts and to explore the emergence of the English novel in the eighteenth century as a distinct literary form. The module also encourages students to engage with non-fictional writings (conduct books, essays, journals and so on) and to consider critically the notion of what constitutes the 'literary' text.</p> <p>Module content: The set texts for this module are as follows: Aphra Behn, <i>Oroonoko</i>; Daniel Defoe, <i>Daniel Defoe</i>; Daniel Defoe, <i>Moll Flanders</i>; Samuel Richardson, <i>Pamela</i>; Henry Fielding, <i>Tom Jones</i>; Laurence Sterne, <i>A Sentimental Journey</i>; and Jane Austen, <i>Pride and Prejudice</i>. This material will be supplemented by a range of primary and secondary sources relating to the novels key themes. Details of these will be given in the module handbook will be available through lectures and seminars, in the library and on the University VLE.</p> <p>Assessment: Critical Analysis 50%; Exam 50%</p>	Autumn	20
<p>Media Interactions</p> <p>Module Description: This course develops students' ability to understand theories and debates in contemporary and 'new' media. With a particular focus on the transition from analogue to digital media, it discusses how people experience, consume and interact with the media forms they encounter in everyday settings. The module places emphasis on how to research the ways in which the media is</p>	Autumn	20

<p>experienced. Thus it draws on ethnographic and empirical case studies, which demonstrate how media interactions are researched in the field.</p> <p>Module content: This module is about contemporary and new media forms and how they are used, 'viewed', interacted with or consumed. While some writers predicted that media forms would be characterised by their increasing personalisation, (what Putnam called 'bowling alone' in 2005), programmes such as 'Strictly Come Dancing' shown on Saturday evenings in Britain continue to produce family viewing, in the lounge, on a national scale. The module therefore weighs up some of the predictions of new media scholarship. The first block looks at the tradition of research methods (for example those used by BCCCS) used in empirical media research, some of which are ethnographic. The second block works through a series of case studies which demonstrate those methods: identity construction in online communities; the transition from analogue to 'intangible' digital music; sociability and mobile 'phone applications; uses of mobile music technology; and the collection, display and disposal of photographic images in a digital world. The module culminates in presentations where students share their research designs of an audience study of new media use</p> <p>Assessment: Coursework 50%; Portfolio 50%</p>		
<p>Cultural Studies</p> <p>Module Description: The module offers an introduction to the central debates and critical concepts in media and cultural studies. It asks key questions that media and cultural scholars investigate, such as: What is 'culture'?; How do media products work?; How do audiences experience culture?; How do cultural products make meaning?; How do the media represent the social world?; and What role do the media play in cultural politics and power?.</p> <p>Module content: Indicative teaching and learning activities include: How the module relates to the Media, Communication, Cultures programme; Approaches to culture and communications; Ideologies and discourses; Representations; Narrative and genre; Reading visual media; News and its futures; Audiences and consumption; Censorship and regulation; Media, democracy and the public sphere; New media and impact; and Identities and power (including for example, class, race, sexuality, gender).</p> <p>Assessment: Test 50%; Essay 50%</p>	Autumn	20
<p>Haunted Narratives: Reading the Ghost Story</p> <p>Module Description: This module introduces students to the study of narrative at university level by examining a series of short narratives in prose and poetry from the nineteenth century. In particular, it examines ghost fiction, or tales of gothic or macabre circumstances. In the course of the module students will discuss, through considerations of individual examples: The short narrative as a genre in history: its development over time under social, cultural, commercial and intellectual influences; Narrative forms and the language we use to describe them (kinds of narrator, kinds of [implied] audience, frame narratives, epistolary narratives, psychological narratives, mimesis, exegesis and diegesis, conventions signalling reliability and unreliability, etc.); and Ghost narratives in their historical contexts of production and reception.</p> <p>Module content: Two main texts are required for purchase: Cox, Michael and Gilbert, R. A. (eds) (2003) <i>The Oxford Book of Victorian Ghost Stories</i>, Oxford: Oxford University Press; and James, Henry (1897; 1999) <i>The Turn of the Screw</i>, eds Deborah Esch and Jonathan Warren. New York: W.W. Norton and Co.</p> <p>Other primary materials will be made available via X-stream, and may include: Prose Narratives by Edgar Allan Poe (e.g. 'The Fall of the House of Usher', 'The Black Cat', 'The Masque of the Red Death'); Charles Dickens, 'The Signal-Man';</p>	Autumn	20

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<p>Nathaniel Hawthorne, 'Young Goodman Brown'; Selected Poems by Robert Browning ('My Last Duchess'; 'Porphyria's Lover'; 'The Laboratory'); and Oscar Wilde, 'The Canterville Ghost'. Assessment: Learning Log 50%; Essay 50%</p>		
<p>Critical Reading 1</p> <p>Module Description: This module aims to help students develop strategies for the interpretation of literary texts required at degree level. By reading a range of texts from different periods, locations, and of different genres, and by encountering different critical approaches to literature, students will develop key skills in analysis, argumentation, and presentation crucial to their work at degree level.</p> <p>Module content: In this module, students will examine a selection of poetry and prose that bear witness to the different literary movements and modes of writing. In the first half of the module, we move through four poems chronologically, from the Renaissance, through the 18th century, to the Victorian era, and into the late 20th Century. Doing so will allow discussions of each specific poem to be situated within developing understandings of the formal aspects of poetry and relevant critical vocabularies. We then turn to two examples of 20th Century postmodern prose fiction, each of which experiment with magic realism, to continue developing students close reading skills, and ability to relate questions of form to theoretical approaches (Postmodernism, postcolonialism, feminism). As we move from poetry to prose, a session on oral storytelling will encourage students to reflect on important traditions and strategies of narration beyond the written word, which are also relevant to the prose texts we study. The oral story-telling sessions are also intended to develop students confidence in their presentation, discussion and oral communication skills.</p> <p>Assessment: Critical Analysis 50%; Presentation 50%</p>	Autumn	20
<p>The Emergence of Modern Europe: Themes in European History, c.1600-1914</p> <p>Module Description: The aim of this module is to enable students to study a long-term period of history and some of the major themes in the making of the modern European world. These themes may include the development of scientific rationalism, the formation of nation-states, political parties and movements, historical and philosophical movements (e.g. Enlightenment, imperialism) and revolutions. In this way students will establish a knowledge-base of key elements of European modernity and a chronological framework for further studies. They will also develop their understanding of the concepts of causation, periodization and explanation in historical study.</p> <p>Module content: Topics can include: Religion and the impact of the Reformation in early modern Europe; The rise of rationalism: the Enlightenment movement and scientific thought; The industrial revolution and its social and cultural effects; The rise of the modern nuclear family and ideologies of gender construction; Nationalism and state-formation in modern Europe; The rise of modern political ideologies and transnational political systems; New Imperialism: motives, great power rivalries and geo-politics; and The origins of total war leading up to the First World War.</p> <p>Assessment: Assignment 50%; Exam 50%</p>	Autumn	20
<p>Society and Culture in Modern Britain, c.1780-1914</p> <p>Module Description: The purpose of this module is to introduce students to the social and cultural history of modern Britain. Focusing on the period from 1780-1914, the module introduces the key themes and historiographical debates around the emergence of modern Britain, predominantly through a social and cultural lens. Students will encounter the key developments in modern Britain, embracing urbanisation, rural society, the class system, political reform, popular culture, crime</p>	Autumn	20

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<p>and social reform. The emphasis of this module is on introducing students to social and cultural history through source-based work (that is, both primary and secondary sources). This module will help expand students' knowledge of modern history, and their capacity to undertake source analysis.</p> <p>Module content: Topics can include: Urbanisation as a legal, demographic and cultural process; Rural society and popular protest; Political reform and the making of the middle-classes; Poverty, poor relief and the workhouse; Crime, deviancy and the 'new police'; Slums and suburbs in the nineteenth century; Working-class citizenship and the right to vote; The suffragettes and women's campaigns for political rights; Consumerism and the department store; and The rise of popular culture: rational recreation and social control.</p> <p>Assessment: Assignment 50%; Assignment 50%</p>		
<p>Trade, Colonisation and Empire</p> <p>Module Description: This module introduces students to the history of European empire-building in the period between 1500 and 1900, highlighting the centrality of these processes to the making of the modern world. Focusing mainly on sites affected by Spanish, Portuguese, French, Dutch and British activities, it explores questions of why Europeans sought to colonise other parts of the world and how they did so. Students will examine the immediate and long-term consequences of colonisation for both colonisers and colonised and will question the relative importance of trade, military strength and culture in motivating and facilitating European expansion.</p> <p>Module content: Indicative themes include: European expansion in the Atlantic; European trade and colonisation in Asia; The development of colonies of settlement; Colonial societies; Race, religion and gender; Ideology, culture and colonisation; Resistance to colonisation; and Decolonisation and legacies of empire.</p> <p>Assessment: Assignment 50%; Assignment 50%</p>	Autumn	20
<p>Modern Italy</p> <p>Module Description: This module explores the history of Italy from the beginning of the country's national resurgence during the late eighteenth century through to the present day. It examines the major political, economic, social and cultural developments of this history with a particular focus upon the themes of 'continuity' and 'change' from one period to another. The module employs a range of teaching methods and materials to offer an insight into the past of a country which has pursued its own distinctive path to modernity, through which some strong threads of continuity have continued to exist despite the enormous scale of the changes that have taken place. The module is divided into four parts, each of which is concerned with one of the distinct phases of modern Italian history: Nationalism; Liberalism; Fascism; Democracy.</p> <p>Module content: Topics include: The emergence of nationalism in modern Italy; The reasons for the unexpected independence and unification of Italy; The changing role of religion in Italian politics and society; The Italian industrial revolution and its social and cultural effects; The process of Italian nation-building, and the construction of an Italian empire; The emergence of Fascism in Italy and the rise and fall of Mussolini's dictatorship; The political reaction to Fascism and the formation of the Italian democratic republic; and The social and economic changes of the post-war era and their impact upon Italy.</p> <p>Assessment: Assignment 50%; Exam 50%</p>	Autumn	20
<p>Streetlife</p> <p>Module Description: To introduce students to a social and cultural history of the street in the period c.1850-2000; To introduce students to the historiographical debates about the street and street culture; To develop students' independent</p>	Autumn	20

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<p>research and analytical skills, including working with the built environment as well as material cultural sources; and To put the modern social and cultural history of Leeds into a wider narrative of Western urbanisation and modernity.</p> <p>Module content: Indicative content includes: ‘The street’ and its place in history: introduction to the module; The spectacular street: public processions and social identity – local, national and imperial citizenship; Dangerous streets and degenerates: responding to the fears and anxieties of modern life; Sex, the street and the city: transgression and policing; Consuming the street: from the High Street to the supermarket and the shopping mall; The congested street: The rise of traffic and the ‘battle’ for the streets; Streets-in-the-sky: planning, community and the working class; Abandoning the street: new spaces of consumption in post-war cities; and Who owns the streets now? deindustrialisation, gentrification, renewal and regeneration in the late 20th century city.</p> <p>Assessment: Portfolio 40%; Essay 60%</p>		
<p>Texts and Theories</p> <p>Module Description: This module aims to help students develop strategies for the interpretation of literary texts required at degree level. By reading a range of texts from different periods, locations, and of different genres, and by encountering different critical approaches to literature, students will develop key skills in analysis, argumentation, and presentation crucial to their work at degree level.</p> <p>Module content: Indicative Module Content: Eliot, The Waste Land; Bronte, Jane Eyre; Fitzgerald, The Great Gatsby; Beckett, Waiting for Godot; and Kureishi, The Buddha of Suburbia.</p> <p>Assessment: Essay 40%; Essay 60%</p>	Spring	20
<p>Poetry</p> <p>Module Description: The module provides an introductory survey of poetry written in English from Beowulf to the present day, with particular attention being paid to Romantic, Modernist, late Twentieth-Century, and contemporary Poetry. The emphasis is on providing both a sense of the development of poetry in English and a set of skills that will enable students to approach poetic texts with confidence.</p> <p>Module aim: This module seeks to empower students in their reading, analysis and discussion of poetry written in English. It is an introductory module with three inter-related emphases: skills development, literary-historical knowledge, and theoretical awareness. It assumes no prior knowledge of poetry. It is virtually impossible to engage with poetry without the vocabulary required to describe the technical features of poetic form and language. The module provides such a vocabulary, that will be developed and tested by close attention to poetic texts from a range of genres and periods.</p> <p>Assessment: Presentation 30%; Exam 70%</p>	Spring	20
<p>Early Modern Comedy: Carnival and Desire</p> <p>Module Description: This module introduces students to comic drama produced in the period from the Renaissance to the Restoration and aims to provide a framework through which these texts can be interpreted and understood in relation to the historical moments in which they were produced. The module explores the relationship of the comedies to aspects of both elite and popular cultures and considers, in particular, the relationship of these plays to the practices of carnival and festive and masquerade in early modern England. It also considers the ways in which the plays seek to examine and call into question issues of identity in their exploration of the effects of disruptive and subversive forms of desire.</p> <p>Module content: The module begins by providing students with an understanding of the place and function of theatre in Shakespeare’s society, exploring some of the</p>	Spring	20

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<p>ways in which comedy was understood by Shakespeare and his contemporaries and examining the relationship of the plays to broader cultural and social contexts. Critical consideration is also given to the two central concepts ‘carnival and desire’ that the module examines in relation to the plays.</p> <p>Subsequently individual plays are examined in relation to specific contextual and critical issues. These include the ways in which gender and power relations are depicted and contested; disguise, theatricality and display; repression, censorship and resistance; license, surveillance and punishment; carnival and transgression; exile and refuge; and the production, regulation and enactment of desire.</p> <p>These issues are examined in relation to plays such as: <i>As You Like It and Twelfth Night</i>.</p> <p>The module then considers the impact on theatre in England of the Civil War and Interregnum and the re-emergence of comedy with the Restoration and the re-opening of public theatres after 1660. The important impact of the appearance of professional actresses on the Restoration stage, the connections between theatre and the re-negotiation of gender identities and the links between theatricality and performance of social roles are all considered in this part of the module.</p> <p>These issues are addressed in relation to plays such as: <i>The Country Wife, The Man of Mode and Love for Love</i>.</p> <p>Assessment: Critical Analysis 40%; Essay 60%</p>		
<p>Twentieth Century Europe, 1914-2000</p> <p>Module Description: This module provides an introduction to major political, social, and cultural developments in twentieth century Europe. Adopting thematic and comparative approaches to the study European societies (including Britain), this module offers a useful framework for understanding the transition from modernity to post-modernity and provides an essential foundation necessary for further study on the course. Key areas of exploration include: the post-World War I settlement, interwar culture and economy, the struggle of ideologies, European reconstruction, the end of Empire and post-war migration, youth culture, environmentalism, feminism, and efforts at European (re)unification.</p> <p>Module content: This module can include sessions on the following: The aftermath of World War I on European societies; The culture of the Interwar period; The Interwar global economy; The rise of totalitarian dictatorships; Decolonization and the loss of Empire; The Cold War; Youth culture in the 1950s and 1960s; The emergence of post-war social movements including feminism and environmentalism; The building of Europe and end of the Cold War; and The changing face of multicultural Europe.</p> <p>Assessment: Report 50%; Presentation 50%</p>	Spring	20
<p>Migration and Cultural Encounters</p> <p>Module Description: This module introduces students to some of the histories of relocation, cultural encounter, and migration that have shaped the modern world. In order to better consider the dynamics of cultural exchange associated with mobility across time and place, the module uses a comparative, case study approach focusing on various instances of cross-cultural contact over the past 500 years. The emphasis throughout the module is on encouraging class-room debates, building student confidence and knowledge about global historical developments, and providing students with the conceptual tools required for handling primary sources.</p> <p>Module content: Topics covered include: Spanish inquisitions and conquest of the Americas; North American Encounters and Civilizing the Frontier; Exploration and Encounters in the Pacific; British in India; Slavery and Reconstruction; Civil rights; European migration from Poland and Ireland; Colonisation and Apartheid in Africa; Western encounters in East Asia; Conflict in the middle East; and China from the nineteenth to twenty first century.</p>	Spring	20

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<p>Assessment: Essay 50%; Exam 50%</p>		
<p>Researching Television Studies</p> <p>Module Description: Researching Television Studies introduces key approaches to research TV texts, audiences and institutions. As well as utilising current theory, the module equips students to critically apply models from TV Studies to the content and consumption of 21st-century TV. The module will introduce students to key studies concerning researching television while also showing how these studies can be linked with broader areas of cultural theory and applied to scholarly work.</p> <p>Module content: Lectures on: How the module relates to the Media, Communication, Cultures programme; Key developments in the history of television studies; Public service broadcasting; Researching television: methods, representation, subjectivity; Considering TV funding; The quality TV debate; Investigating television institutions; Exploring audiences; and Examining TV texts.</p> <p>Assessment: Portfolio proposal 40%; Portfolio project 60%</p>	Spring	20
<p>Writing Poetry</p> <p>Module Description: This module provides an introduction to poetic craft with an emphasis on form and technique. Through a combination of reading modern / contemporary poetry and theory, students will be introduced to the key relationship between form, content and meaning and encouraged to explore this creatively in their own work. The primary means of module delivery will be the creative writing workshop – where students share their own writing and respond to that of others. The module will start to develop a range of employment skills focussing on the foundational practices of reflection, feedback and presentation that are key to operating self-reliantly as a creative writer.</p> <p>Module content: In successive weeks, students will be introduced to poetic forms of increasing complexity and associated poetic devices to add to their poetry toolbox. An emphasis will be placed on the complementary processes of reading and writing, with contemporary (and classic) poems providing models for students to emulate. Forms such as the limerick, the sonnet, haiku, the villanelle and projective verse will provide vehicles for exploring key poetic techniques such as rhythm, metre, image / imagery, repetition and the space of the page. Students will explore the creative opportunities of form in relation to different genres and content, while also learning about the evolution of contemporary free verse. Through an introduction to a range of experimental techniques, they will gradually be invited to break away from the limitations of formal constraint.</p> <p>Sessions will also be dedicated to exploring the professional working practices of writers, including developing skills in workshoping, maintaining an online writer’s log and reflecting, editing and presenting their work (in written and digital forms). Students will be encouraged to habitualise the process of regular writing and be introduced to ways of overcoming hurdles like writer’s block and working collaboratively. An indicative module schedule might look as follows: Introductory session & ‘the writing life’; Limericks & rhythm / rhyme; The sonnet & prosody; The villanelle & repetition / variation; Haiku / syllabics & image / imagery; Blank, cadenced & free verse; Projective verse & open field poetics; Experimental techniques: collage, concrete & found poetics; Form & content 1: poetic genres; Form & content 2: the ekphrastic poem (visit to Leeds Art Gallery); Selecting, editing and presenting work professionally & tutorials; and Concluding workshop session.</p> <p>Assessment: Assignment 30%; Assignment 70%</p>	Spring	20
<p>BBC Radio</p> <p>Module Description: The module offers an introduction to the organisation of cultural talk on contemporary BBC radio. It explores the way cultural talk is organised to fulfil</p>	Spring	20

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<p>the BBC's public purposes concerning the creativity and diversity of programming and the provision of valuable programming to the listening public. This is used as the basis of an investigation of those aspects of contemporary UK radio's public service philosophy in a world of digital media change. A major purpose of that radio philosophy is to ensure the provision of radio and cultural talk through national and local BBC stations. The module addresses considerations of the quality and diversity of available cultural talk and level of equity of access to it. It also considers the existence of community radio stations as representative of a diversity of UK culture and society possibly beyond the BBC's capacity to represent.</p> <p>Module content: The module is split into two parts. The first part investigates BBC radio cultural talk across an array of speech-based and music-based radio stations and how that talk relates to the BBC's public purposes. In that first part students work individually to research, analyse and assess BBC cultural talk radio across one or two speech-based or music-based stations. The second part focusses and contextualises investigation of BBC radio talk and policy in relation to changes in digital convergence and the digital distribution of programming; exploring the BBC and particular stations' responses to webcam, podcasting and social media supplementation of the station and its programming. In this part students work with the support of other students to produce individual creative briefs for a proposed cultural talk programme to fulfil the particular, researched, requirements of a BBC station. Students contribute through an individual essay on radio and cultural talk and an individual cultural talk programme brief.</p> <p>Assessment: Essay 60%; Report 40%</p>		
<p>Cinematic Identities</p> <p>Module Description: The module uses American cinema from the 1940s to the present as a prism through which to investigate questions of history, gender and representation. While the module uses gender as its key organising principle, dividing the syllabus into two blocks on femininity and masculinity, it examines issues of class and race. Drawing mostly on 'mainstream' Hollywood examples, it looks at some independent productions, thereby raising important questions in relation to representation as well as film aesthetics and form.</p> <p>Module content: The first block on femininity draws on a range of feminist scholarship from Mulvey's (1976) seminal work on practices of looking, to key literature on the competing role of women across generic movements in cinematic development from film-noir and melodrama to action cinema. Block two utilises scholarship on masculinity, starting with work which simultaneously works with yet also challenges the centrality of Mulvey's claims about dominant cinema in relation to looking at the male body. The module subsequently examines competing representations of men: it looks at, for example, the idea of the male body as spectacle in action cinema; questions of class in the 'queer' road movie; at black action cinema and at the anxieties and instabilities of white masculinity in crisis.</p> <p>Assessment: Portfolio 40%; Essay 60%</p>	Spring	20

LEVEL 5 – 2ND YEAR UNDERGRADUATE

Some modules will have pre-requisite requirements which you must meet before study commences. It is important that you pay particular attention to this to ensure that you have the necessary level of study to take these modules.

Module information	Semester	Credit
<p>Theory, Text, Performance</p> <p>Module Description: A key element of literary and media studies theory and practice is its essential interdisciplinarity. Nowhere is that intersection more acutely alive than in the field of performance, whether that be Shakespeare read or performed, a writer reading their own work or someone else interpreting it, musicians performing Mozart, the phenomenon of tribute bands, the idea of 'liveness' and 'recording', oral and literary cultures, the journey from text to screen or loudspeaker. In all these ways and more, performance and text are definitive in themselves yet entirely open to (re-)interpretation.</p> <p>Module content: In this module we look at a carefully selected range of examples of where theory, text and performance intersect, and explore the possibilities and illuminations that an interdisciplinary approach to cultural studies offers us, bringing together skills and models of theory and analysis from English and Media to investigate this new field, bringing together key concerns of the degree programme overall into a bespoke module for joint honours students.</p> <p>Assessment: Presentation 40%; Essay 60%</p>	Autumn	20
<p>Popular Music and the Moving Image</p> <p>Module Description: This module explores the relationship between popular music and the moving image. It looks at the use of music in silent and sound cinema, the Hollywood musical, popular music and television, promotional video, music and advertising, new media and 'live' performance. There will be detailed analysis of the economic, technological and cultural elements which influence the production and consumption of popular music and its visual representation. The module will be assessed via a class presentation (30%) and a written examination (70%). The module provides opportunities for students to refine their skills in collaborative work, oral presentation and independent study.</p> <p>Module content: Donnelly, Kevin (2007) <i>Music, Sound and Multimedia: From the Live to the Virtual</i> Edinburgh University Press; Inglis, Ian (ed) (2010) <i>Popular Music On British Television</i> Ashgate; Mundy, John (1999) <i>Popular Music On Screen</i> Manchester University Press; Railton, Diane (2011) <i>Music Video and the Politics of Representation</i> Edinburgh University Press; Reay, Pauline (2007) <i>Music in Film: Soundtracks and Synergy</i> Wallflower Books; and Richardson, John (2012) <i>An Eye for Music: Popular Music and the Audiovisual Surreal</i> Oxford University Press. Journals: <i>Popular Music</i> (Cambridge); <i>Popular Music and Society</i> (Bowling Green Ohio); <i>Journal of Popular Music Studies</i> (Blackwells); and <i>Sound Histories</i> (Liverpool).</p> <p>Assessment: Presentation 30%; Exam 70%</p>	Autumn	20
<p>Media Theory</p> <p>Module Description: This module introduces students to a range of theoretical perspectives on media in their new and traditional forms, so as to enable them to develop critical thinking and deploy critical analysis. The module focuses upon the original work of key theorists whose ideas continue to be significant to the study of media, communication and culture. Students will develop an extensive knowledge of the different theoretical paradigms that operate in media studies, and how these paradigms contribute to debates surrounding the role of media in contemporary</p>	Autumn	20

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<p>culture and society. Students will also gain a critical understanding of the strengths and weaknesses of each theoretical perspective in relation to the others. The skills and knowledge honed in this module can be applied by students to other modules studied at Levels 5 and 6 of their degree programme. Critical engagement with the methodological assumptions that underpin different theoretical perspectives will equip students with transferable skills, especially applicable to the Level 6 Dissertations.</p> <p>Module content: Lectures/seminars on: Behaviourism and media effects; Modernity and medium theory; Structuralism and semiotics; Interactionism; Feminisms and gender theory; Political economy; Postcolonial theory; Postmodernity; Information society; and Consumerism.</p> <p>Assessment: Essay 100%</p>		
<p>Cinematic Identities: gender, class and race</p> <p>Module Description: The course uses American cinema from the 1940s to the present as a prism through which to investigate questions of representation. While the course uses gender as its key organising principle, dividing the course in to two blocks on femininity and masculinity, it inevitably examines issues of class and race. Drawing mostly on 'mainstream' Hollywood examples, it also looks at some independent productions, thereby raising important questions in relation to representation as well as film aesthetics and form.</p> <p>Module content: The first block on femininity draws on a range of feminist scholarship from Mulvey's (1976) seminal work on psychoanalysis and practices of looking, to key literature on the competing role of women across generic movements in cinematic development from film-noir and melodrama to action cinema. Block two utilises scholarship on masculinity, starting with work which simultaneously works with yet also challenges the centrality of Mulvey's claims about dominant cinema in relation to looking at the male body. The module subsequently examines competing representations of men: it looks at, for example, the idea of the male body as spectacle in action cinema; questions of class in the 'queer' road movie; at masculinity as performance in the context of postmodern cinema and at the anxieties and instabilities of white masculinity in crisis.</p> <p>Assessment: Presentation 30%; Essay 70%</p>	Autumn	20
<p>Writing America</p> <p>Module Description: This module introduces students to American prose narrative, poetry, and drama, from the mid nineteenth century to the late twentieth century. It explores the ways in which American writers have seized and developed democratic possibilities for self-expression, liberty, and equality in a society marked by divisions of race, gender, sexuality, and class.</p> <p>Module content: The module begins by examining the tensions created in the nineteenth century between an expanding democracy and the institution of slavery. It then considers the newly urbanized society of the early twentieth century and the cultural fusions and exchanges arising from the migration of African Americans to the city, as explored by the writers of the Harlem Renaissance. It encourages students to make connections across genres through examining the influence on American writers of blues and jazz as forms of self-expression and ways of resisting sexual repression and racial discrimination. The ways in which music can be integrated into the style and form of a text (i.e. the Blues novel) will be examined closely.</p> <p>The next section of the module examines the experience of economic suffering and forced migration for both black and white Americans during the Great Depression. Following this, the module explores the development of the Civil Rights movement in the post Second World War period through an analysis of both literary works and political tracts. It concludes by considering how postmodern fiction fictions of the late</p>	Autumn	20

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<p>twentieth century have reinterpreted the legacy of slavery and interactions between black and white cultures.</p> <p>Assessment: Presentation 30%; Essay 70%</p>		
<p>Victorian Novel</p> <p>Module Description: Students examine Victorian novels within the material, social and cultural contexts of their production and reception. They consider how novelists responded to and articulated various social issues of the Victorian period, not the least of which were: the ascendancy of the middle classes and the related emergence of a working-class consciousness; the supposedly ‘proper’ gendered and sexual roles and behaviours of men and women in the home and in the public sphere; the mounting global supremacy of the British Empire. The module develops skills of historicist and gendered interpretation, and knowledge of the role of ideology in cultural production.</p> <p>Module content: Primary materials will be 3-5 Victorian novels, depending on the length of the texts chosen by tutors. Chosen texts will be advertised to students in summer reading lists, and will include titles such as: Elizabeth Gaskell, <i>North and South</i>; M.E. Braddon, <i>Lady Audley’s Secret</i>; H. Rider Haggard, <i>She</i>; and H.G. Wells, <i>When the Sleeper Wakes</i>.</p> <p>Assessment: Exam 100%</p>	Autumn	20
<p>Literatures of Romanticism</p> <p>Module Description: This module introduces students to one of the most complex and critically significant periods in English literary history: the “Romantic era”, 1780-1830. Whilst the module does engage extensively with the established Romantic canon, it encourages students to look beyond traditional conceptualisations of ‘Romanticism’ and to some degree to challenge certain conventional generic and historical classifications of texts. The module focuses upon the intellectual, social, political and cultural contexts of a diverse body of work and considers a range of non-canonical, literary and non-literary writings alongside the more established canon of British Romanticism.</p> <p>Module content: The module will be organised loosely into five two-week blocks, each block addressing a key theme or text of Romanticism, or of the critical response to Romanticism. Students will study, amongst other things, the various literary and cultural contexts of ‘early’ and ‘late’ Romanticism; the Romantic sublime; Romanticism and Revolution; the Romantic Imagination; Romanticism and the Gothic; gender, class, race and Romanticism.</p> <p>Assessment: Literature Review 50%; Essay 50%</p>	Autumn	20
<p>Atlantic Revolutions 1760-1848</p> <p>Module Description: The module seeks to engage with a comparative perspective by considering the linkages and exchanges which connect revolutionary upheavals in North America, Europe and Latin America. To this end students explore a number of key themes including race, political relationships, national identity and commemoration through which to evaluate the similarities and differences between revolutions in locations as diverse as Haiti and Ireland. Students will acquire a critical awareness of the historiography surrounding revolutions in the Atlantic region and will be able to relate this to other relevant historical debates on modernity, democracy, slavery, nationhood and anti-colonialism.</p> <p>Module content: Topics of study can include: The Atlantic World 1760-1848; Case studies drawn from North America, France and elsewhere in continental Europe, Ireland, Haiti, Latin America; Empire and Nation in the Atlantic World; Race and Slavery in the Atlantic World; Comparative study of revolutions; Theories of revolution; and Commemoration and Legacy of the Atlantic Revolutions.</p>	Autumn	20

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Assessment: Assignment 60%; Exam 40%		
<p>Landscapes of History</p> <p>Module Description: This module introduces students to the study of environmental history. It is concerned with the shaping of the modern British landscape and the interpretation of the landscape in different media, including visual art, material culture and literary fiction. Reflecting recent trends in social and cultural history, the module also looks at the history of material forms, from water to electricity, and of the senses through which the environment has been apprehended. The module concludes with a consideration of conservation and the place of landscape in contemporary policy-making.</p> <p>Module content: The rural landscape and agricultural change in Britain since 1700; The industrial landscape and urbanisation since 1750; Changing environmental technologies: water supply, gas and electricity, building materials; Visual and literary representations of the rural and industrial landscape; and Environmental problems: hazards, wastes and pollution.</p> <p>Assessment: Assignment 70%; Project 30%</p>	Autumn	20
<p>Totalitarianism: State Ideology and Mass Politics in the Twentieth Century</p> <p>Module Description: This module explores the ideological challenges posed by Communism and Fascism to liberal democracy in the twentieth century. In particular, it focuses on the 'Age of Extremes' (1918-1991) in which authoritarian ideologies of the left and right embraced mass politics and offered alternative visions of societal organisation that directly challenged the hegemony of the liberal-capitalist order. It also questions the usefulness of totalitarianism as a concept to understanding this era in history and examines contemporary ideological challenges to the neo-liberal order after the supposed 'End of History'.</p> <p>Module content: This module can include sessions on the following: The Ideological Challenges to Democracy; The Ideological Construction of Totalitarianism; The Russian Revolution; The Rise of Fascism; Stalinism and Hitlerism; The 'Bloodlands' of Europe and Oppositional Cultures; The Cold War and Soviet Politics; Opposition and Dissent in Eastern Europe; The Collapse of Communism; and Democracy and its Discontents after 1989.</p> <p>Assessment: Assignment 50%; Exam 50%</p>	Autumn	20
<p>Slaves, subalterns and settlers</p> <p>Module Description: This module examines three case studies relating to the history of European colonialism: Transatlantic slavery and slave societies in the Americas; British India 1857-1947; and South Africa 1806-1910. While each case study concerns a particular facet of colonial expansionism, rule and culture there are a number of broader themes which are addressed across the three case studies, thus enabling a degree of comparison. These include: the nature of colonial control, resistance and rebellion, race, gender and sexuality, identity and categorization, and legacies and commemoration of the colonial past.</p> <p>Module content: Topics covered include: Introducing and debating colonial histories; Slavery in Africa and the Americas; Cultural and gendered experiences of slavery; Power dynamics and resistance in Plantation society; Emancipation and legacies of slavery; Orientalism, hybridity and subalternity in India; The high noon of the Raj; Gender, empire and nation in India; Indian nationalism and partition; Settlers and missionaries in nineteenth-century South Africa; South African gender, class and race relations; and Resistance and war in South Africa.</p> <p>Assessment: Assignment 70%; Exam 30%</p>	Spring	20
War, Welfare and Society: Modern Britain, c. 1900 – c. 1950	Spring	20

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<p>Module Description: The purpose of this module is to build upon students' earlier encounters with the social and cultural history of modern Britain. Focusing on the period from c. 1900 to c.1950, the module considers the social and cultural history of the period leading up to the First World War and the aftermath of the Second. Its aim is to extend and expand upon students' basic knowledge of key events, movements and themes in twentieth-century British social and cultural experience.</p> <p>Module content: Topics can include: The Social Experience of the First World War; The Depression and the North-South Divide, c.1918-39; Gender in the Inter-War Period; Culture for the People: Cinema, Film and Television from Chaplin to the Coronation; A Nation of Suburbs? The Urban Experience of Britain, c.1918-51; Policing the Nation: Crime and its Control, c. 1914 – c. 1950; Entertaining the Masses: Sport and Leisure in the Inter-War Period; From the Battle of Britain to the Blitz Experience: Social Life During the Second World War; Youth and Youth Culture: From the interwar to the Postwar; and The Five Giants: The Making of the Welfare State, c.1914-51.</p> <p>Assessment: Project 70%; Assignment 30%</p>		
<p>Literature of the Twentieth and Twenty-First Centuries: Alienation and Dystopia</p> <p>Module Description: This module introduces you to a selection of literature of the twentieth and twenty-first centuries. You will examine how literature writes about some of the key events of the period (for example, WWI, WWII, post-war austerity and the Cold War). Key terms used to describe the writing of the period and its cultures more broadly, such as Modernism and Postmodernism, will be introduced. The module considers texts that focus on the idea of alienation and dystopia and the place of the individual in society. We will explore why writers of the period turned to imagining the future in order to express their concerns with their present moments. We will examine a number of key issues of the period (see aims). In preparation for writing the dissertation, you will be guided through the process of developing your own research question for the essay for this module and will become a more independent learner.</p> <p>Module content: The module will make use of a poetry anthology, e.g. Rae and Hulse The Twentieth Century in Poetry to explore poetry alongside fiction of the period. It will begin by outlining some of the key ways in which this period's literary production has been conceptualised and will introduce some of the key events and concerns of the twentieth and twenty-first centuries.</p> <p>The first part of the module will study modernist texts such as James Joyce's 'The Dead', Virginia Woolf's Mrs Dalloway and poetry of the period by T. S. Eliot, W. B. Yeats and Ezra Pound, examining these as a response to the huge changes occurring in the early decades of the twentieth century, particularly WWI. We will consider the formal and aesthetic innovations in writing of this period as a key part of this response.</p> <p>The module will then consider dystopian fictions written in the 1930s and after WWII such as Aldous Huxley's Brave New World and George Orwell's Nineteen Eighty-Four. We will study these texts as responses to economic changes in the period, to emerging concerns about gender, sexuality, and reproduction and the stresses of urbanisation. We will consider the representation of the individual in relation to the larger forces of the state and society.</p> <p>Literature of the 1960s and 1970s will then be examined. Texts such as Anthony Burgess's A Clockwork Orange and Doris Lessing's The Memoirs of a Survivor concern themselves with the breakdown and disintegration of society and fears about the rise of youth and gang culture which can be seen as debating the breakdown of the post-war consensus and concerns about Cold War stand-off.</p> <p>In conclusion, the module will examine writing from 1980 to 2010. Key ideas studied will include postmodernism in literature and culture, new conceptualisations of gender and sexuality, the idea of the posthuman and climate change. Texts may</p>	Spring	20

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<p>include a selection from the following: Angela Carter, <i>The Passion of New Eve</i>, Kazuo Ishiguro, <i>Never Let Me Go</i>, Michael Cunningham, <i>The Hours</i>, Margaret Atwood, <i>The Handmaid's Tale</i>, <i>Oryx and Crake</i>.</p> <p>Assessment: Essay 70%; Essay Plan 30%</p>		
<p>Postcolonial Writing</p> <p>Module Description: Via readings of literary texts, this module asks students to explore the multiple legacies of colonialism and decolonization, as well as more recent experiences of neo-imperialism, partition, and occupation. The module introduces students to key critical debates and theoretical strands in postcolonial literary studies through an exciting and challenging selection of texts, including novels, short stories, poetry, and memoir, in English and in translation, produced in diverse geographical locations, such as the Caribbean, Kashmir, Pakistan, Iraq, Palestine, Australia, South Africa, and Zimbabwe. Throughout, we will explore how writers respond to experiences of imperialism and neo-imperialism, and will consider the relationship between literary form and postcolonial politics.</p> <p>Module content: Primary reading will include: Hassan Blasim (2010) <i>The Madman of Freedom Square</i>. London: Carcanet; J. M. Coetzee (1988) <i>Foe</i>. London: Penguin; Tsitsi Dangarembga (1989) <i>Nervous Conditions</i>; London: Ayebia Clark; Sally Morgan (1982) <i>My Place</i>. London: Virago; Jean Rhys (1966) <i>Wide Sargasso Sea</i>. London: Penguin; and Salman Rushdie (1983) <i>Shame</i>. London: Jonathan Cape.</p> <p>A selection of 'Literatures of Occupation and Partition' will be provided in a reader, including poetry by Agha Shahid Ali, John Siddique, Mahmoud Darwish, Nathalie Handal, Nizar Qabbani, Rafeef Ziadah; and short stories by, for example, A. G. Athar.</p> <p>Assessment: Creative Writing 50%; Essay 50%</p>	Spring	20
<p>Watching the Detectives: Representations of Crime and Policing, c. 1850 to c. 1930</p> <p>Module Description: The module adopts a broadly interdisciplinary approach to the study of the history of crime and policing in the later nineteenth and early twentieth centuries. At its centre is the figure of the detective. During this period both fictional police detectives and private consulting detective made their mark in popular culture. However, in 1878 the Criminal Investigation Department was established, and in the period as a whole policing underwent significant developments. Moreover, representations of criminals and understandings of criminality fundamentally shifted in the later Victorian and Edwardian period. This module will consider changes in policing and criminal justice alongside the birth of the fictional detective and the genre of social investigation.</p> <p>Module content: This module can include sessions on the following: Dickens', <i>Crime and Detection: 'On Duty with Inspector Field'</i>; Henry Mayhew and the <i>Criminal Class</i>; W. T. Stead and <i>'Maiden Tribute of Modern Babylon'</i>; <i>Outcast London and the Whitechapel Murders</i>; <i>The Salford Scuttlers and the London Hooligan Panic</i>; <i>Literary Detectives and the 'Invention' of Sherlock Holmes</i>; <i>A Child of the Jago and the London Underworld</i>; <i>Police Detectives and Police biography</i>; <i>From Degeneration to the Drawing Room: Detective Fiction in the Early Twentieth Century</i>; and <i>Dope-girls and Aliens in the Interwar Period</i>.</p> <p>Assessment: Assignment 40%; Assignment 60%</p>	Spring	20
<p>Writing Poetry 2</p> <p>Module Description: This module will explore the questions of poetic voice and audience and the relationship between them. Rather than encouraging students to 'find' their voice, as has become customary on many creative writing poetry courses, the emphasis will be on a much more fluid and contextual sense of voice / multi-voice. During the module students will extend their knowledge of contemporary poetry, be encouraged to identify potential audiences for their work and to start to</p>	Spring	20

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<p>situate it within a wider literary world. The primary means of module delivery will be the creative writing workshop – where students share their work and respond to that of others. The module will extend the students’ range of employment skills relevant to the creative writer with a focus on the publishing industry and other audiences, the local writing community, performance, and exploring questions of originality, plagiarism and intertextuality.</p> <p>Module content: The indicative course content might include: Introduction to the theory / traditions of the relationship between voice & audience, poetry & cultural context; register, tone, authenticity; Gaining a voice / poetry from the margins (black, women’s, gay, regional / dialect...); The lyric / private voice; Writing in personas / dramatic monologue; Other perspectives (intertextuality, myth, collaboration, the avant garde); The public voice – poetry, politics, poetics; The creative poetry industry / audience; Poetry & performance; Poetry beyond formal publication (installation, digital, pamphlets, artistic objects / books); and Field visit to the Stanza Stones, Ilkley.</p> <p>Assessment: Assignment 25%; Assignment 75%</p>		
<p>Media Professionals' Workshop</p> <p>Module Description: This module explores some of the features of professional working practices within the media and cultural industry sectors. During this module students will have the opportunity to work on a practice based project and learn from visiting tutors who are working in online marketing, publishing, television and video production. Students will also undertake a series of career development workshops to help prepare them for their future careers.</p> <p>Module content: Media making project – working under the tutelage of a dedicated media professional and working in small teams students will produce a media project (either related to TV, publishing or New Media). This will develop students’ digital literacy and entrepreneurship.</p> <p>Professionalism, Competencies, Assessing your Skills, Knowledge and Experience - Drawing upon the Leeds Met Careers Service Futures Workbooks and professional competencies outlined by the Quality Assurance Agency (QAA), students will begin to think critically about the skills, knowledge and experience they have gained from studying and any paid or voluntary work that they have undertaken.</p> <p>Group working - You will be introduced to different theories of social relationships such as social exchange theory, equity theory and attribution theories that are relevant to group work, graduate skills and employment. The session also outlines the stages of group development such as forming, storming, norming and performing. Different communication styles within groups will also be investigated and evaluated.</p> <p>Personal Development – Students will be engage with problem solving, creating and evaluating opportunities and adapting to change. Students will also explore different resources, strategies and tools for effective CV writing and job searching. This will provide the foundation for their future careers.</p> <p>Researching Media and Creative industries – Drawing upon current research, this session provides a critical overview of some of the current trends and threats in the media and creative industries.</p> <p>Assessment: Project 100%</p>	Spring	20
<p>Researching Media & Culture</p> <p>Module Description: This module provides students with a detailed overview of research methods as it provides content on qualitative and quantitative methods which will be key components – of the level 6 dissertation module. This module is therefore essential as it helps students understand the ways in which media and cultural studies research can be carried out.</p> <p>Module content: The module includes a variety of content in relation to research methods. These include: How to generate a research question; An overview of the</p>	Spring	20

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<p>dissertation process; What is a literature review and how do we read critically?; Qualitative methods including interviews and focus groups; Quantitative methods including questionnaires and content analysis; How to conduct textual analysis; How to analyse visual media; Ethnography and observation; How to incorporate case studies in research; 'Netnography' as a research tool and how to gather information from online sources, e.g. social media; Self-reflexive research and avoiding bias; How to make sense of findings and how to write critically?; Ethical dilemmas facing researchers; How to think creatively when it comes to designing and conducting research; and How to conduct research from start to finish.</p> <p>Assessment: Test 40%; Presentation 60%</p>		
<p>Youth, Crime, Culture</p> <p>Module Description: The module explores the recurrent associations between young people, crime and popular culture. The study of youth and crime cultures will be approached through various historical, cultural and sociological perspectives. The module will address a range of themes including deviance, resistance, moral panic, policing, violence, and crime as a fiction/film genre. Students will critically consider these themes in relation to different models of youth and criminality including delinquency, countercultures, subcultures, gangs and club cultures. The importance of media as vehicles for fostering certain fictional and non-fictional representations of young people's involvement in antisocial and criminal behaviour will also be examined. Students will be introduced to a broad scope of literature in this area so as to facilitate intellectual argument and debate. Rather than merely focus on the issues raised by spectacular, intensely committed youth cultures, attention will be given to the wider role of media such as popular music in the lives of young people who do not identify with marginal or rebellious groups.</p> <p>Module content: Lectures/seminars on: Historical background to youth as a social concept; Delinquency; Counterculture and deviance; Subculture and resistance; Club cultures; Youth crime; Surveillance technologies; Violence and media effects research; Hooliganism; Media scares and moral panics; and Young people, music and everyday life.</p> <p>Assessment: Exam 100%</p>	Spring	20

LEVEL 6 – FINAL YEAR UNDERGRADUATE

Some modules will have pre-requisite requirements which you must meet before study commences. It is important that you pay particular attention to this to ensure that you have the necessary level of study to take these modules.

Module information	Semester	Credit
<p>Cultural Crossings: Race, Writings, Resistance</p> <p>Module Description: This module will present students with a range of literatures from Africa and the African Diaspora. The interrelationships between these texts will expose you to rich cultural and historical connections. You will gain a grounding in theories on race by important British Caribbean thinkers Paul Gilroy and Stuart Hall as well as examining the politics of Negritude and postcolonial feminisms. At the end of our literary crossings you will have gained a deeper and keener awareness of the impact of cross-cultural fertilisation, adaptation and cultural resistances in the face of oppressive regimes.</p> <p>Module content: Indicative texts: Achebe, Chinua (1958; 2006) Things Fall Apart. London: Penguin Classics; Wa Thiong'o, Ngugi (1965; 1990) The River Between. London: Heinemann; Zobel, Joseph (1950: 1980) Black Shack Alley. Washington: Three continents Press; Morrison, Toni (1987; 1999) Beloved. London: Vintage; Selvon, Samuel (1956; 2006) The Lonely Londoners. London: Penguin Classics; and Johnson, Linton Kwesi (2006) A selection of poems from Section I, 'Five Nights Bleeding' Seventies Verse in Linton Kwesi Johnson (2006) Mi Revalueshanary Fren: Selected Poems. New York: Ausable Press.</p> <p>Assessment: Presentation 30%; Essay 70%</p>	Autumn	20
<p>Intertextuality & Adaptation</p> <p>Module Description: One of the key ways in which the relationship between Literary Studies and Media studies can be traced is in that most explicit of connections between them – the adaptation. This module is an investigation of the processes by which that relationship can take place, of the theories which describe it and of the tensions it raises when questions of 'value' are brought into the mix. The module takes a 'case-study' approach. Each case study raises slightly different questions about the nature of the adaptation process, and its intertextual implications. It offers an interdisciplinary approach to its materials which brings together the key concerns of the course as a whole. And it asks students to be alert to the tensions and the possibilities of a critically inflected interdisciplinary approach.</p> <p>Module content: One of the key ways in which the relationship between Literary Studies and Media studies can be traced is in that most explicit of connections between them – the adaptation. This module is an investigation of the processes by which that relationship can take place, of the theories which describe it and of the tensions it raises when questions of 'value' are brought into the mix. The module takes a 'case-study' approach. Each case study raises slightly different questions about the nature of the adaptation process, and its intertextual implications.</p> <p>Assessment: Essay 40%; Essay 60%</p>	Autumn	20
<p>Genre Bending, Genre Blending</p> <p>Module Description: Genre Bending, Genre Blending builds on the core theories developed in years 1 and 2 to provide an in depth study of genres, their relationship to visual texts, audiences and institutions, and role in everyday life. The module takes a broadly chronological approach to studying genre in visual texts, examining how key theories about genre have historically developed and been applied, eventually exploring the role of convergent media, genre hybrids and narrative complexity as key</p>	Autumn	20

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<p>features of new visual media. The module will investigate key studies in film and television and explore ways in which these studies can be linked with broader areas of cultural theory. It equips students to critically analyse models of genre in visual studies and explores the role of genre in making meaning from media texts. The module explores how value is attributed to visual texts; considers how 'the canon', authorship and mass production affect critical and cultural perceptions of value and worth, and examines how some genres are legitimised while others are denigrated.</p> <p>Module content: Sessions on: How the module relates to the Media, Communication, Cultures programme; Key developments in the history of genre as a theory; Genre as a structuring device; The role of genre in Classical Hollywood filmmaking; Genre hybrids; Convergent media; Researching visual media methods; Genre as a social practice; Genre and its role for institutions; Transmedia fictions; Fan productivity; and Adaptations, remakes, series, sequels.</p> <p>Assessment: Test 25%; Portfolio 75%</p>		
<p>'Race', Culture, Media</p> <p>Module Description: 'Race' is a mechanism used to justify oppression, slavery and genocide. But, just what exactly is 'race'? How do racisms manifest and change over time? How can we challenge racial discrimination within the media and wider society? These are some of the important questions that this module critically investigates. After examining and understanding the historical and contemporary significance of 'race', ethnicity and culture, we shall begin to apply this knowledge to different aspects of popular culture such as film/TV, social media, advertising and fashion, music, and sport. Put simply, 'race' still matters.</p> <p>Module content: This module takes a holistic look at 'race' within media and culture. We will first begin to explore key concepts and areas such as 'race', racisms, national identities and immigration before we later apply this knowledge to media platforms/industries and cultural fields. Therefore, we will critically examine the power and perseverance of 'race' and racism within the news, TV/film, music, social media, advertising, fashion and sport. The module takes a global outlook as we will critically analyse important issues concerning 'race', media and culture using examples and case studies from Britain, Europe, America, Africa and Asia.</p> <p>Assessment: Presentation 50%; Essay 50%</p>	Autumn	20
<p>Media Celebrity & Film Stardom</p> <p>Module Description: The module offers a critical introduction to celebrity studies and the literature on film stardom. It also explores their recent cross-overs, hybridisation and yet continuing distinction in the contemporary world. Media celebrity gives focus to television, radio and new media; the dynamics of contemporary celebrity and the theory, analysis and research necessary to make sense of contemporary media celebrity. Particular use is made of the journal <i>Celebrity Studies</i> to explore the cutting edge of developments in ideas and research and methods. Historical contexts of film stardom are addressed yet the key focus is on recent developments of such stardom and research exploring its contemporary dynamics. Both media celebrities and film stars are analysed in terms of P. David Marshall's (1997) idea of their distinctive 'public subjectivity' - itself a product of debates, relationships and contention between the celebrity / star, the industries circulating their programmes / films and images / voices and the audiences and fans who engage with them.</p> <p>Module content: Celebrity is endlessly discussed in contemporary society and is the object of moral panics too. In this module, instead, we seriously and closely analyse and theorise celebrity and stardom within contexts of their historical development and with close attention to their contemporary existence. We assess media celebrities from television, new media and radio backgrounds and film stars from UK, US and</p>	Autumn	20

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<p>elsewhere in order to explore variations in their careers, their public subjectivity, and broad reputations. The module aims to impart skills of critical engagement with celebrity / stardom including focus on identities, presentation styles, genres, and ‘performances’ and encourages the use of the most contemporary and advanced celebrity theory.</p> <p>Assessment: Analysis 45%; Essay 55%</p>		
<p>Life Writing</p> <p>Module Description: Just who do you think you are? Depending on how that question is asked it might be a philosophical question, or it might be the prelude to a fight in a pub. In either case it could be perceived as a threatening. This module is about the various ways in which we might seek to answer that question through readings in ‘life writing’, some of which are avowed fictions, others of which claim to be the authentic records of the writer’s life. We consider these texts in order to raise questions about what it means to be a ‘self’. Outcomes include a wider understanding of a genre; a reflective and creative critical practice; and practical application of various aesthetic decisions in a creative writing assessment.</p> <p>Module content: The module will consider a number of different sorts of autobiographical texts, including ‘real’ autobiographical texts and some avowedly fictional pieces. The topics of the module may include: The performance (or the sincerity) of the written ‘I’; Changing concepts of selfhood through time and cultural specificity – the self in history and geography; The question of the autobiographical ‘genre’ – does it exist?; Explanatory frameworks for the making of identity (psychoanalysis, Marxist-materialisms, gender theories, theories of sexuality, for example); and The development of self – from childhood to now.</p> <p>Assessment: Presentation 20%; Creative Writing 80%</p>	Autumn	20
<p>The Postcolonial City</p> <p>Module Description: This module explores postcolonial urban texts produced in a range of locations: Mumbai, Delhi, Johannesburg, Karachi, London, Paris, Toronto. We will consider the city as a highly mediated space, a text that is both ‘real’ and ‘imagined’, and which is frequently – and sometimes violently – ‘reimagined’ by its subjects. By looking at a diverse range of forms of urban text – novels, short stories, films, the graphic novel, and the ficto-memoir – students will develop their understanding of postcolonial literatures, histories and cultures, and will explore representations of a variety of modes of urban dwelling, in relation to questions of class, ethnicity, gender, sexuality, religion.</p> <p>Module content: Primary texts will include a selection from the following: Banerjee, Sarnath (2004) Corridor. London: Penguin; Chandra, Vikram (1997) Love and Longing in Bombay. London: Faber and Faber; Ondaatje, Michael (1987) In the Skin of a Lion. London: Picador, 1997; Rushdie, Salman (1988) The Satanic Verses. London: Viking; Shamsie, Kamila (2003) Kartography. London: Bloomsbury; Vladislavic, Ivan (2006) Portrait with Keys: The City of Johannesburg Unlocked. London: Portobello Books; Boyle, Danny, dir., Slumdog Millionaire (2008); Frears, Stephen, dir., Dirty Pretty Things (2002); Haneke, Michael, dir., Cache (‘Hidden’ 2005); and Kassovitz, Mathieu, dir., La Haine (‘Hate’, 1995).</p> <p>Assessment: Presentation 30%; Assignment 70%</p>	Autumn	20
<p>Subjects of Elizabeth: History, Narration, Identity</p> <p>Module Description: This module examines the representation of Elizabeth I and of the Elizabethan period in texts from the sixteenth to the twenty-first century. It begins by considering the depiction of Elizabeth during her lifetime in texts including portraits, dramatic and poetic texts and courtly entertainments and examines the ways in which these contribute to the formation of narratives which (re)fashion her</p>	Autumn	20

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<p>gender identity and provide a site where her relationships with her subjects were constructed, negotiated and contested. It then moves to consider the ways in which the identity and image of the Queen and the historical moment associated with her are mediated and reinscribed in recent historical biography, historiography, screen narratives (including historical documentary and heritage cinema), modernist biographical pastiche, historical fiction and fantasy.</p> <p>Module content: The module begins by introducing students to the figure of Elizabeth I as she was constituted and mediated in texts produced in late sixteenth- and early-seventeenth-century England. This part of the module considers the ways in which novel forms of identity are constructed through such texts and the relation between power and gender in the formation of narratives which seek to depict or allude to the Queen; it also explores some of the ways in which these texts disclose the complex relationship between Elizabeth and her subjects. Students are introduced here to examples of the visual arts and material culture of the period; narrative and lyric poetry; and textual records of ‘events’ such as the entertainments staged for Elizabeth during royal progress.</p> <p>The module then goes on to consider the depiction of Elizabeth I and Elizabethan culture in later texts, beginning with Woolf’s Orlando and its reworking as a film narrative and then discusses recent historical biography; documentary accounts of the reign of Elizabeth for the screen; and recent screen depictions of the Queen for television and cinema. The module also considers recent texts concerned with Elizabeth I in the genres of historical fiction and fantasy writing.</p> <p>Secondary contextual, critical and theoretical material is introduced and discussed in seminars throughout the module.</p> <p>Assessment: Coursework 100%</p>		
<p>Writing in a Time of Violence: Literature and Politics in Northern Ireland</p> <p>Module Description: This module looks at the relationships between literary and dramatic writing and film-making and the Northern Irish conflict (1966 – 1998). While the module’s emphasis is on the intrinsic qualities and problems of a range of literary texts, drama, and film, students will also consider the ways in which these art forms have responded to serious and prolonged political and social crisis.</p> <p>Module content: Brian Friel (1980) Translations Faber; Frank McGuinness (1985) Observe the Sons of Ulster marching towards the Somme Faber; Seamus Heaney (1975) North Faber; Seamus Deane (1996) Reading in the dark Vintage; Deirdre Madden (2004) One By One in the Darkness Faber; Paul Greengrass (2002) Bloody Sunday Paramount [DVD]; Steve McQueen (2008) Hunger Pathé Video [DVD]; and Selection of poems and short stories.</p> <p>Assessment: Critical and contextual analysis 30%; Essay 70%</p>	Autumn	20
<p>Apartheid and After: Twentieth Century South Africa</p> <p>Module Description: This module explores the complex, contested and uniquely interesting history of twentieth century South Africa. Its focus is on the development, implementation, and aftermaths of the apartheid system of racial segregation and discrimination. Key themes include the aftermath of the 1899-1902 South African War, the development of a distinctive Afrikaner identity during the 1920s and 30s, changing ideas about race and class, and the formal establishment of apartheid in 1948. The module will not be confined to an examination of political and economic developments, but will also consider aspects of social and cultural life under apartheid, for example the so-called ‘Drum’ decade of the 1950s. The roles and experiences of women in twentieth century South Africa will be explored, underpinned by a critical consideration of the historiography of gender in South Africa. The module will consider opposition to apartheid within South Africa and internationally, as well as the formal end of apartheid and white-minority rule in</p>	Autumn	20

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<p>1994. It will conclude by considering developments in South Africa post-1994, focusing not only on political transformation but the key role of the Truth and Reconciliation Commission, the construction of 'new nationalisms' and the writing of new histories.</p> <p>Module content: The module's content may include for following themes: Introduction to the module (overviewing key themes and developments); Aftermaths of the 1899-1902 South African War; Evolution of Afrikaner nationalism; The apartheid state; Ideologies of race and class; Cultural life; Gendered approaches; Opposition to apartheid in South Africa; International anti-apartheid movement; End of apartheid; and Post-1994 South Africa.</p> <p>Assessment: Essay 80%; Presentation 20%</p>		
<p>Revolutions, Restaurants and Roundabouts: Paris in the Nineteenth Century</p> <p>Module Description: Paris has been called the 'Capital of the Nineteenth Century': restaurants and department stores were invented there, in a century punctuated by revolutionary turmoil and regime change. This module will look at the French capital as a microcosm for the major social, political and cultural changes which came to characterise modern Europe in the nineteenth century. Looking at topics ranging from the Revolution of 1848 to urban planning and from the invention of the restaurant to racism and the Dreyfus affair, student will be encouraged to engage with historiographic debates as well as a wide range of textual and visual primary sources, as they seek to understand both the city in particular, and the meaning of modernity more broadly.</p> <p>Module content: This module can include sessions on the following: Recovering from Revolution; Political ups and downs: Empire, Restoration, Republic; The invention of the Restaurant: eating out in the capital of modernity; 1848: Year of Revolutions; From arcades to Grands Magazins: Shopping and modernity; Haussmann's plan for Paris; The age of the great exhibition, 1867, 1889, 1900; 1871: Back to the Barricades; The Dreyfus affair; and Art and architecture at the heart of modernity.</p> <p>Assessment: Exam 40%; Project 60%</p>	Spring	20
<p>Environmentalism in World History</p> <p>Module Description: The history of environmentalism has deep roots. Climatic change, deforestation, species extinctions, and air, land and water pollution were all cause for concern long before the 1960s. This module explores the origins of modern environmentalism, examining the development of ideas and beliefs about nature and its conservation on a worldwide scale over the past two centuries. It will survey key themes and approaches in the relatively new field of environmental history. Major analytical issues will include: cultural attitudes to nature; changing technologies; the environmental impacts of colonial expansion; increasing industrialization and urbanization; and political and legislative responses to environmental problems.</p> <p>Module content: This module may include sessions on the following: Introduction: What is environmental history?; Empire and environmental degradation; 'But can they suffer?': The rise of the animal rights movement; The toxic city: Nineteenth-century anti-pollution activism; Alternative Communities: The 'Back to the Land' movement; Whose nature? The politics of National Parks; War and the environment; 'Give Earth a Chance': Environmentalism in the 1960s; Killer Dust: Industry and occupational health; Environmental justice in the city: Twentieth-century anti-pollution activism; Green Parties: The rise of a new politics; and Anti-capitalism: Globalisation and the environment.</p> <p>Assessment: Essay 50%; Portfolio 50%</p>	Spring	20
<p>Lifestyle, Media, Identity</p>	Spring	20

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<p>Module Description: This module is about lifestyle media culture. Recognising that 'lifestyle' is closely intertwined with questions of identity, the module draws on recent social theory (Bauman, 1986; Chaney, 2001) and on the work of Pierre Bourdieu (1986, 1990) as a means of examining how identities (and antagonisms) of class and gender are represented in contemporary media culture. Drawing on ethnographic case studies the module concludes by looking at the ways audiences consume and interact with lifestyle texts.</p> <p>Module content: Block one begins by historicising 'lifestyle'. Firstly as a recent phenomenon of the late 1990s. It sets the study of media and identity within both the wider cultural shift from civic to consumer culture, the raft of institutional changes in UK broadcasting regulation since the 1990s and the impact of international TV cultures. Secondly, it analyses 'lifestylisation' as a concept with a longer historical reach by examining case studies, such as the textual organisation of Playboy magazine in 1950s US. Block two examines class and gender in contemporary lifestyle texts. Using textual and ethnographic case studies such as: gender and television cooks, masculinity and gendered tastes and lifestyle branding in new reality tv formats (for example, The Hills (MTV, 2006-) it looks at how the aesthetics of lifestyle texts are constructed.</p> <p>Assessment: Presentation 50%; Research 50%</p>		
<p>Shakespearean Tragedy</p> <p>Module Description: This module provides a sustained and advanced engagement, for students at Level 6, with a range of Shakespearean Tragedies. It deals with the 'major' tragedies but also encourages students to consider some texts which are less familiar. Its approach is to enable students to understand and analyse the plays in relation to the culture in which they were produced and the social, political and cultural tensions which the plays address and of which they are a product. The module considers some of the ways in which tragedy was understood in Renaissance England, and the specific material conditions of production in Elizabethan and Jacobean culture. It also considers some of the issues and debates surrounding the transmission of the text from performance to print and the complex and unstable textual history of some Shakespearean texts (significantly Hamlet and Lear). It then moves to consider the plays as historically embedded and engaged works which foreground questions of power, identity, gender, 'race' and ideology. Some central issues are those of authority and resistance, violence, revenge, the body, space and locale, the supernatural and transgression. Recent critical approaches to Shakespeare and the study of the Renaissance including materialist and historicist criticism, gender and queer theory, post-structuralism, postcolonial criticism and ecocriticism are deployed and students are encouraged to engage with these where appropriate.</p> <p>Module content: The module begins with a consideration of the specific material conditions in which Shakespearean drama was performed and then found its way into print, as well as considering some of the debates in Renaissance culture about the nature and function of tragic form. Students will be introduced to some Classical conceptions of tragedy as well as Renaissance debates about genre and the role of tragedy. It then considers Shakespearean tragedy in a broadly chronological fashion, beginning with relatively early or 'minor' tragedy (Titus Andronicus), before moving on to consider examples of 'major' tragic texts: Hamlet, Lear and Macbeth. In each case the concern is to consider how these texts can be seen to intervene in contemporary cultural, political and social relations and tensions. The module considers the relation of English culture in the Renaissance to powerful discourses concerning Roman history and identity in both Titus Andronicus and Antony and Cleopatra and explores the function of this privileged locale as a site for the production and contestation of ideas of gendered identities in the Renaissance. The concern throughout the module will be to read the texts as particularly powerful</p>	Spring	20

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<p>products of a dynamic and often violent historical moment. In considering the plays in this way, the module draws on, and seeks to introduce students to, some of the more influential and exciting aspects of recent critical and theoretical work on Shakespearean tragedy.</p> <p>Assessment: Essay 100%</p>		
<p>Atlantic Slavery: Nineteenth-Century Representations</p> <p>Module Description: This module examines early- and mid-nineteenth-century literature from the perspective of its remembrance of and continuing engagement with the slave trade and slavery in the Atlantic world. It considers different forms of human bondage and visits various sites of enslavement – the West Indies, the U.S., the Atlantic Ocean, West Africa – through which authors and their readers thought about Britain’s past and present relation to slavery and the slave trade. It analyses how that relation was configured in a variety of literary forms, and by both canonical and lesser-known authors. The module will discuss how authors’ depictions of Atlantic slavery were informed by a variety of social debates, including: scientific and popular discourses on race; exploitation of Britain’s working classes, and the ‘condition of England’; gender relations, marriage, and the position of women in society; gendered understandings of the production of knowledge. Throughout the module, opportunities are taken to compare nineteenth-century representations of Atlantic slavery with twenty-first century depictions and commemorations of the same.</p> <p>Module content: Anti-slavery poetry and prose; Victorian novels and Atlantic slavery; Victorian drama and Atlantic slavery; Class, labour and Victorian anti-slavery debates; Gender and Victorian anti-slavery debates; Race, Science and Victorian anti-slavery debates; and Transatlanticism and Victorian literature and culture.</p> <p>Assessment: Bibliography 25%; Essay 75%</p>	Spring	20
<p>Modern American Drama</p> <p>Module Description: This module examines a selection of classic and rediscovered American plays from the 1920s to the 1990s, focussing on the ways in which they dramatize the conflict between public values and private concerns. The module provides opportunities for students to refine their skills in collaborative work, oral presentation and independent study.</p> <p>Module content: Treadwell, Sophie. (1993) <i>Machinal</i>, London: Nick Hern Books; Odets, Clifford. (1993) “<i>Waiting for Lefty</i>” and <i>Other Plays</i>, New York: Grove Press; Williams, Tennessee. (2000) <i>A Streetcar Named Desire and Other Plays</i>, Harmondsworth: Penguin; Hansberry, Lorraine. (2001) <i>A Raisin in the Sun</i>, London: Methuen; Mamet, David (2004) <i>Glengarry Glen Ross</i>, London: Methuen; and Kushner, Tony. (2007) <i>Angels In America, Parts 1 and 2</i>. London: Nick Hern Books.</p> <p>Assessment: Presentation 30%; Essay 70%</p>	Spring	20
<p>The Gothic: Literature, Culture, Theory</p> <p>Module Description: This option module enables students to study the emergence of Gothic literature in the eighteenth century and its development thereafter into highly diverse modes of writing and film. The module addresses not just literary manifestations of the Gothic, then, but Gothic cinema and wider cultural appropriations of Gothicism over its two hundred year history. The module also considers a range of theoretical concepts and critical approaches that have been vital to the study of Gothicism over the years, such as the uncanny, the abject, the grotesque, apocalyptic writings and female and postcolonial Gothic.</p> <p>Module content: Students will study a range of Gothic literary texts alongside key critical and theoretical materials that have helped shaped the reception and study of Gothic over the last hundred years. These will include: Mary Shelley, <i>Frankenstein</i>; Robert Louis Stevenson, <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>; Sigmund Freud,</p>	Spring	20

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<p>'The Uncanny'; Bram Stoker, Dracula; selected short stories of H. P. Lovecraft; Shirley Jackson, The Haunting of Hill House; Stephen King, Salem's Lot; Anne Rice, Interview with the Vampire; Julia Kristeva, Powers of Horror. The module also engages with the Gothic across other media, especially TV and film. Regular screenings will be arranged to facilitate this over the course of the module.</p> <p>Assessment: Anthology 50%; Essay 50%</p>		
<p>Popular Music, Dissenting Cultures</p> <p>Module Description: The module will explore the historical connection between popular music and the dissenting voice via a series of indicative case studies and examples, beginning with bar-room ballads, soldier's songs and worksong traditions (including non-Anglophone sources) following through 20th century modes of dissent via popular song, via folk, rock, jazz and soul models. It will also examine post-1970 modes of protest alongside consideration of the use and abuse of sound and technology, such as radio and new music media to convey protest.</p> <p>Module content: Attali, Jacques (1985) : Noise: The Political Economy of Music (University of Minnesota Press); Blecha, P. (2004): Taboo Tunes (London:Backbeat); Bracewell, M: England is Mine: Pop Life in Albion from Wilde to Goldie (Flamingo 1998); Cloonan, M., Garafalo,R.(eds) (2003): Policing Pop (Philadelphia:Temple University Press); and Doggett, Peter (2007) : There's A Riot Goin' On: Revolutionaries, Rockstars and the Rise and Fall of 60's Counter-Culture (Edinburgh: Canongate).</p> <p>Assessment: Exam 100%</p>	Spring	20
<p>Sports Media and Celebrity</p> <p>Module Description: The module will examine the complex relationship between media, sport and celebrity. Sports coverage plays a significant role across print, broadcast and online media, and in contemporary Western cultures it is perhaps more common to consume (watch or listen to) rather than participate in various sporting activities. The 'sporting world' also produces 'real events' that generate widespread interest in various public and private arenas. Meanwhile, media coverage of celebrity is similarly extensive and founded on the attraction of 'real people' whose public lives are subject to certain conditions and expectations. Discussion and debate will be applied to a range of different sports and celebrity figures. Sport and celebrity as media and cultural phenomena will be examined from historical, sociological, political and economic perspectives. Theories and ideas will extend beyond the individual sports and celebrities to a consideration of related issues such as media rights, new media developments, fandom, public relations, branding, gender, ethnicity and identity.</p> <p>Module content: Lectures/seminars on: Histories of sport and celebrity; The politics and economics of sport; Fan cultures; Sport as a media spectacle; Media role models; Celebrity influences on consumerism; Tabloid culture; The globalisation of sport and celebrity; Biographies and autobiographies; and Sport, celebrity and identity.</p> <p>Assessment: Exam 100%</p>	Spring	20
<p>Britishness</p> <p>Module Description: This module gives students the opportunity to examine the connections between political discourse and the construction of cultural identity by focussing on a single theme: the construction of British national identity from the Act of Union with Scotland to the EU referendum. For much of the last two decades Britishness has been a key theme in the historiography of the British Isles (or as some would have it, the 'Atlantic Archipelago'). This academic interest has been driven at least in part by social and political debates around immigration, the decline of Empire, European integration, devolution, and the future of the United Kingdom itself as a single political unit. This module puts these debates into their historical contexts,</p>	Spring	20

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<p>exploring the emergence of the UK from the acts of union with Scotland and Ireland in 1707 and 1801 respectively, the partial disintegration of this union with the establishment of the Irish Free State in 1922, to Britain's vote to withdraw from the European Union in 2016. After a general introduction to the question of Britishness and its historiographical background, students will use primary and secondary sources to examine three sub-themes. First, the key factors which historians have identified as promoting the development of a unified British identity: Protestantism, industrialization, empire and war. Second, some of the potential challenges to the successful development of an overarching Britishness: regionalism, separatist nationalism and immigration. Finally, students will consider the role of 'Britishness' in twentieth-century identity politics, ranging from the claims of different political parties to be the 'true' representatives and defenders of British values, to the more recent emergence of a discourse of 'Englishness' as a counter to Irish, Welsh and Scottish nationalism, and in reaction to Britain's involvement in the European Union.</p> <p>Module content: Subject matter covered can include: Writing 'British' history; Protestantism and Britishness; Industrialisation and Britishness; Imperial nation; War and the British; Unionism and Nationalism in Ireland; Scottish and Welsh identities; Britishness in politics; Multicultural Britain; Devolution and the 'break-up of Britain'; and Britain and Europe: the question of sovereignty.</p> <p>Assessment: Project 50%; Assignment 50%</p>		
<p>Cultures of Decolonisation, c. 1940 – 1980</p> <p>Module Description: This module enables students to acquire a thorough understanding of decolonisation as a multidimensional process in which culture played a key role. Students will consider the ways decolonisation-era politics affected culture, and the ways culture fed back into politics. The module aims to encourage students to think more deeply about how decolonisation affected the twentieth-century world, by going beyond standard accounts of decolonisation as a political process which resulted in a series of transfers of power. It supports students' consideration of the ways decolonisation is an ongoing, incomplete process, and gives students the opportunity to reflect on the relationship between politics and culture more broadly. Students will engage with the historiography of culture, empire and decolonisation, and particularly with the ways the study of these histories have been influenced by postcolonial approaches. Students will also work with a range of primary evidence including films, photographs, and novels. The module will equip students with the basic tools needed to analyse cultural artefacts and relate them to historical themes and questions.</p> <p>Module content: The weekly topics covered on the module may include: 'Orientalism' and the cultures of imperialism; Political histories of decolonisation; Cultures of anti-colonial nationalism; Cultures of youth; Cultures of music and dance; Cultures of clothing and dress; Cultures of the built environment and development; Visual cultures: film and photography; Cultures of literature and language; Cultures of decolonisation in the metropole; and Cultures of decolonisation today.</p> <p>Assessment: Assignment 40%; Essay 60%</p>	Spring	20